



## Motherhood in Jane Austen's *Pride and Prejudice* & Prima Santika's *Three Weddings and Jane Austen*

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**Abstract.** This study explores the feminist perspective on motherhood in Jane Austen's *Pride and Prejudice* and Prima Santika's *Three Weddings and Jane Austen*, concentrating on the influence of mother figures on their daughters' romantic and wedding options. The central issue is how different mother approaches reflect broader societal expectations and individual freedom. The research uses a qualitative analysis method, directed by feminist theory and the attachment theory of John Bowlby and Mary Ainsworth, alongside the comparative literature theory by Wellek and Warren. The findings show that Mrs. Bennet's obsession with securing beneficial marriages for her daughters mirrors early 19th-century English societal norms, where wedding was crucial for financial security and social status. In contrast, Bu Sri's modern approach stresses individual autonomy and emotional well-being, balancing traditional values with individual preference. This study indicates that promoting individual autonomy, providing dynamic support, and balancing traditions with modern parenting can encourage healthier family dynamics.

**Keywords:** Comparative Literature, Feminist Perspective, Motherhood.

### INTRODUCTION

Being a mother is not just about giving birth, feeding, making the bed, and constantly changing diapers. This can be achieved with the help of modern medicine and skilled nurses. Becoming a mother for a woman is a journey full of pitfalls, heartache, emotional trauma, and mental and physical challenges. Being a mother is a full-time job with no retirement. Modern medicine or any trained person cannot replace this position. They can get the job done but cannot make an emotional connection. The road to becoming a mother takes work. Of course, life before and after pregnancy is not the same. However, most women cannot differentiate between these levels until they reach the actual level. This can sometimes lead to paranoia or other psychological problems. Some women worry so much about their little ones that they lose focus on themselves and their partners. Parental depression and social support, play a crucial role in maternal parenting stress (Fang, et al., 2022).

The story in *Pride and Prejudice* (1813) discuss about Mrs. Bennet, the mother figure in Jane Austen's *Pride and Prejudice*,. She represents the complexness of motherhood within the context of early 19th-century English culture. While she is absolutely loyal to her daughters, her approach to motherhood is shaped by her time's societal expectations and pressures. Mrs. Bennet is described as a woman whose immediate concern is the marriage possibilities of her five daughters, an obsession arising from the limited opportunities available to women for financial stability and social improvement. Throughout the novel, Mrs Bennet's character is portrayed by her decision to see her daughters well-married. She is portrayed as foolish and

excitable. Her obsession with finding proper husbands for her daughters reflects the societal standards that dictated a woman's worth and protection tied to her marital status.

Three Weddings and Jane Austen (2012) novel tells the story of a mother and her daughters. Sri, the mother in "Three Weddings and Jane Austen," represents a mix of modernity and tradition in her path to motherhood. She is described as a caring and supportive figure deeply supported in the well-being and happiness of her three daughters, Emma, Meri, and Lisa. As a Javanese woman, Sri is open-minded and relatable to her daughters, promoting a close and trusting relationship with them. She is a companion, delivering a supportive ear for her daughters to share their romantic experiences and difficulties. A non-judgmental attitude and valuable advice characterize Sri's parenting style, often tightening insights from the novels of Jane Austen to guide her daughters through the complexness of love and relationships. The objectives of the study in this discussion is to analyse the meaning of Motherhood in the novel *Pride and Prejudice* and *Three Weddings and Jane Austen*, to find out the similarities between the novel *Pride and Prejudice* and *Three Weddings and Jane Austen*, and the differences between the novel *Pride and Prejudice* and *Three Weddings and Jane Austen*.

## LITERATURE REVIEW

The first previous study is "Women's Struggle To Achieve Their Gender Equality in *Pride And Prejudice* And *Jurnal Ph.D Mama: A Comparative Study*" (Rorintulus, et al., 2022). The journal discusses women's struggle for gender equality as portrayed in Jane Austen's timeless classic "*Pride and Prejudice*" and Kanti Pertiwi's current work "*Jurnal P.hD Mama*." Using a qualitative research methodology, the study uses a feminist literary approach to depict women's challenges across various historical periods and cultural contexts. The analysis examines the multifaceted nature of gender inequalities and how they embody within each narrative. Through detailed textual analysis, the study reveals the slight of societal expectations, patriarchal norms, and the intersectionality of gender and class that shape women's occasions in both Regency-era England and present-day Indonesia.

The second previous study is "Elizabeth Bennet's Personality in the Novel *Pride And Prejudice* (A Study of Psychology of Literature)" (Aprilia, et al., 2021). The journal explores Elizabeth Bennet's character, the main figure in Jane Austen's renowned work, "*Pride and Prejudice*," utilising a literature psychology approach. Through a qualitative descriptive approach, the study discuss into psychoanalytic theory by Sigmund Freud and personality types theory stated by Florence Littauer. The study analyzes Elizabeth Bennet's personality structure and determines her personality type within the narrative context of the novel. The study's results explain the complex interplay of id, ego, and superego components within Elizabeth Bennet's personality, ultimately categorizing her personality as aligning with the choleric personality type. This multifaceted study illuminates Elizabeth's character difficulties. It delivers profound understandings into her inspirations, decision-making processes, and societal relations.

Theoretical Framework is the part of a study analysis that contains the theories used to support and formulate the research. In this study, the writer uses two theories. The first one is a feminism theory by John Bowlby and Mary Ainsworth (1956) and comparative literature theory from Wellek & Warren (1956). Attachment theory first invented by John Bowlby and later improved by Mary Ainsworth's study, provides an in-depth look at the dynamics of the emotional bond between child and mother and its influence on individual development. This theory appeared in response to the compliance that children who were abandoned or lost close connections with their caregivers tended to experience emotional and behavioural problems. John Bowlby (in Bretherton, 1992) argues that humans need strong emotional bonds from birth, and this theory argues that the quality of children's relationships with adults, especially mothers, has important substances in forming the basis for children's emotional and social development. Bowlby recognises the attachment phases, including the pre-attachment, clear

attachment, and bond development phases. In this stage, children form priorities and dependencies on their caregiver figures. Added examination by Mary Ainsworth result in an observational method known as the "Strange Situation Procedure". This method is developed to understand children's attachment behaviour when they face unusual situations, such as temporary separation from their mothers. Using this way, Ainsworth recognised three main attachment patterns: secure, avoidant insecure, and ambivalent insecure. When the mother produces after temporary separation, children with certain attachments tend to show healthy trust and exploration

## **METHOD**

The study utilizes a qualitative research design, highlighting an in-depth investigation of the qualitative aspects of motherhood within the selected novels. This design is picked to qualify for a rich understanding of the themes, character dynamics, and narrative choices completed by the authors. Qualitative research is a form of social action that stresses on the way of people interpret, and make sense of their experiences to understand the social reality of individuals (Mohajan, 2018). The primary sources for this study contain Jane Austen's classic work *Pride and Prejudice* and *Three Weddings and Jane Austen*. Complementing these literary textbooks, secondary sources include theory books, offering useful insights into the description of motherhood. The process of determining passages involves identifying them systematically through multiple times readings of the two novels *Pride and Prejudice* and *Three Weddings and Jane Austen*. Passages are selected based on how they relate to the theme of motherhood, qualifying for a focused investigation of mother roles and experiences. Afterwards, these chosen passages are categorized and listed to emphasize systematic themes associated with motherhood. This categorized statement is then organized, making it easier to explore the themes entirely. Each passage and its categorized details, including page numbers and context, are carefully written.

## **RESULT AND DISCUSSION**

### **Motherhood in the Novel *Pride and Prejudice* and *Three Weddings and Jane Austen***

In Jane Austen's novel *Pride and Prejudice*, the theme of motherhood is examined through various mother characters who play important roles and significant influence on the plot and the story of other characters. Mrs. Bennet is the mother of the five Bennet daughters—Jane, Elizabeth, Mary, Kitty, and Lydia. She is portrayed as emotional, enthusiastic, and usually lacking in wisdom. Mrs. Bennet is obsessively concentrated on getting her daughters married, continually pushing and demanding them to marry wealthy or high-status men without thinking their happiness or compatibility.

In Prima Santika's novel *Three Weddings and Jane Austen*, motherhood plays a essential role through the character of Ibu Sri, who is the mother of the three prominent sisters: Emma, Meri, and Lisa. Ibu Sri is represented as a matchmaker, friend, and adviser to her daughters, guiding them through the complexness of finding right partners and guiding the path to marriage. Her involvement emphasizes the importance of mother support and wisdom in achieving happy marriages, reflecting themes found in Jane Austen's works

### **The Motherhood in in the Jane Austen's *Pride and Prejudice* Novel**

Mrs Bennet show her concern over her children futures in a society where a woman's social standing and economic safety mostly depend on her marital status. Mrs. Bennet is depicted as spending a considerable amount of her time and power on this goal, often prioritizing it above other considerations.

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. Her mind was less

difficult to developed. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married (Austen, 1813, p. 4)

This quotation reflects Mrs. Bennet's primary concern as a mother: securing beneficial marriages for her daughters. According to Bowlby's Attachment Theory (in Bretherton, 1992), secure attachment in childhood spreads the basis for healthy emotional and social development. The words "*The business of her life was to get her daughters married*" shows how Mrs. Bennet's overemphasis on marriage as the top goal for her daughters mean an anxious attachment style, where the primary caregiver (Mrs. Bennet) is extremely concerned with the future financial security of her children. This situation does not illustrate how the attachment that exists in the relationship between mother and child is something healthy. On the other hand, Mrs. Bennet's obsession with her children's love story actually creates other anxiety so that motherhood in this story does not give the impression of security to her children.

At this moment, Mrs. Bennet conveys her pride in her daughter Jane's success at the dance party. Although sometimes occurring overly enthusiastic or excessive, Mrs. Bennet's expression of happiness over her daughter's achievement shows deep support and affection from a mother.

"Oh! my dear Mr. Bennet," as she entered the room, "we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr. Bingley thought her quite beautiful, and danced with her twice. Only think of that my dear; he actually danced with her twice; and she was the only creature in the room that he asked for a second time (Austen, 1813, p. 9)

From the quotation above, Mrs. Bennet expresses her pride in Jane's success, which can be understood as an effort to maintain the emotional bond between mother and child. According to attachment theory, positive ventures supported by a mother's love and support can shape secure attachment habits in children. By conveying her pride to Jane, Mrs. Bennet constructs her daughter's confidence and self-worth, which are critical elements in forming a secure attachment. Additionally, Mrs. Bennet's positive response may contribute to developing a positive "Internal Working Model," where Jane creates positive expectations about relationships and believes that she deserves praise and appreciation. Therefore, a mother's expression of love and support can play a critical role in shaping a child's social and emotional development.

The coming of a note from Netherfield prompts Mrs. Bennet to eagerly inquire about its contents, showing her strict purpose of advantageous matches for her daughters and her tendency to prioritize social connections and potential marriage possibilities above all else.

Mrs. Bennet was prevented replying by the entrance of the footman with a note for Miss Bennet; it came from Netherfield, and the servant waited for an answer. Mrs. Bennet's eyes sparkled with pleasure, and she was eagerly calling out, while her daughter read, "Well, Jane, who is it from? what is it about? what does he say? well, Jane, make haste and tell us; make haste, my love." (Austen, 1813, p. 21)

This quote illustrates Mrs. Bennet's single-minded obsession on securing beneficial marriages for her daughters. Her excitement upon receiving a letter from Netherfield, a place where suitable bachelors reside, highlights her strict pursuit of this goal. Mrs. Bennet's behavior can be interpreted as a representation of her unfulfilled desires and societal pressures. She sees her daughters' marriages as a consideration of her success and societal status, thus causing her to prioritize this above all else. Moreover, her enthusiasm to know the letter's contents reflects her belief that her daughters' marital opportunities hold the utmost importance, even surpassing

other concerns or considerations of their well-being. This illustrates how Mrs. Bennet's maternal intuitions are warped by societal norms and her aspirations.

### **The Motherhood in in the Prima Santika's *Three Weddings and Jane Austen Novel***

Ibu Sri shares stories regarding her happiness and vital role in educating and teaching her children with traditional values and motivation from Jane Austen's novels.

Entah Papa merasakannya atau tidak, periode pencarian cinta sampai penemuan jodoh buat anak-anak kita adalah masa yang sangat labil. Dan Mama memang sudah bertekad tidak mau masa-masa itu terlewat dari perhatian Mama (Santika, 2012, p. 13)

*Whether Papa feels it or not, the period of searching for love until finding a soul mate for our children is a very unstable time. And Mama was determined not to let those times escape Mama's attention (Santika, 2012, p. 13)*

The word "*periode pencarian cinta sampai penemuan jodoh buat anak-anak kita adalah masa yang sangat labil*" indicates how Ibu Sri is acutely conscious of the emotional and psychological challenges her daughters encounter during their search for love. This disclosure highlights her sharpness and deep learning of their experiences. It shows how Ibu Sri is deeply determined to her role as a mother. She believes the rough period her daughters faced while exploring for love and discovering their life partners, highlighting her awareness and knowledge of their emotional struggles. Her decision, "*tidak mau masa-masa itu terlewat dari perhatian Mama,*" highlights her proactive approach to providing that she is a regular source of advice and support for her children during these critical times. This context indicates that Ibu Sri values the blend of classic values, modern viewpoints, and literary motivations from Jane Austen's novels. By drawing parallels between the timeless dilemmas faced by Austen's characters and those experienced by her daughters, she finds a relatable and significant way to connect with and guide them. Her thoughts on her daughters' journeys through love and relationships show her nurturing heart and the important role of a mother in shaping her children's lives.

In this narrative, Emma also recalls on her close and open relationship with her mother and how Mrs. Sri never assessed her will but instead gave her children responsible freedom.

Untungnya Mama tidak pernah memaksakan segala sesuatu kepada anak-anaknya dalam mengambil keputusan. Semua terserah kami, selama niatnya baik, bukan untuk kejahatan atau perbuatan dosa. Kami yang memutuskan sendiri, kami yang menjalani sendiri, dan kami yang akan menghadapi konsekuensinya nanti (Santika, 2012, p. 24)

*Fortunately, Mama never forces anything on her children in making decisions. It's all up to us, as long as the intentions are good, not for evil or sinful actions. We decide for ourselves, we do it ourselves, and we will face the consequences later (Santika, 2012, p. 24)*

From the sentence, "*Untungnya Mama tidak pernah memaksakan segala sesuatu kepada anak-anaknya dalam mengambil keputusan,*" it reveals how Ibu Sri respects her children's autonomy. This glances a modern parenthood style where the mother delivers guidance and support without charging her will, letting her children to develop decision-making skills. It shows Ibu Sri's emphasis on moral goodness. She sets a clear anticipation that her children's options should be grounded in good intentions and ethical considerations, which implies her role in instilling strong moral values in her children. Ibu Sri leads her children that while they can make their own decisions, they must also be ready to face the consequences.

Emma images on her experiences dating different doctors set up by her mother, Ibu Sri. Despite her initial hesitation, Emma experiences in these dates out of respect for her mother's direction

Mama menyarankan untuk tidak terlalu berharap banyak. Sebaiknya menjaga jarak yang aman saja mengingat ada kemungkinan dia akan kembali pada pacar lamanya itu. Mama mencontohkan kasus Emma Woodhouse dengan Frank Churchill dari novel karya Jane Austen, *Emma* (Santika, 2012, p. 26)

*Mama advised not to expect too much. It's best to keep a safe distance considering that there is a possibility that he will return to his old girlfriend. Mama gives the example of the case of Emma Woodhouse and Frank Churchill from Jane Austen's novel, Emma (Santika, 2012, p. 26)*

From the quote, "*Mama menyarankan untuk tidak terlalu berharap banyak*," shows how Ibu Sri provides Emma with practical and protective advice. This mirrors an essential aspect of motherhood—guiding and shielding her child from potential emotional harm. By telling Emma to maintain a safe distance, Ibu Sri indicates her forethought and concern for her daughter's well-being. She helps Emma better understand her situation, showcasing her knowledge and ability to enlighten through storytelling. This makes the direction more engaging and deepens Emma's connection to her mother, who called her after the literary character. She does not just give explicit instructions but enriches her guidance with meaningful examples, providing that Emma grasps the underlying studies. This parenting plan encourages Emma's critical thinking and emotional resilience, training her to handle difficult relationships.

Emma tells her close relationship with her mother, Ibu Sri, specifically highlighting how they share and support each other through various life experiences.

Untungnya komunikasi ibu dan anak sangat baik dalam keluarga kami. Mama adalah tempat curhat yang bisa diandalkan, tidak pernah memaksakan pendapat, dan sudut pandangnya atas berbagai kasus berpacaran dan pertemanan yang dialami oleh anak-anak gadisnya sangat aplikatif dan tepat sasaran (Santika, 2012, p. 25)

*Luckily mother and child communication is very good in our family. Mama is a reliable place to confide in, never forces an opinion, and her point of view on various dating and friendship cases experienced by her daughters is very applicable and right on target (Santika, 2012, p. 25)*

The quotation above shows Ibu Sri's nurturing and supporting role in her children's lives. The phrase "*komunikasi ibu dan anak sangat baik dalam keluarga kami*" indicates the open and effective communication that Ibu Sri maintains with her children. This exposure is crucial for building trust and providing that her daughters feel comfortable pursuing advice and communicating their experiences. Ibu Sri is a dependable confidante for her children. She constructs a safe space where they can voice their concerns and feelings without fear of judgment. This quality is essential to effective motherhood, as it enables a secure and supportive environment for emotional growth. Furthermore, Mama's "*tidak pernah memaksakan pendapat*" shows her care for her children's autonomy. Instead of imposing her views, she hears and provides guidance that appreciates their individuality. This approach helps her children develop their decision-making skills and trust.

### **The Similarities Between Jane Austen's *Pride and Prejudice* and Prima Santika's *Three Weddings and Jane Austen***

In both *Pride and Prejudice* by Jane Austen and *Three Weddings and Jane Austen* by Prima Santika, the theme of motherhood is shown through various characters who represent the societal expectations and personal sacrifices of being a mother. The portrayals stress the mothers' roles in controlling their children's lives, especially concerning marriage and social status.

#### **Concerning Their Daughters' Love Live**

Elizabeth Bennet manages her sick daughter Jane at Netherfield, showing a strong sense of familial duty and care.

"I am sure," she added, "if it was not for such good friends I do not know what would become of her, for she is very ill indeed, and suffers a vast deal, though with the greatest patience in the world, which is always the way with her, for she has, without exception, the sweetest temper I ever met with. I often tell my other girls they are nothing to her. You have a sweet room here, Mr. Bingley, and a charming prospect over that gravel walk. I do not know a place in the country that is equal to Netherfield. You will not think of quitting it in a hurry I hope, though you have but a short lease." (Austen, 1813, p. 29)

This quotation highlights Mrs. Bennet's overtly concerned yet rather self-serving perspective towards Jane's illness. Mrs. Bennet's immediate worry is Jane's health, as it impacts her opportunities of securing a wealthy match. Her actions are driven by societal force to marry off her daughters advantageously, mirroring the limited roles and expectations of women in her time. Elizabeth's real concern and hands-on care contrast with her mother's superficiality, displaying the depth and complexity of motherly affection and duty in the novel.

In *Three Weddings and Jane Austen*, Lisa, one of Ibu Sri's daughters, struggles with the expectations of being a working mother. The story parallels the struggles of balancing personal ambitions and familial responsibilities, with a nod to Austen's timeless themes of love, duty, and societal expectations. A moment of thought was given by a mother about her feelings towards her daughter, who is working to find love and happiness. Her mother delivered support and advice to her daughter, recalling the depth of their mother-daughter relationship.

Mama adalah tempat mengadu yang tepat untuk hal-hal yang tak bisa kuceritakan kepada Amel. Dan dengan empati-nya yang menyejukkan jiwa, aku pun merasakan ketenangan dalam pelukannya, lalu mulailah Mama mencurahkan ke-terampilan keibuannya melalui diskusi, nasihat, dan tak lupa sepenggal cerita dari Jane Austen (Santika, 2012, p. 72)

*Mama is the right place to complain about things I can't tell Amel. And with her soul-soothing empathy, I felt calm in her arms, then Mama began to share her motherly skills through discussions, advice, and not forgetting a story from Jane Austen (Santika, 2012, p. 72)*

This quote illustrates how the relationship between a mother and her child is a source of support, wisdom, and calm when dealing with passionate and love problems. Her mother is a figure who provides wise advice and stories from her life experiences, remembering the role of a wise and loving mother. Sri is described in this quote as a figure who is a comfortable place for Lisa to tell a story. With her kindness and wisdom, Mrs. Sri provides wise and comforting advice and shares moving stories from her life experiences. This emphasizes the importance of a mother's role as a source of emotional help and wisdom for her children, especially in dealing with issues related to love and intimate life.

The similarity in motherhood between the two quotes lies in how a mother evolves as a source of support, advice and calm for her children in facing emotional and life problems. Mrs. Bennet in *Pride and Prejudice* and Ibu Sri in *Three Weddings and Jane Austen* define the role of mothers who try to navigate and support their children, although in different contexts. Both show the complexness of a mother's role in understanding and helping her children face challenges and conflicts in their lives, as well as showing the deep influence of a mother's love. Mrs. Bennet is consulting with her husband, Mr. Bennet, about the appearance of Mr. Bingley, a wealthy and eligible single in the neighborhood. Mrs. Bennet is enthusiastic about the prospect of Mr. Bingley matching one of her daughters, seeing it as an possibility to ensure a successful future for them.

During dinner, Mr. Bennet scarcely spoke at all; but when the servants were withdrawn, he thought it time to have some conversation with his guest, and therefore started a subject in which he expected him to shine, by observing that he seemed very fortunate in his patroness. Lady Catherine de Bourgh's attention to his wishes, and consideration for his comfort, appeared very remarkable. Mr. Bennet could not have chosen better (Austen, 1813, p. 45)

Mrs. Bennet is described as sharp of her daughters' romantic lives, especially in their interactions with Mr. Collins and other suitors. As a mother, she seems concerned about their options and desires for marriage, especially given the societal norms of the time. However, her involvement is limited, and she especially observes from a distance, interfering only when her daughters seek her counsel or when she feels it essential. This reflects the typical role of mothers in that era, who often guided their daughters' romantic dreams but also respected their independence and decisions.

Ibu Sri is reflecting on her daughter Meri's romantic relationships. She says her concerns about Meri's choices in men and compares them to characters from Jane Austen's novels. She worries about Meri's future and wishes that she will find a suitable partner who will bring her pleasure and stability.

Selama seminggu di Jogja, baik Emma, Meri maupun Lisa tampak disibukkan dengan kehidupan romantis masing-masing. Harapan, rahasia, dan nostalgia saling padu padan di hati mereka. Saya sebagai ibu hanya bisa mengamati dari ke-jauhan. Tidak berusaha terlibat, kecuali dilibatkan oleh mereka sendiri. Namun anak-anak saya memang telah kami didik untuk mandiri sehingga biasanya saya hanya dilibatkan sebatas curhat dan meminta pendapat. Dan seperti biasa, penggalan kisah Jane Austen menjadi panduan saya dalam menghadapi masalah percintaan mereka, meski terkadang tidak semua permasalahan mereka bisa saya ambil keterhubungannya. (Santika, 2012, p. 87)

*During their week in Jogja, both Emma, Meri and Lisa seemed busy with their respective romantic lives. Hope, secrets, and nostalgia mix and match each other in their hearts. As a mother, I can only observe from a distance. Do not try to get involved, unless they are involved themselves. However, we have taught my children to be independent, so usually I am only involved to vent and ask for opinions. And as usual, fragments of Jane Austen's stories are my guide in dealing with their love problems, although sometimes I can't relate to all of their problems. (Santika, 2012, p. 87)*

In this quote, the narrator, who is a mother, echoes on her daughters' romantic lives and her role in guiding them. She observes her daughters' experiences and emotions, showing support and advice when needed while respecting their freedom. The reference to Jane Austen's novels indicates that the narrator pulls inspiration from literature, conceivably using it as a guide to guide the complexities of motherhood and relationships. This reflects a modern perspective on motherhood, where mothers are seen as mentors and companions, guiding their children through life's challenges while letting them the freedom to make their own choices.

In *Pride and Prejudice* and the *Three Wedings and Jane Austen* novel, the mothers play an important role in guiding and supporting their daughters. Mrs. Bennet and Ibu Sri in the Indonesian novel are described as actively involved in their daughters' lives, especially in romance and marriage. They offer guidance, share their experiences, and express concern for their daughter's well-being. Mrs. Bennet and Ibu Sri appreciate their daughters' autonomy and independence despite their involvement. They may voice their opinions and concerns, but eventually, they allow their daughters to choose relationships and life paths. This images a modern perspective on motherhood, where mothers balance advice with respect for their children's choice. In both novels, societal expectations and pressures greatly shape the mothers' attitudes and behaviors toward their daughters' romantic lives. The societal norms and economic concerns of Regency-era England influence Mrs. Bennet's eagerness to secure good matches for her daughters. Similarly, Ibu Sri concerns for her daughter Meri's romantic choices are affected by societal expectations and cultural norms in Indonesia.



### Worry about Their Daughters' Future

Mrs. Bennet conveys her distress over the prospect of Charlotte Lucas becoming mistress of the house and feels bitter towards her. She discusses her concerns with Mr. Bennet, saying her dissatisfaction and complaining the entail that stops her daughters from inheriting the wealth.

"Indeed, Mr. Bennet," said she, "it is very hard to think that Charlotte Lucas should ever be mistress of this house, that I should be forced to make way for her, and live to see her take my place in it!" (Austen, 1813, p. 89)

In this quote from *Pride and Prejudice*, Mrs. Bennet's despair over the possibility of Charlotte Lucas becoming mistress of the house reflects her deep-seated concerns about social status and the future opportunities of her daughters. Throughout the novel, Mrs. Bennet is described as a character deeply concerned with securing profitable matches for her daughters, viewing marriage as the primary avenue for their financial security and social improvement. Mrs. Bennet's conversation with Mr. Bennet highlights the gendered power dynamics and societal expectations covering inheritance and property ownership during the Regency era. The mention of the entail, a legal mechanism that determines the inheritance of property to male heirs, highlights the limited agency and economic dependence of women, who were often at the mercy of patriarchal heritage laws. Mrs. Bennet's frustration at the unfairness of the entail reflects a broader critique of the societal norms that limited women and memorialized gender inequality. Her inability to exert control over the fate of her home and family further highlights the dangerous position of women in a society governed by patriarchal values and legal structures.

Emma confides in her mother about her confusion regarding marriage proposals from two different men, Mas Dian and Mas Krisna. She communicates her uncertainty about her feelings and her hesitation to create a decision.

"Emma, Mama lihat kamu beberapa hari ini agak resah. Are you okay, Sayang?" "Well... nggak juga sih, Ma. Aku lagi bingung. Udah lama sebenarnya aku mau curbat ke Mama, tapi rasanya aku perlu mikir sendiri dulu." (Santika, 2012, p. 165)

"Emma, I've seen you've been a bit restless these past few days. Are you okay, darling?" "Well... not really, Mom. I'm confused. I've been wanting to talk to Mom for a long time, but I think I need to think for myself first." (Santika, 2012, p. 165)

In this excerpt from *Three Weddings and Jane Austen*, Emma's difficulty concerning marriage proposals from Mas Dian and Mas Krisna parallels the themes of social expectations and personal independence explored in Jane Austen's works. Emma, like Austen's heroines, struggle with the inconsistent pressures of societal expectations and personal desires, as she guides the complexities of modern romance and the pressure to make life-altering decisions. Her hesitation and uncertainty reflect many individuals' internal struggles when faced with important life choices, especially those related to marriage and commitment. Emma's reticence to confide in her siblings about the proposals highlights the isolation and internal conflict she encounters in navigating societal expectations and her desires. Her unwillingness to reveal the proposals to her sisters, Meri and Lisa, indicates a desire to protect them from the potential disappointment or judgment associated with her decision-making process. This emphasizes the universal challenge of balancing personal autonomy with familial responsibilities and the desire to protect loved ones from undue stress or worry.

Both excerpts depict mothers struggling with concerns about their daughters' destinies and the societal pressures surrounding marriage. Mrs. Bennet's anxiety in *Pride and Prejudice* and Ibu Sri's worry in *Three Wedding and Jane Austen* reflect their wish to protect their daughters from societal expectations and ensure their happiness and safety. Despite their differences in periods and cultural contexts, Mrs. Bennet and Ibu Sri present motherhood's timeless challenges and

sacrifices as they desire to support their daughters while struggling with their own fears and hesitations. Furthermore, both mothers navigate complex social dynamics and power structures that influence their daughters' prospects and choices. Mrs. Bennet's preoccupation with securing beneficial matches for her daughters reflects the societal norms and expectations of the Regency era, where her marital connections often specify a woman's worth and status. Similarly, Ibu Sri's worry to Emma's hesitation to disclose the marriage proposals to her sisters suggests a desire to protect them from the potential effects of her decisions, emphasizing the protective instincts and self-sacrifice inherent in warm love.

### **The Differences Between Jane Austen's *Pride and Prejudice* and Prima Santika's *Three Weddings and Jane Austen***

In this sub-chapter, the study will examine the differences in the portrayal of motherhood between Jane Austen's *Pride and Prejudice* and Prima Santika's *Three Weddings and Jane Austen*. By exploring the characters of Mrs. Bennet and Ibu Sri, it can be seen how each author portrays the mother role and its impact on the daughters in the novel.

#### **Fear vs. Calmness**

Mrs. Bennet frequently exhibits high levels of anxiety and excitement concerning her daughters' marriage prospects. This often leads to her behaving in a manner that prioritizes immediate social advancement over the emotional well-being of her daughters.

Scarcely any thing was talked of the whole day or next morning, but their visit to Rosings. Mr. Collins was carefully instructing them in what they were to expect, that the sight of such rooms, so many servants, and so splendid a dinner might not wholly overpower them (Austen, 1813, p. 107)

Mrs. Bennet's behavior repeatedly shows a high level of anxiety and excitement, especially regarding her daughters' marriage prospects. This quote captures the raised anticipation and stress associated with social visits and the pressure to fit the high societal expectations. The thorough preparation and Mr. Collins's detailed instructions reveal the family's collective anxiety about making a good impression, which mirrors Mrs. Bennet's fears and preferences. Her focus on social advancement often surpasses the emotional well-being of her daughters, leading to an environment where their emotional feelings and needs are secondary to societal appearances and wedding prospects. This anxiety-driven behavior demonstrates how Mrs. Bennet prioritizes immediate social advancement over the overall well-being of her daughters, creating a pressured and tense environment.

Bu Sri demonstrates deep empathy and provides emotional support without judgment, allowing Meri to process her emotions and heal at her own pace.

Baiklah, Mer... take your time. Pikirkan baik-baik yang terjadi, dan cepat keluar dari kesedihan ini. Mama berharap kamu bisa segera move on with your life (Santika, 2012, p. 226)

*All right, Mer... take your time. Think carefully about what happened, and quickly get out of this sadness. Mama hopes you can immediately move on with your life (Santika, 2012, p. 226)*

In contrast to Mrs. Bennet, Bu Sri, she shows a calm and empathetic approach towards her daughter, Meri. This quote indicates her deep empathy and compassion of Meri's emotional state. Instead of pressuring Meri to quickly overwhelm her sadness or make immediate decisions, she motivates her daughter to take her time to process her feelings and heal at her own pace. This supportive and non-judgmental perspective allows Meri to feel safe and understood, encouraging an environment where she can reflect on her experiences and make thoughtful decisions about her future. Bu Sri's calm behavior and comfort help Meri navigate her emotional struggles, highlighting a modern, emotionally intelligent direction to motherhood that prioritizes the daughter's well-being over societal expectations or immediate results.

The general perception of Mrs. Bennet acknowledges her little understanding and irresponsible behavior.

Mrs. Bennet, according to the Austen tradition, is one of "our" richly comic characters about whom we can feel superior, condescending, perhaps a trifle sympathetic, and above all heartily amused and free from care. Everything conspires to make this the natural interpretation once you are willing to overlook Jane Austen's bald and brief statement of her own attitude to her: "She was a woman of mean understanding, little information, and uncertain temper." (Austen, 1813, p. 297)

This quote further describes Mrs. Bennet's anxiety and obsession with marrying off her daughters. Her focus on marriage as the main purpose of her life highlights her fear behavior. The description of her as having "mean understanding" and "uncertain temper" emphasizes her lack of emotional cleverness and depth, contributing to her incapability to prioritize her daughters' emotional well-being. Her fear and obsession with social activities and news show her shallow concerns, which often create a stressful conditions for her daughters.

Bu Sri comforts her daughter Meri by saying she trusts her maturity and decision-making capability. This conversation happens as Bu Sri offers emotional support.

Mama nggak paksakan apa-apa ke kamu, sayangku. Kamu sudah dewasa, seharusnya bisa mutusin apa yang terbaik buat kamu (Santika, 2012, p. 227)

*Mama didn't force anything on you, my darling. You are an adult, you should be able to decide what is best for you (Santika, 2012, p. 227)*

Bu Sri's calm and supporting personality is further presented by this quote, where she highlights Meri's autonomy and maturity. By stating that she does not want to set any decisions on Meri and believing her daughter's ability to decide what is best for herself, Bu Sri reveals a deep respect for Meri's independence and decision-making abilities. This approach not only provides emotional support but also empowers Meri to take control of her own life and preferences. Bu Sri's non-judgmental and encouraging attitude helps Meri feel understood and helped, fostering a nurturing circumstances that prioritizes her well-being over societal expectations.

### **Traditional Values vs. Modern Mindset**

Mrs Bennet encounters nervousness when depressed and dedicates her life to marrying off her daughters. Her recreations of calling and gossiping serve as her distraction and comfort

When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news (Austen, 1813, p. 5)

Mrs. Bennet represents the traditional values of her time, where a woman's main role was to ensure beneficial marriages for her daughters. Her obsession on this goal demonstrates her anxiety and societal pressure to make sure her daughters' futures through marriage. This perspective reflects the limited chances available to women and the high importance set on social status and financial security through marital alliances. Her nervousness represents the stress and social expectations women faced in securing suitable matches for their children as the traditional value. Her fear and concern arise from the massive societal pressure to fulfill this responsibility, imaging the limited agency women had in determining their own destinies. For Mrs. Bennet, confirming her daughters' advantageous marriages is not only a personal desire but a societal expectation that she feels forced to meet. Her reliance on social calls and gossip as a form of distraction and comfort further illustrates the narrow range of activities available to women in her time, where their lives were largely centered about household duties and marriage opportunities.

During a dialogue between Emma and her mother, Emma's mother tells her desperation for Emma to marry Krisna. Bu Sri apologizes for her previous actions and confesses her internal struggle with Emma's current single status.

Mama hanya merasa satu-satunya laki-laki yang masih punya kesempatan jadi suami kamu dalam waktu dekat cuma Krisna. Sekali lagi Mama minta maaf atas perbuatan Mama yang nggak seperti biasanya, sayangku. Ternyata jauh di lubuk hati terdalam, Mama masih belum bisa ikhlasin kamu dengan kondisi kamu seperti ini (Santika, 2012, p. 353)

*Mama just feels that the only man who still has a chance to be your husband in the near future is Krisna. Once again, Mama apologizes for your unusual actions, my dear. It turns out that deep down, Mama still can't accept you with your condition like this (Santika, 2012, p. 353)*

Bu Sri's perspective reflects a blend of traditional values and modern sensibilities. While she is hopeless for Emma to marry soon, a common concern embedded in traditional expectations for women, she also shows a capacity of modern understanding by apologizing and acknowledging her faults. This images a more slight approach to motherhood where Bu Sri's movements are driven by concern for her daughter's happiness and societal expectations. However, she is also aware of the matter of personal choice and willingness in marriage. Her internal conflict reveals the pressure between adhering to cultural norms and adjusting to modern mindset of individual liberation. In contrast, while also enthusiastic for her daughter to marry, Bu Sri shows an awareness of and sensitivity to her daughter's personal feelings and readiness. She blends traditional concerns with modern understanding, acknowledging the importance of individual choice in marriage. This difference underscores a transformation in the portrayal of motherhood from a strict observation to societal expectations to a more balanced approach that feels personal autonomy alongside traditional values.

Mrs. Bennet sees her sick daughter Jane at Netherfield. Upon ensuring that Jane's illness is not hurtful, Mrs. Bennet says a desire for Jane to stay ill a little longer. She believes if Jane stays longer at Netherfield, it will increase her probabilities of creating a romantic relationship with Mr. Bingley.

Had she found Jane in any apparent danger, Mrs. Bennet would have been very miserable; but being satisfied on seeing her that her illness was not alarming, she had no wish of her recovering immediately, as her restoration to health would probably remove her from Netherfield (Austen, 1813, p. 29)

Her calculated estimate of Jane's condition, where she tells relief that the illness is not extreme, is immediately followed by a shocking revelation of her true motives. Mrs. Bennet's lack of urgency for Jane's healing arises from her belief that extending Jane's stay at Netherfield raises the possibility of fostering a romantic connection with Mr. Bingley. This prioritization of marriage opportunities over quick health concerns highlights the prevailing societal focus on marital alliances to secure women's social status and economic strength. Mrs. Bennet's perspective reflects the hard-core gender roles and limited agency experienced by women during the early 19th century. In a culture where women's opportunities for freedom and self-determination were hardly restrained, marriage often represented the primary route for upward mobility and financial protection. Mrs. Bennet's actions, thus, are driven by a practical understanding of the social hierarchy and the condition of leveraging valuable marital connections for her daughters' futures. Similarly, Mrs. Bennet's willingness to control situations, even at the cost of her daughter's health, emphasizes the importance to which she is willing to go to meet her perceived responsibility as a mother in ensuring suitable partners for her daughters.

Emma says her acceptance of perhaps remaining single for life contrasts with her mother's traditional beliefs on marriage. Her mother, Bu Sri, accepts Emma's feelings.

"Aku bahkan udah ikhlas nggak berjodoh seumur hidup, Ma. Ah... sedib emang mikirinnya. Nggak pernah aku duga bakal sampai di titik ini sepanjang perjalanan hidupku." "Jangan putus asa, sayangku. Pikir matang-matang. Mungkin kamu sebetulnya lebih butuh liburan di Bali daripada adik-adik-tu. Tapi Mama

bisa ngerti kenapa kamu mengalah. Karena emang udah sifat kamu begitu. Emma, ini Sense and Sensibility yang Mama janjin kemarin (Santika, 2012, p. 355)

*"I've even accepted that I'm not married for the rest of my life, Ma. Ah... I'm really sad to think about it. I never thought I'd get to this point in my life's journey." "Don't despair, my dear. Think carefully. Maybe you actually need a holiday in Bali more than your little brothers and sisters. But Mama can understand why you gave in. Because that's your nature. Emma, this is Mama's Sense and Sensibility yesterday's promise (Santika, 2012, p. 355)*

Bu Sri understands the cultural significance of marriage but also respects her daughter's freedom and personal feelings. Her support for Emma's choice and the recommendation to read a novel that deals with similar social and romantic issues demonstrate a more modern, compassionate direction to motherhood. Bu Sri's willingness to take Emma's decision and encourage her intelligent and emotional development reflects a shift towards respecting individual happiness and self-discovery alongside traditional societal expectations. Bu Sri conveys a better modern approach. While she still desires for her daughter to marry, she supports Emma's private preferences and emotional well-being. This modern mindset allows for a more pleasing and empathetic understanding of her daughter's situation, valuing personal happiness and self-fulfillment alongside conventional cultural values.

## CONCLUSION

The comparative study of motherhood in Jane Austen's *Pride and Prejudice* and Prima Santika's *Three Weddings and Jane Austen* displays the evolving nature of mother roles and societal expectations. Mrs. Bennet and Bu Sri, though from broadly different cultural and historical contexts, both show a deep concern for their daughters' futures, particularly about their romantic and marital potentials. Mrs. Bennet represents the traditional values and societal pressures of early 19th-century England, where providing advantageous marriages for her daughters is paramount. Her actions mirror the limited opportunities available to women and the focus on social status and economic security through marriage. Mrs. Bennet's obsession with discovering wealthy partners for her daughters often leads to high levels of stress and a lack of consideration for their emotional well-being.

In contrast, Bu Sri conveys a modern, empathetic approach to motherhood, balancing traditional values with respect for individual autonomy and emotional well-being. She supports her daughters' freedom and personal choices, providing emotional support without judgment. This modern approach mirrors a shift towards a more balanced and supportive framework for motherhood, highlighting individual choice and satisfaction over societal expectations. Both mothers navigate complicated social dynamics and authority structures that impact their daughters' prospects and choices should be based on practical activities, new theoretical development, and/or advanced research. Additionally, future research could explore the psychoanalytic impact of having a mother obsessed with her children's marriages, providing deeper understandings into the complexities of motherhood and its long-term impacts on children, and helping create strategies for healthier parenting practices.

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