

## **AN ANALYSIS OF PHRASAL VERBS IN MOVIE “PRIDE AND PREJUDICE”**

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**Abstrak:** Penelitian ini bertujuan untuk mengetahui jenis dan arti frase kata kerja yang ditemukan di film “Pride and Prejudice”. Objek penelitian ini adalah film “Pride and Prejudice” versi 2005. Dalam penelitian ini, penulis menggunakan metode deskriptif. Data dikumpulkan melalui percakapan tokoh-tokoh di dalam film. Ada 89 bagian dalam percakapan. Data menunjukkan bahwa 94 frase kata kerja ditemukan di film ini. Frase kata kerja tersebut menggunakan 68 kata kerja dan 20 partikel. 53 frase kata kerja memiliki lebih dari satu arti dan 3 frase kata kerja tidak memiliki arti literal yang sesuai dengan konteks. Satu kata kerja bias memiliki arti yang berbeda ketika dikombinasikan dengan partikel yang berbeda, begitu juga partikel.

**Kata kunci:** Frase Kata Kerja, Arti Kontekstual, Film

**Abstract:** This research aims to find out the kinds of phrasal verbs encountered in movie “Pride and Prejudice” and the meanings of those phrasal verbs. The object of this research was the movie “Pride and Prejudice” 2005 version. This research was a descriptive study. The data were collected from the conversation of the characters in the movie. There were 89 parts of the conversation. The data consist of 94 phrasal verbs encountered in the movie. The 94 phrasal verbs involve 68 verbs and 20 particles. 53 phrasal verbs have more than one meaning and 3 phrasal verbs does not have literal meaning which suit to the context. One verb can have different meaning when it is combined with different particle, so does the particle.

**Keywords:** Phrasal verb, Contextual Meaning, Movie

In this modern era, English plays an important role in an international interaction. In Indonesia, people learn English as a foreign language. Students of English Study Program of FKIP Tanjungpura University who study English face difficulties in mastering it. Beardsmore cited in Bhela (1999) claim that the learning difficulties in a second language deal with the phonology, vocabulary and grammar of L2, they may be due to the interference of habits from L1. The formal elements of L1 are used within the context of L2, resulting errors in L2, as the structure of L1 and L2 are different. One example of the difficulties that students face is a phrasal verb.

The students may have difficulties in learning English because Bahasa Indonesia (L1) and English (FL) have different structure. For example, phrasal verb is formed by adding affix to a verb and adding the word ‘sedang’ when the

activity is in progress or the word 'sudah' when the activity is already done. For example, 'sedang berlari' is derived from 'sedang' and 'berlari'. The verb 'berlari' is derived from free morpheme 'lari' and prefix 'ber-'. It is also used 'sedang' which means that the activity is in progress.

In English, phrasal verbs consist of a verb and a particle (a preposition or adverb) or a verb and two particles (an adverb and a preposition) (McCarthy & O'Dell, 2007, p. 6). Phrasal verbs are not words which are formed freely. It is limited to certain particles. Substituting the particle with its antonym does not always mean that the phrasal verb is the antonym of another phrasal verb which is used the antonym of the particle, for example *get on* is not the antonym of *get off* although particle 'on' is the antonym of 'off'. The meanings of *get on* and *get off* are not necessary opposite.

According to McCarthy and O'dell (2007, p. 8), phrasal verbs can be used with object (transitive phrasal verb) or without object (intransitive phrasal verb). Object of adverbial phrasal verb can be before or after the particle, while the object of prepositional phrasal verb comes after the particle.

Based on the background, it is interesting to conduct a research about phrasal verbs. Side (1990, p. 144) claims, "Phrasal verbs create special problem for students, partly not only because there are so many of them, but also because the combination of verb and particle seems so often completely random." It is important for the students to get familiar with phrasal verbs which are encountered in movies, novels, textbooks and even daily conversation of native English speakers. It also helps the students use grammar in real life situation. Moreover, Troike (2006, p. 179) states that as the second language learners, the students' goal is to achieve native-like competence and phrasal verbs are admitted to be very important for helping the learners to achieve the goal having grammatical awareness.

As the second language learners, the students cannot be so dependent on their lecturers. The students must be independent learners who can find their own ways to learn English. Dickinson cited in Kobayashi (2010) states that autonomous learners of English are expected to be fully aware of what to learn and how to learn it. They are "totally responsible for making and implementing all of the decisions concerned with his [their] own learning". Naturally, they should be able to select appropriate materials by themselves and use the materials in proper manners to maximize their effects. They must make a plan to manage their learning and keep themselves motivated to achieve the goals.

Biber, Conrad and Leech cited in Susanti (2010) claim that conversation and fictions use phrasal verbs much more frequently than news and academic prose do. The common source of such genre is a movie. The movie contains conversation and fiction. The movie that will be used in this research is '*Pride and Prejudice*'.

Arroio (2010, p. 135) states that a movie is a multimedia narrative form, based on a physical record of sounds and motion pictures. Champoux cited in Kavan, et al (2009) states that film is useful to teach communication concepts because it has unique characteristics that are ideal for highlighting communication. For example, close-up shots of faces allow us to view complex

emotions and non-verbal cues that we would ordinarily miss when looking at a person in real life. Movie here was used as a corpus to learn phrasal verbs. Corpus linguistics approaches the study of language in use through corpora (singular: *corpus*). A corpus is a large, principled collection of naturally occurring examples of language stored electronically (Bennett, 2010, p. 2).

This movie was chosen because this movie was made based on a novel of Jane Austen in eighteenth century. Akimoto cited in Lamont (2005) notes that phrasal verbs occur more frequently in letters and dramas than in essays or academic writing in the eighteenth and nineteenth centuries. The movie, not the novel, was taken as the corpus because people generally prefer watching movies to reading novels. People spend less time watching the movie than reading novel as the novel is very thick and it consists of 593 pages. This movie is not only for entertainment but also for a strategy to learn English individually, especially to learn phrasal verbs. Then, as the novel used complicated sentences which are hardly to understand, so the movie is the better choice. When we cannot understand the conversation, the visualization will help us to understand such as body movement and facial expression.

In this research, the writer focused on the phrasal verbs encountered in the movie and the meanings of those. Many kinds of phrasal verb are used by the characters in this movie and it is undeniable that some of those phrasal verbs are not so common to the students. Therefore, the further analysis is about finding out the phrasal verbs and their meanings.

## **METHOD**

The method of this research is descriptive. According to Best cited in Cohen, et al (2000), “Descriptive research is concerned with conditions or relationships that exist; practices that prevail; beliefs, points of views, or attitudes that are held; processes that are going on; effects that are being felt; or trends that are developing. At times, descriptive research is concerned with how *what is* or *what exists* is related to some preceding event that has influenced or affected a present condition or event.”

Descriptive research is designed to obtain information concerning the current status of phenomena. Based on the purposes and problems of this research, it is linguistic analysis and it focuses on the linguistics use or the language structure.

The object of this research is the movie “Pride and Prejudice” 2005 version which is adapted from a novel of Jane Austen, with the same title “Pride and Prejudice”. It is directed by Joe Wright. The genre of this movie is drama romance which tells about the love story between Elizabeth Bennet and Mr. Darcy.

The 2005 version of *Pride and Prejudice* was chosen because of the language use. The 2005 version of *Pride and Prejudice* is less formal, less polite, and simpler in form. It is easier to understand because it is written in modern language.

Steps of analysis are:

- a. *Transcribing*  
In this stage, the conversation in the movie was transcribed as the corpus.
- b. *Sorting out the data*  
The data (verb + particle) were sorted out from the corpus.
- c. *Classifying the data*  
The phrasal verbs were classified.
- d. *Finding the meaning*  
Data were analyzed for the lexical and contextual meanings of the phrasal verbs encountered in the movie.

## RESEARCH FINDING AND DISCUSSION

### 1. Phrasal Verbs Encountered in Movie “Pride and Prejudice”

In analyzing the phrasal verbs in this movie, there are 94 phrasal verbs from the transcription which are divided into 89 parts of conversation.

**Table 1. Phrasal Verbs Encountered in Movie “Pride and Prejudice”**

Number	Phrasal Verb	Part	Number of Phrasal verb
1.	account for	83, 84	2
2.	acquaint with	27, 51	2
3.	advise of	34	1
4.	agree to	33	1
5.	belong to	21	1
6.	breathe in	28	1
7.	bring up	50	1
8.	call away	75	1
9.	call for	52	1
10.	call on	32	1
11.	carry on	10	1
12.	cheer up	43	1
13.	come along	48	2
14.	come back	55	1
15.	come off	5	1
16.	come on	38	1
17.	condescend to	23	1
18.	deal with	38	1
19.	declare for	55	1
20.	dine out	10	3
21.	dote on	17, 30	2
22.	drive away	8, 27	2
23.	eat up	61	1
24.	end up	9	1
25.	enter into	85	1

26.	expose to	54	1
27.	gamble away	55	1
28.	get along	51	1
29.	get up	50	1
30.	give up	42	1
31.	go away	78	1
32.	go back	40	1
33.	go in	79	1
34.	go off	43	1
35.	grow up	27	1
36.	hear of	12, 17	2
37.	help on	35	1
38.	incline to	32	1
39.	indulge in	31	1
40.	insist on	40	1
41.	insist upon	40	1
42.	interfere with	17	1
43.	keep back	50	1
44.	keep out of	60	1
45.	keep up	64	1
46.	laugh at	17, 54	2
47.	lay on	72	1
48.	leave to	9	1
49.	let out	60	1
50.	lock up	70	1
51.	look at	27, 44	3
52.	look for	25, 30	3
53.	look forward	10	1
54.	make of	20	1
55.	make out	34, 72	2
56.	part with	76	1
57.	pay back	89	1
58.	pick up	16, 25	2
59.	pretend to	85	1
60.	prevail upon	54	1
61.	proceed from	23	1
62.	put aside	54	1
63.	put in	78	1
64.	put on	47, 73	2
65.	put up with	67	1
66.	relate to	15	1
67.	remark on	34	1
68.	run away with	38	1
69.	send in	89	1
70.	set off	85	1
71.	set on	27	1

72.	set up	59	1
73.	settle on	72	1
74.	single out	38	1
75.	sit down	51, 77	2
76.	snap up	35	1
77.	stay with	75	1
78.	swear to	33	1
79.	take away	78	1
80.	take off	42, 74	2
81.	take up	54	1
82.	talk away	75	1
83.	talk to	7	1
84.	tend to	14	1
85.	think about	73	1
86.	think of	43	1
87.	trifle with	84, 86	2
88.	turn about	17	1
89.	turn down	43	1
90.	turn out	21, 70	1
91.	visit with	65	1
92.	wait for	15	1
93.	wake up	36	1
94.	wonder at	17	1

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Of 20 particles, *up*, *on*, and *to* are the most frequently particles encountered in 94 phrasal verbs. There are 15 verbs that can be combined with particle *up*, and 11 verbs with *on* or *to*. The least productive particles are *into*, *forward*, *from*, and *aside*.

These particles consist of adverb and preposition. The adverbial particles are *up*, *away*, *back*, *off*, *forward*, *aside*, and *down* and the prepositional particles are *for*, *with*, *of*, *to*, *in*, *on*, *along*, *into*, *upon*, *at*, *from*, and *about*. The particle *out* can be adverbial and prepositional.

There are 12 verbs which are combined with more than one particle. They are *get*, *insist*, and *make* which are combined with 2 kinds of particle. The verbs *call*, *keep*, *look*, *set*, *take*, and *turn* are combined with 3 kinds of particle. The verbs which are combined with 4 kinds of particle are *come*, *go*, and *put*.

The phrasal verbs also consist of verbs either transitive or intransitive. Some verbs are combined with different particles, such as *come*, *look*, *go*, and so forth. Some verbs are only combined with one particle, such as *acquaint*, *incline*, *advise*, and so forth.

For example, the verb *come* means arrive. Here, *come* is combined with different particle, it is *along*, *back*, *off*, or *on*. When *come* is combined with *along*, the meaning of phrasal verb *come along* is to go with someone. When it is combined with *back*, the meaning of phrasal verb *come back* is to

return. When it is combined with *off*, the meaning of phrasal verb *come off* is to remove. The last one, when it is combined with *on*, the meaning of phrasal verb *come on* is to hurry.

One particle can be also combined with different verb, for example particle *off*. The particle *off* as an adverb means away from a place or position. Here, *off* can be combined with different verb, it is *come*, *go*, *set*, or *take*. When *off* is combined with *come*, the meaning of phrasal verb *come off* is to remove. When it is combined with *go*, the meaning of phrasal verb *go off* is to leave. When it is combined with *set*, the meaning of phrasal verb *set off* is to make something noticeable. When it is combined with *take*, the meaning of phrasal verb *take off* is to leave.

## 2. Meanings of Phrasal Verbs Encountered in Movie ‘Pride and Prejudice’

The contextual meaning of the phrasal verb can be found from the local context, sentential context, and topical context. For example:

(1) I think one of my toes just **came off**.

Contextual Meaning:

Local context: the preceding word 1: just  
the preceding word 2: toe

Sentential context: I think one of my toes just came off.

Topical context: the topic is about the dance.

From the local context, sentential context, and topical context, it can be concluded that the contextual meaning of *come off* is one of Kitty’s toes can be removed because she was so tired after dancing so long. So, it can be concluded that *come off* means can be removed. It is similar to the first literal meaning from the dictionary.

1. acquaint with

(2) Forgive me but are you **acquainted with** him? With Mr Darcy?

The phrasal verb *acquainted with* in (2) means to get familiar or get to know of Mr. Darcy.

2. advise of

(3) I am perfectly happy to oblige, please **advise me of** what you would like most to hear.

The phrasal verb *advise of* in (3) means to tell about what Lizzie would like most to hear.

3. agree to

(4) Did I just **agree to** dance with Mr. Darcy?

The phrasal verb *agree to* in (4) means to accept Mr. Darcy request for dance.

4. breathe in

(5) **Breathe in!** I can’t anymore. You’re hurting.

The phrasal verb *breathe in* in (5) means to take the air into the lungs and hold it.

5. call away
 

(6) Then my uncle was **called away** from the church on business and I thought - who is to be our best man if he doesn't come back?

The phrasal verb *call away* in (6) means to ask Mr. Gardiner go from the church to go on his business.
6. cheer up
 

(7) I'm sure that will **cheer her up**, Papa.

The phrasal verb *cheer up* in (7) means to make Jane feel better after what happened to her.
7. condescend to
 

(8) My small rectory abuts her estate, Rosings Park, and she often **condescends to** drive by my humble dwelling in her little phaeton and ponies.

The phrasal verb *condescend to* in (8) means to make Jane feel better after what happened to her.
8. declare for
 

(9) He came back to see us last summer, and **declared** passionate love **for** my sister, whom he tried to persuade to elope with him.

The phrasal verb *declare for* in (9) means to state a passionate love for Georgiana.
9. dine out
 

(10) Her brother will be **dining out**.

The phrasal verb *dine out* in (10) means to have dinner out his home.
10. dote on
 

(11) I do **dote on** her, I was quite in raptures at her beautiful little design for a table.

The phrasal verb *dote on* in (11) means to adore Georgiana Darcy and she thinks that Georgiana is a perfect woman.
11. end up
 

(12) I agree entirely, only the deepest love will persuade me into matrimony, which is why I will **end up** an old maid.

The phrasal verb *end up* in (12) means to think that marriage should be driven by love instead of money. This kind of thought makes her think that she will come in the situation which is unexpected, that is being an old maid.
12. expose to
 

(13) That you've separated a young couple who loved each other, **exposing** your friend **to** the censure of the world for caprice, and my sister to its derision for disappointed hopes, and involving them both in misery of the acutest kind?

The phrasal verb *expose to* in (13) means to make Mr. Bingley experience something unpleasant for his caprice.
13. gamble away
 

(14) He demanded the value of the living, which he'd **gambled away** within weeks, demanding more money, which I refused.

The phrasal verb *gamble away* in (14) means to risk his money in a game or horse race.

14. get along

(15) How does Georgiana **get along**, Darcy?

The phrasal verb *get along* in (15) means to deal with playing piano.

15. hear of

(16) And my kind friends will not **hear of** me returning home until I am better.

The phrasal verb *hear of* in (16) means to have news about Jane who is sick in Mr. Bingley's house.

16. help on

(17) Bingley likes her enormously, but might not do more if she does not **help him on**.

The phrasal verb *help on* in (17) means to help Bingley to be sure about Jane's feeling.

17. incline to

(18) Apparently your Mr Wickham has been called on some business to town, though my informer told me he would have been less **inclined to** be engaged had it not been for the presence at Netherfield of a certain gentleman.

The phrasal verb *incline to* in (18) means to think it is probably correct that Mr. Wickham will be engaged.

18. insist on

(19) So, your mother **insists on** you marrying Mr. Collins.

The phrasal verb *insist on* in (19) means to demand Lizzie marrying Mr. Collins.

19. insist upon

(20) Tell her that you **insist upon** them marrying.

The phrasal verb *insist upon* in (20) means to demand Lizzie to accept Mr. Collins proposal.

20. keep out of

(21) Colonel Forster is a sensible man and will **keep her out of** any real mischief, and she is far too poor to be an object of prey to anyone.

The phrasal verb *keep out of* in (21) means to avoid Lydia becoming involved in any mischief.

21. leave to

(22) But I give you **leave to** like him.

The phrasal verb *leave to* in (22) means to let Jane to continue her feeling toward Bingley without her interfere with it.

22. look forward

(23) The way you carry on, anybody would think the girls **looked forward** to a grand inheritance.

The phrasal verb *look forward* in (23) means to feel excited about the grand heritage which will be inherited by them because of Mr. Bennett's attitude.

23. make of  
 (24) Just the one, mind, we're not **made of** money.  
 The phrasal verb *make of* in (24) means to give a particular level of importance of money.
24. part with  
 (25) Oh there is nothing so bad as **parting with** ones children!  
 The phrasal verb *part with* in (25) means to give Lydia to her husband and separate from her.
25. pretend to  
 (26) Do you then **pretend to** be ignorant of it?  
 The phrasal verb *pretend to* in (26) means to claim to be ignorant.
26. prevail upon  
 (27) From the first moment I met you, your arrogance and conceit, your selfish disdain of the feelings of others, made me realize that you were the last man in the world I could ever be **prevailed upon** to marry.  
 The phrasal verb *prevail upon* in (27) means to persuade marrying Mr. Darcy that she definitely does not want to do it.
27. proceed from  
 (28) Do these pleasing attentions **proceed from** the impulse of the moment or are they the result of previous study?  
 The phrasal verb *proceed from* in (28) means to cause the pleasing attentions by the condition or by study.
28. put up with  
 (29) Your unfortunate brother once had to **put up with** my playing for a whole evening.  
 The phrasal verb *put up with* in (29) means to accept the unpleasant situation which need him to listen to Lizzie's playing.
29. remark on  
 (30) Mr Darcy, I talked about the dance, now you ought to **remark on** the size of the room or the number of couples.  
 The phrasal verb *remark on* in (30) means to notice and give opinion about the size of the room or the number of couples.
30. settle on  
 (31) They will be, if father will **settle** a hundred pounds a year **on** her.  
 The phrasal verb *settle on* in (31) means to formally give a hundred pound a year on Lydia.
31. single out  
 (32) Almost as soon as I entered the house I **single** you **out** as the companion of my future life.  
 The phrasal verb *single out* in (32) means to choose Lizzie from all Bennet sisters for being a wife for Mr. Collins.
32. stay with  
 (33) Can I come and **stay with** you?  
 The phrasal verb *stay with* in (33) means to wait and live with Mr. Wickham.

33. swear to  
 (34) Which would be most inconvenient since I have **sworn to** loathe him for all eternity.  
 The phrasal verb *swear to* in (34) means to say that Lizzie hates him for eternity for sure.
34. talk away  
 (35) There was my aunt, preaching and **talking away** just as if she was reading a sermon, she was horrid unpleasant.  
 The phrasal verb *talk away* in (35) means to talk to Lydia without stopping.
35. tend to  
 (36) Thank you, for **tending to** my sister so diligently, it seems she is in better comfort here than she would be at home.  
 The phrasal verb *tend to* in (36) means to take care of Jane who is sick.
36. trifle with  
 (37) You are too generous to **trifle with** me.  
 The phrasal verb *trifle with* in (37) means to treat Lizzie carelessly or disrespect her.
37. visit with  
 (38) I'm **visiting** Derbyshire **with** my uncle and aunt.  
 The phrasal verb *visit with* in (38) means to spend time to go to Derbyshire with her aunt and uncle.
38. wait for  
 (39) Wait for me!  
 The phrasal verb *wait for* in (39) means to ask Lydia and Kitty to wait her to go to Meryton village together.
39. wonder at  
 (40) I am no longer surprised at your knowing only six accomplished w6men. I rather **wonder** now **at** your knowing any.  
 The phrasal verb *wonder at* in (40) means to feel surprised by the fact that Mr. Darcy only knows a few of accomplished woman.  
 Some phrasal verbs have more than one literal meaning. From those literal meanings, only one which can suit to the context of they are used, not all literal meanings can be suitable to the isolated text.
1. account for  
 (41) How did he **account for** it?  
 Phrasal verb *account for* in (41) means to give a satisfactory explanation why Mr. Bingley left Jane before.
  2. belong to  
 (42) He may leave us our stays, but even my piano stool **belongs to** Mr Collins.  
 Phrasal verb *belong to* in (42) means to own the piano is Mr. Collins.
  3. bring up  
 (43) Five daughters **brought up** at home without a governess, I never heard such a thing!

Phrasal verb *bring up* in (43) means to take care of the Bennet sisters until they are adult.

4. call for

(44) Shall I **call for** some tea?

Phrasal verb *call for* in (44) means to do a particular action to prepare tea since a guest who is Mr. Darcy comes.

5. call on

(45) Apparently your Mr Wickham has been **called on** some business to town, though my informer told me he would have been less inclined to be engaged had it not been for the presence at Netherfield of a certain gentleman.

Phrasal verb *call on* in (45) means to be asked to do some business in town.

6. carry on

(46) The way you **carry on**, anybody would think the girls looked forward to a grand inheritance.

Phrasal verb *carry on* in (46) means to continue living as usual in spite of the unpleasant fact that his daughters will not inherit anything of his heritage.

7. come along

(47) One of the most extraordinary sights in all Europe, is it not. The glazing alone cost upwards of twenty thousand pounds. **Come along.**

Phrasal verb *come along* in (47) means to tell Lizzie and Charlotte to hurry.

8. come back

(48) He **came back** to see us last summer, and declared passionate love for my sister, whom he tried to persuade to elope with him.

Phrasal verb *come back* in (48) means to return to Mr. Darcy's house.

9. come on

(49) Jane, come on!

Phrasal verb *come on* in (49) means to encourage Jane to hurry go out and leave Lizzie.

10. deal with

(50) Don't worry Mr Collins, we shall have this little hiccup **dealt with** immediately.

Phrasal verb *deal with* in (50) means to take action to make Lizzie accept Mr. Collins.

11. drive away

(51) I wonder who first discovered the power of poetry in **driving away** love.

Phrasal verb *drive away* in (51) means to make the love leave by the poetry that was made by the man for Jane.

12. enter into

(52) And will you promise never to **enter into** such an engagement?

Phrasal verb *enter into* in (52) means to start becoming involved in engagement with Mr. Darcy.

13. get up  
(53) Mr Collins! You can't sit next to your wife, **get up**.  
Phrasal verb *get up* in (53) means to get out of the chair.
14. give up  
(54) He loves you, Jane. Do not **give up**.  
Phrasal verb *give up* in (54) means to stop trying and hoping for Mr. Bingley.
15. go away  
(55) There are a great many changes since you **went away**.  
Phrasal verb *go away* in (55) means to leave Merryton Village.
16. go back  
(56) **Go back** now and say you've changed your mind!  
Phrasal verb *go back* in (56) means to return to the house.
17. go in  
(57) I'll just **go in** and I'll just say it.  
Phrasal verb *go in* in (57) means to enter the Bennet's house.
18. go off  
(58) You're free to **go off** and be jilted yourself.  
Phrasal verb *go off* in (58) means to leave the house and go somewhere else.
19. grow up  
(59) We grew up together.  
Phrasal verb *grow up* in (59) means to become adults gradually.
20. indulge in  
(60) I do not think it incompatible with the office of a clergyman to **indulge in** such an innocent diversion.  
Phrasal verb *indulge in* in (60) means to take part in dancing activity which is considered as bad thing for a priest.
21. interfere with  
(61) You can only have two motives, Caroline, and I would **interfere with** either.  
Phrasal verb *interfere with* in (61) means to get in the way of the motives of the women turn about the room.
22. keep back  
(62) But I think it would be very hard on younger sisters, not to have their share of amusement because the elder is still unmarried. And to be **kept back** on such a motive!  
Phrasal verb *keep back* in (62) means to try not to let other people see or know how they feel and keep it by themselves.
23. keep up  
(63) **Keep up!**  
Phrasal verb *keep up* in (63) means to be able to follow without getting left behind.
24. laugh at  
(64) We could always **laugh at** him.

- Phrasal verb *laugh at* in (64) means to show that what Mr. Darcy just said is funny.
25. lay on  
 (65) But how much your uncle has **laid on** this wretched man.  
 Phrasal verb *lay on* in (65) means to provide money for Mr. Wickham.
26. let out  
 (66) Why did the Forsters **let her out** of their sight?  
 Phrasal verb *let out* in (66) means to allow Lydia to escape from the Brighthon.
27. lock up  
 (67) At any rate she can hardly grow any worse, if she does, we'd be obliged to **lock her up** for the rest of her life.  
 Phrasal verb *lock up* in (67) means to put Lydia in the house and guard her so that she cannot go out.
28. look at  
 (68) look at her!  
 Phrasal verb *look at* in (68) means to turn Mr. Bingley's eyes toward Jane so that he can see her.
29. look for  
 (69) We just happened to be **looking for** some ribbon.  
 Phrasal verb *look for* in (69) means to search of some ribbons.
30. make out  
 (70) To **make out** your character, Mr Darcy.  
 Phrasal verb *make out* in (70) means to see and understand the character of Mr. Darcy.
31. pay back  
 (71) Good Lord. I must **pay him back**.  
 Phrasal verb *pay back* in (71) means to return money to Mr. Darcy for the favour which is done by him for the Bennet family.
32. pick up  
 (72) You drop something. They **pick it up**.  
 Phrasal verb *pick up* in (72) means to get Lizzie's handkerchief which falls.
33. put aside  
 (73) I've fought against my better judgement, my family's expectation, the inferiority of your birth, my rank and circumstance, all those things, but I'm willing to **put them aside**.  
 Phrasal verb *put aside* in (73) means to ignore all the things that make Mr. Darcy hold his feeling.
34. put in  
 (74) And one of my own daughters too, you will have seen it in the papers though it was not **put in** as it ought to have been.  
 Phrasal verb *put in* in (74) means to include Lydia's marriage in the paper.
35. put on  
 (75) Just **put on** whatever you've brought that's best.

- Phrasal verb *put on* in (75) means to get dressed or put an item of clothing on the body.
36. relate to  
(76) Black on the back, but not **related to** the learned pig of Norwich.  
Phrasal verb *relate to* in (76) means to connect the pig which is the Bennet's pet to the learned pig of Norwich.
37. run away with  
(77) But before I am **run away with** my feelings perhaps I may state my reasons for marrying.  
Phrasal verb *run away with* in (77) means to go on his feeling and behave stupidly because of it.
38. send in  
(78) And if any young men come for Mary or Kitty, **send them in**, for I am quite at leisure.  
Phrasal verb *send in* in (78) means to send anyone who wants to marry Kitty or Mary to Mr. Bennet's room.
39. set off  
(79) I know this to be a scandalous falsehood, though not wishing to injure him by supposing it possible, I instantly **set off** to make my sentiments known.  
Phrasal verb *set off* in (79) means to make her sentiment known or noticeable.
40. set up  
(80) A little sea-bathing would **set me up** very nicely.  
Phrasal verb *set up* in (80) means to make Mrs. Bennet feel healthier, stronger, more active.
41. sit down  
(81) The first time I saw him, at the Assembly, he danced with nobody at all - even though gentlemen were scarce and there was more than one young lady who was **sitting down** without a partner.  
Phrasal verb *sit down* in (81) means to be seated on a seat or on the ground.
42. snap up  
(82) She should move fast. **Snap him up**.  
Phrasal verb *snap up* in (82) means to accept Bingley's love.
43. take away  
(83) But it's very hard to have my Lydia **taken away** from me.  
Phrasal verb *take away* in (83) means to take or remove Lydia from her family.
44. take off  
(84) Caroline sees that her brother is in love with you and has **taken him off** to persuade him otherwise.  
Phrasal verb *take off* in (84) means to make Mr. Bingley go with Caroline to London.
45. take up  
(85) Forgive me, madam, for **taking up** so much of your time.

Phrasal verb *take up* in (85) means to fill Lizzie's time.

46. talk to

(86) If he liked you, you'd have to **talk to** him.

Phrasal verb *talk to* in (86) means to have a conversation with Darcy if he liked her.

47. think about

(87) Is that really all you **think about**?

Phrasal verb *think about* in (87) means to remember about the Bennett sisters' marriages.

48. think of

(88) It gives her something to **think of**, and a sort of distinction among her companions.

Phrasal verb *think of* in (88) means to consider about Jane's love.

49. turn down

(89) You've **turned down** Collins.

Phrasal verb *turn down* in (89) means to refuse Mr. Collins marriage proposal.

50. turn out

(90) He can **turn us out** of the house as soon as he pleases.

Phrasal verb *turn out* in (90) means to force the Bennet to leave their house.

51. wake up

(91) Mr. Bennett, **wake up!** I have never had such a good time in my life.

Phrasal verb *wake up* in (91) means to make Mr. Bennet become conscious after sleeping.

For some phrasal verbs, they could not be just looked for the literal meaning to find the meaning of those phrasal verbs. There are some phrasal verbs which are not match with the context they are used, so to find the meaning of them, the contextual meaning is needed. From 94 phrasal verbs encountered in this movie, the writer found 3 phrasal verbs, they are *turn about*, *set on*, and *eat up*.

1. eat up

(92) Believe me, men are either **eaten up** with arrogance or stupidity.

Phrasal verb *eat up* in (92) means to be filled and destroyed by either arrogance or stupidity.

2. set on

(93) He knew I had my heart **set on** joining the church.

Phrasal verb *set on* in (93) means to decide to join the church.

3. turn about

(94) Miss Bennet, let us take a **turn about** the room.

Phrasal verb *turn about* in (94) means to take a walk around the room.

### 3. Phrasal Verbs with More than One Meaning Encountered in Movie ‘Pride and Prejudice’

**Table 2. Phrasal verbs with more than one meaning encountered in movie ‘Pride and Prejudice’**

account for	belong to	bring up	call for
call on	carry on	come along	come back
come off	come on	deal with	drive away
eat up	enter into	get up	give up
go away	go back	go in	go off
grow up	indulge in	interfere with	keep back
keep up	laugh at	lay on	let out
lock up	look at	look for	make out
pay back	pick up	put aside	put in
put on	relate to	run away with	send in
set off	set up	sit down	snap up
take away	take off	take up	talk to
think about	think of	turn down	turn out
wake up			

## CONCLUSION

The study was done to find out the phrasal verbs and the meanings of those phrasal verbs in movie “Pride and Prejudice”, in which it was provided for helping the students of English Education Study Program FKIP Untan to improve their ability in understanding phrasal verbs. To sum up, the data showed that there are 94 phrasal verbs from 89 parts of conversation in the movie. 53 of phrasal verbs which are found in the movie have more than one meaning. These 94 phrasal verbs used 68 kinds of verb. There are 3 verbs which have the most combination with some particle, they are *come*, *go*, and *put*. One verb can have different meaning when it is combined with different particle, so does the particle. 68 verbs are combined with 20 particles. The particles consist of 7 adverbs, 12 prepositions, and 1 adverb and preposition. The particles which have the most combination are *up*, *on*, and *to*. The particles which have the least combination are *into*, *forward*, *from*, and *aside*. Some phrasal verbs have meanings which can be guessed easily, but some have idiomatic meanings which make them cannot be easily guessed. Local context, sentential context, and topical context are needed to find the contextual meaning of those phrasal verbs.

Considering the result of analysis done by the writer finding out the phrasal verbs and the meanings of those in the movie, it led to the conclusion that grammar is used in the real life and learning the language from many sources, in this case movie is much better in order to develop proficiency and competence toward the target language.

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