DILEMMA OF MAKING MORAL CHOICES

IN JOE WRIGHT’S PRIDE AND PREJUDICE(2005):

AN EXISTENTIALIST CRITICISM

RESEARCH PAPER

Submitted as Partial Fulfillment of the Requirement
for Getting Bachelor Degree of Education
in English Department

By:

VIONA EVY RACHMAWATI
A 320070129

SCHOOL OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF SURAKARTA
2011
ACCEPTANCE

DILEMMA OF MAKING MORAL CHOICES
IN JOE WRIGHT’S PRIDE AND PREJUDICE (2005):
AN EXISTENTIALIST CRITICISM

by:

VIONA EVY RACHMAWATI

A 320070129

Accepted and Approved by the Board of Examiners
School of Teacher Training and Education
Muhammadiyah University of Surakarta

The Board of Examiners.

1. Drs. M. Thoyibi, M. S. (Chair Person)
2. Dr. Phil. Dewi Candraningrum, M.Ed. (Member I)
3. Drs. Abdillah Nugroho, M.Hum., (Member II)

Dean

Drs. Sofyan Anif, M. Si.
NIK. 547
TESTIMONY

Herewith, the writer asserts that there is no work which was submitted to get bachelor degree in any universities. In this research paper as far as the writer concerns there is no work or opinion which was written or published by someone else except the written references which are referred in this paper and mentioned in the bibliography. If only there is any incorrectness proved in the future in the writer statements above, she will be fully responsible.

Surakarta, July 2011

The writer,

Viona Evy Rachmawati
MOTTO

We should make our own destiny

Love isn't the base of happiness, but without love is the base of sadness (Wayan Tulus)
DEDICATION

My beloved parents
Thanks for giving me the whole thing from the beginning

My beloved one
Thanks for giving love, support and attention

My beloved friends “hece club” and “genk wenk”
Thanks for giving me support, spirit, help and true friendship
ACKNOWLEDGMENT

Assalamu’alaikum Wr.Wb.

In the name of Allah SWT, most gracious, most merciful, Praise be to Allah SWT for blessing, so that the researcher can finish her research paper as the partial fulfillment of the requirements for Bachelor Degree of English Department.

Besides, the writer completely owes immeasurable debt for those who give immeasurable assistance and encouragement in completing this research paper. Therefore, she would like to express her gratitude to:

1. **Drs. H. Sofyan Anif, M.Si.**, as a Dean of School of Teacher Traing and Education of Muhammadiyah University of Surakarta for giving approval to carry out this research paper.

2. **Titis Setyabudi, S.S., M.Hum.**, as the chief of English Department for encouragement to the writer.

3. **Drs. M. Thoyibi, M.S.**, as the first consultant who gives guidance and advice during the arrangement of the research paper.

4. **Dr. Phil. Dewi Candraningrum, M. Ed.**, as the second consultant who helps the writer to correct and examine her research paper.

5. **Drs. Abdillah Nugroho, M.Hum.**, as the academic consultant at Muhammadiyah University of Surakarta.
6. *All lecture of English Department*, for guidance during the study at Muhammadiyah University of Surakarta.

7. Her beloved parents “Mr. Popeye, Margana, and Mrs. Olive, Endang” for their support, prayer, care, and love so the writer can finish this research paper.

8. Her beloved one “Anton Prabowo” for your love, affection and attention.

9. Her beloved big family Bapak, ibuk, Lik Sapto, Bulik Ruwi, Budhe Endang, Rendra, Ardha, Imam Anas, Imam Udin and Mbah Putri for their love, prayer, attention and care.

10. Her wonderful friend “Hece Club” Bu din, Ayuk, Dhinar, Dewi, Tante, Pryan, Berna, and Sati for their support, prayer, care, giving light in the darkness and for true friendship.

11. Her relationship friend “Genk Wenk” Ita, Shinta, Firdha for true friendship and a wonderful craze for coloring her life.

12. The last is for all of her friends that cannot be mentioned one by one, for the togetherness.
For all, the researcher can present nothing but the deepest thank and she wishes Allah SWT will bless them. The researcher is really aware that this research paper is far from being perfect. Therefore, she hopes it evokes some criticism for improvement.

Wassalamu’alaikum Wr.Wb.

Surakarta, July 2011

Viona Evy Rachmawati
# TABLE OF CONTENT

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL</td>
<td>ii</td>
</tr>
<tr>
<td>ACCEPTANCE</td>
<td>iii</td>
</tr>
<tr>
<td>TESTIMONY</td>
<td>iv</td>
</tr>
<tr>
<td>MOTTO</td>
<td>v</td>
</tr>
<tr>
<td>DEDICATION</td>
<td>vi</td>
</tr>
<tr>
<td>ACKNOWLEDGMENT</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENT</td>
<td>x</td>
</tr>
<tr>
<td>TABLE OF FIGURE</td>
<td>xiv</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>xvi</td>
</tr>
<tr>
<td><strong>CHAPTER I INTRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>A. Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Literature Review</td>
<td>11</td>
</tr>
<tr>
<td>C. Problem Statement</td>
<td>12</td>
</tr>
<tr>
<td>D. Objectives of the Study</td>
<td>12</td>
</tr>
<tr>
<td>E. Limitation of the Study</td>
<td>13</td>
</tr>
<tr>
<td>F. Benefit of the Study</td>
<td>13</td>
</tr>
<tr>
<td>G. Research Method</td>
<td>14</td>
</tr>
<tr>
<td>H. Paper Organization</td>
<td>15</td>
</tr>
</tbody>
</table>
CHAPTER II UNDERLYING THEORY

A. Notion of Existentialist ............................................................... 17

B. Jean-Paul Sartre Theory on Existentialism .................................. 19
   1. Being .................................................................................. 20
   2. Existence before Essence ..................................................... 21
   3. Cogito ................................................................................ 22
   4. Freedom .............................................................................. 22
   5. Anxiety ................................................................................. 23
   6. Transcendence of Ego ........................................................... 23
   7. Nothingness ........................................................................ 24

C. Structural Elements of Movie..................................................... 25
   1) Narrative Elements................................................................. 25
      1. Character and Characterization ......................................... 25
      2. Plot .................................................................................. 25
      3. Setting .............................................................................. 26
      4. Point of View ................................................................... 27
      5. Theme .............................................................................. 28
   2) Technical Elements................................................................. 29
      1. Mise-en-Scene ................................................................. 29
         a. Set Dressing and Props ............................................... 29
         b. Costume and Make-Up .............................................. 29
         c. Lighting ..................................................................... 30
      2. Casting ............................................................................... 30
3. Cinematography ................................................. 30
   a. Photographic Quality of Shot ....................... 31
   b. Framing of Shot .......................................... 31
   c. Duration of Shot .......................................... 31
4. Sound .......................................................... 32
5. Editing .......................................................... 32
D. Theoretical Application ...................................... 33

CHAPTER III  STRUCTURAL ANALYSIS
A. Narrative Elements........................................... 35
   1. Character and Characterization ...................... 35
   2. Setting ...................................................... 43
   3. Plot ......................................................... 44
   4. Point of View .............................................. 45
   5. Theme ....................................................... 47
B. Technical Elements .......................................... 48
   1. Mise-en-Scene .............................................. 48
   2. Cinematography ........................................... 63
   3. Editing ....................................................... 68
   4. Sound ....................................................... 71
C. Discussion ..................................................... 71
CHAPTER IV EXISTENTIALIST ANALYSIS

A. Existentialist Analysis .................................................. 75
   1. Being ........................................................................ 76
   2. Existence before Essence ............................................ 77
   3. Cogito (consciousness) ................................................. 79
   4. Freedom ...................................................................... 81
   5. Anxiety ...................................................................... 84
   6. Transcendence of Ego ................................................. 85
   7. Nothingness .............................................................. 87

B. Discussion ..................................................................... 88

CHAPTER VI CONCLUSION AND SUGGESTION

A. Conclusion ................................................................. 91

B. Suggestion ................................................................. 92

BIBLIOGRAPHY

APPENDIX
# TABLE OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Elizabeth Bennet’s Profile</td>
<td>36</td>
</tr>
<tr>
<td>Figure 2</td>
<td>Mr. Darcy’s Profile</td>
<td>38</td>
</tr>
<tr>
<td>Figure 3</td>
<td>Jane Bennet’s Profile</td>
<td>38</td>
</tr>
<tr>
<td>Figure 4</td>
<td>Mr. Charles Bingley’s Profile</td>
<td>39</td>
</tr>
<tr>
<td>Figure 5</td>
<td>Mr. Bennet’s Profile</td>
<td>40</td>
</tr>
<tr>
<td>Figure 6</td>
<td>Mrs. Bennet’s Profile</td>
<td>41</td>
</tr>
<tr>
<td>Figure 7</td>
<td>Mr. Collins’ Profile</td>
<td>42</td>
</tr>
<tr>
<td>Figure 8</td>
<td>Lady Catherine De Bourg’s Profile</td>
<td>43</td>
</tr>
<tr>
<td>Figure 9</td>
<td>Elizabeth’s Point of View</td>
<td>46</td>
</tr>
<tr>
<td>Figure 10</td>
<td>Narrator Point of View</td>
<td>46</td>
</tr>
<tr>
<td>Figure 11</td>
<td>Perspective of Storyteller</td>
<td>47</td>
</tr>
<tr>
<td>Figure 12</td>
<td>Hard Lighting</td>
<td>49</td>
</tr>
<tr>
<td>Figure 13</td>
<td>Soft Lighting</td>
<td>50</td>
</tr>
<tr>
<td>Figure 14</td>
<td>Frontal Lighting</td>
<td>50</td>
</tr>
<tr>
<td>Figure 15</td>
<td>Side Lighting</td>
<td>51</td>
</tr>
<tr>
<td>Figure 16</td>
<td>Back Lighting</td>
<td>51</td>
</tr>
<tr>
<td>Figure 17</td>
<td>Under Lighting</td>
<td>52</td>
</tr>
<tr>
<td>Figure 18</td>
<td>Top Lighting</td>
<td>52</td>
</tr>
<tr>
<td>Figure 19</td>
<td>One Source of Light</td>
<td>53</td>
</tr>
<tr>
<td>Figure 20</td>
<td>Rosing House</td>
<td>54</td>
</tr>
<tr>
<td>Figure 21</td>
<td>Longbourn Dining Room</td>
<td>54</td>
</tr>
<tr>
<td>Figure 22</td>
<td>Pemberly’s Roof</td>
<td>55</td>
</tr>
<tr>
<td>Figure 23</td>
<td>Pemberly Statues Room</td>
<td>55</td>
</tr>
<tr>
<td>Figure 24</td>
<td>Georgiana’s Piano</td>
<td>56</td>
</tr>
<tr>
<td>Figure 25</td>
<td>Horse Back</td>
<td>56</td>
</tr>
<tr>
<td>Figure 26</td>
<td>Carriage</td>
<td>56</td>
</tr>
<tr>
<td>Figure 27</td>
<td>Letter</td>
<td>57</td>
</tr>
<tr>
<td>Figure 28</td>
<td>Candle</td>
<td>57</td>
</tr>
</tbody>
</table>
SUMMARY


This study is about dilemma of making moral choices in *Pride and Prejudice* movie (2005). This objective of the study is to apply the Existentialist Criticism to analyze the dilemma of making moral choices in *Pride and Prejudice*.

This study belongs to qualitative study. In this method, the writer uses two types of data source, namely primary and secondary data source. The primary data source and the object of the study is the movie itself, meanwhile the secondary one is any literature related to this study for example reading some other resources related to the movie. The writer collects the data from both primary and secondary data source in sort of document as evidence. The technique of analyzing data is descriptive.

Having analyzed this movie, the writer draws some conclusions as follows. First, based on the structural analysis, the director successfully delivers the moral message through the excellent unity of structural element. The director wants to say that everyone have they own dilemma to decide right choice in life, the best decision is when the decision has good effect not only for himself but for everyone he loved also. Second, based on the Existentialist analysis, Joe Wright describes the internal conflict of a girl. That internal conflict forces her to make a right decision from many choices in her life not only for her future but also everyone she loved.

**Keywords : Dilemma, choice, Pride and Prejudice**

**Consultant I**

Drs. M. Thovibi, M.S.
NIK. 410

**Consultant II**

Dr. Phil. Dewi Candraningrum, M.Ed.
NIK. 772

Dean,

Drs. H. Sofyan Anif, M.Si.
NIK. 547