

- **Abstrak:**

## **ABSTRACT**

*Pride and Prejudice* is a novel written by Jane Austen that is published in the United Kingdom in 1813, and it has been adapted to a movie with Joe Wright as the director. The movie itself was released in the United Kingdom in 2005. *Pride and Prejudice* tells about the love stories that are experienced by the characters, especially, Elizabeth Bennet, Jane Bennet, Charlotte, and Lydia Bennet. The theory used in this study is Sternberg's (1986) triangular theory of love. This theory is used to identify the kinds of love in which the characters Elizabeth, Jane, Charlotte, and Lydia are engaged in in the movie. Based on Sternberg's theory, six types of love have been identified to be experienced by the characters, namely (1) *liking or friendship*, (2) *infatuated love*, (3) *empty love*, (4) *romantic love*, (5) *fatuous love*, and (6) *consummate love*. The present study is expected to provide better insights into the subject of love.

**Keywords:** Triangular Theory of Love, *Pride and Prejudice*, movie analysis

- **Chapter 1:**

## **INTRODUCTION**

Love is a feeling that appears from interpersonal affection to pleasure. According to Cambridge Dictionary (2008), love is when someone feels both romantically and sexually attracted to someone else, or to have strong feelings of liking either to a friend or to another person in your life. In other words, it is a feeling of a personal affection and strong attraction. On the other hand, some experts still have different point of views regarding the meaning of love (as cited in Chapman, 2011). Love also has a huge role in a marriage because it is a basic foundation of a relationship between two people. Therefore, love is very important in life.

Love has become the core of the story in many literary works, especially in novels. There are many classic novels that focus on the story of love, for instance *Pride and Prejudice* in 1813, *The Great Gatsby* in 1925, *Jane Eyre* in 1847, *Romeo and Julie* in 1562, and *Siti Nurbaya* in 1922. Every novel tells different stories of love. Those novels are then adapted into a movie due to its stories that have captivated the readers. Movie also has increased the popularity of those novels even more. One of the examples of a novel that has been adapted into a movie is *Pride and Prejudice*. *Pride and Prejudice* is a novel written by Jane Austen published in the United Kingdom in 1813, and it has been adapted to many movies; one of them is adapted with Joe Wright as the director. The movie was released in the United Kingdom in 2005 and this movie is

one of the most popular movie adaptations in comparison with other movie adaptation. *Pride and Prejudice* tells about the love stories that are experienced by the characters. However, there are a slight difference between *Pride and Prejudice* in the form of a novel and a movie. According D'Nofrio (2012), the characters in the movie sometimes are portrayed differently from the novel: for instance in the novel, the Bennets are portrayed as the middle class family, while in the movie that family is portrayed in a very poor condition, living on the dirty manor and behaving in the chaotic ways. Therefore, D'Nofrio argues that the story in *Pride and Prejudice* novel is either compressed or eliminated when it becomes a movie.

There are several characters in *Pride and Prejudice*; one of the most dominant characters is Elizabeth Bennet. She has a number of sisters; ones of them are Jane Bennet and Lydia Bennet. Elizabeth also has friend named Charlotte, and each character in this movie has their own love stories. Elizabeth Bennet as the main female character was paired with three male characters. They are Mr. Collins, Mr. Wickham, and Mr. Darcy. She has a complicated love stories. Elizabeth and Mr. Collins's relationship do not worked because Elizabeth rejected Mr. Collins, because she does not love Mr. Collins. Moreover, the relationship between Elizabeth and Mr. Wickham also do not work even though they have affection to each other. Then, the most complicated relationship that Elizabeth experienced is with Mr. Darcy. The story begins when she meets Mr. Darcy, and she suddenly thinks that Mr. Darcy is arrogant, he is also too concerned about his prestige. Thus, they tend to have different point of view along the story. The second character is Elizabeth's sister named Jane; she falls in love with Mr. Bingley but she does not show her feeling to him, so he left her although he also has the same feeling towards her. The third character is Charlotte, she is Elizabeth's friend. She married with Collins, because Charlotte feels that there is no one in this world who is going to propose to her since she is poor and not pretty. The last character is Lydia; she is the sister of Elizabeth and Jane. Since Lydia is quite young, she has a narrow perspective towards love and marriage.

Although the movie *Pride and Prejudice* focuses on love story, there are a still a number of values contained in this movie; for instance, it tells about life, beliefs, and loyalty. However, since love story becomes the main focus of this movie, this study aims to identify the kinds of love in which the characters Elizabeth, Jane, Charlotte, and Lydia are engaged in *Pride and Prejudice* movie by using Sternberg's (1986) the triangular theory of love.

- **Chapter 2:**

## **REVIEW OF RELATED LITERATURE**

Previously, many experts have analyzed *Pride and Prejudice* novels. For example, Pei, Fu, and Huang (2014) conduct a study about how marriage is portrayed in *Pride and Prejudice* novel and how Jane Austen shows the values of marriage in her novel. They claim that in *Pride and Prejudice* novel, mutual attraction is the most important thing in a marriage. Meanwhile, Andersson (2011) on the other hand, conduct a study on how flaws show themselves in Elizabeth and Mr Darcy, and how they are not present in Jane Bennet and Mr Bingley. In this case, Andersson tries to compare and differentiate between one relationship and another relationship in the story. He also argues that almost every character in the story has either a pride or prejudice, or even both. Another study is conducted by Sternberg (1997); he focuses on the validation of a love scale based on a triangular theory of love. Moreover, there is an essay entitled “Essay on Contrast of Love in Jane Austen’s *Pride and Prejudice*” (n.d) that discusses *Pride and Prejudice* novel and Sternberg’s (1986) triangular theory of love. While there have been many studies on *Pride and Prejudice* novel, not many studies have focused on movie adaptation of *Pride and Prejudice*, for that reason in this study the researcher will analyze love in *Pride and Prejudice* movie.

### **Triangular Theory of Love**

*Pride and Prejudice* mostly tells about love stories between some characters. Since the aim of this study is to identify the kinds of love in which the characters Elizabeth, Jane, Charlotte, and Lydia are engaged in *Pride and Prejudice* movie, the writer uses the triangular theory of love developed by Sternberg (1986) to analyze the movie. He defines that love consists of three components: *intimacy*, *passion*, and *commitment*. Sternberg (1997) states that *intimacy* refers to feelings of closeness, connectedness, and bondedness in relationships; *passion* refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in relationships, and *commitment* divided into two categories; in the short-term and the long-term. In short-term the decision that one individual loves another and the longer-term, to one’s commitment to maintain that love. Moreover, Sternberg (1997) states that three components of love generate several types of love when considered in combination. There are *liking* or

*friendship, infatuation or limerence, empty love, romantic love, companionate love, fatuous love, and consummate love.*

Sternberg (1997) also defines each type of love as follows:

1. *Liking*: even though it includes *intimacy* which is a person feel a bondedness, a warmth, and a closeness with another but the couple does not have intense *passion* or long-term *commitment*. In this case, it is mostly like a characterization of true friendships.
2. *Infatuated love*: it seems like "love at first sight." It includes *passion* but without *intimacy* and *commitment*. Thus, this kind of love may suddenly disappear.
3. *Empty love*: in an arranged marriages, relationship begins as *empty love*. There is an only *commitment* remains, without *intimacy* and *passion*.
4. *Romantic love*: same as in *liking*, romantic lover includes *intimacy* and added by *passion*.
5. *Companionate love*: it usually found in a marriages couple who has been shared each other's life, but they have no sexual or physical desire one another anymore. In this case, *passion* has gone out of the relationship, but *intimacy* and *commitment* remain.
6. *Fatuous love*: it can be shown by a courtship and marriage in which a *commitment* is built largely by *passion*, without any effect of *intimacy*.
7. *Consummate love*: it is the complete type of love. This type of love is the ideal relationship. Since, it includes *intimacy*, *passion*, and *commitment*. Yet, *consummate love* may not be long-lasting, if one of the components disappears.

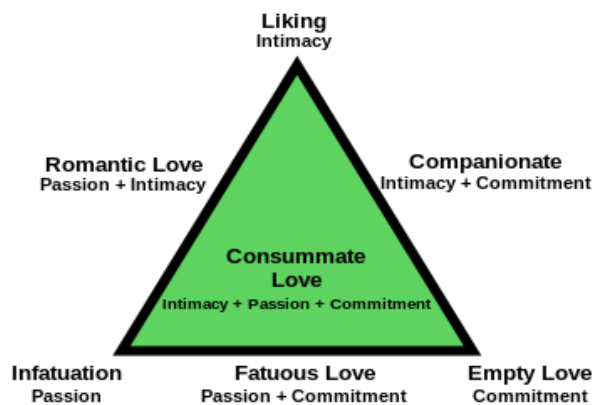
In addition, Anderson (2016) draws the table of Sternberg's triangular theory of love in order to define the types of love based on the combinations of *intimacy*, *passion*, and *commitment*. The table is as shown below:

Types of Love	Components of Love		
	<i>Intimacy</i>	<i>Passion</i>	<i>Commitment</i>
<i>Liking or Friendship</i>	X		
<i>Infatuation or Limerence</i>		X	
<i>Empty Love</i>			X

<i>Romantic Love</i>	X	X	
<i>Companionate Love</i>	X		X
<i>Fatuous Love</i>		X	X
<i>Consummate Love</i>	X	X	X

Table 1. Types of Love

According to Anderson (2016), the table consists of types of love that combined by three components of love. It makes the reader easy to understand the types of love from Strenbreg's (1986) triangular theory of love. For instance, look at the following table *companionate love* consists of *intimacy* and *commitment* without *passion* component. Also, *infatuation or limerence* only has *intimacy* component without *passion* and *commitment*.



Picture 1. The triangle representing the concept of love.

Additionally, at the three sides of the triangle indicate three components of love (Hill, 2009). Also, he adds that there are seven various types of love produced by different combinations of the three components of love.

## Film Studies

Film is the new literary works compared to another literary works. Film itself has energetic and powerful art form (Bordwell & Thompson, 2008). Bordwell and Thompson (2008) examine the principles and the techniques to make a film powerful to tell the stories, express emotions, and trigger ideas. On the other hand, film is unusual features; it depends on complex technology such as machines to make the movies move; also film deals with many participants and film not only created but also produced (Bordwell & Thompson, 2008). In addition, according to Bordwell and Thompson (2008), films can communicate information and ideas; from film we can know the places and ways of life that we might not know, films also offer us ways to seeing and feeling from the experiences driven by the stories.

### ***Mise-en-scene***

*Mise-en-scene* in French is “placed in a scene” or “onstage” (Corrigan and White, 2009). *Mise-en-scene* refers to the elements of a movie that are set in position before the filming begins and employed in certain ways when the filming does begin (Corrigan and White, 2009). In addition, according to Sreekumar and Vidyapeetham (2015), they state that *mise-en-scene* refers to all elements of a film that we can see in front of the camera and the way it is arranged. *Mise-en-scene* contains some scenic elements, which are actors, lighting, sets and setting, costumes, make-up, and other features of image (Corrigan & White, 2009). In this research, the researcher only focuses on setting, since it closely relates to support the data analysis. Corrigan and White (2009) define setting as “a fictional or real place where the actions and the events of the film occur”. They additionally point out that the setting of a movie can be placed indoor or outdoor in which it is influential for reflecting the real depiction of society, person, and life.

### **Dialogue**

According to Hallett (n.d) there are several elements of fiction, one of them is dialogue. Dialogue is the direct conversation (verbal) between two or more characters (Hallett, n.d). He also adds that the dialogue contains a story line, enhances a character’s image, and tells its own story. In addition, Hallett (n.d) mentions that the movie would not be successful without dialogue. In other words, the dialogue provides the story to be more interesting and supports the readers to know the characters better. Dialogue enables the readers to identify a place and its characters.

Many writers prefer employing dialogue rather than narrative to develop the plot (Hallett, n.d). Hallett (n.d) points out that the dialogue can be used to:

1. Break up narrative; the writer employs dialogue to balance the other elements of fiction like description.
2. Improve the plot; the discussion between the characters can ultimately change the course of the story.
3. Develop conflict; when characters make a conflict, dialogue can also produce tension.
4. Provide information; the dialogue can be employed as an alternative to exposition that makes the reader study the background of the story.
5. Evolve character; the dialogue can represent a character's personality, age, intelligence, and experience.

- **Chapter 3:**

## **METHODOLOGY**

*Pride and Prejudice* has been adapted to many movies; one of them is adapted with Joe Wright as the director. The movie was released in the United Kingdom in 2005 and this movie is one of the most popular movie adaptations in comparison with other movie adaptation. Thus, the researcher chooses this movie to be analyzed. The duration of this movie is 128:17. *Pride and Prejudice* mostly tells about love stories between some characters. This movie has some characters—Elizabeth Bennet, Jane Bennet, Charlotte, and Lydia Bennet. Furthermore, the main methodology applied in this study is qualitative method. Meanwhile, the aim of this study is to investigate how love is portrayed through the characters of Elizabeth, Jane, Charlotte, and Lydia in *Pride and Prejudice* movie. The data is the *Pride and Prejudice* movie in the form of downloaded video and the dialogues within that film. The movie is downloaded from [www.lk21.com](http://www.lk21.com). After downloading the movie, the researcher watches it attentively. Before doing a further analysis, the data are mainly taken from the selected romantic scenes that contain triangular theory of love (Sternberg, 1986) issue in the movie. Due to analyzing triangular theory of love, this research only focuses on some characters—Elizabeth, Jane, Charlotte, and Lydia. Those characters are the main characters that experience love stories. Therefore, the data are in the form of captured figures from the video of the movie. Meanwhile, the dialogues between the characters that occur in the selected romantic scenes are also noted. Afterwards, the selected

romantic scenes and dialogues are the data for this research analyzed in the following steps. After collecting the data, the researcher proceeds to data analysis. In analyzing the data, this research employs the dialogue and the mise-en-scene element which is setting, because those elements closely relate to support the data analysis. Then, the data are analyzed by using Sternberg's (1986) triangular theory of love; such as classifying the type of love. Then, the researcher identifies many types of love found in the movie based on the characters of Elizabeth, Jane, Charlotte, and Lidya' stories of love.

- **Chapter 4:**

## **DATA ANALYSIS**

This section discusses the findings of the research by elaborating the relevant theory and textual evidence, which contains dialogues and screenshots of the romantic scenes. This study uses triangular theory of love proposed by Sternberg (1986). Based on the love stories experienced by the characters Elizabeth Bennet, Jane Bennet, Charlotte, and Lidya Bennet, the researcher found six types of love contained in the film, namely *liking or friendship*, *empty love*, *fatuous love*, *consummate love*, *romantic love*, and *infatuation love*. Below is an elaboration of the kinds of love the characters are engaged in.

1. Elizabeth Bennet, Mr. Collins, Mr. Wickham, and Mr. Darcy

In *Pride and Prejudice* movie, Elizabeth Bennet, the main female character, was paired with three male characters. They are Mr. Collins, Mr. Wickham, and Mr. Darcy. She engaged in the three types of love by Sternberg's (1986) triangular theory of love such as *infatuated love*, *liking or limerence*, and *consummate love*.

- Elizabeth and Mr. Collins

The researcher categorized Elizabeth and Mr. Collins's relationship as *infatuated love*. This type of love is 'love at the first sight'. This type of love may suddenly disappear because this type of love includes *passion* without *intimacy* and *commitment* as defined by Sternberg (1977). One might see it from Mr. Collins's statement, "well, it is my avowed hope that soon, I may find a mistress for it", he was looking for a future wife to take care of him. He wanted to choose one amongst Mr. Bennet's daughters, then he chose Elizabeth to be his future wife,



because of Elizabeth's mother said "*beauty and would make anyone an excellent partner*", Elizabeth's mother stated that Elizabeth can be a good partner for Mr. Collins because her beauty and her good character. Then, Mr. Collins agreed with Elizabeth's mother by said "*indeed*".

The scene was set in Elizabeth's house where her mother introduces all the daughters to Mr. Collins. Since, the type of love of Elizabeth and Mr. Collins is *infatuated love*, it reflects on the picture 2 that Mr. Collins and Elizabeth's mother had a conversation about the match making between Mr. Collins and Elizabeth. It can be seen that Mr. Collins proposed Elizabeth because not for love but because his own desire. Thus, this type of love only has one component; there is *passion* (ie., lead to romance, physical attraction, sexual consummation, and related phenomena in relationships). Moreover, the setting is in the house, specifically in the living room which means all the members of the family usually gather and get the warmth of the family; Mr. Collins can easily take an attention to know the family situation, and the personality of each Mrs. Bennet's daughters including Elizabeth that he falls in love with. In this case, *infatuated love* that Mr. Collins gets is only because of 'love at the first sight' without knowing the personality of Elizabeth and to get closer with her in order to have the *intimacy* and *commitment*.



Picture 2. Mrs. Bennet and Mr. Collins having a conversation.

Then, Mr. Collins said "*nothing remains but for me to assure you in the most animated language of the violence of my affection*", he expressed his feeling to Elizabeth that he falls in love with her. Unfortunately, Elizabeth refused it by said "*I am honoured by your proposal, but I regret that I must decline it*", she refused it because she was not interested with Mr. Collins. Thus, this relationship is *infatuated love* because Mr. Collins does not really have affection for

Elizabeth, he was only looking for a wife figure in Mr. Bennet's daughters and it reflects the *passion* component, as well as another components absence in this relationship.



Picture 3. Mr. Collins proposed to Elizabeth.

Based on the picture, the audience can see that the setting on the scene above was placed at Elizabeth's house, which is the dining room. When Mr. Collins had proposed Elizabeth in the dining room, the Bennet family was having a breakfast and Mr. Collins asked to talk with Elizabeth. As Lathrop and Sutton (n.d) argue that selection, construction, and elements arrangement of setting can put powerful control for the director towards his art. This setting does not support the situation of proposing someone. It can be seen from the set of time when Mr. Collins proposed Elizabeth that is not appropriate to do. Moreover, dining room is not a good place to have a proposal which usually done in romantic places such as, garden, lake, restaurant, etc. As from the type of love of this couple is *infatuated love* represented on the scene when Mr. Collins proposed Elizabeth but Elizabeth won't look at his face so does Mr. Collins. Thus, it seems that there is no *intimacy* between them, there is only a *passion* (ie., lead to romance, physical attraction, sexual consummation, and related phenomena in relationships).

- Elizabeth and Mr. Wickham

Elizabeth and Mr. Wickham's relationship is categorized as *liking or friendship*. *Liking or friendship* is when someone feels warmth, closeness but they do not have *passion* and *commitment* components (Sternberg, 1997). In this relationship, Mr. Wickham had a feeling towards Elizabeth at the first sight when he picked up Elizabeth's handkerchief, he said "*an enchanted lieutenant*", he attracted by her beauty. Since the type of love of this couple is *liking*

which is only has *intimacy* component (ie., feelings of closeness, connectedness, and bondedness in relationships), it is showed on the picture 4 bellow when Mr. Wickham stare at Elizabeth deeply. Moreover, the setting is in the public place where people usually meet each other and interact to each other. The time when they met is in the afternoon with the bright sun and breezy airs such a good situation make people are interested to have a conversation and spend some times as Mr. Wickham and Elizabeth did in their first meeting to know each other and get the *intimacy*. It is the first time that Mr. Wickham meets with Elizabeth. Mr. Wickham picked up Elizabeth's handkerchief then he falls in love with Elizabeth because her beauty which can be categorized as *liking* type of love in the triangular theory of love.



Picture 4. Mr. Wickham meets Elizabeth.

Elizabeth also fell in love with Mr. Wickham, especially, after she heard about the story between him and Mr. Darcy. When the party began, Elizabeth said “*where’s Mr. Wickham?*”, she was looking for Mr. Wickham, but unfortunately Mr. Wickham did not come to the party because he was been detained, said Jane “*Mr. Wickham is not here. Apparently, he’s been detained*”. After that, Elizabeth had never seen Mr. Wickham until one day he married with her sister. Based on the dialogue one might see that the relationship between Elizabeth and Mr. Wickham is not working. Thus, this relationship is *liking* type of love because it is only has *intimacy* component. It is also supported by the scene below which is described the setting. It took place in the Mr. Bengly's house where there was a dancing party. The place is romantic with many candles, flowers and also couples who danced. The setting of time also suitable for a couple to show their affection and love which Elizabeth expected from Mr. Wickham. As Lathrop and Sutton (n.d) asserts that the set represents exactly a particular place, or it might

constructed to include the possible or improbable locale. In addition, at night couples usually spend the rest of the time together thus, this is the right time for couple to get more *intimacy* as *liking* type of love described.

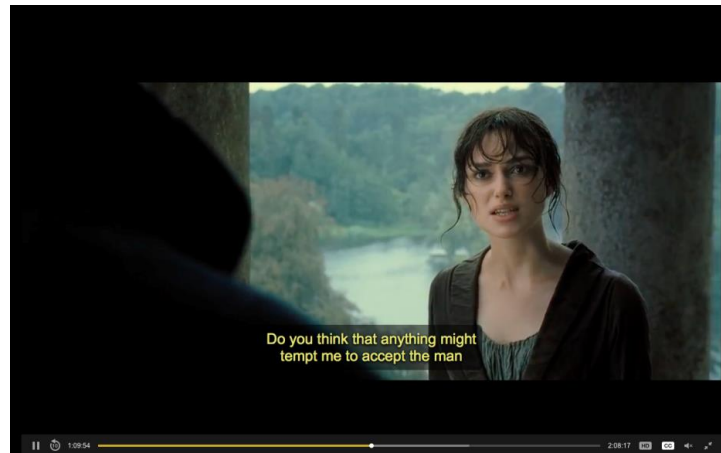


Picture 5. At the dancing party, Elizabeth was looking for Mr. Wickham.

- Elizabeth and Mr. Darcy

The researcher sees that Elizabeth and Mr. Darcy's relationship includes *infatuated love*, and *consummate love*. However, the type of *infatuated love* in Elizabeth and Mr. Darcy's relationship can be seen through their conflict. According to Sternberg (1997), in his article, he writes that *infatuated love* can easily disappear because this type of love only has one component which is *passion*, without *intimacy* and *commitment*. In this case, the conflict starts when Mr. Darcy said "*I have struggled in vain and can bear it no longer. These past months have been a torment. I came to Rosings only to see you. I have fought against judgment, my family's expectation, the inferiority of your birth, my rank. I will put them aside and ask you to end my agony. I love you. Most ardently. Please do me the honour of accepting my hand.*" Mr. Darcy tried to convincing his feeling to Elizabeth that he falls in love with her and he had throw over his pride. Unfortunately, Elizabeth refused the proposed by said "*Sir, I appreciate the struggle you have been through, and I am very sorry to have caused you pain. It was unconsciously done*". Mr. Darcy asked "*Are you rejecting me?*" Then, Elizabeth answer "*Do you think anything might tempt me to accept the man who has ruined the happiness of a most beloved sister?*", Elizabeth thought that Mr. Darcy is the cause of Mr. Bingley left her sister, Jane, so Elizabeth refused it because she cannot be with someone who ruined the happiness of her sister. Also, Elizabeth thought that Mr. Darcy is arrogant and too concerned about his prestige. Thus,

they tend to have different point of view along the story. This type of love is *infatuated love* because there is only *passion* between the characters.



Picture 6. Mr. Darcy is convincing his feeling to Elizabeth.

Based on the picture 6 above, the setting is on the house near the lake and at that time it rained heavily. Since, the type of love of this couple is *infatuated love* which includes *passion* component (ie., lead to romance, physical attraction, sexual consummation, and related phenomena in relationships), this component shows on the picture 6 when Mr. Darcy was convincing his feeling but Elizabeth refused it because she thought that Mr. Darcy is arrogant and too concerned with his prestige. Elizabeth actually disappointed with Mr. Darcy because he had ruined Jane and Mr. Bengley's relationship. This setting is supporting the situation, because rain represents gloomy feeling that might be experienced by Mr. Darcy. Lathrop and Sutton (n.d) argue that this aspect of *mise-en-scene* has an important role in film as the action, or events.

Finally, after the complicated love stories between Elizabeth and Mr. Darcy, Mr. Darcy explained what actually happened to Elizabeth. Then, the representation of *consummate love* on Elizabeth and Mr. Darcy's relationship is can be shown through their happy ending. *Consummate love* is the most complete type of love because it contains *intimacy*, *passion*, and *commitment*. Yet, *consummate love* may not be long lasting, if one of the components disappeared (Sternberg, 1977). Elizabeth said "After you've done for Lydia and, I suspect, for Jane, it is who should be making amends", after Elizabeth know the truth about Mr. Darcy, she feels sorry and very thankful to Mr. Darcy. Then Mr. Darcy convincing his feeling to Elizabeth "surely you must know, it was all for you, you are too generous to trifle with me. My affections

*and wishes have not changed, I would have to tell you, you have bewitched me, body and soul and I love I love I love you, I never wish to be parted from you from this day on.*”, Mr. Darcy do everything only for Elizabeth, his feels do not change to Elizabeth, he still love her and want to be with her for the rest of his life. Then, finally, Elizabeth said “*well, then*”, Elizabeth accepted the proposed because she falls in love with Mr. Darcy too, then she kissed Mr. Darcy’s hand. Thus, it is important to build *intimacy, passion, and commitment* in relationship or marriage because it is the basic foundation to make a perfect type of love according to Sternberg’s (1986) triangular theory of love.



Picture 7. Mr. Darcy and Elizabeth having a conversation.

Based on the picture above, the setting is at Mr. Darcy’s house, they sat on the table outside of Mr. Darcy’s house. This relationship is *consummate* type of love which includes *intimacy, passion, and commitment* components, those components can be seen on the picture 7. When both of them stare at each other, this reflects the *intimacy* component (ie., closeness, connectedness, and bondedness in relationships). When they hold each other, it represents *passion* (lead to romance, physical attraction, sexual consummation, and related phenomena in relationships). Then, *commitment* component (ie., whe the couple decided to be married) can be seen through the dialogue between Mr. Darcy and Elizabeth. Mr. Darcy said “*I would have to tell you, you have bewitched me, body and soul and I love I love I love you, I never wish to be parted from you from this day on.*”, he proposed Elizabeth then Elizabeth accepted his proposal by said “*well, then*”. In addition, they sat near on the lake that there were some lights that support the romantic moment between them. Moreover, it was evening which is usually the couple shows

their affection and love because they usually spend the night together. This kind of setting gives a huge impact to the situation, thus, the setting represents the romantic scene.

## 2. Jane Bennet and Mr. Bingley

Jane and Mr. Bingley's relationship includes two types of love such as *romantic love*, and *consummate love*. *Romantic love* includes two components of love which are *intimacy* and *passion* but this type of love does not have *commitment* component. In this case, both of them have the same feeling to each other. When, Mr. Bingley said "*She is the most beautiful creature I have ever beheld*" it seems that Mr. Bingley had interpersonal affection to Jane because he thought that Jane is beautiful. Yet, there was a misunderstanding between Jane and Mr. Bingley. Mr. Bingley went back to his home because he thought that Jane did not feel anything towards him according to Mr. Darcy "*I believed your sister indifferent to him, I realized his attachment was deeper than her*". However, Elizabeth argued "*She is shy*" Elizabeth stated that Jane just too shy to show her feeling to Mr. Bingley. Similar with Mr. Bingley, Jane also thought that Mr. Bingley did not feel anything towards her "*It's more likely he does not love me*" said Jane. Then, Elizabeth said "*He danced with you most of the night and stared at you at the rest*", during the dancing party Mr. Bingley only spend the night with Jane, it seems Mr. Bingley has affection to Jane. In addition, it is shown when Mr. Bingley said, "*Its pleasure, I mean it's not a pleasure that she's ill of course not. It's a pleasure that she's here, being ill*", Mr. Bingley feels glad that Jane being ill so she can stay over at his house. Based on the dialogue, one might see the components of love are *intimacy* and *passion* in their relationship but no *commitment* because they have misunderstanding about their feeling.



Picture 8. Mr. Bingley is dancing with Jane.

Based on the picture 8 above, the setting supported the romantic scene because it was on the dancing party. It took place in the ball that usually used for dancing party. The place is romantic with many candles, couples who danced and Mr. Bingley dance with Jane. The props which are implied in the setting can give specific significance in the total action (Lathrop & Sutton, n.d). Both of them were staring at each other. It represents the love scene. The setting of time is on the evening; this time is suitable for the couples to get more intimacy and show their affection. Since, the relationship between Jane and Mr. Bingley is *romantic love*, it reflects on the picture 8 when they stare at each other deeply, thus it showed *intimacy* component (feelings of closeness, connectedness, and bondedness in relationships). Then, *passion* (lead to romance, physical attraction, sexual consummation, and related phenomena in relationships) can be seen when they are dancing.

Finally, Mr. Bingley went back to Jane after he left her. Then, he had proposed Jane. In this case, the representation of *consummate love* type of love can be seen through their happy ending. *Consummate love* is the complete type of love because it includes *intimacy*, *passion* and *commitment*; this is the ideal relationship (Sternsberg, 1968). Based on the dialogue “*My jane looks well, does she not?*” Jane’s mother asked to Mr. Bingley that her daughter is looks weel. Then, Mr. Bingley agreed “*She does indeed*”, Mr. Bingley do agreed with Jane’s mother that Jane looks well. Then, he said, “*I would like to request the privilege of speaking to Miss Bennet*”, Mr. Bingley asked to talk with Jane. After that, he proposed Jane Bennet and she answered, “*Yes, a thousand times yes*”, without any doubt Jane accepted his proposed because she falls in love with him too. Then, they engaged to get married later. Thus, their relationship is categorized as a *consummate love* because it includes *intimacy*, *passion* and *commitment*.





Picture 9. Mr. Bingley is proposing to Jane.

The picture 9 above shows the scene when Mr. Bingley proposed Jane and the setting was located at Jane's house, specifically, at the living room. Since, Jane and Mr. Bingley relationship is *consummate love* which includes *intimacy*, *passion*, and *commitment* components, those components can be seen on the picture 9. When both of them stare at each other deeply, it represents *intimacy* component (ie., feelings of closeness, connectedness, and bondedness in relationships). Then, when Mr. Bingley knelt down to propose Jane, so it reflects a *passion* (ie., lead to romance, physical attraction, sexual consummation, and related phenomena in relationships), also *commitment* (ie., when a couple decided to be married) because when someone knelt down, it usually for proposed his beloved, and it also supported by the Jane dialogue "*Yes, a thousand times yes.*" , she accepted Mr. Bingley proposal. Moreover, the setting of the scene supports the action of proposal, since there are many props—candles, vintage nuance, and the time was in the afternoon—which brings the romantic atmosphere. As Lathrop and Sutton (n.d) assert that setting is one of important elements in film including the information of time and place.

### 3. Charlotte and Mr. Collins

In *Pride and Prejudice* movie, the researcher sees that Charlotte and Mr. Collins's relationship can be categorized as a type of *empty love* since this type of love only has one component of love, which is *commitment* that remains in them without *intimacy* and *passion* as defined by Sternberg (1986). Charlotte married with Mr. Collins because she felt that there was nobody would marry her because she was poor and not pretty.

As one might see from the dialogue between Charlotte and Elizabeth, Charlotte said, “*I’m 27 years old, I’ve no money and no prospects, I’m already a burden to my parents and I’m frightened*”. From this dialogue, Charlotte said that she had no money and no prospect. Thus, she felt that she was lucky by Mr. Collin’s proposal. Hence, Charlotte accepted their engagement and she said, “*Not all of us can be afford to be romantic, I’ve been offered a comfortable home and protection*”. Based on that dialogue, one can see that when Charlotte accepted Mr. Collins, it was not a love. On the other hand, she thought that it was lucky being proposed by someone who offered home and protection. Charlotte only concerned her life and the thought of a better life if she married Mr. Collins. Therefore, their love life can be categorized as an *empty love* because there is no *intimacy* and *passion*.



Picture 10, Charlotte informs Elizabeth that she is engaged.

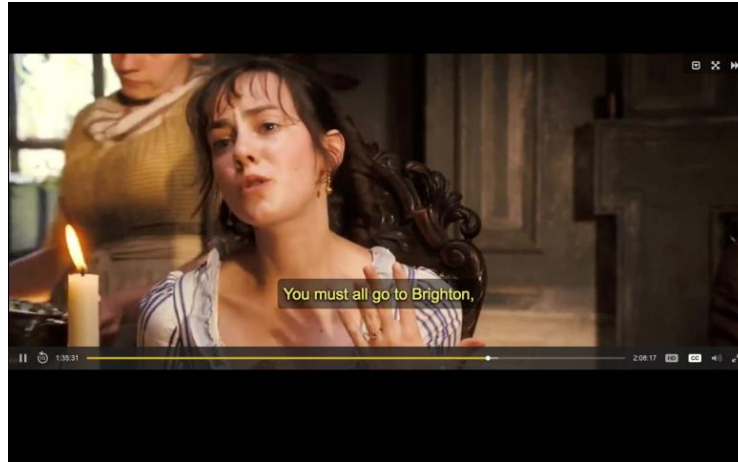
Based on this picture, the audience can see that the setting was in a farm. Corrigan and White (2009) state that the setting refers to a real place and fictional place where the events of the film occur. Elizabeth was swinging and Charlotte came. The setting gives a huge impact for this movie. This setting represents poor condition of Elizabeth and Charlotte’s family. Thus, it is relevant with the dialogue that she has no money and no prospect. Since Charlotte and Mr. Collins type of love is *empty love* which is only has *commitment* component (ie., when the couple decided to be married), it can be seen through the dialogue between Charlotte and Elizabeth. Charlotte said “*Mr. Collins and I are engaged.*”, she tells Elizabeth that she engaged with Mr. Collins and Elizabeth asked “*to be married?*”, then Charlotte answered “*Yes of course Lizzie what other kind of engaged is there?*”, she said she engaged to be married with Mr. Collins.

#### 4. Lidya Bennet and Wickham

Lidya married at the age of 15 years old, which is too early for someone to get married. Therefore, she still got a narrow perspective towards love and marriage. This couple only experienced one type of love, which is *fatuous love*. Their relationship was built without *intimacy* component, and *commitment* was built—mostly—by *passion*. As one can see from the dialogue when Elizabeth talked to her father, she asked him to hold Lidya, “*If you, dear father, do not take the trouble to check her she will be fixed forever as the silliest and the most determined flirt who ever made her family ridiculous.*” Elizabeth thought that if Lidya left the family, she would create a trouble because she was immature.

Then, Lidya had created trouble for real and Elizabeth said, “*she has run away with Mr. Wickham*” Lidya was very immature by running away with Mr. Wickham. Lidya’s father said, “*No man would marry Lidya under so slight a temptation as £100 a year*” it such tragedy led to a huge penalty and commission that has to be paid by her family. Elizabeth added, “*Wickham’s a fool if he accepts less than £10.000*” From this dialogue, one can see that Mr. Wickham only concerned about the money and Lidya was immature to enter a marriage life. “*Lydia married and at 15 too*”, Lidya’s mother said.

Then, when Lidya came home to meet her family after she ran away and married Mr. Wickham, she said, “*We passed Sarah Sims in her carriage. So I took off my glove so she might see the ring. Then I bowed and smiled like anything*”. It seemed that Lidya’s marriage was planned for a matter of reputation. Hence, she could brag to others that she was already married. She also said, “*Married women never have time for writing.*” Based on those dialogues, one can see that the persistence of Lidya’s marriage was a *passion* and Mr. Wickham agreed to marry Lidya because of the wealth. Thus this kind of relationship is considered *fatuous love* of triangular theory of love by Sternberg (1986).



Picture 11. Lidya is showing her ring.

One of the evidences of Lidya's immaturity can be seen through the picture 11 above, the setting was located at Lidya's home, and she was having a lunch with her family and she raised her hand while talking to show her ring. Since, Lidya and Mr. Wickham relationship is *fatuous love* which includes *passion* and *commitment* components. Those components can be seen on the picture 11 when Lidya raised her hand to show her ring. It represents *passion* and *commitment* components, because ring is a symbol for a married couple so it is represent *commitment* component (ie., when the couple decided to be married), and when she raised her hand to show her ring to her sisters it is represent *passion* component (ie., lead to romance, physical attraction, sexual consummation, and related phenomena in relationships) because she wants to show to her sisters that she was married. In addition, props which are implied in the setting can give specific significance in the total action (Lathrop & Sutton, n.d). In this case, Lidya showed her ring off and it indicated her immaturity to her sisters, who were remained unmarried.

Based on Sternberg's triangular theory of love, there are six types of love represented in this study, such as *liking or friendship*, *empty love*, *fatuous love*, *consummate love*, *romantic love*, and *infatuation love*. Moreover, the researcher classified the four couples based on Sternberg's Triangular Theory of Love, they are Elizabeth and Mr. Darcy as *consummate love* and *infatuated love*, Elizabeth and Mr. Wickham *liking or friendship*, Elizabeth and Mr. Collins *infatuated love*, Jane and Mr. Bingley as *consummate love* and *romantic love*, Charlotte and Mr. Collins as *empty love*, and Lydia and Mr. Wickham as *fatuous love*. Previously, "Essay on Contrast of Love in Jane Austen's *Pride and Prejudice*." (n.d) found that there are only four types of triangular theory

of love in *Pride and Prejudice* novel, they are Elizabeth and Darcy as *consummate love*, Jane and Mr. Bingley as *companionate love*, Charlotte and Mr. Collins as *empty love*, and Lydia and Mr. Wickham as *fatuous love*. Moreover, it is also stated that the characters make decisions which will bind them for their futures due to their intentions of love. Meanwhile, the type of love that does not appear in this study is *companionate love*. *Companionate* type of love is usually found in family members (Sternberg, 1997). Since the relationship between the couples contains both sexual and physical desires, this type of love is absent in this study.

- **Chapter 5:**

## **CONCLUSION**

This study has investigated the kinds of love experienced by the characters Elizabeth Bennet, Jane Bennet, Charlotte, and Lidya Bennet in the movie *Pride and Prejudice* using Sternberg's (1986) triangular theory of love. Based on the dialogues and the analysis of setting, six kinds of love have been identified in the movie: (1) *liking or friendship*, (2) *infatuated love*, (3) *empty love*, (4) *romantic love*, (5) *fatuous love*, and (6) *consummate love*. Elizabeth as the main character experiences *consummate love*, *liking or friendship* and *infatuated love*. Meanwhile, Jane as Elizabeth's sister experiences both *romantic love*, and *consummate love*. Charlotte, who is Elizabeth's friend, on the other hand, experiences only one type of love, which is *empty love*. Lidya, who is Elizabeth's sister, experiences *fatuous love*. There is only one type of love that is not portrayed in the movie, namely *companionate love*. The analysis of the study shows that it is possible for an individual to experience different kinds of love at the same time. The present study is expected to provide better insights into the subject of love.