

An analysis of conflict in Jane Austen's *Pride and Prejudice* novel

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ABSTRACT

Pride and Prejudice, written by Jane Austen in 1813, is a quintessential romantic novel of manners set in 19th-century rural England. It is regarded as a fundamental work in classical literature, known for its intricate portrayal of characters and their societal conduct. Austen's critical examines society and traditional stereotypical gender roles, highlighting the limited rights and financial dependency of women due to restricted career and educational opportunities. In fact, middle, and upper-class women had little opportunities for a stable future. This paper aims to analyze the conflicts in *Pride and Prejudice* using method of close reading, which involves a detailed examination of the text to uncover deeper meanings in the conflicts. The analysis focuses on intrinsic elements such as setting, characters, point of view, conflict, and symbolism, while also incorporating conflict-based theory to address extrinsic elements. Finally, the findings reveal two main types of conflict in the novel: social conflict and psychological conflict. These conflicts are well-developed and seamlessly integrated into narrative.

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1. Introduction

1.1. Background of Study

Living in a society invariably comes with its share of problems. As these issues multiply, life becomes increasingly complex with unavoidable social, political, and economic difficulties. Social issues, in particular, proliferate and expose numerous other problems, potentially leading to a decline in societal morality. These issues require resolution or, at the very least, mitigation, necessitating specific instruments for effective intervention.

Literature and novels play a crucial role in addressing these societal challenges. They offer insight into social, political, and economic issues, helping readers understand and empathize with different perspectives. Through storytelling, literature can highlight societal problems, critique existing norms, and propose solutions. Additionally, novels can foster a sense of connection and shared humanity, contributing to a more empathetic and informed society. By complex issues and encouraging critical thinking, literature helps mitigate societal problems and promotes social change. Literature may be one of the tools that can help society achieve better conditions. Fundamentally, literature offers not only pleasure but is also often created with a purpose. A literary work frequently contains numerous messages, moral values, or even a life philosophy with significant value. Intelligent readers who seek to gain such insights must first thoroughly understand the work. By doing so, they may derive benefits from these messages to improve their way of life.

According to Koesnosobroto (1998, p. 4), literature is not only written for pleasure but also to broaden, deepen, and sharpen readers' awareness of life, enabling them to understand their troubles. The purpose of literature extends beyond entertainment; it also helps readers see, feel, and understand life, humanity, and nature more profoundly. It is entirely possible, for example, that after reading a novel, readers can gain many advantages, such as messages, wisdom, or a good philosophy of life, which can lead to a better life. As literature aims to provide both pleasure and understanding, it helps readers grasp the reality of life better.

People often prefer novels over poems or plays. One reason might be that novels are easier to read and understand compared to poems or plays. The way novelists express ideas and issues, and use language tends to be simpler and more comprehensible. Additionally, novels often depict the lives of certain people at specific times, making them challenging and interesting to explore. Novels provide not only amusement but also reflections on life to understand. As Gray (1996, p. 317) states, "It necessarily follows that a novel, which makes good its pretension of giving a perfectly correct picture of common life, becomes a far more instructive work than one of equal or superior merit of the other class. It guides the judgment and supplies a kind of artificial experience." Thus, novels are particularly interesting and useful as tools to help people live better lives based on the descriptions of life, the influence of the novel, and the experiences conveyed by the author.

Jane Austen is one of the well-known novelists whose works have a distinctly modern character through their treatment of ordinary people in everyday life (Gwinn et al., 1989, p. 709). From an artistic perspective, her novels are intriguing because she skillfully uses language to describe reality and express her ideas. Additionally, her use of irony and realism in depicting life enhances the artistic quality of her work.

Her novels include *Sense and Sensibility*, *Pride and Prejudice*, and *Persuasion*. These works, which belong to the Regency Era, are significant because they highlight many social problems of her society in the 1800s. Austen's novels are suitable for improving societal morality; they are didactic works that can educate people on how to be better.

The writer is interested in analyzing two aspect that is social conflict and psychological conflict in Austen's novels for several reasons.

Firstly, in *Pride and Prejudice*, numerous issues are presented, with social problems being among the most frequently discussed. The social problems in the novel relate to women's position, racism, class distinctions, and other issues prevalent in eighteenth-century society, the period during which the novel was written.

Secondly, *Pride and Prejudice* contains various physiological conflict. As a novelist, Jane Austen implicitly conveys these values to her readers. This analysis aims to reveal the physiological conflict embedded in *Pride and Prejudice* and demonstrate their relevance for enhancing physiological understanding.

Thirdly, the problems presented in the novel, including the social conflict, may be similar to those faced by people in contemporary society. The physiological conflict conveyed to readers through the characters in the novel is useful for readers to understand the novel.

Based on the above considerations, the writer of this study has chosen these topics. She intends to analyze *Pride and Prejudice*, focusing on the social conflict presented in the novel and physiological conflict conveyed by its author.

There are many problems that can be analyzed or discussed in *Pride and Prejudice*, and numerous ways to approach these issues. To ensure a focused discussion, limitations should be set.

In writing a novel, an author may have various aims or intentions to convey to readers, expressed in different ways based on the author's background and experience (Koesnosobroto, 1998, p. 5). An author might intend to impart knowledge or instruct people on how to live better lives. Didactic novels meet the need for guidance or lessons from the work, typically offering advice, suggestions, or alternative ways of life implicitly through the characters. Sometimes, a novel also persuades readers to emulate the actions of its characters. Additionally, an author might write a novel to explain new scientific or technological discoveries, thereby providing readers with more knowledge, information, or experience. Another aim could be to depict a particular situation or condition in a certain society at

a specific time. However, it is also typical for an author to write a novel just for the purpose of pleasure or entertainment, with no other objective than to provide enjoyment.

As a result, readers gain increased knowledge, information, or experience. Another aim might be for the author to describe a specific situation or condition within a certain society at a particular time. However, quite often, an author writes a novel without the intention of teaching, describing, explaining, or persuading. The primary aim might simply be to provide pleasure or entertainment.

In addition to having an aim, an author also develops a theme, which serves as the central issue or problem in the story. This theme is explored from the beginning to the end of the narrative, making the story seem as if it truly reflects real life. The social conflict in the novel might stem from real-life issues or could be entirely fictional, created by the author's imagination. These problems could relate to societal issues such as injustice, women's emancipation, racism, moral decay, or class distinctions. There are also imaginative problems, such as those involving new scientific discoveries or new civilizations.

As stated earlier, a novel, as a form of fiction, often portrays life based on the experiences of a member of society or an observer of society. Consequently, it is possible to find physiological teachings within the novel. These physiological conflicts might reflect those existing in real life, which are still believed to be true and are considered "noble" to realize. The physiological conflict is presented by the author through the characters. Novels are written by authors who live within certain societies, and in writing a novel, a writer is often influenced by the life around them. The writer can describe or portray the society in which they live. With their storytelling ability, the writer can depict the real situation accurately. Therefore, when readers compare the content of the novel with reality, they may find a striking similarity between the two.

1.2. Literature Review

Pride and Prejudice by Jane Austen, first published in 1813, is a seminal work in English literature renowned for its insightful exploration of social manners and romantic novel relationships. This novel is a quintessential example of social manners, set against the backdrop of 19th-century rural England. Austen's keen observations and critical perspective on societal norms and gender roles make the novel a rich subject for literary analysis.

Austen's portrayal of characters and their interactions offer a critical examination of social structures and gender expectations of her time. The novel challenges the traditional view of women as mere objects of beauty and emphasizes their financial dependence due to limited career and educational opportunities. Through its intricate character development and nuanced depiction of societal conduct, *Pride and Prejudice* addresses themes of social class, marriage, and individual agency.

The novel employs various literary devices as irony, satire, and vivid characterizations to critique the prevailing social norms. The setting and point of view are carefully crafted to enhance the narrative's exploration of conflicts, both social and psychological. The social conflict arises from the rigid class structure and societal expectations, while the psychological conflict delves into the internal struggles of characters grappling with their desires and societal constraints.

a. The Novel

According to Hartoko and Rahmanto (1986, p. 163), the term "novel" originates from the Latin word "novella," meaning "new." Indeed, the novel as a literary form, is relatively new compared to poetry or drama. In contrast to significant literary forms such as drama, lyric, ballad, and epic, the novel is a relatively recent addition. Kenedy (1979, p. 231) notes that the English novel reached maturity in the eighteenth century and was distinct: it was a story to be read silently, at any time and place, at the reader's own pace, whether quickly or slowly and meditatively.

The novel is one of the most expansive literary forms. Little (1966, p. 101) observes that is evident feature of the novel is its length, with the average novel spanning around 300 pages. Other literary forms tend to be shorter. In this regard, Koesnosobroto (1988, p. 19) states that a full-length novel may consist of over 100,000 words and include numerous characters.

Some characters are completely developed, and the narrative encompasses many incidents, scenes, or episodes, with various settings and often a long period.

The content of a novel can vary greatly depending on its author. It may depict a lengthy duration of life or reflect the author's background and experiences. Reave, as cited in Kennedy (1979, p. 233), states that "the novel is a picture of life and manners of the time in which it was written." Similarly, Kennedy (1979, p. 231) describes a novel as "a book-length story in prose, whose author tries to create the sense that, while people read, they experience actual life." A novel can also serve as a tool for instruction, offering wise solutions to life's problems. In this context, Wolf, as quoted by Lubis in Hartoko and Rahmanto (1960, p. 30), describes a romance or novel as "an exploration or a chronicle of life, reflected and depicted in the form of a text, illustrating the influence of unified results, the destruction or achievement of human behavior."

b. Structural Approach

The structural method is one of the literary theories used to analyze literary works. This approach involves analyzing a literary work by interpreting and focusing solely on the text itself, independent of the author and reader (Semi, 2001, p. 44). While the concept of structural analysis can be traced back to Aristotle's Greek period, where emphasis was placed on wholeness, unity, complexity, and coherence, it experienced significant development in the twentieth century (Fananie, 2002, p. 114-115).

However, the structural approach is not without its weaknesses. Two notable weaknesses include its tendency to detach a literary work from its historical background and isolate it from the relevance of social culture (Endraswara, 2003, p. 52). Despite these drawbacks, many scholars agree on the importance of this approach. Teeuw, as cited in Endraswara (2003, p. 56), argues that structural analysis remains a primary duty for researchers of literary works before delving into other aspects. Therefore, to fully comprehend the meaning of a literary work, understanding its structure is an essential step that should not be overlooked.

1) Setting

In *An Introduction to Literary Studies*, Klarer states that setting "denotes the location, historical period, and social surroundings in which the action of a text develops" (Klarer, 2004, p. 25). The importance of setting in literature is undeniably huge for it serves as a background that enriches the plot and supports the characters' doings in stories. Location, historical period, and social surroundings can help a character to grow in a story (Meyer, 2011, p. 116). For example, *Motorcycle Boy* would not have felt alienated if only he lived in a better environment in *Rumble Fish* (Hinton, 2013, p. 65). However, setting is not only consisted of location, historical period, and social surroundings.

Pride and Prejudice is situated in England during the late 1700s to early 1800s, with the exact timeframe remaining somewhat ambiguous. The narrative unfolds amid the Napoleonic Wars (1797-1815), as evidenced by Austen's references to soldiers and regiments, the dealing with issues of marriage, morality, and misconceptions, and the costume in the movie is focused on later eighteenth century fashions that often included a corseted, natural waistline rather than an empire silhouette (which became popular after the 1790s). A generational divide was established, the older characters dress in mid-eighteenth century fashions while the young wear "a sort of proto-Regency style of hair and dress". Given that the novel was written and revised between 1796 and 1813, it is reasonable to assume that Austen sets the story around the same period.

The plot spans various locations in England, such as Brighton, London, and the counties of Hertfordshire, Derbyshire, and Kent. However, Austen provides limited detailed descriptions of these geographic settings. Women like the Bennet sisters had constrained opportunities to explore the world beyond their immediate surroundings, and much of their lives revolved around the confines of residences and private gatherings within a small circle of family and friends. Austen's decision to confine the narrative to

these settings suggests that intense psychological drama can unfold even within a seemingly limited and uneventful world.

2) Point Of View

Just like setting, point of view has a big role in telling a writer's story. It tells a story through different 'glasses' but do not confuse point of view with the author they are two different entities (Meyer, 1990, p. 128). This intrinsic aspect gives readers information, from environment to another character's traits through their eyes. There are two types of narrators: narrator as a participant (writing in first point of view) and narrator as a nonparticipant (writing in third point of view). Both major and minor characters are included in first point of view, while third point of view has another four branches.

With point of view, the readers can see through the minds of the characters. The views from each different character may change the course of the story; for example, each chapter of George R.R. Martin's *A Song of Ice and Fire* series were written through different characters' views. Each character has very distinctive traits that makes each perspective important to the plot development. This way, the readers can read the stories from different perspectives, which enhances the readers' understanding of the book and its plot.

Pride and Prejudice is narrated by a third-person omniscient narrator who possesses insights into the thoughts and emotions of the characters, conveying these to the reader. The narrator frequently offers commentary on characters and their actions, shaping the reader's perception. For instance, Mrs. Bennet is initially described as "a woman of mean understanding, little information, and uncertain temper." Despite having access to each character's inner life, the events in the novel are predominantly recounted from Elizabeth's perspective.

Austen employs a narrative technique called free indirect discourse, wherein Elizabeth's thoughts or feelings are presented without explicit markers like "she thought." For example, a description of Wickham asserts that "his manners recommended him to everybody. Whatever he said, was said well and whatever he did, done gracefully." The context, where Elizabeth observes Wickham's behavior, indicates that this perspective belongs to Elizabeth and may be potentially biased. Initially, it might appear as though the narrator is offering an objective portrayal of Wickham.

Austen's use of third-person narration and free indirect discourse is significant because these devices highlight that all characters, including Elizabeth, frequently make assumptions and errors in judgment. The third-person narrator offers an external viewpoint on events, reminding readers that characters' perceptions may not always be accurate. Free indirect discourse serves a similar purpose but in a subtler manner. Elizabeth's major conflict arises from her tendency to hastily form judgments and struggle to acknowledge their potential inaccuracy. For instance, she hastily concludes that Wickham is virtuous and Darcy is malicious, taking a considerable amount of time to recognize her misjudgments. Given that free indirect discourse may lead readers to swiftly form opinions and accept statements as true—when they are actually biased perspectives—readers must learn to avoid quickly making assumptions. This learning process parallels Elizabeth's journey as she confronts her own prejudices and impulsive judgments.

3) Characters

Just like setting, character is very crucial in story writing. The two elements correspond with each other; events shape characters for characters are influenced by events (Meyer, 2011, p. 64). Without character, a story will be dull and lifeless. The actions of a character can determine the end of a story – that is why character is essential in story writing. Characters are divided into several types: dynamic and static character, flat and round character, and stock character (Meyer, 2011, p. 68).

Elizabeth Bennet is the central character in the novel, the second daughter of Mr. and Mrs. Bennet, known for her intelligence, sensibility, and sharp wit. Overcoming her initial prejudice, she ultimately recognizes the essential goodness in Fitzwilliam Darcy.

Fitzwilliam Darcy, a wealthy gentleman and master of Pemberley, initially struggles with excessive pride but evolves to appreciate and love Elizabeth for her strong character. He is also the nephew of Lady Catherine de Bourgh.

Jane Bennet, the eldest and most beautiful Bennet sister, contrasts with Elizabeth through her reserved and gentle nature. Her interactions with Charles Bingley highlight the stark difference in dynamics compared to Elizabeth and Darcy.

Charles Bingley, Darcy's affluent best friend, plays a pivotal role as he purchases Netherfield, influencing the course of events. His amiable character and lack of concern for class differences set him apart from Darcy.

Mr. Bennet, the family patriarch, possesses a sarcastic and cynical sense of humor. While he loves his daughters, particularly Elizabeth, he often fails as a parent by withdrawing from their marriage concerns.

Mrs. Bennet, Mr. Bennet's wife, is a foolish and noisy woman whose primary goal is to see her daughters married. Her lower social standing and behavior often repel potential suitors.

Lydia Bennet, the youngest sister, is gossipy, immature, and self-involved. Her impulsive pursuit of romance leads to her elopement with George Wickham.

Charlotte Lucas, Elizabeth's pragmatic and older friend, views marriage as a means to a comfortable home. She accepts Mr. Collins' proposal for practical reasons.

George Wickham, a handsome militia officer, initially attracts Elizabeth, but Darcy's revelations about his disreputable past alter her perception.

Mr. Collins, a pompous clergyman set to inherit Mr. Bennet's property, exhibits a combination of snobbishness and obsequiousness.

Miss Bingley, Bingley's snobbish sister, disdains Elizabeth's middle-class background. Her attempts to attract Darcy's attention only enhance Darcy's admiration for Elizabeth.

Lady Catherine de Bourgh, a wealthy and bossy noblewoman, serves as Mr. Collins' patron and Darcy's aunt. Her class snobbery is evident, particularly in her attempts to control Elizabeth's association with Darcy.

Mr. and Mrs. Gardiner, Mrs. Bennet's caring and sensible brother and sister-in-law, often fulfill a more nurturing parental role for the Bennet daughters.

Georgiana Darcy, Darcy's shy and pretty sister, excels in playing the pianoforte.

Mary Bennet, the middle sister, is portrayed as bookish and pedantic.

Catherine Bennet, the fourth sister, shares Lydia's enthusiasm for soldiers in a girlish manner.

c. Conflict

Holman (1985, p. 98) asserts, "Conflict is the raw material out of which plot is constructed," highlighting its pivotal role in literature. Conflict injects vitality into fiction, often arising between opposing forces or within a character themselves as exemplified by Hamlet's internal conflict. Holman categorizes conflict into four types:

1. Conflict Against the Forces of Nature: This involves struggles against natural elements or environmental challenges, such as natural disasters or climate-related issues.

2. Conflict Against Another Person: Conflict arises between individuals due to personal disputes, disagreements, or clashes of interests.
3. Conflict Against Society as a Force: Here, conflict is directed at societal norms, institutions, or structures, potentially involving challenging established rules or advocating for change.
4. Conflict Within Oneself: While not explicitly mentioned by Holman, internal conflicts such as moral dilemmas, identity struggles, or emotional turmoil also significantly shape human experience.

Furthermore, Holman emphasizes that conflicts imply not only the struggle of a protagonist against someone or something but also suggest the existence of motivation or goals (Holman, 1985, p. 98). Conflicts enrich the narrative, heightening its intrigue and leaving readers on edge as characters navigate challenges to achieve their objectives. In this story, two types of conflicts social conflict and psychological conflict form the plot's backbone.

1.3. Definition of The Key Terms

a. Social Conflicts

In the context of this study, a social problem refers to an issue that requires resolution or decision-making within a specific community or society. These problems can encompass various aspects of life such as injustice, racism, discrimination, and so forth. Essentially, a social conflict encompasses any difficulty or challenge that arises within social life or within a particular community, affecting the relationships among individuals. These issues necessitate resolution or, at the very least, mitigation.

In the novel, social conflict manifest within the interactions and experiences of the characters, who are members of the society depicted in the story. These problems may arise from societal norms, cultural practices, or individual actions, and they contribute to shaping the narrative and character development within the novel.

b. Physiological Conflicts

According to Holman, conflict can manifest in different forms. One form is Conflict Against Another Person, where conflict arises between individuals due to personal disputes, disagreements, or clashes of interests. Another form is Conflict Within Oneself, which encompasses internal conflicts such as moral dilemmas, identity struggles, or emotional turmoil.

In literature, physiological conflicts pertain to the principles of right or wrong behaviors that are conveyed through the narrative to improve readers' morality in life. These conflicts often involve characters grappling with ethical decisions, moral dilemmas, or inner struggles between their desires and their sense of duty or integrity. By portraying such conflicts, literature prompts readers to reflect on ethical considerations and encourages them to contemplate their own values and actions in real life.

1.4. Statement Problem

From the discussion above, the writer formulates the problems as follow:

1. What are the conflicts presented in *Pride and Prejudice*?

1.5. Objective of the Study

In writing this paper, the writer has two objectives in mind. The objectives of the study are:

1. To find out the social conflicts presented in *Pride and Prejudice*.
2. To reveal the physiological conflicts in *Pride and Prejudice*.

1.6. Limitation of The Conflict

In analyzing *Pride and Prejudice*, the writer basically focuses only on two the problems identified above. They are related to the content of the novel.

They concern on social and psychological conflicts in *Pride and Prejudice* because these types of conflict are central to understanding the novel's exploration of societal norms and individual struggles. Social conflict in the novel involves issues related to women's social positions and class distinctions. These conflicts highlight the constraints placed on characters by societal expectations and class structures, providing insight into the broader social commentary Austen makes about 19th-century England. By analyzing these conflicts, the study aims to reveal how Austen critiques and reflects on the social hierarchies and gender roles of her time. Psychological conflicts pertain to internal struggles and personal dilemmas experienced by the characters. These conflicts often intersect with social issues, and characters grapple with their own desires and motivations within the confines of societal expectations. Examining these psychological dimensions helps to deepen the understanding of character development and the nuanced ways in which personal and social issues intertwine.

Focusing on these two types of conflict allows for a comprehensive analysis of how Austen's narrative explores and critiques the complexities of her characters' lives and the society in which they live. This approach contributes to a richer interpretation of the novel by uncovering the ways in which social pressures and internal conflicts drive the plot and influence character interactions.

2. RESEARCH METHOD

The research method consists of some section involved, research design, data resources, data collection, and data analysis.

2.1. Research Design

This study employs a structural approach to literary criticism, which involves interpreting and analyzing the text itself. This method emphasizes the importance of focusing on the literary work independently of external factors. Within the novel being studied, structure is evident not only in the language used but also in elements such as theme, plot, setting, characters, and point of view.

2.2. Data Sources

The research draws its data from "*Pride and Prejudice*," a novel written by Jane Austen in 2017 and published by Gramedia Pustaka Utama. This edition of the novel comprises 520 pages. The data extracted from the novel include written dialogue, monologue, and expressions that depict both social conflicts and psychological conflicts.

2.3. Data Collection

The researcher meticulously collected the research data by thoroughly and frequently reading the novel. This involved giving undivided attention and careful consideration to the text, without allowing other distractions or thoughts to interfere. The researcher remained fully focused on the task at hand, ensuring that no other objects of attention or thoughts occupied her mind while reading. This focused reading process was repeated systematically until the necessary data containing information relevant to the research problems were obtained.

Subsequently, the collected data were categorized into two main groups: one group pertaining to social conflicts depicted in the text, and the other group concerning physiological conflicts present in the text. These two categories were further subdivided into subcategories based on the specific kinds of social conflicts and physiological conflicts identified within the text.

2.4. Data Reduction

Data reduction involves simplifying the data to facilitate easier analysis. This process can occur concurrently with data analysis and can be accomplished through statistical methods or by separating relevant data from irrelevant data, as stated by Zuhdi (1993, p. 35). In this research, the researcher revisited paragraphs that were pertinent to the research problems. Each relevant paragraph was carefully examined, and any irrelevant data it contained was disregarded.

2.5. Data Analysis

This study employed a Descriptive Qualitative approach as outlined by Zuhdi (1993, p. 30), supplemented by the conflict theory proposed by Holman, H. C. in 1985. Descriptive qualitative analysis was utilized, wherein the data were examined and classified based on predetermined categories.

In this research, two main categories of problems were identified: social conflicts and psychological conflicts. The category of social conflicts was further divided into two subcategories: women’s position and social class gap. On the other hand, the category of psychological conflicts was subdivided into two subcategories: internal conflict in Darcy and internal conflict in Elizabeth. This structured approach facilitated the analysis and interpretation of the data within the framework of the conflict theory.

3. FINDING AND DISCUSSION

This section initiates an in-depth examination of the issues initially outlined in the introduction, concentrating on the social and psychological conflicts portrayed within *"Pride and Prejudice."* It is divided into two sections, each dedicated to exploring these distinct forms of conflict. Before delving into the discussions, the researcher offers readers an overview of the research findings through two charts. These charts are thoughtfully designed to enhance reader comprehension by presenting clear categories and subcategories of social and psychological conflict as depicted in Austen's novel.

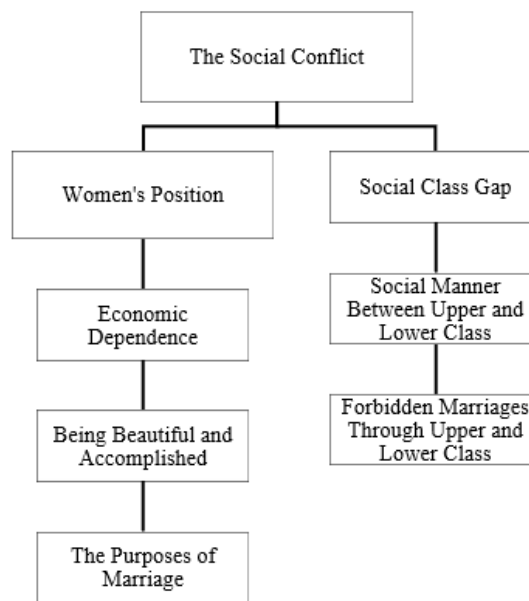


Fig. 1. Categories and Subcategories Social Conflict in *Pride and Prejudice*

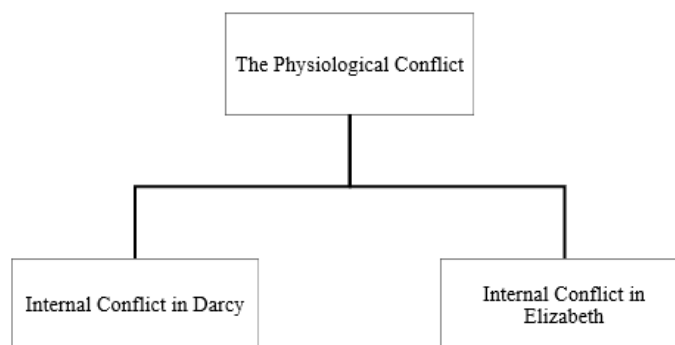


Fig. 2. Categories and Subcategories Physiological Conflict in *Pride and Prejudice*

3.1 Social Conflict in *Pride and Prejudice*

According to the overview charts, the social difficulties depicted in "Pride and Prejudice" are divided into three major categories: women's position, class imbalance, and matchmaking. The categories are further separated into subcategories, which are touched on in the following discussion.

a. Women's Position

1) Economic Dependence

In "*Pride and Prejudice*," women are depicted as lacking financial independence, with men assuming authoritative roles within the family structure. Men are portrayed as the leaders of the household, particularly in matters concerning economic affairs, where they wield significant power.

The practice of entailment, a form of inheritance where property is passed down through a predetermined line of heirs, further reinforces the notion of women's economic dependence. Entailment typically restricts the inheritance of property to male heirs, denying women the opportunity to inherit from their parents. Instead, property is usually entailed to male relatives such as sons, cousins, or nephews within the family.

This system perpetuates the preference for male offspring within families, as the birth of a son ensures the continuation of the entailment. The Bennet family, for instance, eagerly anticipates the birth of a son to preserve their inheritance. However, when the son is not born, the practice creates a significant issue for the Bennet family, as the estate cannot be inherited by any of Mr. and Mrs. Bennet daughters. About this, it is narrated as follows.

‘When first Mr. Bennet had married, economy was held to be perfectly useless; for of course, they were to have a son. This son was to join in cutting off the entail, as soon as he should be of age, and the widow and the younger children would be by that means be provided for. Five daughters successively entered the world, but yet the son was to come; and Mr. Bennet, for many years after Lydia's birth, had been certain at he would. This event had at last been despaired of, but it was then too late to be saved. Mrs. Bennet had no turn of economy and her husband's love of independence had alone prevented their exceeding their income’ (*Pride and Prejudice*, p. 296).

In the household, women or daughters are portrayed as not receiving any inheritance from their parents. Mr. Bennet, who owns a two-thousand-pound estate in Longbourn, is unable to pass on the entailment to his daughters solely because of their gender. In this societal context, being female is regarded as the default gender, resulting in daughters being excluded from inheriting property. The narrative is as follows.

‘Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately, for his daughters, was entailed in default of their male; on a distant relation; and their mother's fortunate, though ample for her situation in life, could but ill supply the deficiency of his. Her father had been an attorney in Meryton, and had left for thousand pounds’ (*Pride and Prejudice*, p. 25)

The entailment of Longbourn consequently falls to Mr. Bennet's cousin, Mr. Collins, as he is Mr. Bennet's sole male relative. The expectation is that Mr. Collins will inherit Longbourn shortly after Mr. Bennet's passing. Mr. Bennet communicated this to the family.

‘About a month ago I received this letter, and about a fortnight ago I answered it, for I thought it a case of some delicacy, and requiring early attention. It is from my cousin, Mr. Collins who, when I am dead, may turn you all out of this house as soon as he pleases’ (*Pride and Prejudice*, p. 52).

Lady Catherine also states the following to Elizabeth when her ladyship extends an invitation to visit Rosings.

‘Your father’s estate is entailed on Mr. Collins, I think. For your sake,’ turning to Charlotte,’ I am glad of it; but otherwise I see no occasion for entailing estates from the female line (*Pride and prejudice*, p. 159).

The practice of entailment has a detrimental impact on women, as they are excluded from inheriting property through the male line. Mrs. Bennet's reaction upon hearing of Mr. Collins' departure from Longbourn serves as a poignant illustration of this reality. It is express to her husband as follows.

‘Oh! My dear,’ cried his wife,’ I cannot bear to hear that mentioned. Pray do not talk of that odious man. I do not think it is the hardest thing in the world that your estate should be entailed away for your own children; And I am sure if I had been you; I should have tried long ago to do something or other about it.’ (*Pride and Prejudice*, p. 58)

‘I never can be thankful, Mr. Bennet, for anything about the entail. How any one could have conscience to entail away an estate from one’s own daughters I cannot understand; and all for the sake of Mr. Collins too! Why should *he* have more than anybody else?’ (*Pride and Prejudice*, p. 129)

Mrs. Bennet remarks highlight the deep-seated injustice she feels regarding the entailment, as it directly threatens the future and security of her daughters. Her frustration is a poignant reflection of the broader social conflict regarding women’s rights and property inheritance during the period. Mr. Collins, a pompous and obsequious clergyman, is the heir to Longbourn due the entailment. His presence and eventual proposal to one of the Bennet daughters exacerbate the family’s predicament and underscore the limitations imposed by entailment. Miss Bingley, a character who is less directly involved in the entailment issue but represents the upper-class societal norms, often reflects the expectations and prejudices of her class, influencing the social dynamics surrounding the Bennet family.

‘You are very kind, sir, I am sure; and I wish with all my heart it may prove so; for else they will be destitute enough. Things are settled so oddly.’

‘You allude perhaps to the entail of this estate.’

‘Ah! Sir, I do indeed. It is a grievous affair to my poor girls, you must confess. Not that I mean to find fault with you, for such thing I know are all chance in this world. There is no knowing how estates will go when once they come to be entailed’ (*Pride and Prejudice*, p. 61).

The quotes provided underscore the notion that women lack economic independence and rely on men for financial sustenance. The practice of entailment serves to reinforce this conclusion, as it restricts women's access to inheritance and financial independence. Consequently, women are unable to fully comprehend the implications of entailment and suffer as a consequence of this systemic inequality.

2) Being Beautiful and Accomplished

In "Pride and Prejudice," women are consistently depicted as possessing beauty and accomplishments. They are expected to embody qualities of sweetness, tenderness, and physical attractiveness, particularly when in the company of men. Women are also required to exhibit refined manners, elegant appearance, and proficiency in activities such as singing, dancing, and playing musical instruments. These traits are considered essential for a woman's pride and social acceptance.

Moreover, in *Pride and Prejudice* societal expectations dictate that women should accomplish in domestic skills such as painting, embroidery, and crafting, which are considered essential for their domestic felicity. These accomplishments are not merely hobbies but are viewed as indicators of a woman’s suitability for marriage and her ability to contribute to her household’s harmony.

For characters like Elizabeth Bennet, these expectations create tension. Elizabeth is intelligent, independent, and outspoken, qualities that defy traditional norms of female accomplishment. While she is capable and resourceful, her lack of interest in conforming to the expected domestic skills affects her social interactions and status. Elizabeth's divergence from these norms is evident in her interactions with other characters. For instance, Miss Bingley, who embodies the conventional ideals of feminine accomplishments, frequently highlights Elizabeth's perceived deficiencies. This contrast is clear when Miss Bingley subtly disparages Elizabeth's lack of typical feminine talents, which reflects broader societal judgements and underscore Elizabeth's struggles with her social standing.

Elizabeth's character challenges these expectations and, as a result, faces criticism and prejudice from those who uphold traditional values. Her resistance to conforming to these societal norms influences her relationships, particularly with Mr. Darcy and the Bingley sisters, who initially view her unconventional demeanor with skepticism. However, her unconventional nature and perceived lack of conventional beauty lead to her being considered wild and impertinent by some. When she arrives at Netherfield to visit Jane, her disheveled appearance due to the rain and wind causes her to be the subject of discussion among others.

'She was shown into the breakfast parlour, where all about Jane were assembled, and where her appearance created a great deal of surprise. That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss

Bingley; and Elizabeth was convinced that they held her in contempt for it.' (*Pride and Prejudice*, p. 30)

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed, a mixture of pride and impertinence; she had no conversation no style, no taste, no beauty. Mrs. Hurst thought the same added,

'She has nothing and short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning.

She really looked almost wild.'

'She did indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must she be scampering about the country, because her sister had a cold/ her hair so untidy, so blowsy?'

'Yes, and her petticoat, I hope you saw her petticoat, six inches deep in mud, I am absolutely certain; and the gown which had been let down to hide it, not doing its office' (*Pride and Prejudice*, p. 32).

Mrs. Bennet expresses misgivings about Elizabeth going to Netherfield because of the inclement weather before her daughter departs.

'How can you be so silly,' cried her mother, 'as to think of such thing, in all this dirt! You will not be fit to be seen when you get there' (*Pride and Prejudice*, p. 29).

The conversation between Elizabeth, Mr. and Miss Bingley, and Darcy serves as a demonstration of the accomplishments valued in the novel. It reflects societal expectations regarding the qualities women should possess, as well as the standards to which males hold women.

'It is amazing to me,' said Bingley, 'how long ladies can have patience to be so very accomplished, as they all are.'

'All young ladies accomplished! My dear Charles, what do you mean?' 'Yes, all of them, I think. They all paint tables cover screens and need purses. I scarcely

know anyone who cannot do all this, and I am sure I never heard a young lady spoken of for the first time, without being informed that she was very accomplished.'

'Your list of the common extent of accomplishment,' said Mr. Darcy, 'has too much truth. The word is applied to many a woman who deserves it no otherwise than by netting a purse, or covering a screen, But I am very far from agreeing with you in your estimation of ladies in general. I cannot boast of knowing more than half a dozen, in the whole range of my acquaintance, that are really accomplished.'

'Nor, I am sure,' said Miss Bingley.

'Then,' observed Elizabeth, 'you must comprehend a great deal in your idea of an accomplished woman.'

'Yes; I do comprehend a great deal in it.'

'Oh! Certainly,' cried faithful assistant, 'no one can be really esteemed accomplished, who does not greatly surpass what is usually met with. A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expression, or the word will be but half deserved.'

'All this she must possess' added Mr. Darcy, 'and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading' (*Pride and Prejudice*, p. 35-36).

Mrs. Reynolds, Darcy's housekeeper, expresses her belief that Miss Darcy is highly accomplished, citing her proficiency in playing musical instruments and singing. However, when Mr. Gardiner inquires if Miss Darcy is also attractive, the conversation implies a broader discussion about the qualities deemed desirable in women beyond mere accomplishments.

'Oh! Yes-the handsomest young lady that ever was seen; and so accomplished! - She plays and sings all day long' (*Pride and Prejudice*, p. 236).

The ability of a woman to play and sing is regarded as a hallmark of accomplishment in the novel. This notion is reinforced by the exchange between Lady Catherine and Elizabeth, where Lady Catherine assesses Elizabeth and her sister to determine their accomplishments. When Lady Catherine learns that not all of the Bennet sisters possess these musical talents, she expresses surprise and comments on the perceived anomaly of this situation.

'Do you play and sing?' 'A little.'

'.... Do you sisters play and sing?' 'One of them does.'

'Why did not you all learn? You ought all to have learned..... Do you draw?'

'No, not at all.' 'What, none of you?' 'Not one.'

'That is very strange' (*Pride and Prejudice*, p. 159-160).

Based on the discussion above, it is evident that various factors contribute to the perception of accomplished women. In addition to excelling in domestic tasks such as painting, embroidery, and crafting, accomplished ladies are also expected to possess artistic talents such as dancing, singing, sketching, and playing musical instruments. Women who do not possess these abilities may be viewed as unconventional or unusual within the societal context depicted in the novel.

3) The Purpose of Marriage

In marriage, women are likewise in a vulnerable position in terms of property, relying significantly on their husbands. "Pride and Prejudice" demonstrates that women frequently marry with property and security as their top priorities. This dependency stems from women's overall lack of financial or economic independence. To meet their necessities, women want wealthy husbands. Marriages are frequently motivated by the desire for a pleasant home and financial security, prompting women to accept proposals from men who can provide decent property.

To secure property, women will marry a highly wealthy man, even competing with one another to acquire a rich husband. When a daughter marries a young guy with a considerable fortune or a substantial salary, the family takes satisfaction in it. Similarly, a family takes pride in having several daughters married to men who own pleasant homes or vast estates. Income, fortune, and estate represent riches and security. This idea is plainly stated in the novel and can be decided from the conversation between Mr. and Mrs. Bennet. First, Mrs. Bennet expresses her delight at Bingley's visit to Netherfield, and then she discusses the possibility of him marrying one of her daughters.

'Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.'

'What is his name?' 'Bingley'

'Is he married or single?'

'Oh! Single, my dear, to be sure! A single man of, large fortune; four or five thousand a year. What a fine thing for our girls!'

'My dear Mr. Bennet,' replied his wife, 'how can you be so tiresome! You must know that I am thinking of his marrying one of them' (*Pride and Prejudice*, p. 2).

When Jane becomes engaged to Bingley, who has a fortune of five thousand a year, Mrs. Bennet is exceedingly happy. Her initial reaction to Jane's engagement is centered on Jane's success in getting a wealthy man. Mrs. Bennet's satisfaction comes not from the marriage itself but from Bingley's wealth and prestige. When Mr. Bennet remarks that Jane will always exceed her income after marrying Bingley, Mrs. Bennet responds as follows.

'Exceed their income! My dear Mr. Bennet,' cried his wife, 'what are you talking of? Why, he has four or five thousand a year, and very likely more.' Then addressing her daughter, "Oh! My dear, dear Jane, I am so happy! I am sure I shan't get a wink of sleep all night. I knew it would be. I always say it must be so, at last' (*Pride and Prejudice*, p. 336).

Mrs. Bennet is pleased when Mr. Darcy, a man of vast income and wealth, proposes to Elizabeth. She appears to forget that she had never thought highly of Mr. Darcy and frequently spoke negatively about him whenever she saw him. However, after his proposal to Elizabeth, she changes her tune and expresses her happiness as follows.

'Good gracious! Lord blesses me! Only think! Dear me! Mr. Darcy! Who would have thought it! And is it really true? Oh! My sweetest Lizzy! How rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane's is nothing to it—nothing at all. I am so pleased—so happy. Such a charming man! - So handsome! So tall! - Oh, my dear Lizzy! Pray apologize for my having disliked him so much before. I hope he will overlook it. Dear, dear Lizzy. A house in town! Everything that is charming! Three daughters married! Ten thousand a

year! Oh, Lord! What will become of me I shall go distracted' (*Pride and Prejudice*, p. 367).

'My dearest child,' she cried, 'I can think of nothing else! Ten thousand a year, and very likely more! 'This as good as Lord!' (*Pride and Prejudice*, p. 367).

The narration of Sir William and Lady Lucas following Charlotte's marriage to Mr. Collins implies that women marry primarily for property.

'Sir William and Lady Lucas were speedily applied to for their consent; and it was bestowed with a most eligible match for their daughter to whom they could give little fortune; and his prospects of future wealth were exceedingly fair. Lady Lucas began directly to calculate with more interest than the matter had ever excited before, how many years longer Mr.

Bennet was likely to live; and Sir William gave it as his decided opinion, that whenever Mr. Collins should be in possession of the Longbourn estate, it would be highly expedient that both he and his wife should make the appearance at St. James's. The whole families in short were properly overjoyed on the occasion.' (*Pride and Prejudice*, p. 120).

From this quotation, it is evident that families prioritize a man's economic status above other considerations in marriage. Parents, particularly mothers, take great pride and joy when their daughters marry wealthy men. While Jane and Elizabeth do not marry solely for wealth, their family, especially their mother, places significant emphasis on property and fortune. This is also evident in the case of their friend Charlotte. It can be concluded that families consider property and fortune crucial in marriage, and women implicitly marry for financial security.

In seeking security, women often marry for a comfortable home. They desire a fine house or estate that provides comfort, allowing them to fulfill their roles as wives, mothers, and good relatives within their husband's social circle. Charlotte is a prime example of this mindset. She marries Mr. Collins primarily to secure a comfortable home. After meeting Mr. Collins, who has a respectable house, a stable job, and good connections including with Lady Catherine de Bourgh Charlotte quickly accepts his proposal, just four days after he was rejected by Elizabeth. Charlotte believes that by marrying Mr. Collins she will obtain everything she needs, including a comfortable home and a chance at happiness. She expresses this belief to Elizabeth as follows.

'I am not romantic you know. I never was. I ask only a comfortable home; and considering Mr. Collins's character, connection, and situation in life, I am convinced that my chance of happiness with him is as fair, as most people can boast on entering the marriage state' (*Pride and Prejudice*, p. 123).

The idea of marrying for a comfortable home is also illustrated through the character of Sir William, Charlotte's father, following her marriage to Mr. Collins. Sir William's satisfaction and approval of the marriage highlight the importance placed on securing a stable and comfortable domestic environment. His attitude reflects the societal expectation that a good marriage should provide financial security and a respectable home, further underscoring the notion that women marry not just for love, but also for economic stability and social standing.

'Sir William staid only a week at Hunsford but his visit was long enough to convince him of his daughter's being most comfortably settled, and of her possessing such a husband and such a neighbor as were not often met with.' (*Pride and Prejudice*, p. 162).

Mr. Collins's conversation with Elizabeth also reflects his belief about what women generally need in marriage. Confident in his fine situation in life and his good connection with Lady Catherine de Bourgh, Mr. Collins assumes that no woman would reject his proposal. He believes that his comfortable home and secure position in life are sufficient to make any woman happy. This viewpoint underscores the societal expectation that

women prioritize economic stability and a comfortable domestic environment in marriage.

‘It does not appear to me that my hand is unworthy your acceptance, or that the establishment I can offer would be any other than highly desirable. My situation in life, my connection with the family of De Bourgh, and my relationship to your own, are circumstances highly in my favor; and you should take it into farther consideration that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you’ (*Pride and Prejudice*, p. 106).

However, Elizabeth differs from women in general. She values more than just the comfortable home that Mr. Collins offers. Elizabeth seeks love, moral integrity, and intellectual compatibility in marriage. Consequently, she rejects Mr. Collins's proposal, as it does not meet her deeper emotional and intellectual needs. This highlights Elizabeth's desire for a marriage based on mutual respect and affection, rather than solely on financial security and social convenience.

b. Social Class Gap

People live within a societal framework characterized by numerous differences such as character, education, profession, wealth, and family background. These disparities often lead individuals to perceive themselves as superior to others. For example, those with substantial income or wealth may consider themselves higher in status compared to others. Such differences typically result in the formation of social classes. Individuals with good wealth, income, fortune, and education are often regarded as the upper class, while those from poorer families with limited education and lower social connections are considered the lower class. This creates a class gap, evident in the treatment of lower-class individuals by those in the upper class. The upper class often views the lower class as insignificant or unimportant, leading to a sense of self-pride and egocentrism. Conversely, the lower class tends to regard the upper class as authoritative figures deserving of respect.

The novel "*Pride and Prejudice*" vividly illustrates the gap between the upper and lower classes. This is particularly evident through the social behaviors of characters like Lady Catherine and Mr. Darcy, who are depicted as members of the upper class. This study discusses three specific social behaviors of the upper class towards the lower class: dictatorial attitudes, pride, and insulting demeanors. Another manifestation of the class gap is the prohibition of marriages between individuals from different social classes.

1) Social Manner Between Upper and Lower Class

The treatment or social manners of upper-class individuals towards those of the lower class in "*Pride and Prejudice*" are often negative. They are depicted as dictatorial, proud, and insulting.

a) Dictatorial

Lady Catherine, who is considered a member of the upper class, behaves as if she possesses authority over others, particularly those perceived as belonging to the lower class. Wickham describes her character as follows:

‘Her manners were dictatorial and insolent. She has the reputation of being remarkably sensible and clever; but I rather believe she derives part of her abilities from her rank and fortune, part from her authoritative manner.’ (*Pride and Prejudice*, p. 81).

By portraying Lady Catherine's authoritative and overbearing behavior, Austen effectively highlights the class gap in "*Pride and Prejudice*." Lady Catherine's interactions with those she deems inferior underscore the societal hierarchies and prejudices prevalent in the era. Lady Catherine's authoritative or dictatorial behavior is evident during the visit of Charlotte, her sister, her father, and Elizabeth to Rosings. She conducts herself in the following manner:

‘When the ladies returned to the drawing room, there was little to be done but to hear Lady Catherine’s talk, which she did without intermission till coffee came in, delivering an opinion on every subject in so decisive a manner as proved that she was not used to having her judgment controverted.’ (*Pride and Prejudice*, p. 158-159).

She also praises herself for being an important person by offering advice to many families to employ a governess.

‘Aye, no doubt; but that is what a governess will prevent, and if I had known your mother, I should have advised her most strenuously to engage one... It is wonderful how many families have been the means of supplying in that way’ (*Pride and Prejudice*, p. 160).

When Lady Catherine arrives at Longbourn upon hearing of Elizabeth's engagement to Darcy, she displays her dictatorial nature towards Elizabeth. In response to Elizabeth's seemingly disrespectful answers, Lady Catherine's comments reflect her authoritative and domineering attitude. Her language embodies her dictatorial disposition.

‘Miss Bennet, do you know who I am? I have not been accustomed to such language as this. I am almost the nearest relation he has in the world, and am entitled to know all his dearest concerns’ (*Pride and Prejudice*, p. 342).

‘Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose, nor will I dissuade from it. I have not been used to submit to any person’s whims. I have not been in the habit of brooking disappointment’ (*Pride and Prejudice*, p. 344).

‘I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other...’ (*Pride and Prejudice*, p. 344)

Lady Catherine's dictatorial nature is also felt by Elizabeth when she plays a musical instrument. The Ladyship consistently exhibits her domineering attitude by offering numerous unsolicited instructions to Elizabeth.

‘Lady Catherine continued her remarks on Elizabeth’s performance, mixing with them many instructions on execution and taste. Elizabeth received them with all the forbearance of civility; and at the request of the gentlemen remained at the instrument till her ladyship’s carriage was ready to take them all home.’ (*Pride and Prejudice*, p. 171).

b) Proud

Pride is another characteristic often found among the upper class, as exemplified by Lady Catherine de Bourgh. Her self-importance and condescending attitude towards those she considers lower in status are evident. When she visits Longbourn, her proud demeanor is unmistakable.

‘She entered the room with an air more than usually ungracious, made no other reply to Elizabeth’s salutation, than a slight inclination of the head, and sat down without saying a word. Elizabeth had mentioned her name to her mother, on her ladyship’s, though no request of introduction had been made.’ (*Pride and Prejudice*, p. 167).

About music, Lady Catherine also exhibits her pride. During a conversation about music at a party in Rosings, she makes a statement that reveals her self-importance.

‘Of music! Then pray speak aloud. It is of all subjects my delight. I must have my share in the conversation, if you are speaking of music. There are few people in England, I suppose, who have more true enjoyment of music than myself, or a better natural taste. If I had ever learnt, I should have been a great proficient’ (*Pride and Prejudice*, p. 167).

c) Insulting

Miss Bingley and Lady Catherine, both possessing significant wealth and status, often demean those they consider beneath them. Their insults are particularly directed towards Elizabeth and her family, whom they see as having low social connections and lacking fortune. Miss Bingley, for instance, belittles Elizabeth when she perceives Darcy's growing affection for her, particularly mocking the idea of their potential marriage. She scornfully remarks on Elizabeth's mother, saying:

'I hope,' said she, as they were walking together in the shrubbery the next day, 'you will give your mother-in-law a few hints, when this desirable event takes place, as to the advantage of holding her tongue; and if you can compass it, do cure the younger girls of running after the officers.-And, if I may mention so delicate a subject, endeavor to check that little something, bordering on conceit and impertinence, which your lady possesses' (*Pride and Prejudice*, p. 49).

Miss Bingley also belittles Elizabeth by making disparaging comments about her family in a conversation with Darcy, emphasizing the social disparity between their families. She remarks:

'Do let the portraits of your Uncle and Aunt Philips be placed in the gallery at the Pemberly. Put them next to your great uncle the judge. They are in the same profession, you know; only in different lines. As for your Elizabeth's picture, you must no attempt to have it taken, for what painter could do justice to those beautiful eyes?' (*Pride and Prejudice*, p. 49).

Meanwhile, Lady Catherine also insults Elizabeth upon hearing of her engagement to Darcy. She disapproves of Darcy's proposal to Elizabeth, citing her family's low connections. Lady Catherine asserts that a union with Darcy's family would result in the following scenario:

'Yes, Miss Bennet, interest; for do not expect to be noticed by his family or friends, if you wilfully act against the inclinations of all. You will be censured, slighted, and despised, by everyone connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us' (*Pride and Prejudice*, 343).

Furthermore, Lady Catherine mocks Elizabeth about Lydia's elopement with Wickham. She believes that Lydia and Wickham will tarnish the prestige of Pemberley if Elizabeth marries Darcy. Lady Catherine insinuates that Elizabeth's connection to such a scandalous event would bring disgrace upon Darcy's esteemed family estate, further underscoring her disdain for Elizabeth's social standing and family background.

'To all the objection I have already argued, I have still another to add. I am no stranger to the particulars of your youngest sister's infamous elopement. I know it all; that the young man's marrying her, was a patched-up business, that the expense of your father and uncles, and is such a girl to be my nephew's sister? Is her husband; is the son of his late father's steward, to be his brother? Heaven and earth! of what are you thinking? Are the shades of Pemberly to be thus polluted?' (*Pride and Prejudice*, p. 345-346).

Lady Catherine de Bourgh, upon visiting Longbourn, also disparages the Bennets regarding the state of their estate. Her pride in her own situation leads her to insult the Bennets in the following manner.

'You have a very small park here,' returned Lady Catherine after a short silence (*Pride and Prejudice*, p. 340).

'This must be a most inconvenient sitting room for the evening, in summer; the windows are full west' (*Pride and Prejudice*, p. 340).

2) Forbidden Marriages Through Upper and Lower Class

In society, class gaps manifest not only in social interactions between upper and lower classes but also in cross-class marriages. Such marriages are typically frowned upon and

considered mismatches, breaking societal norms. However, in *Pride and Prejudice*, we see these norms challenged through the marriages of Darcy and Elizabeth, and Bingley and Jane. Darcy, a wealthy man with a large estate, marries Elizabeth, who is seen as lacking in fortune and connections. Similarly, Bingley marries Jane, despite differences in social standing. These marriages face objections from characters such as Lady Catherine de Bourgh, Mr. Collins, Wickham, and Lydia, highlighting the societal resistance to such unions.

Lady Catherine de Bourgh explicitly articulates the notion of a forbidden marriage upon learning that Darcy intends to marry Elizabeth, whom she perceives as belonging to a lower class. She deems Elizabeth unsuitable for Darcy due to her social status, contrasting it with the perceived compatibility between Darcy and Miss de Bourgh, who are both wealthy and of the same social class. Lady Catherine believes that Elizabeth's entrance into Darcy's life will create a division between them, reinforcing the idea that their marriage is forbidden, while suggesting that Darcy and Miss de Bourgh are destined for each other due to their shared wealth and social status.

‘Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But she must not, shall not, be you were sensible of your own good, you would not wish to quit the sphere, in which you have been brought up’ (*Pride and Prejudice*, p. 351).

‘You have no regard, then, for the honor and credit of my nephew! Unfeeling, selfish girl! Do you not consider that a connection with you must disgrace him in the eyes of everybody?’ (*Pride and Prejudice*, p. 346).

Upon learning of Elizabeth's engagement to Darcy, Mr. Collins expresses his objection in a letter to Mr. Bennet, primarily focusing on the class disparity between Darcy and Elizabeth. Mr. Collins likely emphasizes that Elizabeth, being from a lower social class, is unsuitable for Darcy, who belongs to the upper echelons of society. This objection reflects Mr. Collins' adherence to societal norms and his belief in the importance of class distinctions in marriage.

‘After mentioning the likelihood of this marriage to her ladyship last night, she immediately, with her usual condescension, expressed what she felt on the occasion; when it became apparent, that on the score of some family objections on the part of my cousin, she would never give her consent to what she termed so disgraceful a match’ (*Pride and Prejudice*, p. 351).

If Elizabeth were to marry Darcy despite objections, it would likely bring attention to Elizabeth's true character, which Mr. Collins deems important to consider in light of her supposed marriage to Darcy. Mr. Collins might believe that Darcy, being of higher social standing, should marry someone whose character aligns with his own social status and expectations. Therefore, the prospect of Elizabeth marrying Darcy would necessitate a closer examination of Elizabeth's qualities and suitability as a wife, which Mr. Collins may believe are crucial factors in a marriage, regardless of social class.

‘I thought it my duty to give the speediest intelligence of this to my cousin, that she and her noble admirer may be aware of what they are about, and not run headlong into a marriage which has not been properly sanctioned.’ (*Pride and Prejudice*, p. 351).

The forbidden aspect of marriage between the upper and lower classes is also evident in the relationship between Bingley and Jane. When Darcy becomes aware of Bingley's interest in Jane and the potential for their marriage, he attempts to intervene to protect his friend. Darcy believes that such a union would be unwise and imprudent, likely due to the vast difference in social status between Bingley, who is wealthy but not as affluent as Darcy, and Jane, who is from a lower social class. This sentiment is conveyed to Elizabeth by Darcy's cousin, Colonel Fitzwilliam, highlighting the societal barriers and objections to marriages across class boundaries.

‘What he told me was merely this; that he congratulated himself on having lately saved a friend from the inconveniences of a most imprudent marriage.’ (*Pride and Prejudice*, p. 179).

Miss Bingley shares Darcy's belief that marriages between the upper and lower classes are inappropriate and imprudent. Given her own close relationship with Bingley, she likely voices her opinion against such unions, possibly making comments that reflect her disdain for Jane's lower social status compared to Bingley's. Miss Bingley might express concerns about the potential societal repercussions and the perceived mismatch in social standing between Jane and Bingley, aligning herself with the prevailing views of her social circle regarding class distinctions in marriage.

‘I have an excessive regard for Jane Bennet, she is really a very sweet girl, and wish all my heart she were well settled. But with such a father and mother, and such low connection, I am afraid there is no chance of it’ (*Pride and Prejudice*, p. 33).

Elizabeth observes that she and her sisters face barriers to marrying men of the upper class, including Bingley. Her observation regarding Jane's situation with Bingley might be along the lines of acknowledging the societal challenges and expectations that come with marrying into a higher social class. Elizabeth may recognize that Jane's attachment to Bingley presents a dilemma, as their differing social statuses could complicate or hinder their prospects of marriage. Elizabeth likely empathizes with Jane's predicament, understanding the societal constraints that limit their opportunities for upward social mobility through marriage.

‘We are not rich enough, or grand enough for them; and she is the more anxious to get Miss Darcy for her brother, from the notion that when there has been one intermarriage, she may have less trouble in achieving the second.’ (*Pride and Prejudice*, p. 117).

3.2 Physiological Conflict in *Pride and Prejudice*

In "*Pride and Prejudice*" there are two significant physiological conflicts depicted within the characters of Darcy and Elizabeth.

a. Internal Conflict on Darcy

Darcy experiences his first internal conflict when he grapples with his feelings for Elizabeth before proposing to her at Rosings. The line below illustrates the turmoil within him, torn between his love for Elizabeth and his pride. His pride initially holds him back from expressing his feelings due to Elizabeth's inferior social standing, stemming from her family's involvement in trade. However, his love ultimately triumphs over his pride, leading him to declare his admiration and love for Elizabeth.

‘In vain have struggled. I will not do. My feelings will not be repressed. You must allow me to tell me how ardently I admire and love you.’ (*Pride and Prejudice*, p. 178).

b. Internal Conflict on Elizabeth

Elizabeth faces her first internal conflict after hearing from Fitzwilliam that Darcy played a role in separating Jane and Bingley. She struggles to believe whether the story is true, torn between trust and doubt. Initially, she dismisses Fitzwilliam's words as unserious, but she later acknowledges the possibility that Darcy's pride may have influenced him to interfere in Jane's relationship with Bingley. Another internal conflict arises when Elizabeth reads Darcy's letter, which refutes her accusations and reveals the truth about Wickham. She experiences a clash between her pride and guilt, feeling ashamed of her prejudice against Darcy. This conflict prompts her to reconsider her attitude towards Darcy and reassess her previous judgments based on biased information.

‘She grew absolutely ashamed of herself-of neither Darcy not Wickam could she think, without feeling that she had been blinded, partial, prejudice, absurd.’ (*Pride and Prejudice*, p. 194)

These internal conflicts highlight the complexity of the characters' inner struggles as they navigate societal expectations, personal biases, and the evolution of their relationships.

4. CONCLUSION

The study's primary focus is to examine the social and psychological conflicts depicted in "Pride and Prejudice" by meticulously analyzing all 2118 paragraphs of the novel reveal how these elements drive the novel's themes and narrative. It delineates two overarching categories of social conflict in the novel, particularly those related to class and gender, highlight the rigid societal structures of 19th-century England. Conflict such as the entailment of Bennet estate and the societal pressure on women to conform domestic roles underscore themes of social hierarchy and gender inequality. These conflicts drive the plot by creating obstacles for characters, especially for Elizabeth Bennet, whose defiance of social norms challenges the status quo and contributes to her personal growth and eventual success. The resolution of these conflicts reflects the novel's critique of social conventions and its advocacy for individual merit over rigid social expectations.

Furthermore, the novel vividly illustrates the stark contrast in social behavior between the privileged upper class and the disadvantaged lower class, with the former exhibiting domineering and disdainful attitudes towards the latter. The presence of forbidden marriages underscores the societal division between different social strata.

Moreover, the study highlights the compelling narrative structure of the novel, which unfolds seamlessly and captivates readers' attention without confusion. It acknowledges the presence of both external social conflicts and internal psychological conflicts, including characters' internal struggles and personal dilemmas, enrich the narrative by adding depth to their motivations and actions. particularly within the characters of Elizabeth Bennet and Mr. Darcy. Elizabeth's internal conflict regarding her own values versus societal expectations and Mr. Darcy's struggle with his pride and prejudices are central to their character development. These conflicts influence their interactions and decisions, driving the romantic plot and highlighting the theme of personal transformation. The resolution of these psychological conflicts contributes to the novel's message about the importance of self-awareness, growth, and overcoming biases.

Together, these social and psychological conflicts are integral to *Pride and Prejudice*, shaping its themes of social critique, personal growth, and the tension between societal expectations and individual desires. Austen enhance the narrative by creating dynamic character arcs and a compelling exploration of societal norms and personal integrity depth to the storyline and contribute to the overall complexity of the narrative.

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