

# Myth in Pride and Prejudice

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**Abstract** - By using Roland Barthes' myth theory as a lens, this research attempts to understand Mrs. Bennet's role in Jane Austen's *Pride and Prejudice*. The story of social norms and women's standing in the early 19th century is greatly influenced by Mrs. Bennet, who is frequently seen as an example of an obnoxious and foolish housewife. The present research applies Barthes' myth theory to investigate how Mrs. Bennet's persona both reflects and perpetuates prevailing cultural beliefs regarding women's roles, marriage, and social stratification in Elizabethan English society. This study employs a qualitative descriptive method. This research result is finding out that the hidden meaning or myth in this film that Mrs. Bennet is not simply a humorous figure, but also a symbol of the social pressures that middle-class mothers experience in marrying off their children in order to increase their social standing and economic security. The present research uses semiotic analysis to show how Mrs. Bennet's behaviour and concern with marriage can be interpreted as a manifestation of a myth that relates a woman's worth to her marriage success, hence perpetuating gender stereotypes and divides between classes.

**Keywords:** Film, Semiotic, Barthes Class Strata, Gender stereotype and *Pride and Prejudice*

## I. INTRODUCTION

In film industry, it is not uncommon for a tale to be adapted from a novel or book. This kind of workout is sometimes referred to as vehicle transfer practice in as well as adaptation. However audiences, particularly those who have read the original work, don't always react favourably to movie adaptations of novels. Many stories in the film, according to Eneste in Pawestri (2020), do not match the novel or book, therefore viewers may feel let down after seeing. Based on readers, novelists whose stories are adapted may be disappointed with films based on their own works. Certain aspects of the movie, such the plot, characters, and ambiance, don't always line up with the novel's description. On the other hand, in Manalu & Warsana (2021), Supiarza asserts that pictures play a crucial role that is inextricably connected to the story. Movies establish distinctive social discourses that go to other regions, and the psychoanalytic viewpoint of the film shapes ideas about perception and the appropriateness of the principles that are being upheld. Directors use films as a means of delivering a message to their audience. Typically, movies also bring up a social issue or phenomena.

The director Joe Wright and the producers Tim Bevan, Eric Fellner, and Paul Webster brought their love drama *Pride and Prejudice* to life in 2005. Based on Jane Austen's *Pride and Prejudice*, Deborah Moggach wrote the screenplay for this movie. The message whether in the novel and depiction in the film *Pride and Prejudice* is one that is worth researching. Written during England's Romantic era and published during Queen Victoria's reign, the novel on which this movie is based was published. Starring well-known Hollywood performers as Tom Hollander, Keira Knightley, Rosamund Pike, etc., this Joe Wight-directed movie debuted in theatres in 2005. The *Pride and Prejudice* movie tells the tale of Elizabeth Bennet, the protagonist, who is characterized as a happy, naive woman who enjoys direct communication and who carries strong prejudices against Fitzwilliam Darcy. Whereas Darcy is portrayed as a haughty, chilly, conceited, obnoxious, cold, finicky, and uninformed man, he is also kind, courteous, modest, compassionate, and prepared to make sacrifices for those whom he loves.

Based on the background of this research above, the researchers hope to explore the gender standpoint in semiotic frame, contained in the *Pride and Prejudice* movie. The researchers use semiotic, because sign structure is not just a second-level semiotic analysis in the semiotic method, but it is also employed for interaction. Semiotics in linguistic research is an analysis of signs and how they function. According to Zaimar (2014, 18) semiotic studies focus on signs or codes that organize and portray the social and cultural activity. In order to reflect the meaning inherent in people's cultures, cultural studies apply semiotics in this regard. Therefore, Barthes (2010, 76) argues that semiotic analyses are extremely essential as a source of representation for cultural products with multiple meanings. A variety of techniques and terminology can be found within the wide range of something's significance by using semiotics to analyse cultural life in its meaning.

Film as a working sign system is a very relevant field of study for structural or semiotic analysis.. As stated by Hoed (2011, 63), films are built solely on signs. These signs include various sign systems that work together well to achieve the desired effect. The researcher uses semiotics as a tool to analyse this narrowing because dialogue in a film is a set of signs that are free to be interpreted. Crystal in Chaer, (2014, 33) states as a general language concept, can refer to the cognitive ability. Besides that, to learn and use complex communication systems, or to explain a set of rules that make up the system." On the other hand, the researcher chose semiotics since any advertisement requires a message, which is a combination of verbal and nonverbal messages.

The most important aspect of acting is language. Language, signs, images, and other symbols operate as major media in the communication process since they are instantly capable of conveying the communicator's thoughts and feelings. That English is the most often used language in communication is obvious because it is the only language capable of translating one person's thoughts to another. The information on objects in real or abstract form is as well as views and ideas. In a series of film images, iconic signs are used, namely signs, depict something. Sobur (2001, 128) states that the characteristics of film images are their similarity to the reality shown. Sobur (2001, 130) also states dynamic images in films are iconic for reality and are used as signifiers. The order of signs refers to Barthes' philosophical approach to the signified and the signifier. Signifier, signified, and myth are three basic ways to characterize Barthes' semiotic research. The true meaning or a phenomenon perceptible to the five senses, in the words of Barthes (2011) is signifier, which is sometimes referred to as a basic description. Teh Botol, for example, is a brownish-coloured beverage, sold in bottles. Based on the example, on the other hand, signified is a concept used by Barthes to describe one of the three ways signs function in the second stage of sign significance. The two significations, according to Riwu & Pujiati (2018), are meant to explain the interactions that take place when the sign and the user's feelings or emotions meet cultural values.

The meaning of the signifier is mostly based on reality, yet it is important to note that it is not something. Though it does not describe its form, it is a sort of depiction of the item itself. The sign appears sharp, and it represents semantics. Since semiotics and semantics both deal with meanings in human communication, Lustyantje, (2012, 41) claims that there is a connection between the two concepts. Semiotics is the research on the meaning of signs, whereas semantics is the analysis of meaning in language. The meaning of linguistic components, such as morphemes, words, or sentences, was examined in the present research. In order to explain this, Barthes (2012) points out that the interaction between signified, through which meaning was created, is what makes both signifiers and signified to be significant. That the terms have an obvious meaning if this disagreement gets carried out. Both men and women are reasonable persons, who can rationally think and behave. In actuality, though, women are taught in the emotionality of women rather than the reasoning of men because of the male-centric culture that exists in the public sphere, which gives men influence in a variety of occupations and makes women appear to be a group that is constantly dependent on men. Nugroho (2011) argue that this synthesizes to women that they are not sensible human beings, since they do not have more opportunities or are equal to men, in terms of becoming rational human beings

Barthes also disclosed that his semiotic notion contains myth. A speech or message that cannot be verified but must be taken at face value is called a myth. An ideology is communicated through myth. Barthes claims in Sobur (2016, 61) that myth is a means of providing meaning rather than an idea in semiotics. In this context, myth is not used in the same sense as in popular culture, such as in movies. Myth is a form in which ideology is created. Myths arise through assumptions based on rough observation. Myth in semiotics is a process of meaning that is not deep. Myths only represent or represent the meaning of what is visible, not what is actually. In the view of Barthes in Soenarto and Tjahjani (2020, 71) myth is not an unreasonable or unspeakable reality, but rather a communication or message system that functions to express and provide justification for the dominant values that prevail in a certain period.

Talking about gender, the researchers have found that the perceptual dynamism of gender as a social identity can empower meaning and epistemic. For instance, it can be used to construct the complexity of a subject's experience in order to prevent the authorities from labelling them in a normative-segregated way. By speaking social interaction experiences, empowered persons can visually describe and transmit phenomena as part of their social identity. When faced with components of meaning deterioration, the researcher regards the subjects as having the ability to overcome language gaps collectively. The number of expressions of word singularity increases with the number of subjects displaying terms that seem to be pathologically divergent from norms. Researchers give emergence as an example. In her thought, a linguist feminist, Luce Irigaray (2022) argues that neutrality is not something she supports. In linguistic-neutrality, Irigaray disagrees with the term neutrality, when referring to communicators' communication. When expressing or disputing ideas, Irigaray believes that speakers are never neutral. Biases and interests are constantly displayed by subjects, both men and women. Irigaray in Bjelica (2021) added that the prejudice that exists against women in daily life then results from this linguistic

labelling. Women aren't allowed to be furious, for instance, or talk too much, among other rules that prevent them from expressing their emotions.

Besides, by seeing women's position, Virginia Woolf quoted in Lu and Zhao (2015). made an argument that women should have their own free time and wealthiest. In the family room, women were designated as trimmings, and in the kitchen, as perfect helpers. Although there are numerous explanations for women's status in society in the literature study, this researcher focuses on major elements that will be used to analyse the theme of gender equality research, as follows: first is the increasingly innovative human development viewpoint, which emphasizes empowering cultural changes that give rise to gender-egalitarian attitudes and self-expression values. Then, the second is underlining the significance of institutional design is the institutional design perspective. Relating this topic, Bayer and Squire (2014) argue that the democratic ideal of human equality is in opposition to the oppression and injustice of women. Therefore, this film research would like to show that women in the past always didn't have more space to develop their potential. As stated by Minah and Kumari (2021), gender is defined by distinctions in characteristics, roles, and attitudes resulting from social constructs that begin with biological distinctions and continue through identification to natural disparities. Gender discrimination, as defined by Cottingham et al. in Kouta and Kaite (2011), is any form of differentiation and exclusion behaviour based on gender position and roles that are built into social construction and prevent from completely applying their human rights.

## **II. METHOD**

An interpretative qualitative research strategy is employed in this research. This technique was chosen because the method and data type used to conduct this research were appropriate and consistent with this concept. Creswell states in Dwi Zulhifitri and Ofi Hidayat (2022) that qualitative research is an instrument for analysing and understanding clues that researchers have about social or humanitarian situations. In the words of Kriyantono (2014) Methodology: using a qualitative technique to gather detailed data in order to provide the most comprehensive explanation of phenomena

## **III. RESULT AND DISCUSSION**

The plot of Jane Austen's novel of the same name showed as the inspiration for the 2005 movie *Pride and Prejudice*. Austen's work has the authority to tell the audience about the message included in her works. In the form of movie, she expressed the popularity of story concepts. In comparison to reading the original work, this film allows the audience to better visualize the plot themes. Nevertheless, the filmmaker made certain changes because the movie had some restrictions on how long it could be seen for the best experience. Considering that film parts have numerous facets, this research will concentrate on conversation relationships that analyse phrases

### **A. Result**

*Pride and Prejudice* uses legendary themes in its the plot, the spoken word, and settings. By applying semiotic theory developed by Roland Barthes, scholars hope to understand the significance of myth in the movie. Since Roland Barthes believed that all cultural items could be analysed textually, researchers opted to utilize his semiotic paradigm. Barthes' theory employs three fundamental research concepts: signifier, signified meaning, and myth. Signs in scenarios, images, texts, and film scenes are also examined through the lens of Roland Barthes' semiotic analysis.

As It has been told above, the dialogue in *Pride and Prejudice* film is the primary data in this research. The research use the dialogue, because in linguistics field, words or language are defined as a system of actualized, meaningful, and changeable sound symbols that provide birth to feelings and thoughts when employed as a means of communication among a group of people. To be employed as a tool for communication, language is made up of word combinations that are systematically structured. Social groupings employ words as essential components of their symbols. It will be quite difficult to determine the intended meaning, to begin with. Therefore, the analysis of the *Pride and Prejudice* film is crucial as the research argument still lacks sufficient discussion of the subject. Realistic, romantic, and familial themes are highlighted in the movie. Knowledge about everyday life, culture, and social interactions is provided by British women. *Pride and Prejudice* explore friendship, love, and family. The researchers analysed that this film is full of women's problems, by looking at the customary law experienced by Elizabeth and her siblings. In order for the audience to comprehend the author's ideology regarding the topic

of customary law for females, Jane Austen raises the concept of middle class customary law in this subject. The idea is then presented in the form of an adapted film from the novel. Writers of novels and movie scripts for movies have great authority over this story. . Entering the movie, by having five girls: Jane, played by Rosamund Pike, Elizabeth, played by Keira Knightley, Marry, played by Talulah Riley, Kitty, played by Carey Mulligan, and Lydia, performed by Jena Malone, the Bennet family is the main subject of this movie. Their uncle, Mr. Collins, played by Tom Hollander, was legally entitled to inherit the family home in which they lived, threatening the family's ownership rights. By seeking a spouse for his household, he is a pastor. Brenda Blethyn's character, Mrs. Bennet, is constantly searching for a well-known husband for her five daughters due to a variety of complex concerns about their future. She never fails to introduce her daughter to young lords, including Mr. Bennet, at dancing events. Bingley is played by Simon Woods, and his best friend Mr. Darcy.

Britain women are represented In Joe Wright's movie *Pride and Prejudice*, British women have limited freedom to choose and control their own future. British ladies are shown as British people. The image of British women in *Pride and Prejudice* is great, but the women in this section have always loved literacy, specifically literature. The possess profound understanding of ideas on life, education, art, society, and the environment, as other representations in the movie draw attention to. Elizabeth Bennets, a character in the *Pride and Prejudice* film, is shown as a bright woman. Brilliant individuals are far more intelligent than the majority of people. Every time Elizabeth read, she was especially fond of literary works. She reads the book in the morning, outside. Despite living in a village, she has a vast knowledge of life, society education, art and the world around her. Moreover, she admires intelligent and creative woman. She is the example of the England woman representation

Women's problems began with marital problems. Girls were not allowed to choose their own way, especially to who they got married. Like in this movie, the Mrs. Banette’s daughters were expected to wed wealthy and aristocratic husbands. Mrs Banette's desire was not without reason. Her desire to match his daughters with rich men was because he did not have any sons. In addition, Mr Banette plans to bequeath his property to his brother, Mr Collin. As a matter of fact, her actions were quite reasonable if a mother desires her children to have financial stability upon marriage.

Barthes' Myth	Decription	"Pride and Prejudice": Application to Mrs. Bennet.
Regarding Myths on Social Status and Marriage	In accordance with this myth, marriage is the major tool for raising or preserving social status. Matrimony is regarded as the primary and natural route for women to reach financial stability and prestige.	The social position of her family is a great worry of Mrs. Bennet, who believes that marriage will raise it. She is delighted to find that the wealthy Mr. Bingley is considering Jane, and she makes a concerted effort to support their relationship.
Value in Society Myth	According to this thought, a woman's value and accomplishments are determined by her capacity to marry, particularly to affluent men who uplift their families' social status and provide stability.	Mrs. Bennet's behavior represents her conviction that her daughters' ability to marry affluent men will determine their success and her own as a mother. She makes snap judgments and is driven to marry off her daughters, which are reflections of herself.
Financial and Marriage Security Myths	This myth perpetuates the notion that women should marry affluent men in order to achieve a pleasant and secure future by associating marriage with economic stability and financial security.	Profitability is very important to Mrs. Bennet in her daughter's marriage. Seeing the possible financial advantages, Mrs. Bennet backs Mr. Collins, the clergyman who is thought to be less wealthy than Mr. Bingley, when he makes Elizabeth a proposal.
Femininity and dependability Myths	In accordance to this myth, marriage to a wealthy guy is the main way for women to ensure that their dependencies on men are recognized. Women are naturally dependent on men, both emotionally and financially.	Mrs. Bennet's fervent wish to have her daughters wed well-to-do men serves as an example of this dependence. She believes that this is the most effective strategy to protect her children's well-being.
Myths regarding Marriage as the Primary Role	The assumption that women's value is largely determined by their success in marriage is reinforced by this myth, which sees marriage as the fundamental responsibility and goal of life for women.	The marriages of Mrs. Bennet's daughters are her main priorities in life. She considers their success in life to be measured by their capacity to draw in and wed affluent men,

Barthes' Myth	Description	"Pride and Prejudice": Application to Mrs. Bennet.
		thus she is particularly focused on their marriages.

From the explanation in the table, we can analyse that the strong social and cultural influences around marriage and social position in 19th-century England are illustrated by Jane Austen through the figure of Mrs. Bennet. The choice of Mrs. Bennet to marry off her daughters to affluent men both reflects and challenges conventional assumptions that equate women's value to their capacity to procreate and raise their family's social status. With the assistance of this character, Austen exposes the constraints and expectations imposed on women as well as the fallacies of the idea that a woman's value is determined only by her married position.

Mrs Banette does not have any sons	Mrs Banette become a match maker for her daughters	
His daughters with wealthy men.		Mrs Banette just wants her daughter's life to not be difficult in the future
Women are weak, emotional and dependence		

Jane Austen's character Mrs. Bennet demonstrates several prejudices and cultural beliefs about women of her day. This is possible to see how Austen's writing functions as a reflection and critique of current cultural values, particularly those pertaining to gender and women's roles in society, by using Barthes' idea of myth to this character's analysis. Mrs. Bennet demonstrates the different social expectations that were put on women in the era in addition to portraying the position of a mother who is fixated on her children's marriages. Her daughters' marriages are Mrs. Bennet's obsession and what she views as her life's work. She devotes a significant amount of time and attention to finding suitable husbands for her children, which reveals the film's secret purpose.

**B. Discussion**

Class and gender stereotypes are the central themes of the *Pride and Prejudice* film. It is a theme that appears frequently in other England stories. By representing as the mother of five daughters, Mrs. Bennet is particularly preoccupied with the concept of her daughters' marriages, which are frequently shown as extravagant and impolite. Several cultural myths that can be investigated by the thought of Barthes' mythology are reflected in her character. Typically, she is presented as emotional, frantic, and occasionally unreasonable, the character of Mrs. Bennet is most prevalent when problems arise concerning her daughter's marriage. Her exaggerated reactions frequently reinforce assumptions about females' emotions. By using metalanguage to represent Mrs. Bennett as an emotional and illogical being, the character highlights how women are frequently guided by their emotions instead of reason or rational thought.

In addition, by repeatedly pointing out the significance of marrying within or above one's social class, this myth upholds the notion that social class and position are the fundamental factors determining a person's value. In spite of her intense concern for social status, Mrs. Bennet works to elevate her family's position by getting her daughters married to successful men. Her response to Mr. Collins' proposal and her expectations of Mr. Bingley both reflect her character. Marriage is often thought of in the world of *Pride and Prejudice* as a way to raise or preserve social standing. An example of how society pressures women to achieve financial stability through marriage is Mrs. Bennet's obsession with matching her daughters up with affluent men. This illustrates the ways in which family dynamics and individual choices are influenced by socioeconomic class.

## IV. CONCLUSION

As it has been told that, The purpose of this research is to analyse Mrs. Bennet's character in *Pride and Prejudice*, written by Jane Austen, through the perspective of Roland Barthes, allowing us to understand why she is not only a character in the drama, but also a representation of a social mitos that helps strengthen patriarchal values. Therefore, the researchers would like to conclude that Mrs. Bennet represents and perpetuates the concept of women as guarantors of social stability through marriage, according to semiotic research. In addition to reflecting her own worries, Mrs. Bennet's focus on finding her daughters affluent husbands serves as a metaphor for the social pressure that elevates women according to their ability to land financially rewarding unions. This demonstrates how women were viewed as commodities in a gender- and class-driven social structure at the time. This research points out that Mrs. Bennet is a representative of the patriarchal society, which puts women in a position where their value is determined by their ability to obtain a successful marriage, in addition to the cliché of the negligent mother. Through this figure, Jane Austen both gently challenges and demonstrates how the myths are maintained by the culture of the period.

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