

A Marxist Feminist Reading of Patriarchy and Capitalism in Joe Wright's *Pride and Prejudice* (2005): A Feminist Literature Analysis

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Abstract

This study investigates the types of oppression that women face, as represented in *Pride and Prejudice* (2005), with a particular emphasis on how patriarchal and capitalist systems prevent female autonomy. The analysis, which draws on Marxist Feminist theory by Heidi Hartmann, investigates how marriage, class, and gender norms function as mechanisms of structural control. Utilizing a documentation strategy that includes repeated film viewings and scene annotations, the study employs thematic qualitative analysis to discover repeating patterns of commodification, patriarchal control, and feminist resistance. Key sequences featuring Elizabeth Bennet, Charlotte Lucas, and Lady Catherine de Bourgh are studied critically to demonstrate varied female reactions to intersecting power structures. The findings reveal that female characters are systematically subjected to societal constraints founded in both patriarchy and capitalism, with many being positioned as commodities in a marriage market dominated by class and gender expectations. Notably, Elizabeth Bennet emerges as a symbol of resistance, confronting these overlapping forms of oppression with her assertiveness and rejection of transactional marriage. This study contributes to feminist film analysis by examining how period dramas reflect and replicate historical gender beliefs. Furthermore, it has instructional value in raising awareness of how contemporary forms of gender-based oppression may develop in subtler ways over time. As the media continues to impact public consciousness, understanding the linkages of patriarchy and capitalism in cultural texts fosters critical thinking and promotes gender justice through education.

Keywords: Patriarchy; Capitalism; Marxist feminism; Movie

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INTRODUCTION

Women's oppression is both a cultural and a structural issue, with its roots in social and economic systems. Among the various strands of feminist philosophy, Marxist feminism stands out for its critical focus on how the interplay of capitalism and patriarchy perpetuates gender inequality. According to this branch of thinking, women's subordination is inextricably linked to the material conditions of economic production. According to Hartmann (1979), patriarchy and capitalism are "interlocking systems": patriarchy exploits women socially through rigid gender standards, whilst capitalism profits from their labor, particularly unpaid household work, without allowing them economic autonomy. Gender inequality is thus not an accident but rather a system that is built into everyday existence. Within feminist theory, Marxist feminism is a significant

branch that examines how capitalist exploitation and patriarchal dominance impact women's oppression. Gender oppression is a problem that cannot be isolated from other issues; according to this perspective, because of economic systems that support and justify women, marginalization is inextricably linked to it. Capitalism takes use of women's work, both paid and unpaid, while patriarchy confines them to subservient roles. This study examines *Pride and Prejudice's* (2005) manifestations of these oppressive forms. It explores how women's hardships in a culture that restricts their agency due to strict gender stereotypes and financial limitations are portrayed in the movie.

This study examines how the movie depicts women's oppression in the home and the economy using Marxist feminist theory, especially Heidi Hartmann's observations. Women's limited opportunities are the main focus of *Pride and Prejudice*, which highlights how marriage serves as an economic necessity rather than a personal choice. Because societal and legal norms severely limit women's access to wealth, property, and freedom, they are under pressure to marry to achieve financial stability. This portrayal emphasizes how capitalism and patriarchy work together to strengthen women's reliance on males, ultimately reducing their autonomy and self-determination.

This study also addresses the "Woman Question," which challenges the structural oppression of women in both historical and modern settings. A literary analysis of these problems can be found in *Pride and Prejudice*, which shows how women's lack of economic independence upholds their inferior position. While marriage, class, and gender roles have been the main topics of previous feminist analyses of the book, fewer studies have specifically looked at how patriarchal beliefs and economic systems collectively subjugate women in the movie version. By examining how the movie depicts women's oppression both philosophically and visually, this study seeks to close that gap.

This study emphasizes the patriarchal and capitalist oppression that takes place and manifests in *Pride and Prejudice* by examining the movie from a Marxist feminist viewpoint. It makes the case that, like the book, the movie adaptation is a cultural artifact that mirrors and challenges the structural factors that restrict women's autonomy. Ultimately, this study demonstrates how narratives continue to influence and contradict societal views of women's responsibilities, highlighting how literature and movies aid in our comprehension of gender and economic disparity. This research is limited to scenes in the movie *Pride and Prejudice* (2005) that explicitly depict the oppression of women, specifically through patriarchal norms and capitalist structures. The research focuses on instances where female characters are shown experiencing subjugation, economic dependency, or gender-based discrimination. The analysis uses Hartmann's theory to interpret how these oppressive forces are portrayed in the film.

The current analysis draws from several studies that have examined the relationship between capitalism and patriarchy, including undergraduate theses. The purpose of reviewing these works was to obtain a deeper knowledge of the interpretation of the relationship between capitalism and patriarchy. Previous studies have examined the intersection of feminism, patriarchy, and capitalism in literature and media. Pinontoan (2024) conducted a survey titled Marxist Feminism as Portrayed by the Main Character in the Film *Hidden Figures*. This research analyzes the forms of gender oppression in the film and the main character's response to these challenges. Using Hartmann's Marxist feminism theory (1979) and Murphy's characterization theory (1972), this study uses a qualitative descriptive approach. The findings show that the main character responds to patriarchal and capitalist oppression with resilience and intelligence.

In contrast, other female characters are portrayed as strong and determined individuals in the face of systemic discrimination. Although Pinontoan's research shares the same theoretical foundation as this study, it mainly focuses on the violation experienced by one character. In contrast, this study aims to explore the broader theme of

oppression in *Pride and Prejudice* by analyzing the structural factors that sustain patriarchy and capitalism in the story.

Similarly, Pangestu (2022), in *Feminism and Feminist Issues in the Sex Lives of College Students*, examines feminist themes in television series, exploring how characters deal with gender inequality. Using feminist theories from Lengermann, Brantley, and Tong, the study used qualitative methods to investigate depictions of oppression, gender stereotypes, and structural barriers women face in contemporary society. The research highlights how patriarchal norms continue to marginalize women, limiting their opportunities and reinforcing discriminatory structures. While this research aligns with broader discussions on gender oppression, it focuses on modern feminist issues in a contemporary context. In contrast, this research explores historical gender oppression through *Pride and Prejudice*.

Saraswati (2021) conducted a study entitled *Feminism in the Character of Nyai Ontosoroh in Bumi Manusia*. This research analyzes the depiction of feminist resistance in the character of Nyai Ontosoroh by using Elizabeth Ford's theory of feminism and Murphy's characterization framework. The study, which used a descriptive qualitative methodology, discovered that Nyai Ontosoroh exemplifies Marxist feminist principles, which oppose capitalism exploitation and patriarchal restrictions. While Saraswati's research examines women's resilience in the face of oppression, its focus on a character's struggle in an Indonesian colonial setting differs from this study's broader analysis of gender oppression in the British historical context.

Based on previous studies, significant research has been conducted on feminist themes in literature and film. However, there is still a gap in explicitly analyzing the intersection of patriarchy and capitalism in *Pride and Prejudice* using a Marxist feminist framework. Most previous studies have focused on feminism or economic oppression separately, without fully exploring the interconnectedness of the two in historical narratives. This research aims to bridge the gap by providing a comprehensive analysis of how gender oppression is portrayed in *Pride and Prejudice*, using Hartmann's theory to uncover the systemic structures that contribute to women's oppression.

Based on the deficiencies identified above, the concerns proposed as the focus of this research are as follows: (1) How does *Pride and Prejudice* (2005) reflect women's oppression under patriarchal and capitalist systems? (2) In what ways do female characters challenge or conform to these structural constraints? The aims of this study are twofold: first, to identify and analyze how the film depicts gender-based oppression through the lens of Marxist feminism, specifically Hartmann's theory; and second, to use visual-narrative analysis to assess how female characters' responses reflect broader ideological tensions in the narrative.

RESEARCH METHOD

Research Design

This study employs a descriptive qualitative research design to investigate patriarchal and capitalist representations in Joe Wright's film *Pride and Prejudice* (2005). Descriptive qualitative methods enable the in-depth study of meaning by examining narrative structures, character interactions, and thematic aspects without the use of statistical analysis. The film, based on Jane Austen's 1813 novel, paints a detailed picture of 18th-century English society, emphasizing capitalist commodification, patriarchal control, and feminist resistance. These thematic considerations serve as the basis for the study.

The data consists of verbal phrases, speech snippets, character interactions, and film-related visual aspects that illustrate the systemic functions of patriarchal and capitalist ideologies. These data are studied from a feminist and Marxist theoretical perspective. The

study focuses on Hartmann's (1979) Marxist feminist framework, which investigates the relationship between capitalism and patriarchy in generating gendered experiences. The qualitative analysis is based on a contextual and interpretive approach, allowing for a more nuanced understanding of how these ideas materialize in the film's story.

The analytical method is divided into various stages to ensure depth and consistency. First, data is gathered through repeated viewings of the film, which allows the researcher to become immersed in its narrative structure and thematic development. Specific scenarios and dialogues are picked and transcribed depending on their relation to the theoretical notions being studied. These extracts are then coded and grouped topically, with an emphasis on expressions of economic reliance, gender subjection, and class privilege. Each incident is analyzed in light of Hartmann's concept of the "unhappy marriage" between feminism and Marxism, allowing for a dual reading of gender and class systems.

The analysis employs a descriptive qualitative approach that emphasizes theoretical interpretation and critical reflection. Drawing on Marxist feminism's theoretical viewpoints, particularly Hartmann's (1979) works, this paper examines how patriarchal dominance and capitalist institutions are portrayed and interconnected within the narrative and character dynamics of *Pride and Prejudice*. The analysis is organized into four thematic areas resulting from the junction of these theories. The first section of the paper looks at the relationship between capitalism and patriarchy, namely how economic dependency and inheritance rules reflect fundamental gender disparities. Second, it investigates The Political Intersection of Feminism and Marxism, examining how socioeconomic class and gender oppression interact to shape women's roles and constraints. Third, the issue of subjugation of women is explored through the portrayal of female characters' limited agency, forced marriage, and moral demands, all of which underscore systematic marginalization. Finally, the study investigates Radical Feminism and Patriarchy, examining situations depicting women's resistance, consciousness, and critique of gender norms, with a focus on a radical feminist response to patriarchal capitalism. The data is interpreted through the identification, classification, and close reading of significant moments, all supported by theoretical discourse, to produce a thorough and critical understanding of how the film depicts the convergence of gender, power, and economy.

Finally, the results are provided in a textual descriptive manner. Selected examples from the film are introduced and examined in relation to the theoretical framework, with time stamps and, where applicable, accompanying visual evidence. This strategy promotes a methodical presentation of data while emphasizing analytical clarity and thematic depth. The study's approach tries to demonstrate how *Pride and Prejudice* functions as a historical record that reflects and opposes patriarchal and capitalist norms.

Data Collection

The data for this study was derived from the full-length feature film *Pride and Prejudice* (2005), which is the primary data source. This method of non-interactive data collection is based on document analysis and visual observation. The researcher watched the film several times to thoroughly understand its narrative background, character development, and thematic nuances. The emphasis was on identifying specific situations, dialogues, and visual aspects that represent patriarchal and capitalist concepts, whether explicitly or implicitly.

During the data collection process, scenes were carefully chosen for their relation to the study's theoretical focus. The researcher focused on expressions, behavior, and narrative events that are consistent with patriarchal dominance and capitalist interests. These events were documented by note-taking and scene transcription, with a focus on

statements or exchanges demonstrating power dynamics, gender expectations, or economic incentives. This approach enables the researcher to construct a corpus of qualitative data that reflects the film's ideological layers. Only data that demonstrate the interaction of patriarchal and capitalist systems were kept for further analysis, ensuring that the sample remained focused and conceptually consistent.

Data Analysis

The data analysis employs a qualitative descriptive technique, which allows for the interpretation of non-numerical data with the goals of feminist and Marxist theoretical investigation. The analysis prioritizes semantic interpretation, emphasizing meaning-making through thematic categorization. This technique is consistent with Creswell's (1998) concept that qualitative research tries to find meaning embedded in research variables using a contextual and interpretive lens. Rather than depending on statistical inference, this study examines character interactions, verbal expressions, and story structures as textual evidence for systemic ideologies.

The researcher closely examined the selected film sequences and discussions, finding those that best represented the merging of patriarchal and capitalist oppression. These data were cross-checked against theoretical notions to confirm they were consistent with Hartmann's frameworks. The analysis focuses on how gender and class interact to shape the characters' roles, behaviors, and opportunities within the plot. This involves an assessment of how female characters, such as Elizabeth Bennet and Charlotte Lucas, deal with marriage, economic dependency, and societal expectations, frequently demonstrating the limitations imposed by their combined enslavement to patriarchy and capitalism. The analysis ultimately aims to draw out patterns, contradictions, and critical insights that reveal how ideologies operate subtly and overtly within cultural products like film.

RESULTS AND DISCUSSION

This section investigates how *Pride and Prejudice* (2005) depicts the structural limits experienced by women in early nineteenth-century England, a time marked by the rise of industrial capitalism and shifting class relations. Despite economic and sociological changes, women were still mainly excluded from formal labor markets and legal rights to property or inheritance. In this framework, marriage is portrayed as a necessary economic arrangement for many women, particularly those who lack independent fortune. The video depicts various female responses to this circumstance, which are influenced by individual class position and access to social capital. Using Hartmann's Marxist feminist paradigm, the analysis examines how patriarchal norms and capitalist expectations cross to define women's responsibilities in the family and economy, not through overt intimidation, but through the normalizing of dependency and domesticity as their principal duty. Rather than considering women as a single entity, the scenes analyzed show how diverse people navigate these institutions, providing insight into how gender and class intersected during this time period.

The Relationship Between Capitalism and Patriarchy

[Data 1] Minute 46.21

Mr. Collin: "My object in coming to Longbourn was to choose such a one from among Mr. Bennet's daughters for I am to inherit the estate and such an alliance will surely suit everyone."

The profound connection between capitalism and patriarchy in *Pride and Prejudice* is demonstrated by Mr Collins' declaration, "My object in coming to Longbourn was to choose such a one from among Mr Bennet's daughters for I am to inherit the estate, and such an alliance will surely suit everyone." His remarks highlight the systemic exclusion of women from economic independence and the belief that marriage is their sole realistic

means of achieving financial stability. Women have no ownership rights under primogeniture laws, which dictate that wealth and property are only passed down through male ancestry. This legal and economic framework, which guarantees that money stays concentrated within male-dominated family lines, is an obvious example of capitalism adjusting to patriarchal values.

This demonstrates the entrenchment of inheritance-based capitalism in early nineteenth-century England, just as industrialization began transforming the economy. Despite these greater economic transformations, women's social responsibilities remained entrenched in the home, with marriage as a strategic survival tool rather than a source of personal joy. This relationship is consistent with Hartmann's claim that capitalism benefited from women's roles in sustaining social stability while denying them agency and prominence as contributors. Although industrial advancement created new economic opportunities for society, women were still mainly excluded from legal ownership and labor recognition.

Mr. Collins emphasizes the transactional aspect of marriage by saying that his union with one of the Bennet sisters would "surely suit everyone," treating women as financial resources rather than free agents. This illustrates how women's social and economic value is determined by patriarchy, which treats them as commodities that need to form beneficial relationships in order to survive. By promoting the division of labour men control public economic areas while women are limited to unpaid household work. Capitalism further takes advantage of this dynamic.

Mr. Collins' marriage philosophy is a perfect example of how capitalism and patriarchy combine to restrict women's options and influence their decisions. He looks for a wife to maintain traditional gender norms and provide financial stability rather than a romantic companion. This perpetuates the repressive system in which women rely on males for financial stability, and men profit from their unpaid domestic work. In doing so, *Pride and Prejudice* challenges the social systems that limit women's independence and maintain economic disparity through matrimony.

[Data 2] Minutes 53.19

Charlotte	: "There's no earthly reason why I shouldn't be as happy with him as any other."
Elizabeth	: "But, he's ridiculous."
Charlotte	: "Oh, hush. Not all of us can afford to be romantic."
Charlotte	: "I've been offered a comfortable home and protection. There's a lot to be thankful for."
Elizabeth	: "Charlotte..."
Charlotte	: "I'm 27 years old. I have no money and no prospects. I'm already a burden to my parents. And I'm frightened. So don't judge me Lizzie. Don't you dare judge me."

The conversation between Charlotte Lucas and Elizabeth Bennet is one of the clearest representations of the intersection between patriarchy and capitalism in *Pride and Prejudice*. The dialogue reveals how both systems collaborate to create gender-based economic oppression, where women are denied financial independence and forced to rely on marriage for survival. Hartmann (1979) argues that patriarchy and capitalism intersect by adapting to preexisting patriarchal structures instead of dismantling them, resulting in a system where women are excluded from economic production and relegated to domestic roles. Charlotte's decision to marry Mr. Collins, despite lacking affection for him, reflects how this system shapes women's choices under economic pressure.

Charlotte's remark, "Not all of us can afford to be romantic," reflects the socioeconomic conditions of early nineteenth-century England, as industrialization began to change class and labor relations. Although the capitalist economy was booming, its benefits were not evenly distributed, especially among women, who were mostly restricted to the home realm and barred from recognized wage labor. The phrase "afford" implies

that emotional or romantic choices in marriage were primarily available to women with financial security. In contrast, others had to consider marriage as a strategic reaction to economic limitations. This lends validity to Hartmann's claim that women's labor, despite its importance in household maintenance and social reproduction, was underestimated by both capitalist and patriarchal organizations. Charlotte's decision to marry Mr. Collins is portrayed not as a lack of personal ambition but as a reasonable response to the limited prospects accessible to women in her class.

Furthermore, Charlotte's declaration, "I've been offered a comfortable home and protection", reflects the family wage structure embedded in a patriarchal society, where men are seen as providers while women remain economically dependent. The phrase "protection" implies that women's survival is tied to male provision, reinforcing the idea that women are vulnerable without male financial support. This structure allows capitalism to benefit from unpaid domestic labor performed by women, while patriarchy ensures that women accept their subordinate roles.

Charlotte's admission, "I have no money and no prospects", highlights how capitalism systematically excludes women from the formal labor market, leaving them with few options for financial independence. Women of Charlotte's social class are not permitted to work or earn wages, making marriage their only means of survival. This dialogue reflects the capitalist reinforcement of patriarchal norms, where women's lack of access to wealth and employment forces them into economic dependency on men.

Additionally, Charlotte's confession, "I'm already a burden to my parents", emphasizes how capitalism commodifies women's existence by positioning them as economic liabilities until they are married. This aligns with Hartmann's argument that capitalism and patriarchy work together to maintain women's subordination through both economic exclusion and ideological conditioning. Charlotte's fear of becoming a lifelong burden illustrates how the intersection of these systems pressures women into marriages dictated by necessity rather than desire.

Charlotte's final plea, "So don't judge me, Lizzie. Don't you dare judge me", encapsulates the emotional burden imposed by this system. It reflects the internalized oppression that arises when women are forced to navigate a society that denies them financial autonomy and punishes them for seeking security through marriage. This emotional vulnerability shows how patriarchy not only controls women's material conditions but also manipulates their sense of self-worth, making them feel ashamed for prioritizing survival over love.

In the final analysis, this conversation provides an effective instance of how patriarchy and capitalism work together to restrict female autonomy and make them reliant on capitalism. Charlotte's decision to marry Mr. Collins is not a failure of character but a rational response to a system designed to suppress women's independence. Hartmann's (1979) theory helps explain that the oppression of women is not solely a product of capitalism or patriarchy but rather the result of how these two systems work together to maintain gendered economic inequalities. Through Charlotte's confession, the film critiques the social structures that leave women without the freedom to pursue their happiness, showing that the true injustice lies in the system, not the choices women are forced to make within it.

These findings confirm that *Pride and Prejudice* visually and narratively supports Hartmann's theory of dual oppression of women, in which capitalism and patriarchy function mutually reinforcing rather than independently. Mr. Collins' transactional understanding of marriage, as well as Charlotte's strategic but emotionally agonizing decision to marry for security, demonstrate how economic organizations use patriarchal norms to keep women subordinate. By examining these events, the film illustrates how institutional pressures, rather than human mistakes, influence women's limited choices,

validating the Marxist feminist theory that women's oppression is fundamentally ingrained in both the household and economic spheres.

The Political Intersection of Feminism and Marxism

[Data 3] Minutes 1.49.22

Lady Catherine de Bourgh: "You selfish girl! This union has been planned since their infancy. Do you think it can be prevented by a young woman of inferior birth whose own sister's elopement resulted in a scandalously patched-up marriage only achieved at the expense of your uncle? Heaven and Earth, are the shades of Pemberly to be thus polluted? Now tell me once and for all, are you engaged to him?"

Elizabeth: "I am not"

Lady Catherine de Bourgh's utterances, which emphasize the oppressive powers of both capitalism and patriarchy, are a perfect example of how feminism and Marxism intersect. Lady Catherine claims that marriage is about upholding patriarchal authority and economic class structures rather than love at this particular moment. She is outraged because she feels that Elizabeth has no right to question the existing economic systems that determine who should marry whom because she is a lady from a lower social and economic background.

From a Marxist perspective, this illustrates the notion that a person's power and prospects are determined by their income and class, limiting mobility and guaranteeing that economic advantage stays in privileged families. Because her marriage to Darcy would upset the capitalist inheritance system, which favours wealth concentration within aristocratic circles, Elizabeth, a middle-class lady, is perceived as a danger to this inflexible social hierarchy.

From a feminist perspective, Lady Catherine's remarks serve to highlight further how patriarchal capitalism governs women's lives, treating them less like human beings with free will than like commodities to be traded in marriage for financial advantage. Lower-class women are subjected to two forms of oppression: capitalism, which keeps riches out of their reach unless they are married, and patriarchy, which requires them to marry for financial stability. The wider systematic oppression of women, especially those outside the aristocratic elite, is thus reflected in Lady Catherine's contempt for Elizabeth, demonstrating how gender-based and economic disparities cooperate in upholding social power systems.

This scene effectively depicts the political connection of feminism and Marxism through Hartmann's vision, illustrating how women are caught between two reinforcing systems: patriarchy and capitalism. Lady Catherine's outrage is personal and political: she protects a social system where marriage ensures the transmission of wealth and power within privileged strata, and women play an essential role in this process. Elizabeth's rejection of this obligation compromises the mechanism linking capitalist inheritance to patriarchal power. This interplay exemplifies Hartmann's concept of *dual systems theory*, in which capitalism relies on women's economic dependency while patriarchy limits their independence. Thus, the conversation does more than portray class and gender conflict; it shows how the film embeds structural oppression in human interactions, revealing how the two ideas combine to limit women's choices and maintain existing hierarchies.

Subjugation of Women

[Data 4] Minutes 57.34

Mr. Collin: "Oh I flatter myself that any young lady would be happy to be mistress of such a house."

Mr Collins' remark exemplifies the patriarchal system's subjugation of women, "I flatter myself that any young lady would be happy to be the mistress of such a house," which perpetuates the idea that a woman's value is based on marriage and domestic life rather than individual accomplishments. His remarks imply that a woman's main concerns should be social stability and financial security, ignoring her uniqueness, preferences, and goals. This is in line with the Women Question, which questions the conventional wisdom that holds that women rely on males for security and prosperity.

Instead of acknowledging women as competent persons, Mr Collins treats them as passive recipients of his money by assuming that any woman should feel honoured to marry him just because he owns the property. Women are expected to embrace marriage as their ultimate goal rather than pursue independence, which is consistent with patriarchal domination. Additionally, this viewpoint denies women autonomy and perpetuates the notion that their spouses determine their social worth. Women's roles are confined to the private realm, and society systematically restricts their autonomy, as seen by the notion that a woman's satisfaction should come from marriage rather than personal fulfilment.

This scene demonstrates how a woman's position is only recognized through her relationship with a male, particularly one with property or social standing. Mr. Collins' remark illustrates the view that marriage is the sole way to respectability for women, lowering their worth to the person they marry. This is consistent with Hartmann's idea of dual oppression, in which patriarchy and capitalism work together to limit women's worth to their duties as wives rather than as people.

Radical Feminism and Patriarchy.

[Data 5] Minutes 1.50.30

Lady Catherine de Bourgh: "And will you promise never to enter into such an engagement?"

Elizabeth: "I will not, and I certainly never shall. You have insulted me in every possible way and can now have nothing further to say. I must ask you to leave immediately. Good night"

Lady Catherine de Bourgh: "I have never been thus treated in my entire life!"

The words of Elizabeth Bennet: "I will not, and I certainly never shall." The phrase "You have insulted me in every way and can now have nothing further to say" is a clear violation of the patriarchal system, which aims to restrict women's options, especially when it comes to marriage. At this point, Elizabeth vehemently opposes Lady Catherine de Bourgh's power and defies the demands placed on her as a lower-class woman. Radical feminism, which contends that women must actively oppose the systems that restrict their freedom and assign them to subservient positions in society, is consistent with this.

Elizabeth must follow the established social order, which dictates that women should obey, marry for financial stability, and uphold family honor, according to Lady Catherine, a symbol of male dominance. Elizabeth's refusal, however, questions this system by reinforcing her autonomy to follow her path instead of having it prescribed by society. Radical feminists contend that rather than just mending these oppressive systems, real liberation for women requires their destruction.

In a society that discourages women from being independent, Elizabeth's strong-willed response is noteworthy because it shows female agency. Her refusal to be treated like a commodity furthers the notion that marriage, money, or social status should not govern women. Her disobedience is an early example of radical feminism, rejecting not just the system that maintains male authority over women's lives but also the temptation to fit in.

The scene demonstrates how Elizabeth's response goes beyond personal insult to attack the dual systems of *capitalist patriarchy*, which, as Hartmann claims, *mutually reinforce women's subjugation*. Lady Catherine de Bourgh represents aristocratic power and cultural expectations that women conform to duties that maintain gender hierarchy and class continuity. Elizabeth's refusal upends this order, expressing her right to choose over economic gain or social expectation. This emphasizes *patriarchal control* through gender standards and *capitalist exploitation*, in which marriage becomes a financial transaction. The study's findings illustrate how *Pride and Prejudice* (2005) visually dramatizes this *double oppression* while highlighting moments of resistance supporting women's autonomy within and against structural limitations.

This study discusses how *Pride and Prejudice* (2005) depicts the oppressive frameworks of patriarchal customs and capitalist constraints that limit women's independence. Using Hartmann's Marxist feminist theory, the research shows that the film portrays marriage as an economic necessity rather than a romantic choice, mirroring the harsh environment faced by women in early nineteenth-century England. The characters' challenges with economic reliance and patriarchal control underscore the systemic factors that influence their lives, underlining the importance of women navigating a culture that frequently limits them to subordinate roles.

The findings add to existing feminist discourse by examining the intersection of capitalism and patriarchy, illustrating how both systems interact to maintain women's oppression. While prior analyses have focused on class and marriage, this study combines both frameworks to demonstrate the intricacies of women's oppression. By focusing on the film's portrayal of structural limits, the study emphasizes the necessity of understanding how historical tales can impact contemporary ideas of gender roles. Articulating social issues through artistic mediums, notably, film has widespread support and interest from the public. Visual storytelling frequently engages audiences more effectively, making complicated social issues more understandable and relatable. The film adaptation of *Pride and Prejudice* is a cultural relic that reflects historical limits and compels modern viewers to consider the themes' continued relevance. This link between the past and the present underscores how period dramas can reinforce or challenge established conventions, influencing learners' understanding of gender and economic disparities in the modern world.

Furthermore, this study serves as a reference point for investigating the oppressive structures that women faced in the past and whether these issues still exist today. It raises significant concerns concerning the evolution of gender inequality: have the forms of oppression changed, or do women continue experiencing implicit subjugation? By studying these narratives, this study contributes to a larger discussion about the role of literature and movies in influencing society's attitudes toward gender and the ongoing fight for women's rights. Finally, it emphasizes the importance of ongoing vigilance and advocacy in addressing the intricacies of women's experiences, both historically and today.

CONCLUSION

This study identifies four key concepts that highlight the oppression of women under capitalism and patriarchy in *Pride and Prejudice*: the relationship between capitalism and patriarchy, radical feminism and patriarchy, the political intersection of capitalism and patriarchy, and women's oppression. These aspects show how women in the movie experience systematic abuses, with capitalist frameworks and patriarchal norms limiting their social and economic agency. The results demonstrate how women's independence is restricted by male dominance in inheritance, marriage, and financial security, which forces them into economic dependency and social subordination.

The authoritarian powers of capitalism and patriarchy are personified by figures such as Lady Catherine de Bourgh and Mr. Collins, who uphold social hierarchy, gender inequity, and the commodification of women. Their viewpoints indicate a society where a woman's worth is determined by her capacity to land an advantageous marriage rather than by her preferences or skills. By rejecting marriage expectations based on economic factors and claiming her independence, Elizabeth Bennet, on the other hand, stands out as a symbol of resistance against these repressive conventions. Her disobedience offers a critique of the strict gender roles that were forced on women at that age, challenging both patriarchal control and capitalist commodification.

This analysis demonstrates how historical gender oppression is reflected in literature, highlighting the ongoing importance of looking at how social and economic power intertwine to shape women's lives. For media educators and feminist researchers, this study is an invaluable resource for using cinema as a pedagogical tool to investigate the interconnections of gender, class, and power. Educators can stimulate critical discussions about how *Pride and Prejudice* reflects and critiques contemporary conventions, thereby affecting modern perspectives of women's responsibilities. Finally, this study underlines the need to recognize the nuances of women's experiences and the need for ongoing activism in confronting the linked oppressive structures that still exist today.

RECOMMENDATION

For future research, the study of the Marxist Feminism can be extended by looking at more data sources from a greater variety of genres and eras. A closer look at present-era literary works that continue to portray capitalist and patriarchal systems would shed more light on how these systems have changed over time and how oppression appears in modern society. Furthermore, contrasting various cultural viewpoints on gender and economic power may highlight different ways of adapting and resisting these systems. Expanding the focus beyond *Pride and Prejudice* will allow future research to provide a more thorough understanding of how patriarchal capitalism has persisted and changed throughout many historical and social situations.

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