

**The Colloquialisms of Language and Gender in the Film ‘Pride & Prejudice’
by Jane Austen in Sociolinguistics Studies in 2005**

Annisa Ramasita

annisaramasita29@gmail.com

Nurul Fitria Salisi

nurulfiriasalisi@gmail.com

Faisal

faisal.fsl@bsi.ac.id

Universitas Bina Sarana Informatika

ABSTRACT

The use of colloquialisms in cinema language is critical for character development, establishing tone and atmosphere, and portraying society norms and power dynamics. This research aims to analyze the colloquialism of language and gender in the film *Pride and Prejudice* by Jane Austen. The data were collected from the dialog line where it was the script and message of the film. The research uses a qualitative descriptive method for gathering data and then analyzing it. Data derived from Jane Austen's films, ‘*Pride & Prejudice*’. The researcher utilized utterances found in the subtitles section of the film *Pride and Prejudice* while also viewing the film, then analyzed. As a result, the research found some colloquialism of language and gender in the film. Jane Austen in her stories and films uses language to reflect the limitations imposed on women of her time and to challenge them. By examining how colloquialism of language and gender is depicted in the film adaptation of *Pride and Prejudice*, we can obtain significant insights into the intricacies of relationships and societal dynamics.

Key words: Colloquialisms; Gender and Language; Sociolinguistic

INTRODUCTION

Language plays an important role in society as a means of communication. Language is used as a communication tool to convey the message or intention of the speaker to the listener. Therefore, the most important function of language is as a medium of communication, socialisation, and establishing connections between individuals to build a social system or society (Chaer & Agustina, 2010). Every person or group has a unique language that defines them. Language is executed in concrete communicative acts, and the only means to grasp the language is through communication (Glogar, 2023). Communication occurs when people talk to each other, and this inadvertently results in the exchange of knowledge between people and groups. In making decisions, information plays an important role or functions as a channel. Through a person, information can be communicated directly, indirectly, or in writing. It is not only a communication tool but also a reflection of

our values and identity. Language is such a pervasive human tool that every user of the phenomenon may think he knows what it is in its nitty-gritty (Afolayan & Alabi, 2021). Language-using communities typically include people from various ethnic backgrounds and socioeconomic positions. Language in society forms sociolinguistics, which is a combination of sociology and linguistics. Sociolinguistics explores the deep impact of language on our daily lives, especially in the language of a particular place or region. For our understanding of this important topic dive deeper into the complex relationship between language and culture for a deeper understanding.

Linguistics, as an academic discipline, delves into the investigation of language and its various structures through the meticulous application of scientific methods. Embracing a multifaceted approach, this field encompasses distinctive realms dedicated to exploring the intricacies of language in its entirety. In a recent study conducted by Lupyan and Winter (2022), it was revealed that the interplay between language and cognition stands as a pivotal focal point within the realm of cognitive science. Remarkably, emerging evidence puts forth a compelling argument for a more intricate and symbiotic relationship between language and thought than previously presumed. This groundbreaking research underscores the profound impact of linguistic analysis in illuminating the mechanisms that underlie both communication and cognitive processes. By shedding light on how language influences thought and vice versa, linguistic inquiry serves as a cornerstone in our quest to unravel the profound complexities inherent in human communication and cognitive functioning. It is through this systematic study of language that we gain a deeper insight into the intricate interplay between linguistic structures and the cognitive processes that shape our understanding of the world around us.

Sociolinguistics is the study of language's link to society, as well as how people utilise language in various social circumstances. Sociolinguistics focuses on the relationship between language and society, mainly studying language variations under various social conditions and exploring the "co-variation" relationship between society and language (Cong, 2023). It investigates how language influences human social behaviour and how social interactions shape language. These studies vary widely in depth and detail, ranging from dialect studies in specific locations to gender analyses, such as how men and women communicate in different contexts. The underlying concept of sociolinguistics is that language is flexible rather than fixed. As a result, language is neither uniform nor consistent. A person's communication style will change depending on their social context. An individual, for example, will communicate differently with a child than with a college professor. These socio-situational differences, sometimes referred to as registers, are determined not just by chance and interpersonal relationships, but also by area, ethnicity, socioeconomic level, age, and gender. The social context will take into account linguistic variances. Everyone who speaks a language has a fairly broad linguistic repertoire, unless they are having severe difficulty. This indicates that people can use language in different ways depending on their circumstances. Their language style is also influenced by their social background and identity. You

can see a variety of words and phrases that were once popular but are no longer in use. The majority of the new vocabulary added to the language is a direct outcome of scientific and technological advancements. So language variations are language disparities caused by the fundamental components of language, namely its form and meaning, which exhibit little or big differences between one expression and another (Nababan, 1993:13). The social variants employed in regular communication are also relevant to this subject. The word colloquial is derived from the word colloquium (conversation). Colloquial language is sometimes referred to as market language because it is used informally and on a daily basis.

Colloquialisms, or informal terms, are frequent in regular conversation, but they also play an important role in cinematic language. In this paper, we will look at the use of colloquialisms in the film adaptation of Jane Austen's novel *Pride and Prejudice* and analyse its implications for gender and sociolinguistics. The audience is encouraged to read between the lines and the dialogue is enhanced by this depth of meaning. Colloquialisms express a character's cultural identity, revealing their origin and societal influences. In the film *Pride and Prejudice*, the choice of various idioms might disclose a character's social class, regional background, or even level of education. This cultural specificity deepens the narrative and contributes to the creation of a rich, nuanced environment for the viewer to explore. The use of colloquial language helps to establish the time period in a film. Period pieces, like *Pride and Prejudice*, rely on dialogue that authentically represents the linguistic tendencies of the era being portrayed.

In Jane Austen's iconic novel "*Pride & Prejudice*" language and gender colloquialisms shape the characters and their interactions significantly. When transferred to film, these language distinctions become even more prominent, providing a unique perspective on cultural standards and expectations at the period. The cinematic versions of this famous novel, particularly the 2005 version directed by Joe Wright, provide an intriguing glimpse into linguistic and gender colloquialisms.

In the case of *Pride and Prejudice*, colloquialisms are employed to portray the characters' personalities and relationships, challenge established gender norms, and make the film more accessible to current audiences. The film's success also demonstrates the power of cinematic language and the long-lasting effect of colloquialisms in popular culture. We can gain a better understanding of the film's nuanced depiction of societal standards and expectations by examining how characters express themselves and interact based on gender. In this paper, we will look at how language is used to highlight and challenge traditional gender roles in "*Pride & Prejudice*." By examining the use of language in the film *Pride and Prejudice*, we can acquire a better understanding of how gender dynamics are portrayed and perpetuated through dialogue.

LITERATURE REVIEW

Previous Related Study

Many earlier studies have been conducted, including those on linguistics and colloquialism, variations in language, gender and language in films through each separate item. Several events have exceptional interconnectedness and have already been thoroughly examined by numerous scholars. Here is a list of relevant research to this thesis, such as:

Analisis Variasi Bahasa Pada Komunitas Di Jejaring Sosial Whatsapp: Kajian Sociolinguistik' by Nur Hasanah, Yusak Hudiyono, Jaka Farih Agustian from Universitas Mulawarman. This study explores language variances on WhatsApp and their causes. This research employs descriptive qualitative research to accurately describe the characteristics of an individual, condition, symptom, or group, as well as determine the frequency or distribution of a symptom and other symptoms. Data is analysed using an intralinguistic equivalent method that considers the meaning, information, and context of speech as determinants. This study examined two communities: Fun Futsal Samarinda and Super Junior & ELF. The analysis yielded 56 data points from the two communities' speech, categorising them as 1) dialect variations, 2) kolokial variations, 3) slang variations, and 4) colloquial variations. Language difference between the two cultures is due to code mixing and slang. Code mixing and slang can help community members communicate more effectively.

'Kajian Sociolinguistik Penggunaan Bahasa dalam Film Yowis Ben Karya Fajar Nugros dan Bayu Eko Moektito (Bayu Skak)' by Lisa Ariyani from Universitas Sebelas Maret. This study explores how the usage of language in speech communities can result in code switching and mixing. This study examines code switching and mixing in Yowis Ben's language utterances for each player. This research employs the descriptive qualitative research method. Data collection strategies include listening and taking notes. This study explains how the film Yowis Ben depicts code mixing and switching. This study concludes that code switching and mixing can be influenced by the speaker's backdrop, atmosphere, and location of speech. This approach does not need code swapping, which is common in the speech domain.

'Analisis Sociolinguistik Dalam Film Tenggelamnya Kapal Van Der Wijck' by Dana Indah Saimuary, Imelda Meilani Simbolon, Rindu L.W. Hutabarat from Universitas Negeri Medan. This research examines sociolinguistic links and their application to the film Tenggelamnya Kapal Van der Wijck. This research examined various aspects of work perspective studies, including topics, diction, linguistic style, imagery, and messages in films. The sinking of the van der Wijk highlights the film Tenggelamnya Kapal Van der Wijck's sociological and linguistic impact. This research uses a descriptive method with an approach qualitative. The data collection technique in this research is engineering watch, listen, and take notes. The technique is done by watching films, listening, then making notes to be analysed based on

perspective studies. The research results obtained prove that sociolinguistics is very important and influenced the basis of the film *Tenggelamnya Kapal Van Der Wijck*.

‘Bahasa Dan Gender Dalam Film: Athirah’ by Rahma Salbiah from Universitas Islam Negeri Sunan Kalijaga, Yogyakarta & Sumardi from Universitas Islam Negeri Ar-Raniry, Banda Aceh. The use of language in films is also the subject of this study. The purpose of this research is to describe the language and gender spoken by the characters in the film. Explain how social and cultural variables affect the use of language and how gender is represented in the film. This study is qualitative and descriptive. The data for this study came from the film *Athirah*, which was watched at random. Data was acquired using observation techniques and documented. Research findings 1) examine the linguistic traits of the characters In the film *Athirah*, male and female characters discuss the social influences that influence their usage of language elements, as well as the gender representation in the film. This film is about language characteristics.

Colloquialism

Colloquial is a social variation used in everyday conversation. The word colloquial comes from the word colloquium (conversation, conversation). Also It is not correct to call this colloquial "plebeian" or class language lower class, because what is important is the context in which it is used. A colloquialism is an informal expression used more frequently in casual conversation than in formal speech or writing. Colloquial language is regarded as the simplest and the most natural form of language used in daily communication by interlocutors of different social, political, economic and academic status, and of different age and gender (Barzegar, 2010). These emerge after years of casual discussion among familiar speakers. Colloquialisms do not constitute "substandard or illiterate speech," according to Maity Schrecengost. Rather, they are "idioms, conversational phrases, and informal speech patterns that are frequently similar to a certain location or culture. Colloquialisms are words and phrases that we learn at home rather than in school," (Schrecengost 2013).

Colloquial language refers to expressions not typically employed in formal speech or writing. According to Adelnia and Dastjerdi (2011), people aim for colloquial speech in both public and private settings to create a calm and easy-to-understand environment for listeners. However, the researcher will examine colloquial written language as well, as colloquialism is present in both spoken and written language nowadays. Colloquial language is more suited for casual contexts, such as delivering a message to a friend or writing to convey a conversational tone.

Language and Gender

Gender and language studies in the 1970s recognised the significance of context in identifying instances where men linguistically dominated women. Prior to the second wave of the Women's Movement in the late 1960s and early 1970s, scholarly literature had already linked gender and language (Jespersen 1922, Labov 1966). Popular understandings of gender and language predate the study of 'gender and language'.

Gender is used in a variety of contexts within social science. Culture legalises societal norms, expectations, meanings, and communication patterns within a certain social situation. Gender can lead to various structures. Gender issues are represented through media, periodicals, and personal experiences. Women are traditionally expected to perform domestic, caring, and subordinate tasks. In contrast, men are often seen as the earner and leader. In many cultures, women take their husbands' names after marriage, whereas sons have more freedom to play outside the house and girls are expected to care for younger siblings at home. Some schools and academies provide gender-based positions for student recruitment to meet future job requirements. Gender difficulties sometimes go unnoticed in daily life and are not seen as distinct identities.

Sidiqi defines gender in language as "grammatical categories that index sex in the structure of human languages." In the 1960s and 1970s, feminist theorists defined 'gender' as the social creation of 'masculine' and 'feminine' identities. This architecture was linked to biological sex in a controversial way. The relationship between gender and language existed even before the women's movement in the late 1960s and early 1970s. This issue may have existed a century before it became a scholarly topic.

Sociolinguistics

Wardagh and Holmes (in Wijana and Rohmadi, 2006: 11) define sociolinguistics as "a branch of linguistics that tries to explain correlations between the manifestation of language structures or elements and sociocultural factors." In his speech, he emphasises the significance of basic linguistic knowledge, including phonology, morphology, syntax, and semantics, in detecting and understanding phenomena, specifically languages with social or regional diversity. The name sociolinguistics did not emerge until the late 1960s, when it was pioneered by the Sociolinguistics Committee of the Social Science Research Council (1964) and the International Sociological Association's Sociolinguistics Research Committee (1967). *Deep Language Society* (1972) and *International Journal of the Sociology of Language* (1974) were two journals that published new sociolinguistics in the early 1970s. This demonstrates that sociolinguistics is a relatively recent field. Sociolinguistics is an interdisciplinary science that combines sociology and linguistics. Sociolinguistics is a domain that delves into the interplay of language within societal contexts. It pertains to the exploration of the intricate nexus between language and the societal matrix. Sociolinguistics is also concerned with individuals because its elements are frequently seen to involve individuals as a

result of their functioning as social beings. This is a chance for social linguistics to become involved in the influence of society on language, as well as the influence of language on the functioning and evolution of society as a reciprocal consequence of social elements in several dimensions, including synchronic, diachronic, prospective, and comparative.

METHOD

Design and Samples

This study employs a qualitative descriptive strategy, gathering data and then analysing it. Data derived from Jane Austen's films, 'Pride & Prejudice'. Qualitative research is more comprehensive and frequently entails gathering rich data from numerous sources in order to acquire a better knowledge of each participant, including their thoughts, perspectives, and attitudes (Nassaji, 2015). This is descriptive qualitative study. This study data is derived from statements or sayings in the film. The author had no active involvement in the film while gathering data. The author looks, observes, and recognises existing speech or sentences. Then, observe each sentence spoken or implied by the subject in the film. The author attempts to document the statements or remarks made. Not all statements or utterances were examined since they only selected a few sentences or utterances relevant to the interaction between language and gender, which influences human perspective.

Instrument and Procedure

The data were collected by watching the film with the observasional and non-participatory technique by Sudaryanto (2015) to gather descriptive qualitative data for this study. After watching the film and using script to help them assess the language, the researchers gathered information based on their assumptions.

Data Analysis

The data used in this study are all directly taken from the primary source, which is Jane Austen's movie adaptation of the novel "Pride & Prejudice" and the transcripts or moments implied by the film. We used some of the messages from the transcripts in the film, and we translated what the characters said regarding language and gender. We identified the utterances in the film, including colloquial language, into sociolinguistic theory. Furthermore, we did not take all the transcripts or moments in the movie. Here are some words or colloquialisms implied in the transcripts of the film "Pride & Prejudice".

Table I. Data Analysis

No	Quotes	Explanation	Time
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1	<i>"The business of her life was to get her daughters married"</i>	This phrase captures Mrs. Bennet's ambitious goal of finding wealthy spouses for her five daughters. The use of the word "business" implies that she regards this project as both her primary occupation (similar to a man's profession) and that marriage has economic benefits. The phrase underlines the subject of family by revealing that the Bennet sisters' sexual relationships are shared family problems rather than private matters. Rather than picking mates on their own, the daughters' decisions will be formed and influenced by their parents and siblings.	This scene occurs and is implied within 5-10th minutes of the film.
2	<i>"You will have a charming mother-in-law, and of course she will always be at Pemberley with you."</i>	Miss Bingley uses this quotation when Mr. Darcy shows his admiration for Elizabeth Bennet. She is obviously envious and attempting to find something negative to say about Elizabeth. Rather than explicitly criticising Elizabeth, Miss Bingley sarcastically praises Mrs. Bennet. This comment is intended to make Mr. Darcy think about how awful it would be to be forced to spend a lot of time with Mrs. Bennet. The quote emphasises the importance of family in the story, because although though Lizzy is highly attractive, her family members play an important role in assessing whether she is a suitable marriage option. Even if one cannot influence one's family, it has a huge impact on one's chances of happiness.	This scene occurs and is implied within 20-25th minutes of the film
3	<i>Her hopes were answered; Jane had not been gone long before it rained hard. Her sisters were uneasy for her, but her mother was delighted.</i>	This quotation demonstrates Mrs. Bennet's obsession with finding spouses for her daughters, and how she is unconcerned about their comfort or happiness. As it turns out, getting drenched during the downpour causes Jane to become seriously ill, but Mrs. Bennet is more concerned with how the rainstorm might help Jane find a husband by forcing her to stay longer at Netherfield Park. In the tale, family does not always provide love and support. As this remark illustrates, family members may encourage dangerous behaviour.	This scene occurs and is implied in the 15-16th minutes of the film

4	<i>To Elizabeth it appeared, that had her family made an agreement to expose themselves as much as they could during the evening, it would have been impossible for them to play their parts with more spirit, or finer success.</i>	This comment reflects Elizabeth's embarrassment at her family's behaviour in public places, particularly when they engage with high-status individuals like Darcy and the Bingleys. While Elizabeth is frequently depicted protecting her family when other characters mock them, she is also too educated to overlook the fact that her family lacks social graces. This quote demonstrates how family is portrayed as a source of tension in the novel, as well as how the behaviour of the other Bennets may cause dissatisfaction for both Elizabeth and Jane.	This scene occurs at the 12th minute
5	<i>I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness, without reference to you, or to any person so wholly unconnected with me.</i>	This phrase is uttered by Elizabeth when she informs Lady Catherine de Bourgh that she would not listen to Lady Catherine's reasoning for why Elizabeth should not marry Darcy. Elizabeth claims that she is not obligated to consider the feelings of others when making personal decisions. This seemingly basic statement is surprisingly radical. Lady Catherine is Elizabeth's social superior, thus it would have been regarded surprising for Elizabeth to publicly express that she does not appreciate her opinion. The remark expresses Elizabeth's determination to follow her heart and do what she believes is right..	This scene occurs at minutes 109-111 of the film
6	<i>Do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?</i>	When Elizabeth denies Darcy's marriage proposal, she offers this remark. She is enraged and disgusted that Darcy would forbid Bingley from marrying Jane, and she professes her devotion to her sister. Elizabeth will not look at Darcy favourably because of his actions against Jane, despite the fact that he is incredibly wealthy and has a lot to give her. For Elizabeth, devotion to her family and doing the right thing are more important than becoming wealthy.	This scene occurs and is implied in the 69th minute of the film
7	<i>When she is secure of him,</i>	Charlotte uses this remark to advise Elizabeth on how Jane should behave in	This scene occurs at 43-44

	<i>there will be leisure for falling in love as much as she chooses.</i>	order to marry Bingley. Charlotte does not believe it is vital for Jane to adore Bingley or know anything about him. She believes Jane should seek to be married as soon as possible so that she can feel safe and possess her own home. This comment demonstrates how restricted women's options were at the time, and how ladies like Charlotte accepted the idea that they would most likely not be able to marry for love.	minutes of the film.
8	<i>Mr. Bennet, Mr Bennet, we are all in an uproar. You must come and make Lizzy marry Mr. Collins, for she vows she will not have him.</i>	Mrs. Bennet says this phrase after hearing Elizabeth reject Mr. Collins. Mrs. Bennet's comment demonstrates that she does not believe her daughter has the freedom to choose whom she marries. She thinks that Mr. Bennet will support her, and while her plea for help is ironic considering Mr. Bennet's attitude, it is also indicative of gender roles at the time. Fathers typically exercised unrestricted influence over their daughters, and it was not uncommon for a man to force his daughter to marry someone if the arrangement benefitted the family.	This scene occurs and is implied at 50th minutes of the film.
9	<i>I am no longer surprised at your knowing only six accomplished women. I rather wonder now at your knowing any.</i>	Elizabeth responds to Darcy after he discusses his high expectations for women and the abilities they should possess. Elizabeth cynically notes that his expectations are unrealistic and unfair. Darcy is ready to assume that others are inadequate, without considering whether his own standards are acceptable. When Elizabeth challenges him, she demonstrates that she is not afraid of him and that she believes her own viewpoint is equally valid as his.	This scene occurs and is implied at 21 minutes of the film.
10	<i>I, who have prided myself on my discernment! I have courted prepossession and ignorance, and driven reason away where either</i>	Reading Darcy's letter forces Elizabeth to reevaluate how she has interpreted Darcy's behaviour up to that point in the novel, and she realises that her desire to think ill of him has influenced her judgement. As much as she criticised Darcy's pride, her own pride prevented her from understanding Darcy's actual character. This realisation is both humbling and	This scene occurs at 74-75 minutes of the film.

	<i>were concerned. Till this moment, I never knew myself.</i>	challenging for Elizabeth because she relies so heavily on her conviction in her own logical reasoning. Her ability to reflect on and learn from this experience indicates her character strength.	
11	<i>I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding; certainly too little for the convenience of the world. . . . My good opinion once lost is lost for ever.</i>	This comment is part of a longer conversation in which Elizabeth states that Darcy considers himself flawless. Darcy's admission of his weaknesses demonstrates some self-awareness. However, he has yet to acknowledge his class-based snobbery, which is worthy of criticism. Nonetheless, he is not angered by Elizabeth's mocking and appears to enjoy it. As serious as he takes himself, he doesn't lose his sense of humour when someone he likes teases him. His comment about his unforgiving temperament will plague Elizabeth later in the novel, as she wonders what it takes to lose Darcy's favour.	This scene occurs at 68-72 minutes of the film.
12	<i>By you, I was properly humbled. I came to you without a doubt of my reception. You showed me how insufficient were all my pretensions to please a woman worthy of being pleased.</i>	Just as Darcy's letter leads Elizabeth to introspection, Elizabeth's initial rejection forces Darcy to reflect on his pride. Darcy's pride in his status and accomplishments, as noted by several individuals in the book, is not automatically a bad quality because they are worthy of pride. However, Elizabeth teaches Darcy that having accomplishments and possessions does not always make one appealing to a lady who appreciates character and personality. Both characters have pushed each other to be better, demonstrating how they bring out the best in each other and make a wonderful fit.	This scene occurs at 114-115 minutes of the film.
13	<i>"For a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them, you see,</i>	This initial introduction to Mr. Bingley establishes him as Darcy's temporal opposite and reveals his affable, agreeable personality. Bingley's eagerness is delightful, and the complement from Elizabeth and her sisters makes the reader like him right away. His enjoyment of the ball makes Darcy's sour and haughty attitude all the more surprising in comparison. If Mr. Bingley, Darcy's social	This scene occurs at 7-8 minutes of the film.

	<i>uncommonly pretty.</i>	equal, can have such a real good time in this company, Darcy's disgust appears to be snobby intransigence.	
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RESULT AND DISUSSION

The findings of this study reveal how *Pride and Prejudice*, particularly through its film adaptation, continues to reflect and critique societal expectations of gender, marriage, and autonomy, many of which resonate with modern feminist discourse. One of the clearest examples is the statement, "*The business of her life was to get her daughters married*," which pragmatically frames marriage as an economic and social necessity rather than an emotional union. The use of the word "business" highlights how Mrs. Bennet treats marriage as her life's profession, emphasizing the transactional nature of matrimonial arrangements in patriarchal society. This aligns with past cultural norms that defined a woman's success by her marital status. Modern feminist perspectives challenge this, advocating for education, self-fulfillment, and independence as alternative paths to identity and security for women.

The theme of familial expectations is also evident in the line, "*You will have a charming mother-in-law, and of course she will always be at Pemberley with you.*" This comment illustrates the continued influence of in-law dynamics within marriages, both historically and today. Women have traditionally been expected to manage and accommodate these relationships, often to their own detriment. Feminist discourse now promotes the need for boundaries and mutual respect in marital relationships, arguing that such roles should be chosen, not assumed.

A similar critique of familial control emerges in the scene where Mrs. Bennet reacts with joy to Jane being caught in the rain, hoping it will lead to an advantageous match. In the sentence, "*Her hopes were answered; Jane had not been gone long before it rained hard,*" Austen satirizes the extent to which societal and family ambitions override a woman's personal safety or consent. The moment underscores how women were often used as tools for upward mobility. Today, women are increasingly encouraged to make autonomous decisions regarding love and life, without the burden of family ambition.

Elizabeth Bennet's sarcasm is evident when she reflects, "*To Elizabeth it appeared, that had her family made an agreement to expose themselves... they could not have played their parts with more spirit.*" This line captures her inner embarrassment about her family's behavior and reflects the ongoing tension many individuals experience between asserting personal values and managing family dynamics. Elizabeth's ability to critique her family also mirrors contemporary ideals of personal independence and social awareness, where young women now feel more empowered to question outdated traditions within their own homes.

Elizabeth's famous declaration, "*I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness,*" marks a strong feminist stance. Her refusal to submit to Lady Catherine de Bourgh's authority exemplifies her autonomy and rejection of patriarchal control. This attitude parallels modern movements advocating for women's rights to define their own happiness, careers, and futures without societal or familial coercion. The quote encapsulates feminist resistance to imposed gender roles and highlights individual agency.

Another significant moment occurs when Elizabeth states, "*Do you think that any consideration would tempt me to accept the man who has been the means of ruining... the happiness of a most beloved sister?*" Her moral courage to confront Mr. Darcy reflects a commitment to justice and loyalty, rather than superficial values such as status or wealth. This moment resonates with modern campaigns that promote accountability, such as the #MeToo movement, in which individuals speak out against those who harm others, even when doing so defies powerful social expectations.

The pragmatic dimension of Charlotte Lucas' advice, "*When she is secure of him, there will be leisure for falling in love as much as she chooses,*" reveals how marriage was often approached strategically. Charlotte's words imply that emotional attachment should follow economic and social security. Although modern society increasingly values emotional compatibility, echoes of this pragmatic view still shape discussions around relationships, especially in contexts where marriage is tied to financial stability or family obligation.

The scene in which Mrs. Bennet cries, "*You must come and make Lizzy marry Mr. Collins,*" brings forward the issue of forced compliance to societal expectations. Elizabeth's refusal to marry Mr. Collins demonstrates a woman asserting her right to choose her partner and reject social arrangements that undermine her autonomy. This moment serves as a critique of parental control and arranged marriage systems, while simultaneously reinforcing today's critical emphasis on consent, choice, and mutual respect in romantic relationships.

Elizabeth's sarcastic line, "*I am no longer surprised at your knowing only six accomplished women,*" exposes the absurdity of outdated societal standards for women. The comment critiques superficial definitions of female accomplishment, which prioritize elegance and obedience over intellect and character. This sentiment resonates with modern feminist thought, which advocates for redefining success and resisting unrealistic pressures on women to be universally perfect attractive, intelligent, nurturing, and successful all at once.

A pivotal moment of self-reflection occurs when Elizabeth confesses, "*Till this moment, I never knew myself.*" Her realization of her own prejudice and pride illustrates the theme of self-awareness and personal growth. This introspection aligns with contemporary movements to confront internalized biases and challenge initial judgments. Her growth is not only personal but symbolic of the journey

toward empathy and moral maturity, both of which are vital in building inclusive and understanding communities today.

Mr. Darcy's self-assessment in the statement, "*My temper I dare not vouch for... too little yielding for the convenience of the world,*" reveals a different dimension of character development. Here, Darcy critiques his own rigidity and pride, acknowledging his shortcomings. His reflection speaks to the modern conversation about masculinity and emotional expression. In challenging the notion that men must be emotionally detached or socially dominant, Darcy's vulnerability contributes to the broader feminist goal of redefining gender roles and promoting emotional intelligence and accountability among men.

Darcy's declaration, "*By you, I was properly humbled,*" further emphasizes the value of growth through vulnerability. His transformation, prompted by Elizabeth's rejection, suggests that relationships should be spaces of mutual respect and self-betterment. His humbling is not a sign of weakness but of emotional maturity, reinforcing contemporary ideals of equality in romantic partnerships. Elizabeth's role in this transformation highlights how women, too, can influence and demand growth from their partners a dynamic that contrasts with traditional submissive roles and supports egalitarian relationships.

Mr. Bingley's light-hearted remark, "*Never met with so many pleasant girls... several of them uncommonly pretty,*" although seemingly trivial, underscores the historical social expectations placed on women to be agreeable and physically attractive. This attitude still lingers in modern social interactions, where women are often judged first on appearance or demeanor. While surface-level compliments may seem harmless, they also reflect deeper issues of objectification and gender performance. Nevertheless, this moment offers an opportunity to discuss how modern values are shifting to embrace deeper interpersonal connections and genuine appreciation beyond appearance.

CONCLUSION

The discussion of language and gender in the story or film *Pride and Prejudice* here reveals how the narrative and dialogue created by Jane Austen reflect and criticize society's expectations and perspectives based on language and gender. These examples highlight the intersection of language with historical and cultural norms, illustrating how society's role, autonomy, and perception of women have evolved today. Jane Austen in her stories and films uses language to reflect the limitations imposed on women of her time and to challenge them. Themes such as marriage as "business", transactional relationships, family and general societal or social pressures, and expectations of compliance with long-standing norms reveal how gender roles can actually be enforced linguistically and culturally. Elizabeth Bennet's bold language and independent thinking in the story demonstrate a

rejection of the archaic norms of her time, embodying feminist ideals of autonomy, individuality, and gender equality. In modern sociolinguistic studies, these linguistic patterns and themes explain how people's expectations and perspectives on gender roles are encoded in their everyday language. This provides a basis for analyzing changing attitudes towards gender equality, identity negotiation, and the dismantling of once-prevailing patriarchal norms. Jane Austen's nuanced portrayal in the story keeps her relevant as contemporary society continues to interrogate and redefine gender dynamics, encouraging dialogue about inclusivity, gender and social respect, and empowerment across languages and cultures.

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