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Englishness and Universality in Jane Austen's Pride and Prejudice: Cultural and Psychological Perspectives. An Analytical Study.

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Dedications

To Kamel

my dear and loving husband

To Meriem and Youcef

my beloved children

To the memory of my parents

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List of Abbreviations

Fid:	**Free indirect speech.**
IMDb:	**Internet Movie Database.**
P&P:	**Pride and Prejudice, the novel of Jane Austen.**
S&S:	**Sense and Sensibility, a novel by the same author.**
WWI:	**World War One.**

Abstract

This study is concerned with the cultural and psychological analysis of Austen’s “Pride and Prejudice”highlightingboth the Englishness of the novel and its universality and proving that these twodo not function as a dichotomy in the novel. The work tries to shedsome light onthe eighteenth and early nineteenth century English society’s lifeandidiosyncrasies,to see how Austen succeeded despite her few travels and narrow scopeto portray the English upper and middle classes of the time making the novel an expression of Englishness. Using newHistoricism as a critical approach, we try tocontextualizethe novel and study it from acultural perspective, for, as it is assumed, novels are an expression of social life and cultural identity. This approach enabledfor an examination of both how the writer's times affected the work and how the work reflects the writer's times. In the second place, we will try to demonstrate the novel’s universality through the use of psychology and psycho criticismto try to see how Austen’s characters represent human types and make readers from different cultures and backgrounds identify with them.Suchattempt,to study the novel allows to advance the thought that Austen was an astute observer of the human character even before the advent of psychology as a human science.This was done by an exploration of the various subconscious processes underlying the novel. We have similarly tried to see the impact this novel has had in inspiring twentieth century novelists and film makers.Ultimately, we tried tentatively to demonstrate that beyond being an expression of Englishness, “Pride and Prejudice” is also evenly a classical universal novel that can appeal to any reader from any culture, and the fact that it stands for a particular cultural identity didn’t undermine its human dimension.

General Introduction

The choice of the subject of my thesis stems from a personal interest in English literature, and particularly in Jane Austen as an English woman novelist. The choice is related also to my interest in culture; cultural identity and ethnicity. As an English woman novelist of the eighteenth century, Austen fascinated me with her simple and clear language and with her beautiful dialogues and repartees, and her portraiture of the English middle and upper classes, and the growing absorption of the latter by the former in the eighteenth century.

As a matter of fact, in the novel *Pride and Prejudice* the author, although she didn't travel a lot, and her contact with people was limited, could judiciously portray some aspects of the cultural identity of the English society during that rich and transitional period that English historians call for convenience 'The long eighteenth century'. Four or five families in the countryside; mainly in Hampshire_ as she once said_ were enough to portray the habits, customs and eccentricities of the English in that era.

Austen's talent is widely recognized today. In effect, the last two decades have seen an explosion of criticism books and films based on Jane Austen's six novels and in particular *Pride and Prejudice*. In the novel, she was able to portray the English middle and upper classes of the late 18th century and transmit a sense of national identity, i.e. **Englishness**, while maintaining at the same time, the **Universality** of human nature, and these two portraits seem to

live in a perfect harmony all along her novel.

We intend to demonstrate how in the novel of Austen, the two apparently opposite concepts of Englishness which reflects particularity, and Universality which reflects common human experience, coexist in a perfect harmony all along the novel, and how the Cultural dimension didn't undermine the Human dimension.

Methodology: Critical Approaches Used

To achieve our aim, in analysing Pride and Prejudice, and studying it from both cultural and psychological perspectives to prove that it is an expression of Englishness, while it is at the same time a universal novel. We tried to follow three critical approaches developed in the twentieth century. We decided to use **New historicism** and **Cultural studies (cultural criticism)** from one hand, in an attempt to contextualize the novel and study it from a cultural perspective, following the assumption that literary discourses are rooted in the cultural and historic context. Cultural studies will be also relevant to our work as they are expected to fuel our purport that texts are 'tellers' of social life, they inform us about the customs, ideas, and practices of the English upper and middle classes of the late eighteenth and the early nineteenth century, as presented in the novel.

From another hand, we decided to use **Psycho criticism**, which will enable us to consider the compulsions, fantasies, feelings, internal conflicts, torments and anxieties of Austen's characters and how these represent human types, and make the readers from different cultural backgrounds identify with them. Tensions and problems are resolved sensibly and Austen touches the deep psychological frame of every reader (from any culture) by engaging his/her empathy. She moves beyond exploring the manners and customs of the day to illuminating the universality of human experience.

In the first chapter, we will try to contextualize the novel, to understand the novel's cultural implications and how it stands for Englishness. For that, we will present an overview of the English society in the late eighteenth and the early nineteenth century with all its idiosyncrasies. Similarly, since we are analysing an English novel, we will attempt to present the novel as a genre, which was canonized in the late eighteenth century, and view its development from Richardson to Austen, and see what are the contributions of women writers to the development of the novel form.

In the second chapter, we will try to present the author by giving a biography of Jane Austen, and presenting her family members and the impact these had on her literary tastes. We will also try to explain how her family had fine literary tastes; we will speak about their love of reading, poetry, and theatre. How this favourable home atmosphere fostered her literary creativity and later

her love for writing fiction as an adult. We will also devote few pages to present her contemporaries, who exerted an influence on her thinking and writings.

In the third chapter, we will try to provide a theoretical background to the cultural study of the novel by defining concepts as culture, cultural identity, and Englishness, and see what critics said about Austen's novel and Englishness. Along with this, we will present how Austen composed *Pride and Prejudice*, and analyse the main elements of fiction in the novel, namely the theme, the setting, the plot, and the different important characters.

In the fourth chapter, we will attempt our cultural analysis of the novel by spotting elements of Englishness existing in the novel, trying to define them, of course always relating them to the eighteenth century English life. We will demonstrate those elements of Englishness by relevant passages from the novel; these elements being: Class differences, Pride, Manners, Gentlemanliness, Civility, Politeness, Snobbism, Comfort and Leisure.

In the fifth chapter, we will start our psychological analysis of the novel by demonstrating first the interest Austen had in character analysis and hence psychology and her talent for observation. We will attempt to introduce some of the psychological processes underlying the novel and present the idea of psychoanalysts Barbara and Richard Almond concerning the process of psychological change in Pride and Prejudice. We will also discuss two other unconscious processes existing in the novel; Projection and Recognition, and discuss the issue of Family dynamics in the novel. We will then speak about

the therapeutic use of the novel in the twentieth century and the cinematographic adaptations that the novel inspired.

Last, but not least, the sixth chapter will be devoted to the demonstration of what made the universality of the novel. The universal themes in Pride and Prejudice, and hence we continue our psychological study of the novel by explaining those universal themes that exist in the novel; namely love and marriage, pride and prejudice, property, reputation and virtue by relevant passages from the novel.

Chapter one

Development of the English Novel and Austen's Era.

Introduction

The art of storytelling is as old as man is. Fiction is a broad term to cover all manners of storytelling. The novel is historically a recent genre going back just two centuries and a half ago. The 18th and the 19th century saw the popularity of the novel taking over the rest of genres, to grow through the 20th and the 21st century.

A great novel often seems to describe an entire society, creating vivid images of the relationships among whole classes of people. It is no wonder that novels are described frequently as the forerunners of modern ethnographies and social histories. The rise of the English novel through the 18th and 19th centuries coincides with major historical developments: urbanization and democratization, industrialization and globalization.

In this chapter, we will try in the first place to present and define the elements of the novel and draw the evolution of the English novel from Richardson to Austen, speaking also about the contribution of English women writers to the development of the novel. We will then try to discuss some aspects of the English social life during the eighteenth and the early nineteenth century that Austen reflects in her novel *Pride and Prejudice*.

1.1. Development of the English Novel

Up to the sixteenth century, the English fiction was in form of tales, that were either told in verse, in the epic form of Beowulf or in the shrunken epic of a thirteenth century ballad like “King Horn”. Burton argues that the English fiction began to take structural shape in the Elizabethan age, in the verse narratives of Chaucer or the poetic musings of Spenser. They were a portion of that prose romance of chivalry, which was vastly cultivated in the Middle Ages, especially in France and Spain, and of which an example is “La Mort d’Arthur”, which dates nearly a century before Shakespeare's days (4).

Burton adds that fiction in the sense of more or less formless prose narration, was written for about two centuries without the production of what may be called the Novel in the modern meaning of the word (5). The whole development of the Novel is embraced within little more than two centuries; from the middle of the eighteenth century to the present time. While in the middle eighteenth century, the novel writing was tentative, at the end of the nineteenth it had become a fine art and a profession. Bakhtine calls this process of the novel emergence as a distinct genre Novelisation. The deepest significance of the novel, in fact, lies in the fact that it is a literary instrument for the propagation of Altruism, the English exceled in this form and the first English novelists offered Europe a type.

As precursors of the English novel form, Richardson and Fielding were writing from quite opposed perspectives. The Protagonist of Fielding, Andrews

purports to be the brother of Pamela (the protagonist of Richardson's novel) , and we later see how that novel that started as a sort of burlesque, lively satire of Richardson's novel *Pamela*, became in time one fine novel. It is this sort of mutual provocation of the two authors that contributed to the development of the novel, and it somehow at once achieved its distinctive form. According to Burton, this development was only possible, because English literature through poetry, drama, satire, periodical essays, the writings of English historians, the English cultural characteristics, and qualities of the English character, had in provided materials for it, in critical attitudes and moral and social preoccupations to feed such novels. For Watt, his account of the rise of the novel is restricted to three influential figures-Defoe, Richardson, and Fielding-writing almost exclusively in the first half of the eighteenth century.

Another influential novelist the Scotch−born Smollett a contemporary, then, with Richardson and Fielding, was also the ablest novelist aside from them, a man whose work was most influential in the later development. He published his first novel *The Adventures of Roderick Random*, eight years after Richardson's *Pamela*. The novel was pronounced a success with the public. Written when the author was living in Jamaica, the story relates the fate of a man, who was so stormily quarrelsome throughout his days, a fighting man that attacks and repels sharply.

These figures (Defoe, Richardson, Fielding and Smolett) have contributed a lot in giving this new form of literature that is the novel its formal shape and

paved the way to many English women writers to write in this particular literary genre, which later was defined as more feminine. The woman was not only taken as a major element in all the fiction of modern time, women too make the major audience of the modern novel, and they excel as writers of this genre.

It is worth noting, that the first novel in English literature, Richardson's "Pamela" is in fact a study of a woman. Burton argues that the sentimentality of this pioneer novel, which now seems old−fashioned and even absurd, expressed Queen Anne's day "Sensibility," as it was called, which was a favorite idea in letters, that later became a kind of cult in all Europe. This is also the view of Brodey, who explains that this idea of sensibility, prevailed in books of the period, and its main characteristic is "tears", anybody that was sensible is supposed to shed tears to express his or her feelings, she posits:

> One of the most infamous hallmarks of the literature of Sensibility is the prevalence of lachrymose outbursts, such as those that fill the pages of Henry Mackenzie's The Man of Feeling or Goethe's Die Leiden des jungen Werthers. Generally, the protagonist is a 'sensitive soul' or 'man of feeling,' who is placed in conflict with either 'men of the world,' who think of worldly gain, or the prototypical Enlightenment 'man of letters' who argues with great faith in reason, but little heart." (14)

The form itself of the novel culminated at the turn of the century by the contributions of Jane Austen and Walter Scott. On Austen's popularity, Burton notes that Miss Austen's place was won, slowly but surely, he adds that the author of "Pride and Prejudice", gains in position with the passing of the years, and after a century, her novels are really read; attractive editions of her books

are frequent. He observes that she not only holds critical regard, but also is read by an appreciable number of the lovers of sound literature (38).

Austen excelled in the use of Dialogues, and this devise is attracting many modern filmmakers, where "Scenes from her books are staged even to the present day. A contemporary of Austen, Scott in a remarkable statement praised her art, emphasizing her ability of presenting her characters' feelings: "That young lady had a talent for describing the movements and feelings of characters of ordinary life, which is to me the most wonderful I ever met with." One of the particularities of her novels was her adherence to the old happy ending model.

Austen's view concerning novels, is echoed by one of her characters; Sir Edward Denham in 'Sanditon'. He said that he only likes those novels that exhibit the progress of strong passion; 'where he sees the strong spark of Woman's captivations elicit such fire in the soul of Man as lead him to hazard all, dare all, achieve all to obtain her.' (*Minor Works* 403-4).

Austen was also influenced by Johnson the English philosopher and moralist, who said that when we read novels, all joy or sorrow of others is produced by an act of the imagination, that realizes the event however fictitious, or approximates it however remote, and places us, for a time, in the condition of him whose fortunes we contemplate. So that we feel, while the deception lasts, whatever emotions would be excited by the same good or evil happening to ourselves (318).

Austen; however, grow up in an era marked by the appearance of **conduct** books, that were praised more than novels; girls were advised and encouraged to read them. On their use, Patricia Menon argues that the keen interest in behavior and the development of character in eighteenth-century can be seen most clearly in the conduct books, with their concern over matters of desirable comportment and aspirations, suitable education for middle-class females, and the appropriate links between love and marriage(4). Austen satirizes the use of such conduct books in *Pride and Prejudice*, where she presents the pompous clergyman (Elizabeth's cousin) Mr. Collins reading to the Bennet girls, his cousins, a passage from Fordyce's sermons (P&P: 56).

To Irving, the emergence of the novel as a distinct genre in the eighteenth century, including its slow rise in literary status, is itself linked to the emergence of 'polite' standards of language and conduct and the social alliance that those standards facilitated (18). In the same vein, Brantlinger and Thesing speak of the slow rise of the Novel status in the Victorian era, observing that many of the political personalities in Victorian era were either writers, or readers of novels for "Prime Minister William Gladstone, was a novel-reader; so was Queen Victoria, despite an education from which novels were banned." (1)

They further explain that it is in part because of the very dominance of the novel in Victorian culture, that novel reading was as controversial as television-watching is today. For example, although we now take for granted

that libraries should have novels in their collections, for the Victorians, whether the first public libraries should acquire works of fiction was; hotly debated, they argue that as early as the 1600s, novel reading was often identified as a female activity; especially, hazardous for impressionable young women.

In the 1700s, many of the customers of the so-called circulating libraries were women, and many of the books they read were novels. Brantlinger and Thesing argue that as private businesses, the early circulating libraries could not be accused of squandering public money, but they were often accused of undermining public morality; hence, there was an anti-novel attitude, which did not disappear until the late nineteenth century. This is also the view of Margolis, who clarifies that Austen herself wrote at a time when novels had an ambiguous cultural status, condemned "for being a waste of time and at worst for inculcating immoral behavior, false hopes and unrealistic expectations, they were perceived as particularly dangerous for women." (23)

By the second half of the eighteenth century; however, this anti-novel attitude changed and the English people became a novel reading nation. Sutherland estimates that between 1837 and 1901 some 60,000 novels had been published in Britain, roughly 20 percent of all book production. Further, some 7,000 Victorians could legitimately title themselves 'novelist' (1). The English became a novel-reading nation; this is echoed in the words of the writer Anthony Trollope, who declared: "we have become a novel-reading people,

from the Prime Minister down to the last-appointed scullery maid." (qtd in Brantlinger and Thesing: p.1).

1.1.1. English Women Writers

The role of the woman in society came to be highlighted more and more in the eighteenth century. The ideal type of femininity produced by the new economic order, as Irving argues, might thus not be seen as confined to a private sphere, isolated from a wider social context; rather, it might be personified as a woman who deploys her private feminine virtues in various public spaces for the moral and social improvement of men (11).

Klein also notes that the presence of women in social spaces was supposed to be an important way of disciplining the conversation and behavior of men in correspondence with polite norms (105). Hence, thinkers in the eighteenth century began to see that the woman could through her conversation, but also through her writings polish and refine men's manners; as men willing to please women try to be at the height of their expectations. On that, Addison clarifies:

> Had our Species no Females in it, Men would be quite different Creatures from what they are at present; their Endeavors to please the opposite Sex, polishes and refines them out of those Manners, which are most natural to them…. In a word, Man would not only be unhappy, but a rude unfinished Creature, were he conversant with none but those of his own Make." (qtd in Irving :11, original capitals)

This made the early women writers think of writing anonymously to safeguard their reputation; it was the only way for women to cancel their private identity, while earning some money from their books. A woman author might prefer to remain completely anonymous, and thus protect herself from the damage her reputation might suffer from appearing in public. It is in that way, for instance, that Austen after publishing *Sense and Sensibility* under the heading 'By a Lady'; all her succeeding novels announce themselves to be 'By the Author of "Sense and Sensibility"' or 'By the Author of "Sense and Sensibility" and "Pride and Prejudice".'

The fact is that women writers have for long been recognized as having played a significant role in the rise of the novel. Spenser argues that the novel has been presented as the *'female form'*; it has always been specially associated with women, she posits: "Eighteenth-century comment repeatedly assumed that novels were a female concern, and the presence not only of women readers but of a rapidly growing band of women novelists added to this sense of a female-dominated genre." (518)

She also explains that for the eighteenth century, feminine fiction was a sentimental fiction, concerned with expressing the finer sensibilities thought natural to women; it was fiction concerned with a heroine's progress. Its emphasis might be gothic or romantic, with a heroine's adventures and persecutions playing an important part, or it might be more mundane, concentrating on the minutiae of domestic life, but in either case the emotional life and romantic love were central (522).

She also notes that the woman novelist then, was a partaker in the general expansion of the domestic sphere, and explains that the novel, which celebrated feelings, praised domestic life and was meant for family reading, could still be thought of as a suitably feminine form. While its growing scope allowed the woman novelist to comment on political change, factory life, trade unionism, and other supposedly unfeminine issues. To Collier, women excelled in this particular genre since it provided one safe venue for their satirical observations, "a genre that could contain subversive elements that would be more exposed in a free-standing satire." (32)

Hence, those opportunities for public writing opened up to women by early capitalist society, can only be understood in relation to a feminine 'separate sphere' of private life that they were supposed to write about. On this, Shevelow observes that during the eighteenth century, as upper- and middle-class Englishwomen increasingly began to participate in the public realm of print culture, the representational practices of that culture were steadily enclosing them within the private sphere of the home (1).

That is also the view of Kelly, who argues that Lady Sarah Pennington's *An Unfortunate Mother's Advice to Her Absent Daughters* (1761), which advised education for moral fortitude against the inevitability of female suffering, was reprinted into the early nineteenth century. Twice as popular was Hester Chapone's *Letters on the Improvement of the Mind; Addressed to a Young Lady* (1773), which resumed Makin's and Astell's emphasis on

intellectual attainments and moral self-discipline. Such ideas circulated farther in numerous novels of education.

Austen lived and wrote in a time were book production was overwhelmingly a market venture. Capital was invested in the production of a commodity in the hope of profit from its sale in an unpredictable market place. Many women began to take writing as a profession; Fergus argues that Austen admired many professional women writers, and she became one of them:

> "Jane Austen became a professional writer. Austen stepped into the role of professional woman writer pioneered by women writers she admired, like Frances Burney, Charlotte Smith and Maria Edgeworth, all of whom published just a couple of generations after women managed to support themselves by writing." (5)

According to Todd, Austen's period of publishing between 1811 and 1817 coincides with the Regency period, when King George III's madness was considered permanent and his dissolute and unpopular son, later George IV, had become Prince Regent. She argues that this transitional time falls between revolutions. Indeed, the French Revolution had had a profound political impact on Britain, and before the Industrial Revolution truly transformed the nation into the first urban industrial power (13).

Burton prising her novels, explains how Austen who began writing almost half a century after the pioneers of the English novel, could excel in that new

literary form. He said:

> "Miss Austen came nearer to showing life as it is,—the life she knew and chose to depict,—than any other novelist of English race. In other words, she is a princess among the truth tellers (…) she far surpassed those pioneers in the exquisite and easy verisimilitude of her art. " (33)

1.1.2. Elements of the Novel Genre

In modern criticism, whenever we attempt to analyze a novel, we have to deal with the elements that define it as a fiction genre, and these are six elements:

1.1.2.1. Setting

The setting refers to the place and time in which the story was set. Settings in novels must be realistic. The sounds and the sights should be those that the reader is conversant with, those in real life, those that the reader can easily imagine.

1.1.2.2. Plot:

A plot is a flow of events in a story. The plot can be divided to five parts, and these are:

1.1.2.2.1. Exposition

This is where the writer introduces the characters, the setting, and the conflict. This is where the writer sets the stage. Where the characters are going

to act, and where the action starts. The exposition is the part of the novel of least action, but it is in fact the most important part of the plot, because it is where the groundwork is set. It is the foundation of the whole novel.

1.1.2.2.2. Rising Action

This is where the novel starts getting interesting. The characters start acting. They get caught up in problems and move to solve these problems. The reader is gripped by the action. The transition from exposition to rising action should happen early on as to engage the reader and keep him/her reading.

1.1.2.2.3. Climax

This is where the action reaches its peak. The conflict is highest. At this point, the reader cannot simply put the book down. This is the apex of all action, which produces Suspense.

1.1.2.2.4. Falling Action

After the graph of activity reaches its maximum, it rapidly starts dropping. It is supposed to be the period where the truth is brought out, and all the mysteries are solved.

1.1.2.2.5. Resolution

It is when the conflict is resolved, and the story comes to its end. The reader responds with a sigh, a chuckle, a sniffle, a frown, whatever response is intended by the writer.

1.1.2.3. Characterization

Characterization is often listed as one of the fundamental elements of fiction. A **character** is a participant in the story, and is usually a person, but may be any personal identity, or entity whose existence originates from a fictional work or performance. Characters are of several types, we have:

The Point-of-view character: It is the character from whose perspective (theme) the audience experiences the story. It is the character, which represents the point of view the audience empathizes, or sympathies with. Therefore, this is the "Main" Character.

Protagonist: The driver of the action of the story and therefore responsible for achieving the story's objective. In Western storytelling tradition, the Protagonist is usually the main character, the hero.

Antagonist: a person, or a group of people (antagonists) who oppose the main character, or main characters. The antagonist may be a person, or a force of nature.

Static character: a character who does not significantly change during the course of the story.

Dynamic character: a character who undergoes character development during the course of a story.

Supporting character: a character that plays a part in the plot, but is not a major character.

Minor character: a character with a small role in the story.

1.1.2.4. Theme

This is the major idea, or motif, that permeates the whole work. This motif recurs throughout from the beginning to the end. It is the writer's very reason for writing. Along a story, we may have a major idea that is the main theme, and some minor themes.

1.1.2.5. Conflict

The conflict, tension or problem is what makes the story move, one of the most important elements of a novel. The characters move to solve this conflict, and their endeavors to solve these problems are what make the story worth reading. Without conflict, there is no story. The conflict is of two types: internal conflict; within the protagonist or protagonists themselves, and external conflict that they experience when dealing with the external world.

The following is the scheme of a normal story:

A problem arises ➔ character(s) move to solve it ➔ problem solved.

1.1.2.6. Point of View

Is the narrative voice; how the story is told—more specifically, who tells it. We have four types of point of view:

In the **first person point of view**, the story is told by a character within the story using the first person pronoun I; If the narrator is the main character, the point of view is **first person protagonist**. Mark Twain main character Huck

Finn narrates his own story in this point of view. If the narrator is a secondary character, the point of view is **first person observer**, like in Conan Doyle' Sherlock Holmes' it was not Sherlock Holmes that narrates, but his friend Dr. Watson told the Sherlock Holmes story.

In the **third person point of view,** the story is **not** told by a character, but by an "invisible author," using the third person pronoun (he, she, or it) to tell the story: If the third person narrator gives us the thoughts of characters, then he is a **third person omniscient** (all knowing) **narrator.**

If the third person narrator only gives us information, which could be recorded by a camera and microphone (no thoughts), then he is a **third person dramatic narrator.**

1.2. Austen's Era: English Society and Culture in the Late 18th Century and the Early 19th Century

For a better understanding of Austen's novel and the characters she portrayed, one has to go back to the England of two centuries ago. Le Faye explains that the reign of George III from 1760 to 1820, including the years of the Regency, encompasses the whole length of time from the marriage of Jane's parents in 1764 to the posthumous publication of ***Northanger Abbey*** and ***Persuasion*** in 1818. That reign, therefore, is taken as setting the boundaries of her life and times (7). That is a momentous period marked by the French and American Revolutions, the Romantic Movement in literature, philosophy and art, and the advent of the Industrial Revolution.

Leathart argues that Austen's world was a world of upheavals. She was born nine months after the beginning of the American war of independence, and during her girlhood the United States had adopted the American Constitution and French revolutionaries stormed the Bastille and later unleashed The French Revolution. As a young adult, she heard about the Napoleonic Wars from her brothers, and watched as the entire British nation mobilized for war. Britain was at war in America again when Austen was in her thirties. In 1815, two years before she died, the Napoleonic era ended with the treaty of Vienna (1)

Leathart also notes that during her era, a literary revolution matched the political one; the 1784 death of sage poet, essayist, lexicographer, Christian

moralist and novelist Samuel Johnson marked the end of an era. By the end of the next decade, Wordsworth and Coleridge had published *Lyrical Ballads*, a collection of poems with a preface that launched the Romantic Movement in British Poetry.

Porter describes England, before all this transformation took place, in the 1700's as a second-rate rustic nation of hamlets and villages. Outside London, it had no town to match Bologna, Liege or Rouen in size. Nearly 80% of the population lived in the countryside and almost 90% were employed in either agriculture or in processing rural produce. Roads were perhaps worse than the Romans had left them (11). He posits:

> "In 1700's the harvest was still the heartbeat of the economy. Would there be enough bread? And who could afford it? Lives depended on these questions, and the weather alone held the answer. And depending on sun or rain, the country reposed or rioted, business boomed or went bust, interest rates and investment levels see-sawed. Industry still fed on the soil: timber, hides, hops, flax, madder, saffron, horn for knife handles, bones for glue-these were essential raw materials." (ibid)

He further argues that social life with its feasts, fasts and fairs, its post-harvest bonfires and enforced winter unemployment, syncopated with the rural myths of toil and tribulation, abundance and idleness. Thus, People during the eighteenth century, found leisure time to organise all sorts of balls and assemblies, to call on friends and visit neighbours.

Concerning visits between neighbours and friends in Austen's era, Ross argues that there were specific codes for visits and morning calls, since they were frequent between families during this period. She notes that most women of leisure, whether in town or country, would regard it as part of their daily routine to visit friends and acquaintances, bearing 'calling cards' printed with the visitor's name, which the servant who answered the door would duly present to the mistress of the house. If she were out, or indisposed, cards would be left on a salver in the hall, as witness to the intended courtesy; if she were at home, and 'receiving', the caller would be ushered by the servant into her presence, to spend 'the full half-hour' which politeness required, taking refreshment and exchanging news (213-14).

That slow pace of life was changing slowly with economic development and social changes. Towards the end of the eighteenth century, many economic changes and improvements in the life of the English began. Morgan argues that England was undergoing fast changes during the second half of the eighteenth century. He posits:

> "Urban improvement itself reflected the economic growth and the widespread interest in it. contemporaries who could remember the reign of Queen Anne and who were to live on into the last quarter of the eighteenth century cited 1760-1770's as a time of extraordinary change and improvement in the material life of the cities, and also to some extent the smaller towns." (377- 378)

British navy also had developed by this time. Le Faye argues that during the eighteenth century the British Royal Navy had become the best in the

world, an island nation's symbol of security and prosperity, and popularly regarded as invincible. British ships sailed all the oceans — from Canada via the Caribbean to South America, and to the Mediterranean, and around the Cape of Good Hope to India and China — defending and enlarging colonial trade, and always, of course, patrolling the Channel to ensure that no invader dared to cross this temptingly narrow strip of sea.

She notes that younger sons of the landed gentry and other adventurous boys seized the opportunities afforded by the Revolutionary and Napoleonic Wars to join the Navy in the hope of gaining both honors and prize-money (76). Two of Austen's brother were in the navy, and she portrayed navy officers in many of her novels.

There were also militia regiments that were called only when hostilities threatened. These were recruited on a county basis and each village was supposed to supply a certain quota of able-bodied men for its local militia force (78). Austen referred to the militia in many instances in *Pride and Prejudice* and the *Bennet Girls*, especially Lydia and Kitty were fascinated with parades of militia officers, in the novel too we have the example of Wickham, the militia officer with whom Lydia (the sister of our heroine) eloped.

Education was also a current cultural concern of the turbulent late eighteenth century, freighted with ideology and comprising both formal training and the fitting of a child for its proper social place. Todd observes that cultural anxiety expressed itself in the flourishing of a genre known as the

conduct book, advice books had always existed, but the large number aimed at gentry and middle-class girls was a phenomenon of the revolutionary and transitional period of the late eighteenth and early nineteenth centuries. She posits:

> "These works preached traditional feminine values of prudence, modesty, and contingence and stressed Christian seriousness and restraint; keeping the focus firmly on marriage, they also advised a girl to **hide any wit or learning** she might possess and avoid improper physical display."
> (23, our emphasis).

To Todd, learning was not seen as a requirement for women, in this same vein, Le Faye argues that until well into the nineteenth century education was not considered necessary for girls. In fact, it was felt rather a hindrance to their settlement in life as they would be regarded with suspicion, if thought clever or bookish. She observes that most girls were educated at home, either by their parents or by a governess with the assistance of visiting tutors. The sum total was the same: needlework, both for necessity and for pleasure; simple arithmetic; fine hand writing, which was considered a very elegant accomplishment. There was also enough music to be able to sing and play some country dances on the forte-piano or harpsichord, for family entertainment; a little drawing; some French fables to recite; reading the Bible, Shakespeare, other poetry and some respectable novels***;*** and some very scrappy ideas of history and geography (85).

In the same perspective, Kelly argues that female education had caused increasing concern for over a century. *The Lady's New-Year's Gift; or Advice to a Daughter* (1688) by George Savile, Marquess of Halifax, was reprinted into the late eighteenth century; the book of François de la Mothe Fénelon's *Traité de l'éducation des filles* (1687) was reprinted several times in English, and enjoyed a revival in Austen's day. These books prescribed education for moral self-control and social usefulness within family and class. He also explains that similar conduct or advice books proliferated after midcentury as female education was implicated in accelerating social change and the national and imperial destiny. The other book he states is that of the clergyman James Gregory: *A Fathers Legacy to His Daughters* (1774) that was advising education for domesticity, moral self-discipline and fortitude in married life (252-53).

Kelly also argues that During the Revolutionary and Napoleonic crisis, the form became more openly political, with Elizabeth Inchbald's *Simple Story* (1792), Jane West's *The Advantages of Education* (1793), Robert Bage's *Hermsprong* (1796), Mary Wollstonecraft's *The Wrongs of a Woman; or, Maria* (1798), Amelia Opie's *Adeline Mowbray* (1804), Mary Brunton's *Self-control* (1811) and E. S. Barrett's *The Heroine* (1814). Such works emphasized moral, ethical, and social education (253). The underlying concern, however, was women's role in reproducing the dominant economic, social, cultural and political order -the order structuring the world we read about in Austen's novel *Pride and Prejudice*, as well as in her other novels.

It is worth noting too, that during these times, the English gave a great importance to the question of manners (manners will be dealt with in the subsequent chapters cf. chapter IV). Le Faye posits:

> "Even within the family, modes of address were very formal, and husbands and wives — in public at least — spoke, and referred, to each other as 'Mr. Bennet' or 'Mrs. Bennet'; while children called their parents 'Sir' and 'Ma'am' as well as 'Papa' and 'Mama'. Outside the family, Christian names were used to distinguish younger brothers or sisters(...)To address or refer to some unrelated person by their Christian name alone signified either that the person was a child or an inferior, or else that the speaker was over-familiar and vulgar. Even engaged couples hesitated at first to use each other's names." (113)

The English society in the late eighteenth century was also known to enjoy many leisure activities, (cf. Chapter IV for more coverage of the topic) one of which was dancing in balls, and as a matter of fact, Austen's novel includes many of such dance scenes. Le Faye argues that dancing was not only a sort of entertainment in the eighteenth century, but also the way by excellence that allowed men and women to be acquainted, and hence the dance floor was an ideal place for courtship. Observing that this was the chief way in which young people could become acquainted with each other in a respectable and carefully chaperoned environment.

Conclusion

The eighteenth century was the era where the face of England was changed and so did the lives of the English at this period. moving fast from an agricultural country of small villages to an industrial nation where cities were growing rapidly and social life changing radically, especially with the emergence of the Middle Class which created some sort of balance in the English social sphere.

On other stances, the English nation became one of the most powerful nations, as with an outstanding navy, England could face European nations in Europe as well as overseas. The English gained confidence and a pride swelled by their subsequent victories, and hence the manners of the English, their character and life style, have been reported throughout Europe as being typical. The upper classes pride, snobbism and concern for manners and etiquette, as well as aspects of the English life style like balls, dancing, singing and playing piano, letter writing, card playing were reported in *Pride and Prejudice*.

The emergence of the novel as a distinct genre as we have seen and its canonization by the late eighteenth century coincided with all those changes the English society underwent. This had its impact on the literary genre. Such a genre, which was defined as a feminine genre, saw the contribution of many English women that helped its development and standardization, chief among them is Austen. She was highly recognized to have contributed to the

development of the English novel, not only in portraying characters, Englishness and universal themes, but also in contributing in creating a new style as she excelled in the technique known as free indirect speech.

Chapter Two

Austen's Life and Influences

Introduction

Jane Austen, who first started writing to entertain her family members, is now considered as one of the greatest pioneers of women writings. Writing for the whole Austen family was entertaining. Thus, Jane Austen began to write consistently to amuse her relatives. A fine artist as many prefer to call her, she is one of the most prominent English novelists of the eighteenth and early ninetieth century who contributed a lot in making the English culture known to the world by portraying in her novels the English character and way of life. If she is regarded as an icon of Englishness today, it is worthwhile to see how this woman has been brought and what her were her most immediate influences among her contemporaries.

In this chapter, we will first try to highlight some aspects of Austen's life; introduce her family and their love for literature, reading, poetry, and theatrical performances. How the father contributed to their intellectual tastes and Christian breeding. Furthermore, we will try to shed some light on the inspiring Hampshire landscape, in which Austen was raised, and how this along with her family provided for her the perfect healthy atmosphere that fostered her creativity in writing. Then, we will try to present some of her literary influences among her contemporaries, and see what influences these writers exerted on her and her writings.

2.1. Austen's Life

2.1.1. Austen’s Family and Her Writings

It is not always easy to find facts about the life of Jane Austen, biographical information on this author is scarce, as Todd States, much of the knowledge biographers have about Austen’s life comes from some surviving letters she wrote to her sister Cassandra. Sutherland reports that after Cassandra’s death in 1845, the bulk of her own preserved letters went by bequest to Fanny Knight (Lady Knatchbull, Austen’s niece), presumably because so many were written either to or from Fanny’s childhood home of Godmersham, Kent, during the extended, usually separate, visits each sister made there (16).

There are also other family materials and reminiscences primarily supplied by nephews and nieces, which materials helped, establish the family legend. The other biographical material is her nephew’s Edward Austen Leigh’s “Memoire of Jane Austen” published in 1926, which reveals that while Austen did lead the quiet life of an unmarried clergyman’s daughter, she found early encouragement for her art within her family circle and a starting point for her novels in her personal and family history.

Edward Austen-Leigh was the son of Jane’s eldest brother. He had grown up in her childhood home of Steventon parsonage, enjoyed his aunt’s conversation and encouragement as a young writer, and attended her coffin to its grave in Winchester Cathedral. Biographers also rely for information about

her life on her brother Henry's short 'Biographical Notice' published in 1818, an eulogy written a few months after Austen's death and first published as "A Biographical Notice of the Author," a preface to Murray's 1818 edition of *Northanger Abbey and Persuasion*.

There is also as, Le Faye argues, another family publication; When Jane Austen's eldest niece Fanny Knight (1793-1882) died after being senile for some years, her son, the first Lord Brabourne, found amongst her effects more than eighty letters from Austen, which he published in two volumes in 1884, as *Letters of Jane Austen.* He declared that the public never took a deeper or a more lively interest in all that concerns Austen than at that moment, he said:

> "it has seemed to me that the letters which show what her own 'ordinary, everyday life' was, and which afford a picture of her such as no history written by another person could give so well, are likely to interest a public which, both in Great Britain and America, has learned to appreciate Jane." (qtd in Todd 37)

Le Faye argues that Jane Austen probably wrote about 3,000 letters during her lifetime, of which only 160 are known and published. The surviving manuscripts are scattered around the globe from Australia to America; most are in the Pierpont Morgan Library in New York, some in the British Library in London and a few are still in private hands (33). It is worth noting too that the greatest number of Austen's Letters that could really help in writing her biography were those written to her sister Cassandra -who censored them, omitting accounts of illness, unhappiness. Concerning those letters, her nephew

James Edward Austen Leigh declared: “Aunt Cassandra(…)looked them over and burnt the greater part (as she told me), 2 or 3 years before her own death - She left, or *gave* some as legacies to the Nieces *[sic]* - but of those that *I* have seen, several had portions cut out' *(* p. 174).

Austen was born at the parsonage in the tiny Hampshire village of Steventon, in the southeast of England, on December 16, 1775. She was the seventh child in a family of eight. Her father, the reverend George Austen (1731–1805), was the local rector. From a prosperous and well-educated Kent family, he went to St. John’s College, Oxford, graduating in 1760 with a degree in divinity. Family connections secured him the Stevenson living. He married Cassandra Austen (1739–1827, born Leigh) on April 26, 1764. She was from a distinguished lineage: one of her ancestors founded St. John’s College, Oxford. Jane Austen’s brothers were able to attend this college on scholarships because of the family connection.

Austen’s father was very happy when she was born, he wrote to his wife’s closest relations on December 17, 1775, and announced the birth of his daughter, Jane: “We have now another girl, a present plaything for her sister Cassy [Cassandra, Jane Austen’s elder sister] and a future companion. She is to be Jenny.” (Lane: 63)

Fergus informs us that Jane Austen's parents George Austen and Cassandra Leigh had little money and no land themselves, but they did have

family and friends with enough property and interest to help them or their children. He also relates that George's distant relatives educated him for the clergy, and his second cousin Thomas Knight gave him two livings valued at £210 by the time of Jane Austen's birth, along with land to farm (5). The former was childless and hence adopted George Austen's third son Edward as his heir for Godmersham Park in Kent and Chawton Manor in Hampshire (it is this brother that will house Jane, her mother and sister after her father's death in 1805).

Baker states that at the age of seven, Jane and her sister Cassandra, who was only three years older, were sent in the spring of 1783 to a school in Oxford. Following the outbreak of a typhus fever, falling seriously ill the girls returned home. Two years later, they were sent to a school in Reading at Mrs La Tournelle's Ladies' Boarding School, whose premises were at the Abbey House in Reading, Berkshire, and which they attended until the end of 1786 (3). From her letters and the memoire written by her nephew, we understand that she was also very close to her Brother Henry, who published posthumously two of her novels. Henry and her brother James, who both graduated from Oxford College, along with her father, contributed a lot to her education.

Fergus notes also that modern biographers tend to offer social history of Austen's time, but he sees that they also include disturbing material –as distress in Austen's life- that the family legend omits or obscures (4). He further relates how Austen after that moved to Bath, and before her father's death, Jane fell in

love with a clergyman whom she met on a trip, who shortly died (8). He also notes that she received a proposal from the wealthy brother of a close friend Harris Bigg-Wither, for whom she felt no affection, she initially accepted him, only to turn him down the next day. This was a painful decision for her, as she understood deeply that marriage was the sole option women had for social mobility; she further understood the vulnerability of single women without family estates, who depend on wealthy relatives for a home. After Austen's father died in 1805, Jane, her mother, and Sister Cassandra lived in a small house provided by her then-wealthy brother Edward in the village of Chawton (4).

Alternatively, Fergus explains that biographers also focus on family crises and fissures that affected Austen less directly, but still influenced her writings greatly: Austen's second oldest brother was handicapped mentally and sent to a neighbouring community. Two other brothers, Frank and Charles, left home early to serve in the navy during the long wars with France; both did well but were often away. Austen herself almost died of typhus at seven, when she and her sister had been sent away to school. A wealthy and unpleasant aunt underwent prosecution for theft. Cassandra's fiancé died of yellow fever in Jamaica. Two of Austen's sisters-in-law died in childbirth. Austen's brother Henry went bankrupt, costing his rich uncle James £10,000 and his wealthy brother Edward £20,000. Her cousin's husband also was guillotined in France during the French Revolution (ibid).

2.1.2. Reading, Poetry, and Theatrical Performances in Austen's Family

Austen was a great reader; her passion for reading was clear in so many letters she wrote to her sister Cassandara. Baker (4) tells us that her father had accumulated by 1801 a library of approximately 500 volumes to which his children had access. Austen also kept subscribing to libraries and adhering to book clubs all her life. Reading had always been her favourite moment, which she describes as a comfort. In one of her letters to Cassandra in October 1813, speaking of her brother's library, she said: "My funny and I have the library to ourselves in delightful quiet." (qtd in Todd: p.42)

Stabler informs us that reading aloud was an important evening entertainment for the Austens and so were home theatricals, which developed a "gregarious practice that shaped Austen's art of dialogues." (42). She also notes that records of book ownership, Austen's writings and family testimonials tell us that Austen knew the poetic tradition of Shakespeare, Milton, Pope, Thomson, Gray, Goldsmith, Cowper and Crabbe; and that she was also familiar with the more recent romantic legacy of Scott, Campbell, Wordsworth and Burns.

Baker also argues that theatrical performances were another family passion. Neighbours, he said, were recruited into Steventon's dramatic performances. The rectory barn became a small theatre during the summers, and over Christmas and the New Year, plays were performed in the rectory

itself. The theatricals he argues started in 1784 with R. B. Sheridan's *The Rivals* and Thomas Francklin's *Matilda.* Moreover, on March 22, 1788, Henry Fielding's parody of the contemporary theatre, *The Tragedy of Tragedies, or The Life and Death of Tom Thumb the Great* were performed before a small group of selected friends (5).

Poetry also was a family entertainment, Austen's mother liked poetry and all the Austen's would play around a word that is given as a rhyme, Todd states that Mrs Austen's verses, riddles, charades, bout rimés, were written as contributions to family games. In one of these, the players had to write a poem in which every line rhymed with the word rose, and Jane Austen copied out four attempts (she and her mother made neat copies of verses that they considered worth preserving) (61).

2.1.3. Jane's Early Writings

Austen started writing at the very early age of 11 to entertain her family, Concerning this remarkable fact Baker notes:

> "Jane Austen appears to have written from a very young age, and the earliest writings to survive, her Juvenilia begin in 1787, when she was 11.(...) until June 1793, she wrote sketches and over 20 pieces, many of them parodies of her reading (…) On November 26, 1791, Jane completed her parody of Goldsmith's *History of England.*" (5)

He also argues that after 1794, when Austen had finished her Juvenilla, there was a transition from her youthful writing to the more mature style and

that Austen's family at this time took her writing seriously. For her, her father purchased at a Basingstoke auctioneer's "a Small Mahogany Writing Desk with 1 Long Drawer and Glass Ink Stand Complete for which he paid 12 shillings." (7).

Leathart focuses on the healthy family atmosphere of love and affection that Austen lived within and that fostered her talent and encouraged her burst of creativity, he posits:

> "Fortunately for her, no other families were suited for encouraging her talent than the Austen's of Steventon (…) they were an exceptional literate, clever, witty, jovial, affectionate and accomplished family. They were amused by the world around them, and often laughed at it. Early on Jenny learned to do the same." (5)

This is also the view of Collingwood, who argues that Austen benefited immeasurably from growing up as a member of a large and active middle class family "with plenty to read, plenty to do, and a sufficiency of people to talk to." He also argues that Austen's novels are; largely, made up of gossip, "it is gossip seen from a point of view, which raises it to the level of drama: and this faculty of seeing gossip as drama was developed in the nursery of Steventon Vicarage." (36–8)

Leathart also insists on the contribution of Austen's father to the religious and intellectual capital attained by his children (10). He states that Reverend Austen taught his children the duty of prayer, morning and night, an

absolute duty. He explains that George Austen's most important contribution to his children's education was to direct them to the highest end of man, that first and most important of all considerations to a human being, which is religion. Jane Austen learned this lesson alongside her siblings (11). He also notes that if Jane inherited her father's literary tastes and style, she inherited her energy, her comic spirit, her talent for epigrams, and her violent wit from her mother (ibid).

Two other relatives, besides her little family circle, are also said to have inspired her early writings. Sutherland argues that Austen's older cousin Eliza Hancock, later Eliza de Feuillide, and later still, after her marriage to Henry, Eliza Austen, born in India and brought up in England and France, is beginning to be seen as her adventurous, cosmopolitan, and "outlandish" other. Eliza was an inspiration for the anarchic creativity of the juvenilia. Later it was from her London home that Jane saw *Sense and Sensibility* and perhaps *Pride and Prejudice* through the press. Moving in smart London circles, she provided rich social and cultural opportunities. Like Anne Lefroy, a near neighbor in Steventon, who probably encouraged Jane Austen's intellectual aspirations in her childhood, Eliza may have offered a window on a different world. Both, she argues, were intelligent, cultured women who may have helped release the creative potential in Jane Austen without offering or demanding in return a restricting emotional support (29).

Though Austen, as we said earlier, began writing at a very early age, Fergus points to the fact that Austen did not publish any novel until 1813, six

years before her death, and though money was very important in her novels, biographers have paid relatively little attention to the family and Austen's own finances. He also relates that her first real earnings, delighted Austen, and that she wrote to her brother Frank to announce that every copy of the first edition of *Sense and Sensibility* had been sold:

> 'It has brought me £140 -besides the Copyright, if that should ever be of any value. - I have now therefore written myself into £250. [having sold the copyright of *Pride and Prejudice* for £110] –which only makes me long for more' (L, 3-6 July 1813). (5)

In the same vein, Keymer and Mee (248) observe that between 1811and 1817, in a remarkable burst of creativity in her thirties, Austen completed six novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816) and appearing posthumously in a four-volume set Northanger Abbey and Persuasion (1818).

Blanchard argues that these novels were comedies of manners depicting the self-contained world of provincial ladies and gentlemen, and most of her works revolved around the delicate business of providing proper husbands and wives for marriageable off springs of the middle class. Austen, he argues: “is best remembered for her lively interplay of characters, her meticulous care to style and plot, a sense of comic irony, and her moral firmness.” (2)

Bradley’s comment in the early twentieth century, is quite well known in

historicizing Austen and her novels, he posits:

> "She belongs to the period commonly entitled that of the Romantic Revival, or the Revival of Imagination. And yet these titles do not suit her in the least (…) She was, indeed, intensely fond of the country; but scenery plays no great part in her novels, and we find scarcely a trace of the distinctively new modes of feeling towards nature (…) Essentially, it appears to me, her novels belong to the age of Johnson and Cowper." (339)

Austen, as Le Fay argues, began to have health problems starting from 1816, and her health started to fluctuate, she got a period of remission in the new year of 1817, where she began to write another novel "Sanditon", but she soon had the symptoms of ill health. She spent more time in bed, and was obliged to put the manuscript aside on 18 March. She was taken to Winchester for medical treatment, but doctors had no hope of curing her. The end came in the early hours of July 17, 1817 at the age of forty-two, and she was buried in Winchester Cathedral (pp.38-39).

Ross observes that as a product of the great Georgian and Regency ages, Austen had reason and feeling in abundance, along with brilliant wit; but most of all, in her combination of exquisitely ironic comic powers with a profound and compassionate understanding of human nature.

2.2. Writers who Influenced Austen

Austen's novels, as Todd comments, are hybrids of romance and comedy, satire and sentiment, fairy tale and realism. Despite verisimilitude in conversation and character, the conclusions of the novels remain romantic: marriage of the correct couple against odds or opposition (often from within themselves) and the resulting betterment of the community. Plain girls, become beauties and get their loves, once they are properly noticed by the heroes and witty couples settle into genteel domesticity (25).

In that enterprise of writing fine novels, Jane Austen was influenced by many novelists, poets, and moralists; five among whom, were among her most immediate influences. We will introduce them trying to explain the influence they exerted on her writings and style.

2.2.1. Fanny Burney

One of Austen's much discussed influence is the successful authoress Frances Burney (cf. Appendix 1), to whom she is even indebted for the title of the novel we are studying. Fanny Burney, or Madame d'Arblay, was an English novelist, diarist and playwright, author of four novels, eight plays, one biography and twenty volumes of journals and letters.

Waldron explains that in *Pride and Prejudice* there is a strong structural

and thematic connection with Burney's novel *Cecilia* (1782), but also with *Camilla,* published in 1796, when Austen was reportedly engaged with the first draft of the novel, entitled 'First Impressions' (37). Furthermore, Burney's *Cecilia* has even been the inspiration for Austen's choice of the title of the novel under study. Rogers states in her introduction of the Cambridge edition of Pride and Prejudice:

> It appears in Cecilia (1782) by Frances Burney, a book Austen unquestionably drew on in her own writing. In the final chapter of this long narrative, the moral of the story (or one that characters draw) is stated in these terms 'the whole of this unfortunate business (…) has been the result of **pride and prejudice.**" (1. Our emphasis)

To Corman, Burney's influence is most visible as Burney had an "influence on future women novelists, notably Austen, for it is with Austen that the woman's school reaches maturity." (167), Keymer and Mee, also inform us that Austen's name 'Miss J. Austen, Steventon' was printed in the list of subscribers to Fanny Burney's *Camilla*, which they assume she read by September 1796 less than two months after publication (248).

Galleperin argues that Burney's influence on Austen is specifically visible in her use of the free indirect speech (qtd in Pfau and Gleckner: 382). Too much has been said about Austen's use and excellence in that technique, many theses where written about Austen and FID (free indirect discourse). Selwyn goes further to explain that the influence Burney exerted on Austen is even thematic, for Burney's novels typically take a heroine that is either poorer

or of lower social standing of the man she eventually marries (183).

On her part, Todd tries to explain the influence of Burney on Austen, clarifying that with the development of feminist criticism in the 1970's, Austen came more into the company of other women, especially Burney. Her novels of manners such as Evelina (1778), Cecilia (1782), Camela (1796) depict the adventures of young ladies with good principles, but little understanding of the world (21). Todd thinks Austen certainly avails herself of this plot, but she uses it more subtly than the didactic and sensational Burney. She allows her heroines moments of discovery, to emerge from ordinary events within a normal everyday world, where Burney's young women are routinely subjected to extreme experiences of social and sexual disgrace, madness and death, which bring them close to psychological collapse before they are allowed to discover their errors.

2.2.2. Maria Edgeworth

Maria Edgeworth was another influence on Austen (cf. Appendix 2), She was an Anglo-Irish author, surely the most important and most successful British woman novelist of the early nineteenth century. She was a bestseller after Burney faded, she was a household name long before her contemporary Austen was widely read (Bermingham: 194).

Bermingham also advocates that if Austen could be construed as a

universal woman writer_a handy counterweight to the six great men that come to represent the romantic period, as well as the initiator of the classic realist novel,Edgeworth was marginalized as mother of the regional novel. At the expanse of all her other achievements, because of her first adult fiction: *Casle Rankrent* and other Irish tales. She explains that while Austen surveyed with an eye of a realist ground that had already been tilled and brought it to perfection, Edgeworth struck out and subdued stretches of new territory; the psychology of children, the dignified and humorous mind of the peasant, the resolute mind of a woman of affairs (199).

Edgeworth, was paid generous tribute by the critic Sir Walter Scott and by Francis Jeffrey in the Edinburgh Review**.** Jeffrey comments on her talent, while assessing her second series of *Tales of the Fashionable Life*:

> "The writings of miss Edgeworth exhibit so singular a union of sober sense and inexhaustible invention... so just an estimate both of the real sources of enjoyment, and of the illusions by which they are so often obstructed that it cannot be thought wonderful that we should separate her from the ordinary manufacturers of the novel, and speak of her tales as works of more serious importance than much of the true history and solemn philosophy that comes daily under our inspection." (100-101)

Stabler also commented on Edgeworth's merit in the eyes of Austen, saying that Austen roamed through the novels of her contemporaries Scott, Charlotte Smith, Jane West, Frances Burney and Maria Edgeworth. He also observes that the last two were her most immediate literary influences; she

subscribed to Burney's *Camilla* in 1796; and ranked Edgeworth above nearly all other authors and joked about Scott as a rival (43).

She further notes that Edgeworth cultivated a strong ethical and practical dimension in her female characters by "combining her implicitly rebellious vision with an explicitly decorous form (…) [using] her writing principally to gain the attention and approval of her father" (147). Both authoresses Austen and Edgeworth are daughters of clergymen, in this respect Gina and Andrew Macdonald observe that Austen and other daughters of church of England clergymen, who made careers of writing tended to be better educated and better supplied with cultural capital than other women of their day. There social superiority rested on cultural rather than material wealth (29).

2.2.3. Samuel Richardson

Austen was influenced also by Richardson (cf. Appendix 3), an 18th-century English writer and printer, the author of Pamela. He was considered along with Fielding as pioneers of the English novel (as explained in the preceding chapter). Richardson's influence on Austen can be seen in her use of Richardson's device of intimate letters within the narration. Michie believes that Austen was not only a great admirer of Richardson, but she was his most obvious and significant heir by reinventing the sentimental novels repertoire of characters and situations for the early nineteenth century (238).

According to Austen's nephew Edward Austen Leigh, his aunt's

knowledge of Richardson's works was such as no one is likely again to acquire, every circumstance narrated in sir Charles Grandison, all that was said or done in the cedar parlour, he said, was familiar to her. He wrote "the wedding days of Lady L and Lady G were as well remembered as if they had been living friends." (89) The novel of Richardson recounts the fortunes of the heroine, Harriet Byron, who having been saved by the hero from abduction, dully falls in love with him, only to find that he is already engaged to an Italian noble woman. To Selwyn, the influence this latter novel exerted on Austen's writing was considerable; this is notably seen in its moral principles and its treatment of the feminine intellect (177).

From an another perspective, Stabler explains that Richardson's influence does not stamp Austen in any single way, rather his novels provided characters, situations, narrative tensions and a consuming fascination with inner life which Austen developed in different contexts (45). While Corman explains the influence of both Burney and Richardson by commenting the view of Leavis, who credits Burney with providing the link between Richardson and Austen by transposing him into educated life. He also affirms that the line that runs from Richardson through Burney to Austen is very important for the English novel (223).

2.2.4. Samuel Johnson (Dr Johnson)

Another influence on Austen is Samuel Johnson (cf. Appendix 4), Todd tells us that Johnson was the foremost literary moralist, essayist, and

lexicographer of the eighteenth century. According to Wiltshire, Austen owes much to Dr Johnson. He explains that the signs of Samuel Johnson's influence are manifest not only in the occasional citations or references, but also in passages where Austen's narrator makes explicit comments on the human mind and its workings (61). Chew and Altick comment on the different influences on Austen and call Dr Johnson Austen's 'dear Dr Johnson':

> "From most of her predecessors Austen learned one or another of her craft, what to do and what to avoid, but she learned more from her own practice. Her taste, grounded upon Richardson, the essayist, Cowper, and her 'dear Dr Johnson." (1201)

Keymer and Mee state the fact that Austen's own copy of Volume 2 of Johnson's Rasselas survives, with her name written on the title page in a childish hand (248). Sorenson holds the view that Austen's writings are especially jarring in their movement between an eighteenth century poetics, which borrowed heavily from its masters such as Johnson and 'common' language. She explains how Austen sometimes borrows Johnson's way of varying his adverbs as in 'calamities sometimes sought, and always endured (Rambler, IV, 178). She calls Austen's appropriative use of Johnson's syntax "Johnsonese with a difference."

Lascelles also argues that Jane Austen had trained herself in Samuel Johnson's school, improving through him her aptitude for pregnant abstraction and antithetic phrasing. Austen acknowledged a connection, apologising to her sister over a letter lacking proper subject – 'like my dear Dr Johnson I believe I

have dealt more Notions than Facts' (*L*, p. 121). Critics noted Johnson's influence on many of her novels; it is visible in *Mansfield Park*'s heroine Fanny Price, in *Persuasion*'s Anne Elliot, in Emma Woodhouse the heroine of her novel *Emma*.

2.2.5. William Cowper

Another influence on Austen is the English poet and hymnodist William Cowper (cf. Appendix 5), who was one of the forerunners of romantic poetry, known to use everyday life and scenes of the English countryside in his poetry. Stabler reports the affirmation of Austen's brother Henry that Cowper was her favourite moral writer in verse, his earnest blank verse ranges over conversational sketches of rural life to stern warnings about the corrupting effects of luxury and commerce (48). J.E. Austen Leigh in the memoir records: "amongst her favourite moral writers were Johnson in prose, Crabbe in verse, and Cowper in both, stood high."

That influence is visible in *Mansfield Park*, Ruchworth's plan to have the avenue at Southerton down, leads Fanny Price (the heroine of *Mansfield park)* to think of Cowper, she says to Edmund (the hero) in a low voice "cut down an avenue! What a pity! Does not it make you think of Cowper 'ye fallen avenue, once more I morn your fate unmerited' (Austen: p.19). It is also to be seen in *Sense and Sensibility* when Marianne Dashwood discusses the merit of Cowper as a poet and tells her mother she wouldn't tolerate any man to read him with

little sensibility (Austen: p.6).

Conclusion

Austen was born in a family, which was closely knit, with an intellectual father and mother that enhanced her intellectual curiosity, and contributed a lot to her cultural capital. Besides, the healthy home atmosphere of love and affection and her family's encouragement fostered her literary tastes as a fiction writer, a fact that made of her a writer at a very early age when she was parodying many of the books she read. The importance her family gave to reading, poetry, and theatricals, only served as a boost to her literary vocation.

Last, but not least, we see how much her writings were influenced by many novelists, poets, and moralists among her contemporaries. Such writers inscribed indelibly their influence on Austen's novels, an influence that has but fortified her way of putting her ideas across and her way of depicting her immediate surroundings, and the English society.

Chapter Three

Pride and Prejudice: Cultural Identity and Englishness. Perspectives

Introduction

Literature is one of the good sources to learn about a people's culture, manners, customs, beliefs, convictions, religion, and way of life. Literature entertains us while providing some insights on the cultural specificities of those people, whose literature we read. Such a literature mirrors whole events and transmits cultural authenticity, namely Englishness of our interest. The novel, as a literary genre, has contributed in reflecting the socio-cultural aspects of nations, and their cultural identity. Following this perspective, the English novel, has the merit to be among the main celebrations of English identity and character, Austen's *Pride and Prejudice* is a case in point.

Austen's talent is widely recognized today. The last two decades have seen an explosion of criticism books and films based on Austen's six novels*. Even if she does not go beyond three or four families in the countryside, in *Pride and Prejudice* she has that ability of perfectly portraying the English middle class people and the gentry, giving us seats in her theatre to see every day English middle and upper class scenes. It seems to us when we read her novel that we are taking a vacation back to 18th century England, an epoch known as the Regency Era.

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* *Sense & Sensibility*, *Pride & Prejudice*, *Mansfield Park*, *Emma*, *Persuasion*, *Northanger Abbey*

3.1. Cultural Identity Defined

Jackson defines cultural identity as the sense of belonging to a cultural community that reaffirms self and personhood for the individual and is created by: the people, their interactions and the context in which they relate. It is comprised of values, mores, meanings, customs and beliefs used to relate to the world; it continually defines what it was, what it is, and what it is becoming (10). In this respect, Hall posits:

> "Though they seem to invoke an origin in a historical past with which they continue to correspond, actually identities are about using the resources of history, language and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we might become, how we have been represented and how that bears on how we might represent ourselves. Identities relate to the invention of tradition as much as to tradition itself: not the so called return to roots, but a coming to terms with our routes." (4)

3.1.1. Culture

To understand the concept of cultural identity, one has to understand the concept of culture. In fact, there are as many definitions of culture as there are approaches to the study of culture, and they all intertwine. For the anthropologists**,** culture is the whole way of life of a particular group or community. Williams contends that the difficulty about the idea of culture is that we are continually forced to extend it until it becomes almost identical with our whole common life (256).

For the sociologists culture is all what links a society together. To Brislin culture refers to widely shared ideals, values, information and uses of categories, assumptions about life, and goal directed activities that become unconsciously or subconsciously accepted as right and correct by people who identify themselves as members of a society (11).

For the semiotic enthusiasts, culture is a system of symbols or signs and significations passed on from one generation to the other; it is "a set of symbolic systems; language, the matrimonial rules, the economic rapports, art, science, religion, in which the relational aspect is determinant" (Strauss. qtd in Zarate 166). Still within the social framework, Peron and Stewart (194) argue that culture is what we learn to do without thinking of what we are doing, that we learn this from our environment and it is passed from one generation to the other by parents, peers, teachers, institutions, and finally by arts.

As a rather eclectic definition, Eliot in his notes about culture declares:

> "by culture, I mean what the anthropologists mean: the way of life of a particular people living in one place, that culture is made visible in their arts, in their social system, in their habits and customs, in their religion (...) so culture is something more than the assemblage of its arts, customs, and beliefs, these things all act upon each other, and fully to understand one you have to understand all." (122)

He also explains the relational aspect in a national culture, the latter to Eliot gathers different class cultures: "national culture, if it is to flourish, should be a

constellation of cultures, the constituents of which, benefiting each other, and benefit the whole." (58)

From another stance, Robinson tried to categorize the existing definitions of culture into four points of view: the behaviourist, the functionalist, the cognitive, and the symbolic. The behaviourists consider that culture consists of observable patterns of behaviour; traditions, habits and customs; while for the functionalists, it is the rules and functions underlying behaviour. To the cognitivists culture is the worldview; a common system of standards of perceiving, believing, evaluating and acting; and finally the symbolists see that it is a shared system of symbols and meaning which dictates what we pay attention to, how we act and what we value.

3.1.2. Cultural Identity

Cultural identity is important for people's sense of self, and how they relate to each other. Identifying with a particular culture gives people the feeling of belonging and security, and provides them with access to social networks, which give support, shared values and aspirations, and thus it can contribute to people's overall well-being.

In an essay on cultural identity and diaspora, Hall tries to trace the cultural identity of the Caribbean (he was born into and spent his childhood and adolescence in a lower middle-class family in Jamaica and lived all his adult life in England in the shadow of the black Diaspora). He writes against the

background of a lifetime's work in cultural studies. He argues that cultural identity is not as transparent or unproblematic as we think it might be. To him 'identity' is "always in process, and always constituted within, not outside, representation, [and that this] view problematizes the very authority and authenticity to which the term, 'cultural identity', lays claim." (222)".

He also explains that cultural identities come from somewhere, have histories, but like everything that is historical undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture and power. Away from being grounded in a mere 'recovery' of the past (which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity), identities are the names we give to the different ways we are positioned by, and poised ourselves within, the narratives of the past (225).

Fanon explains the concept, and he expresses so eloquently the discovery of identity, which he defines as follows:

> "A passionate research directed by the secret hope of discovering beyond the misery of today, beyond self-contempt, resignation and abjuration, some very beautiful and splendid era whose existence rehabilitates us both in regard to ourselves and in regard to others." (170).

In that perspective, our cultural identity defines who we are and how we are viewed by other people as a social reality. That identity keeps emerging as

a celebration of particularity in many human artistic expressions. One of its main mediums is literature; a people's literature is one of the best vehicles of its culture and identity**.** Literature can be seen as a "signifier of national identity and heritage" (During: 138)**.** Albrecht argues that the relationship of literature and society has been variously conceived, and that the three assumptions of this relation are that 'literature reflects culture and society, it serves as a means of control, and that it influences attitudes and behaviour of people (425).

3.2. Englishness

Englishness is the quality, state or characteristic of being English. It refers to the idiosyncratic cultural norms of England and the English people. Because of England's dominant position within the UK in terms of population, English culture is often difficult to differentiate from the culture of the United Kingdom as a whole. Much of the current cultural and literary discussions of Englishness reach back to the Victorian period. In recent years, however, the idea of Englishness, is increasingly, examined.

Kumar addresses the question of English national identity stating that Englishness embodied the aspiration and self-images of a particular section of society – for much of the time, those of the dominant upper and upper middle classes. It was their politics, their church, their sports, their manners and ways of speaking, […], their view of history, that provided much of the content of the 'national character' (53). He also exposes the issue of how to separate

'English' from 'British'. He thinks the elision of English into British is especially problematic for the English, particularly when it comes to conceiving their national identity.

To Fowler, whom he quotes, no Englishman calls himself a Briton without a sneaking sense of the ludicrous, or hears himself referred to as a Britisher without squirming. An Englishman, according to him, cannot utter the word *Great Britain* with the same glow of emotion that goes for him with *England*. His sovereign may be her Britannic Majesty to outsiders, but to him is Queen of England; he talks the English language; he has been taught English history as one continuous tale from Alfred to his own day; he has heard of the word of an Englishman, and aspires to be an English gentleman. Finally, the word 'England' are all those things obvious not in the word 'Britain'. Kumar explains how England achieved cultural hegemony over the rest of the Isles, he observes:

> For over a thousand years, England has been the largest and most powerful state in the British Isles, the English make up more than four fifths. It's not surprising that England became, and remains for many people at home and abroad, a synecdoche expression not just for the Island of Britain, but for the whole archipelago." (7)

In the same vein, Taylor (5) explains how the word England before was an all-embracing world; it meant indiscriminately England and Wales, Great Britain, the United Kingdom, and even the British Empire, how foreigners used it as a name of a great power, and how the terms have become more rigorous in

his time. Orwell also confessed some difficulty of nomenclature saying: "we call our Islands by no less than six different names, England, Britain, Great Britain, the British Isles, the United Kingdom and, in very exalted moments Albion." (47-48)

Easthorpe explains that the period 1650-1700, which saw the fall of the Stuarts, was the great foundational moment for Englishness. He observes that England that is neither a revolutionary republic like France nor an absolute monarchy, is a constitutional monarchy; the product of a failed revolution, a Restoration, and a historic compromise 'to establish protestant ascendancy and the ability of parliament and the legal system to control the actions of the monarch' (qtd in Parrinder. 6). He further notes that this same period saw the rise of the British naval power, without which the nation's constitution would have been a matter of purely local interest, the growth of dissent and the hard won achievement of religious freedom; and the foundation of the Royal Society, which symbolizes England's growing pre-eminence in empirical philosophy and natural sciences. He, however, argues that in literature and popular culture reactions to these foundational seventeenth century events were somewhat delayed so that English national pride was not fully developed until the next century.

According to Chambers, this pride to be 'English' is partly linked to the social hegemony that was strengthened by the national superiority abroad; the 'lower classes' were "allied to that native hegemony in its presumed

superiority over the disdainfully nicknamed populations of the Empire and the rest of the world" (21). From another perspective, Parrinder argues that the term 'Englishness' has come to be seen as notoriously illusive and idiosyncratic. He explains that the nature of English national identity, has been debated by the English novelists across the centuries, and the novels are the source of our most influential ideas and expressions of national identity. He says:

> "The fictional tradition adds a largely untapped body of evidence to historical enquiry into the origins and development of our inherited ideas about England and the English (…) at one extreme, this identity is traced back to the Anglo-Saxon foundations of English common law, at the other it has been claimed that the English lacked a sense of common nationhood until the late nineteenth century." (6)

He further argues that the new sense of Englishness found itself in journalism and satire and then in the novel, which was less in thrall to the state and more a vehicle for popular feelings than either poetry or drama. According to him, one can distinguish between **the radical** and **conservative** definitions of **Englishness**, he posits: "the radical definition is a fluid, hospitable, and welcoming to immigrants while the conservative definition is static, defensive, and xenophobic to a greater or lesser extent." (19).

Still about the notion of Englishness, Diawara sees that it is the "privileging of a certain use of language, literature, ideology, and history of one group over populations that it subordinates to itself" (830). Thus,

perceptions of 'Englishness' differ within specific classes. It can be argued that within 'Englishness', class elements involve the different accents of the South and the North of England, the different understanding of a 'national history' but also the association of England with the rural rather than the urban environment.

In trying to define Englishness, Giles and Middleton also advocate that the construction of a monolithic national identity is never complete; it is constantly disrupted by supplementary, competing or radically alternative versions of Englishness. They posit:

> "Englishness is not simply about something called 'the national character', but has to be seen as a nexus of values, beliefs, and attitudes which are offered as unique to England and to those who identify as English. It is a state of mind: a belief in a national identity which is part and parcel of one's sense of self". (21)

They further clarify how the different versions of Englishness are to be understood as reflecting a social group at a given period. A given version of what it means to be English can frequently be traced to a particular social group and as such can suggest or confirm our understanding of the social dynamics operating at a specific time. They observe that writers, despite their disparate views and the differing purposes of their writing, draw from a common stock of images, ideas and beliefs. These images and ideas, they argue, constitute what might be called a cultural storehouse, from which they draw material in order to construct their version of what it means to be English,

and that the cultural material available at any given moment from which writers generate ideas of national identity is specific to that historical period.

In studying some works of Austen, notably *Northanger Abbey*, Giles and Middleton argue that the Englishness Austen promoted in that text is an 'Englishness' linked to traditional rural images; an idealized rural landscape in which England is figured as a pastoral Eden. They observe that the novel is based on upper class notions of what it means to be 'English' (34). Her descriptions of the English landscape as being of "noble hills, whose beautiful verdure and hanging coppice render it so striking an object" (Austen: 72) might serve here as a signifying example.

In the 19th century, 'Englishness', as Doyle explains, was associated with masculinity, activity and concrete statement, and personal poise and self-mastery (22). In 1947, Sir Barker states in his essay 'Some Constants of the English Character' that it is "impossible to think of the character of England without thinking also of the character of the gentleman" (59). Thus the concept of 'Englishness' sustains a strong connection with the notions of inclusion and exclusion as they clearly define who has enough gentleman-like manners to legitimately belong to the national community. In this context, the Victorian middle-class youngsters as West argues were educated to perceive themselves "as exemplars of a civilized society – perhaps the only civilized society." (8)

In Said's *Orientalism*, there are many of the constitutive elements of 'Englishness' that are based on the concept of the 'Other', in particular the colonized people and the imperial spaces, accordingly no nation can construct its identity without the notion of the 'Other'. As Hall puts it, the 'Other' is essential for the construction of the self (236). Thus, the English identity can only be seen as such when opposed to other identities.

Samely, Maslen advocates that the understanding of Britain as a great nation with a great power and a particular way of life was the essence of 19th century 'Englishness', which needed to be introduced to the colonies (45). This resulted in a reaffirming and upholding of various 19th century notions of 'Englishness'. Chamber explains that with the collapse of the British Empire, the English needed those notions of timeless 'Englishness', because they "provided a source of reassuring images" (18).

Some critics like Baucom, see that Englishness, is largely, defined through a sense of place, such as the rose-garden, cathedral close or the cricket field. Such locales serve, as he argues, to fix what is unfixed, and threatened by a fear of the 'Other'. He advocates that 'localist discourse identified English place rather than English blood, as one thing that could preserve the nation's memory and, in preserving memory, secures England's continuous national identity.' (16)

Others like Williams try to trace the pastoral connotations of Englishness

in literature. Tracing English identity via a historical survey of the nineteenth century literature, Williams argues that as the nation becomes more urbanised, so dialectically the concept of the countryside as repository of a 'genuine Englishness' grows more potent, the country life 'has many meanings: in feeling and activity; in region and time' (4)

It is worth noting, as Leavis argued, that England is the country that pioneered the novel and long held the supremacy in this form of literature (354). With the advent of cultural studies and their various contributions to literary theory and criticism, it is maintained that the novel as a literary genre remains one of the best celebrations of national identity, and a great source of cultural patterns. It is in that perspective that we attempt the cultural analysis of Austen's popular novel ***Pride and Prejudice*.**

3.3. Englishness and Austen's *Pride and Prejudice*: critical perspectives

Austen's art is exquisite. Today her legacy and fresh appeal are undeniable, she is not only considered as one of the best English novelists, but also as England's totem of Englishness. English Prime Ministers in the late 19th century and the early twentieth century delighted in reading her novels, which served as a therapy sometimes. Blackwell related how during his 1868 term as England's Prime Minister, Disraeli (1804-1881) was asked if he found time to read novels. His surprising reply was: "All six of them, every year" asserting the utter centrality of Austen's novels: *Pride and Prejudice* (1813), *Sense and*

Sensibility (1811), *Mansfield Park* (1814), *Emma* (1816), *Persuasion* (1818), and *Northanger Abbey* (1818) to British heritage, so well-known that they and their author need not be named (37).

During World War I, Austen's novels were brought into the trenches by soldiers and prescribed as an “aid to convalescents” when they returned home. Her six major novels continue to be published and widely read. The writer slowly came to represent “Englishness” itself, in the 1990s her popularity, was manifested and disseminated in a striking manner by a series of very successful film and television adaptations of her novels. Todd states that from the late nineteenth century, Austen has been associated with Englishness (25). Littlewood holds the same view, he explains in the following quotation, how she is seen today as an icon of Englishness: “The repeated stress of Austen's Englishness goes to the heart of the controversy (...) but whatever gloss one chooses to put on it, the fact confirms her as an icon of English culture.”(p.4)

Austen’s originality lies not ‘in inventing something new’ as Lacour argues, but rather ‘in representing the commonplace as it had never been comprehended before’ (606). Many critics in the late two decades have explored Austen's novels, namely “Pride and Prejudice”, and they delved in her writings to understand a myriad of its implications. The one of our particular interest is the way she reflects the eighteenth century English society's culture, character and way of life, by portraying the middle and upper classes. Lewes, in his praise of Austen's art, denotes the Englishness of her novels, saying that

they are “written by a woman, an English woman, a gentle woman; no signature could disguise that fact and because she has so faithfully (although unconsciously) kept to her own womanly point of view, her works are durable." (370).

While Kohl explains that the discourse of identity, was anticipated by English fiction, and he names Austen as one of the writers of Englishness (91). Critics see that Austen's works are often presented as a celebration of an exclusive and essentially moral Englishness, an affirmation of the superior sense and moderate behaviour of the English nation. In the same thread of thought, Sorenson advocates that the Englishness of Austen’s novels has a certain curiosity value for the stranger and that her novels reflect England’s cultural identity signalling “to generations of critics and readers the Englishness of England” (197). Not far from this view, Gilroy advocates that Austen has become for the English the cherished author that truly represents England:

> “It is my contention that Jane Austen has become for the English imagination (the English and not the Welsh, or the Scots, and certainly not the Irish) ‘our thing’, a sign of the ineffable, which only the English can properly enjoy, an enjoyment that in fact defines the English, as English.” (p.127)

Further, she argues that Austen has to be seen as England's totem of primitive Englishness (where all she mean by primitive is the mythic aura of origins) when this is done, a great deal of Austen's reception falls neatly into place (p 134). From another perspective, Sales (11) looks at Austen's entire

oeuvre as a Regency writer, and he points to today's association of Austen and Englishness arguing that this association is currently a particularly powerful one. He further observes that Austen is always associated with a green and pleasant Hampshire:

> "the presentations of Austen as our most English writer more particularly nevertheless depends upon the way that she can always be associated with a forever green and pleasant Hampshire .this is seen as what Wright calls the 'real, or deep, England.' " (16)

In an evaluation of contemporary popular culture, and especially the cinematographic adaptations of her novels in America, namely, *Pride and Prejudice* Thompson said that she is "the very embodiment of a white Englishness, especially for an anglophile American audience." (Pucci and Thompson: 23). Of course, in England could not but be seen as an embodiment of Englishness. In effect, between October and December 2003, BBC TV ran a poll throughout UK to determine the reading public favourite 100 books of all times, Austen had three in the top 100 books (Wiltshire:16). Furthermore, in 2004, BBC radio 4's "Woman Hour" ran a poll to determine the novel that woman relate to the most, 93% named "Pride and Prejudice" (Wiltshire: ibid). Readers turned to Austen's *Pride and Prejudice,* because it represented an idyllic period in English history, when manners governed and life could be peacefully captured.

Some critics like Irving argue that the eighteenth century compromise

between the ranks of old and new wealth produced a culture that can claim to stand for England as a whole that is particularly reflected in *Pride and Prejudice*, and he sees Mr. Darcy, the protagonist of the novel, as reflecting the real English gentleman. He declared: "I say that men like Mr. Darcy are now the custodians of national culture." (62). Galperin also considers that *Pride and Prejudice* at base is a conservative novel, with only grudging acceptance of the culture and ideology of individualism that was gathering prestige during its composition (136).

Following the same perspective, Battacharyya thinks that *Pride and Prejudice* is the most popular of Austen's novels, and the greatest as well, particularly for its presentation of English society exactly as it existed in the eighteenth century. To her, Austen "did for the English novel precisely what the Lake poets did for the English poetry; she refined and simplified it, and made a true reflection of English life." (70). Similarly, Southam explains that in general Austen is the novelist of a class society, observing and commenting upon social change and social movement, not so much as a writer concerned with change as a process but fascinated phenomenologically, in the manifestations of change as material for the comedy-of-manners (61)

In 'Culture and Imperialism', Said thinks Austen is central to Englishness, because her works produce positive ideas of home, of a nation and its language, of proper order, good behaviour, moral values, and at worst, he thinks, goes further by not resisting horrible imperialist activities (81) .

3.3.1. Austen's Composition of the Novel

In "Jane Austen **:** The World of Her Novels", Le Faye tells us how this great novel, the second of Austen's adult novels was composed**,** *Pride and Prejudice* was written between October 1796 and August 1797, from the autumn of one year to the Christmas of the next. Austen probably envisaged the story as happening in 1794-5. Le Faye also explains that the original title was *First Impressions*, and how the Austen family enjoyed it so much that Mr. Austen thought it worthy of publication. On 1 November 1797, he wrote to the well-known London publisher, Thomas Cadell, offering to send him the manuscript for consideration.

She further explains that as Mr. Austen's letter was short and rather vague-he did not describe the story in any way, or state outright that it was a witty comedy of manners -Cadell's clerk declined the publishing. This initial rebuff disheartened Austen, who did not throw the manuscript away but kept it to be read and re-read in the family circle. According to her, the manuscript stayed with Austen for the next fifteen years, and it was not until she had succeeded in publishing *Sense and Sensibility* that she thought again of submitting her early work for publication. Before that, she revised the text during 1811-12, she also shortened it, as she mentions in her letter of 29 January 1813 to her sister Cassandra.

Le Faye argues that the title had to be changed, as another novel called

First Impressions had been published in 1800, she thinks that Austen probably found the neat phrase 'Pride and Prejudice' in **Cecilia,** a novel by the successful contemporary authoress **Fanny Burney**, whose works Austen much admired(already clarified in the second chapter). Her manuscript was then, submitted to a different London publisher, Thomas Egerton of Whitehall, who had no hesitation in accepting it and paid her £110 for the copyright. It was published anonymously ('By the Author of '*Sense and Sensibility'*) in three volumes at the end of January 1813, priced at 18s for the set, and was an instant success, with a second edition being called for in the autumn of that year and a third edition in 1817. It is now perhaps the best known of all Jane's works not only in the United Kingdom, but also all over the world.

3.5. Elements of the Novel "Pride and Prejudice"

3.5.1. Setting

The novel is set in the late 18th century England, The opening scene has been set in Hertfordshire. For her fictional world, Jane makes the Bennet family live at Longbourn House, in the village of Longbourn which is about a mile south of the imaginary market town of Meryton.

3.5.2. Overview of the Plot (Summary of the Novel)

Pride and Prejudice, (initially named *First Impressions*), is the story of love and marriage, of pride and prejudice, of English class system and class

conflict. The story portrays the young, witty, strong willed, proud and prejudiced Elizabeth Bennett one of the five daughters of Mr. and Mrs. Bennett that belong to the middle class, and the rich, aristocratic, proud, genteel Mr. Darcy. This latter, seems to be rather misunderstood, not only from Elizabeth the heroine, but from all the neighbourhood, who thought him so high and conceited a person.

The novel is in sixty-one chapters; the opening scene is set in Hertfordshire, a county that nowadays has practically become part of Greater London. In the late eighteenth century, however, it was still a well-wooded countryside. Mr and Mrs Bennet have been married for twenty-three years; when the story opens their eldest daughter, Jane, is aged twenty -two, Elizabeth is twenty, Mary 18 or nineteen, Kitty 17 and Lydia 15. There was no son to inherit Longbourn and keep the estate safe for the Bennets under the terms of the entail, which stipulated that the property could descend only to a male heir. If there were no direct male heir, as in the Bennets' case, then the next nearest male collateral descendant of the owner who had originally created the entail would inherit. In such a case, it was Mr. Bennet's distant cousin Mr. Collins.

The story begins when Austen takes us straight into Longbourn House to listen to the Bennets' conversation. They are sitting in the drawing room after dinner, and Mrs. Bennet is making plans for husband hunting on her daughters' behalf with particular reference to the young Mr Bingley who is soon coming to live in the neighbourhood (Netherfield house). He arrives in Hertfordshire

with his two elder sisters and his brother-in-law Mr. Hurst, his best friend Mr. Darcy, and a large income.

The Bennet family will meet him, his family and his friend Mr. Fitzwilliam Darcy in one of the monthly assembly balls at Meryton. In the ball, Mr. Bingley is judged by the townspeople to be perfectly amiable and agreeable; whereas, his friend Mr. Darcy is pronounced to be a proud and disagreeable man because of his reserve and refusal to dance. His friend asked him to dance with Elizabeth, he said that she was tolerable but not handsome enough to tempt him, Elizabeth, who heard this sentence remained with no cordial feelings towards him.

It became clear after many interactions that Mr. Bingley liked Elizabeth's sister Jane, his partiality towards Jane is more obvious then hers; Chalotte Lucas, Elizabeth's friend, will recommend her that Jane has to make her regard for him more obvious. Occupied in observing Mr. Bingley's attentions to her sister, Elizabeth was not aware of herself becoming the object of some interest in the eyes of his friend Mr Darcy. This latter captivated by her fine eyes and lively wit, begins to admire her. Wishing to know more about her, he began to attend to her conversation with others.

An invitation was sent to Jane by Miss Bingley, for the Bingley sisters seemed to like Jane, this latter was all wet through as she was caught by the rain in her way to them, she fell ill and caught a terrible cold, the Bingley's

offered her their hospitality and Mr. Bingley was very much concerned about her. Elizabeth came as soon as she received her sister's note, to wait on her until she recovers. Thus, Elizabeth stayed long enough in Netherfield (the Bingley's house) and Darcy was there too as the Bingley's guest, she increasingly gains his admiration, but she is blind to his partiality. Miss Bingley, who wanted to attract Mr Darcy; was continually, referring to the poor manners of Elizabeth's mother, and younger sisters.

Mr Collins, a distant cousin of Mr Bennet and the one who is to inherit his estate, was a clergyman, his patroness Lady Catherine de Bourgh (Darcy's aunt) suggested that he has to find a wife. He thus, came to visit Longbourn house and makes it clear that he hopes to find a suitable wife among the Miss Bennets. He is described as a silly man with pompous speeches. When Elizabeth's mother tells him that the oldest Jane will be engaged, he will think of Elizabeth.

Elizabeth sisters like to go to Meryton to see her Aunt Mrs Philips and socialize with the militia's officers of the regiment stationed there. There, Elizabeth met Wickham; an officer who was brought from his childhood with Darcy, and as a perfect mentor he will make her believe that Darcy is a heartless man and that he is the cause of all his misery. Arguing that Darcy's father has left him a living since he was his Godson, and that Darcy did not fulfil his father's testimony.

In the meanwhile, the Bingley's give a ball at Netherfield where Mr. Collins pays particularly close attention to Elizabeth, and even reserves the first two dances with her. Elizabeth grows more prejudiced against Darcy after what she heard of Wickham when he asks her for a dance. She inadvertently accepts, but could not enjoy it. The next day, Mr. Collins proposes to her, she refuses him. The man after few days shifts his attention to her friend Charlotte Lucas, who will accept to marry him. Elizabeth was angry with her friend who accepted to marry such a silly man only to have financial security.

Bingley goes to London for business and shortly after he leaves his sisters and Darcy departs for London as well. He had planned to return quickly to Netherfield, but Caroline Bingley writes to Jane and tells her that Bingley will almost definitely not return until after six months. Caroline also tells Jane that the family hopes Bingley will marry Darcy's younger sister Georgiana, and unite the fortunes of the two families. Jane is heartbroken thinking that Bingley did not love her. Elizabeth suspects that Darcy and Bingley's sisters somehow managed to convince Bingley to stay in London rather than to return to Netherfield and propose to Jane.

To help her to cheer up, the Gardiners (Elizabeth's uncle and aunt) who visited Longbourn, invited Jane to go with them to London. Mrs. Gardiner also warns Elizabeth against the imprudence of a marriage to Wickham because of his poor financial situation, and advises Elizabeth not to encourage his attentions so much. Soon Wickham transfers his attentions to Miss King, who

acquired 10,000 pounds from an inheritance. While in London Jane will discover that Caroline Bingley is not a true friend, and assumes Bingley is no more partial to her since she does not hear of him.

Elizabeth will go with the Lucases to see her friend Charlotte (Mrs. Collins) in Kent, on their way they stop to see the Gardiners. Elizabeth, while staying with the Collinses was often invited with them to dine at Rosings (the estate of Mr. Collins patroness Lady Catherine). After a fortnight of her stay at the parsonage Darcy and his cousin Colonel Fitzwilliam will visit Rosings (the residence of Darcy's aunt Lady Catherine de Burgh), this latter will be a good friend to her, and Darcy seems to pay her much attention often visiting her and Charlotte. Colonel Fitzwilliam one day tells Elizabeth how Darcy recently saved a close friend from an imprudent marriage; she then was convinced that Darcy advised Bingley not to propose to Jane, she hated Darcy more for that.

Darcy visited Elizabeth, when the latter was alone in her friend's house, and proposes to her. He tells her that he loved her against his reason and despite her low family connections, referring to her inferiority shocked Elizabeth and she refuses him and rebukes him for the manner in which he proposed, for the way he treated Wickham, and for preventing Bingley's marriage from her sister. Though Darcy was shocked, he now understood all the reasons of her prejudices and decided to write her a letter to explain everything, which he gave her the following day.

After reading his letter, Elizabeth realized how bland she was. He had prevented Bingley from proposing to Jane, because it did not seem to him that Jane really loved Bingley, and as to Wickham, Darcy's father had asked Darcy to provide him with a living if he were to decide to enter the clergy. Wickham, however, did not want to enter the clergy. He asked Darcy for 3,000 pounds, purportedly for law school, and agreed not to ask for any more. Darcy gave Wickham the money and he squandered it all on dissolute living, then came back and told Darcy he would like to enter the clergy if he could have the living promised to him. Darcy refused. Later, with the help of her governess Miss Young, Wickham got Darcy's younger sister Georgiana to fall in love with him and agree to an elopement, in order to revenge himself on Mr. Darcy and get Miss Darcy's fortune. Fortunately, Darcy found out and intervened at the last minute.

Darcy, after explaining all in the letter, will leave for London, Elizabeth returns home and her sister Jane returns from her stay with the Gardiners as well, her younger sisters and mother were upset, because the regiment of officers will soon leave for Brighton, depriving them of most of their amusement. Lydia Elizabeth's frivolous sister received an invitation from Colonel Forster's wife to go to Brighton, but Elizabeth advices her father to prevent his daughter from going; Mr. Bennet unfortunately did not follow her advice.

Elizabeth goes on vacation with the Gardiners. Their first stop is in the

area of Pemberley, Mr. Darcy's estate. The Gardiners want to take a tour, and having found out that Mr. Darcy is away, Elizabeth agrees. During their tour of the estate, the housekeeper tells them about how kind and good-natured Darcy is. Elizabeth is impressed by this praise, and also thinks of how amazing it would be to be the mistress of such an estate. During their tour of the gardens, Elizabeth and the Gardiners run into Mr. Darcy, who has returned early from his trip. Darcy is extremely cordial to both Elizabeth and the Gardiners and tells Elizabeth that he wants her to meet his sister Georgiana as soon as she arrives.

Elizabeth and the Gardiners were staying at an inn, where Darcy and his sister Georgiana paid them a visit, he was very civil to Elizabeth and to the Gardiners, and before leaving he invited them to dine at Pemberley. Miss Bingley and Mrs. Hurst (Bingley's married sister) were there as well, and they thinly concealed their displeasure at seeing Elizabeth, but Mr Bingley expressed his pleasure to see her again; it was obvious that he still has a regard for Jane. Elizabeth; unfortunately, received a letter from her sister Jane announcing the elopement of her younger sister Lydia with Wickham.

Elizabeth explains the situation to Darcy and the Gardiners, Darcy felt himself partially to blame for not having exposed Wickham's character publicly. Elizabeth and the Gardiners will depart for Longbourn immediately, and Mr Gardiner will go with Mr Bennet to London to search for Lydia. After many days of fruitless searches, Mr. Bennet returns home and leaves the search

in Mr. Gardiner's hands, who will soon send a letter explaining that Lydia was found, and that Wickham will marry her if Mr. Bennet provides her with her equal share of his wealth. Knowing that, with his debts, Wickham would never have agreed to marry Lydia for so little money, Mr. Bennet thinks that Mr. Gardiner must have paid off Wickham's debts for him.

After their marriage, Lydia and Wickham come to visit Longbourn. Lydia is shameless and has no remorse for her conduct. Mrs. Bennet is very happy to have one of her daughters married. Elizabeth hears from Lydia that Darcy was present at the wedding. She writes to her aunt to ask her why he was there. She responds explaining that it was Darcy who had found Lydia and Wickham and who had negotiated with Wickham to get him to marry her. Mrs. Gardiner thinks that Darcy did this out of love for Elizabeth.

After that, Bingley and Mr. Darcy return to Netherfield Park. They call at Longbourn frequently. After several days, Bingley proposes to Jane. She accepts and all are very happy. In the meantime, Darcy will go on a short business trip to London. While he is gone Lady Catherine comes to Longbourn and asks to speak with Elizabeth, she tells Elizabeth that she has heard Darcy is going to propose to her and attempts to forbid Elizabeth to accept the proposal. Elizabeth refuses to make any promises and Lady Catherine leaves very angry.

Darcy returns from his business trip. While he and Elizabeth are walking, he tells her that his affection for her is the same as when he last proposed, and

asks her if her disposition toward him has changed. She says that it has, and that she would be happy to accept his proposal. They speak about how they changed since the last proposal. Darcy realized he had been wrong to act so proudly and place so much emphasis on class differences. Elizabeth realized that she had been wrong to judge Darcy prematurely and to allow her judgment to be obscured by her vanity.

Both couples marry. Elizabeth and Darcy go to live in Pemberley. Jane and Bingley, after living in Netherfield for a year, decide to move to an estate near Pemberley. Kitty begins to spend most of her time with her two sisters, and her education and character begin to improve. Mary remains at home keeping her mother company. Both Mr and Mrs Bennet are happy for their daughters, but Mrs Bennet is also glad that her daughters have married so prosperously.

3.5.3. Characters

3.5.3.1. Major Characters

Protagonists

Fitzwilliam Darcy (the hero): a handsome, wealthy young man, the best friend of Charles Bingley. Who appears first as a proud, rude, and unpleasant man; after falling in love with Elizabeth, he seems more amiable, discreet, shrewd, generous, and magnanimous; he eventually wins Elizabeth's heart and marries her.

Elizabeth Bennet or Lizzy (the heroine): the second daughter of the Bennets, who is described as a lively, intelligent, witty and sensible woman. She will only fall in love with Mr. Darcy when she gets read of all her prejudices against him.

George Wickham (Antagonist)

A handsome, opportunistic militia officer, a seemingly charming man with attractive manners, who is really selfish, unprincipled, extravagant and prone to gambling; he is the villain of the novel.

Charles Bingley (Darcy's best friend)

A wealthy country gentleman, who is amiable, kind and charming. He falls in love with Jane Bennett and marries her.

Jane Bennet (Elizabeth's sister)

The eldest daughter of the Bennets, the gentle and naïve sister of Elizabeth, who is pretty, shy, calm, gentle and good natured; she falls in love with Darcy's best friend Mr. Bingley.

Mrs. Bennet: The mother of Elizabeth; a mother of five daughters, who is in a husband Hunt in behalf of her daughters. The wife of Mr. Bennet and "a woman of mean understanding, little information, and uncertain temper," as Austen described her. She embarrasses her older daughters and entertains her husband with her ignorance.

Mr. Bennet: A country gentleman, the father of five daughters and the husband of Mrs. Bennet. He is cynical and sometimes an irresponsible father, he is fond of books and can be witty and amusing.

3.5.3.2. Minor Characters

Marry Bennet: the third daughter of the Bennets, who is described by Austen as plain, bookish, tasteless, vain, and affected.

Catherine Bennet (Kitty): the fourth daughter of the Bennets, who is described as a silly girl, she is fascinated by the militia and likes watching their parades.

Lydia Bennet: the youngest daughter of the Bennets, who is silly, thoughtless, stupid, unprincipled, frivolous, she elopes with Wickham causing her family all the torments.

Mr. Collins:

Mr. Bennet's cousin and the one who is to inherit Mr. Bennet's property. A pompous clergyman, he is an undignified mixture of servility and self-importance, who is a real comic character in the story.

Georgiana Darcy: The younger sister of Mr. Darcy who is shy, reserved, and warmhearted.

Mrs. Reynolds: The trusted housekeeper of Mr. Darcy.

Colonel Fitzwilliam: The cousin of Mr. Darcy, who is handsome and well mannered man.

Lady Catherine de Bourgh: Mr. Darcy's aunt who is the epitome of snobbism, she is arrogant, over bearing, domineering, interfering, vulgar, and affected; refers to Elizabeth as a girl of inferior birth.

Ann de Bourgh: Lady Catherine's daughter who is sickly and quiet, and coddled by her mother.

Mrs. Jenkinson: Ann de Bourgh's teacher.

Caroline Bingley: Mr. Bingley's unmarried sister, who is snobbish, conceited, scheming and jealous of Elizabeth. She does her best to separate her brother and Jane Bennet. She wanted Darcy to herself.

Mrs. Hurst: Bingley's married sister who lives a lazy, purposeless life.

Mr. Hurst: Bingley's brother in law, who is lazy and purposeless, like his wife.

Sir William and Lady Lucas: Neighbors and friends of the Bennet family and parents of Charlotte. They organize the first ball in the novel.

Charlotte Lucas: The eldest daughter in the Lucas family, who is plain, practical, intelligent and absolutely unromantic; she is a very close friend of Elizabeth, who accepts Mr. Collins's marriage offer after Elizabeth rejects him.

Mr. and Mrs. Gardiner: Mrs. Bennet's brother and his wife, who are sensible and refined; Mrs. Gardiner was a confidante of Jane and Elizabeth Bennet.

Mrs. Philips: Mrs. Bennet's sister, who is as vulgar and ridiculous as her sister is; her husband is an attorney.

Mary King: An acquaintance of the Bennet family.

3.5.4. Themes

Some of the themes like class division and pride, will be amply discussed in chapter four, but the majority of themes, which are universal themes, will be discussed amply in chapter six and these are love, marriage, prejudice, property, reputation, and family dynamics. Love and marriage, pride and prejudice are the central themes of the novel.

3.5.5. Conflict

There are two major conflicts in the novel, which develop the plot. The first conflict in the story centers on the attempts of Mrs. Bennet to find husbands for her daughters, her problem is how to get them good husbands. In this perspective, Bingley's unannounced departure is the first problem she encounters, since it hinders her plan of marrying Jane, the second problem is the rejection of Elizabeth to Mr. Collins' marriage offer. The climax of this conflict is the engagement of Darcy and Elizabeth, and that of Bingley and Jane. Thus, the outcome of this conflict is a happy one; Mrs. Bennets has two eldest daughters married to prosperous husbands, and thanks to Mr. Darcy's

interference Lydia's elopement, which is supposed to be a scandal turns into an organized marriage, and hence three of her daughters are married.

The second conflict of the story centers around Mr. Darcy who falls in love with Elizabeth, was attracted by her fine eyes, her liveliness and quick wit, but struggles with the fact that they belong to different social classes, and objects to her family that lacks good manners and propriety. He tries to get Elizabeth's love when she rejects his first marriage proposal by giving up some of his pride and overcoming her prejudice against him. The outcome of this conflict too is a happy one he gets the heart of Elizabeth's by his good actions, and marries her.

3.5.6. Point of view

The story is narrated from a third-person omniscient narrator point of view, where the narrator gives us sometimes the thoughts of the characters, but the narrator seems to stay with Elizabeth we see the story through her. Later Austen devotes chapter 36 to lead us in Elizabeth's mind and see her internal conflict and emotional transformation following the receipt of Darcy's letter.

Austen also uses with this third person narrator, a narrative technique she excelled in, which is the **free indirect speech**; and that is when characters thoughts or words are reported without quotation marks; the narrator reports what a character (protagonist, usually) thinks or says without switching over to the character's perspective. Therefore, the context remains in third person and

past tense, but the narrator has intimate access to the character. Here is an example from the novel, when Elizabeth was thinking about Lydia's action in eloping with Wickham:

> "She had never perceived while the regiment was in Hertfordshire, that Lydia had any partiality for him; but she was convinced that Lydia had wanted only encouragement to attajch herself to anybody. Sometimes one officer, sometimes another, had been her favorite, as their attentions raised them in her opinion. Her affections had been continually fluctuating, but never without an object. The mischief of neglect and mistaken indulgence towards such a girl!—oh! How acutely did she now feel it." (P&P: 214)

We, however, notice that at the very end of the novel Austen switches to another narrator point of view, she steps in and uses the **first person point of view** for the first time in the novel, when she writes about Mrs. Bennet:

> "I wish I could say, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of her children produced so happy an effect as to make her a sensible, amiable, well-informed woman for the rest of her life." (P&P: 297)

Conclusion

From all what we have explained in this chapter, it becomes clear how cultural identity is not something fixed, but an ever changing concept that doesn't involve only who we are, or who we were, but also what we have become; it is always linked to a particular period of history that defines a particular group's identity. The English of the sixteenth century are not the English of eighteenth century, and certainly not the English of today, even though there are basics, which define this special community in opposition to other communities. Englishness; thus, is defined as a sense of belonging to a common culture and a common past.

Austen's Pride and Prejudice is seen by many to be an icon of such Englishness, a heritage beautiful past that continually defines itself as a symbol of a period of calm lives and leisurely free pace life to which the English long today. We will see in the following chapter, to what extent Austen succeeded in portraying the English society of the Eighteenth and the early nineteenth century, having already set the ground for that, when we tried to give an overview of the English society and culture in the Eighteenth and early nineteenth century in the first chapter.

Chapter Four

Spotting English identity in "Pride and Prejudice"

Introduction

Reading Austen is like reading an ethnographer describing a culture of a society he studied well, paying much attention to its specificities and its modes of behaviour. Many critics consider her writings as a fiction of culture, a social theorist and a conservative defender of the moral order of a traditional society; conversely, others see her as a reformer seeking the removal of corruption from a social order to which she ultimately committed.

Thus, linking Austen's work to ethnography helps explore correspondences between Austen's texts and the anthropological theories of kinship, social organizations, and culture. It must be clear that all those explanations about spotting the cultural identity, namely Englishness in *Pride and Prejudice* are related to the eighteenth and early nineteenth century, a particular period in English society's history.

As a master of social description, Austen depicts, in *Pride and Prejudice,* the realities of her society, and implicitly conveys what is to be or not to be, accepted following the standards of that society. The cultural aspects of the English life in that era, such as balls, social calls and invitations, courtship, rank and class issues, careful attention to finery and manners were depicted in the Novel. Though the following elements, which

will be studied, may appear to exist in any society, there is a real peculiar Englishness to them, since they characterised the English society more than any other society, as we will see presently.

4.1. Class Division

Between approximately 1750 and 1830, the Industrial Revolution transformed England and Europe from an agricultural society to an industrial, capitalist economy. The Industrial Revolution had far-reaching effects also on the social level. On class and family structures, England witnessed the rise of a middle class that could develop wealth and status independent of aristocratic origins. Many of these "new-money", as they were referred to, were middle-class families, which aspired to become members of the upper class. Hence, they purchased land, settled in elaborate and luxurious country mansions, and became known as the landed gentry.

By the late Eighteenth century and the early nineteenth century, the English social class system consisted of three distinctive groups:

• The **working class** consisted of agricultural workers, factory workers, mineworkers, maids, servants, housekeepers, soldiers, and the poor; more than 80% of Britain's population belonged to the working class; they were excluded from political participation.

• The **middle class,** or bourgeoisie consisted of merchants, traders, businessmen, professionals etc.; the middle class gained more importance and

power following the industrial revolution; the middle-class demanded political participation, and the Reform Act of 1832 eventually extended voting rights to members of the middle class.

• The **upper class** consisted of the old **hereditary aristocracy** and the new **landed gentry,** who had come into money through commercial enterprise and ascended from the middle class. Members of the upper class did not work and frequently employed farmers to work their land.

In *Pride and Prejudice*, English cultural identity is first; revealed in this class division, which is one of the features specific to the English society of that era more than to any other. Orwell calls England the most class-ridden country under the sun (Orwell: 52). Similarly, this was expressed also by Stendhal, who was in London in the autumn of 1821, he observed:

> La société étant divisé en tranche comme un bambou, la grande affaire d'un homme est de monter dans la classe supérieure à la sienne et tout l'effort de celle ci est de l'empêcher de monter. (qtd in Patrimoine de la littérature Européenne. 382)

He argues that the chief goal of any Englishman was to climb the social ladder and to be a member of the class superior to his own, while all the efforts of this latter were in preventing his ascension (Our translation).

On class stratification, T.S. Eliot argues that neither a classless society,

nor a society of strict and impenetrable social barriers is good. He believes that each class should have constant additions and defections; and that the classes, while remaining distinct, should be able to mix freely; and they should have a community of culture with each other which will give them something in common (58). To Haggerty, in Austen's time, 'one's social class or as she often referred to it as one's "rank", was vitally important' (55).

Many English critics as Robinson (179) see that this division of the English society into classes is best seen in the novels of the eighteenth and early nineteenth century in the enormous cultural, intellectual and spiritual distance between the landed gentry and the bourgeoisie. In the same perspective, Bhattacharyya sees that in "Pride and Prejudice Austen creates a little world which reflects the social background of the age." (74). Langland joins the view of Bhattacharyya arguing that as a partial response to a burgeoning general interest in cultural studies, class issues received prominent attention in critical analyses of *Pride and Prejudice* in the 1990's (50). While Kettle and cultural historians like Williams see Austen's fictional world as essentially class-based.

In what follows, we will try to refer to relevant passages about class issues in *Pride and Prejudice*. Actually, Austen in describing Mr Darcy when he was charmed by Elizabeth, pointed to the inferior class of this latter: "Darcy had never been as bewitched by any woman as he was by her. He

really believed that were it not for the **inferiority** of her connections, he should be in some danger." (P&P: 43. Emphasis ours.)

Class conflict between the protagonists: Mr Darcy and Elizabeth Bennet is clearly depicted, especially in his first proposal when he asks her hand and tells her that **he loved her against his own reason,** and character; pointing to her inferiority and to the differences of class without realizing it, a matter that infuriates Elizabeth and makes her refuse his offer. He said: "In vain **I have struggled**. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you." (P&P: 147, Emphasis ours.) Austen said that he spoke well; but there were feelings besides those of the heart to be detailed:

> "He was not more eloquent on the subject of tenderness than of pride. His sense of her **inferiority**_ of its being **a degradation** _of the **family obstacles** which judgement had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but were very unlikely to recommend his suit." (P&P: 148, Emphasis ours)

We understand that he struggled a lot to repress those feelings he had for her, because she did not belong to his social class, but still he could not. Elizabeth's reply would be as hurting as his would, she could not stand that he confesses his love for her while he dwells on their material differences and her inferiority of birth compared to his aristocratic origins and his material wealth. She replied coldly with what was interpreted by him as the most

uncivil reply. Austen in the following passage presents us with her reply:

> "In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed (...) I have never desired your good opinion, and you have certainly bestowed it **most unwillingly**. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. **The feelings which, you tell me, have long prevented the acknowledgment of your regard**, can have little difficulty in overcoming it after this explanation." (ibid: Emphasis ours.)

This reply is clearly a reply, which the hero never expected, and he demanded the justification for and the explanation of such rebuff. Austen describes Darcy's astonishment and his irony saying: "I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance." (ibid: Author's original italics)

Elizabeth's reply clarifies the main reason behind her rejection of his proposal when she tells him that insisting on her **inferiority of class** was a kind of insult to her. So, even if his proposal is flattering to any lady; few, like Elizabeth, would accept his pride and the fact that he keeps repeating that what delayed his proposal was in fact a matter of class differences, Elizabeth stressed: "this was some excuse for incivility, if I *was* uncivil" (P&P:149. Original italics).

Class conflict is also obvious in the words of lady Catherine de Bourgh (Darcy's aunt) to Elizabeth, when she asks her scornfully to forget Darcy, for

she wants him to marry her daughter Miss de Bourgh "this match, to which you have the presumption to aspire, can never take place. No, never." (P&P: 273). After this undisguised threat, Lady Catherine spoke of Darcy and her daughter to try to make Elizabeth feel guilty by standing in the way of her daughter's happiness. She emphasised the belonging of both her daughter and her nephew to the same aristocratic class and that they were long ago intended for each other, she then points (as her nephew did before) to Elizabeth's inferiority of birth and connections, declaring:

> "While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished in their marriage, to be prevented by **a young woman of inferior birth**, of **no importance in the world**, and wholly unallied to the family!" (ibid: Our emphasis)

Austen speaks about her rank in the following words of Whickam, who described her to Elizabeth saying that he never liked her. Her manners, were dictatorial and insolent, and she has the reputation of being remarkably sensible and clever; but he rather believes she derives part of her abilities from her rank and fortune. Part from her authoritative manner and "the rest from the pride for her nephew, who chooses that everyone connected with him should have an understanding **of the first class.**" (Our emphasis, P&P: 68)

Austen also gives a sketch of this snobbish woman, when the latter received Elizabeth and the Collinses and Mr Lucas, saying that Lady Catherine was a tall, large woman, with strongly marked features, which might once have

been handsome. That her air was not conciliating, nor was her manner of receiving them such as to make her visitors forget their inferior rank. “She was not rendered formidable by silence; but whatever she said was spoken in so **authoritative** a tone, as marked **her self-importance**.” (P&P, 127. Our emphasis)

It is also seen in the way the Bingley sisters (Miss Bingley and Mrs Hurst), who were rich and associated with people of rank, spoke to Elizabeth, or sometimes spoke about her. Austen describes them as ‘very fine ladies; not deficient in good humour when they were pleased, nor in the power of making themselves agreeable when they chose it, but proud and conceited (…) in every respect entitled to think well of themselves, and meanly of others.’(P&P: 14). Austen tells us how Elizabeth judged them: ‘Elizabeth still saw **superciliousness** in their treatment of everybody.”(P&P: 18. Our emphasis).

To define the class of her characters, Austen always speaks of their wealth and property, and she uses 17 times the word **“rank”**; 40 times the word **“fortune”** as in “A single man of **large fortune**; **four** or **five thousand a year**. What a fine thing for our girls!’ (P&P: 5. our emphasis); or “of his **having ten thousand a year**.” (P&P: 10, Emphasis Ours), or still in “Mr. Bingley inherited property to the amount of nearly **a hundred thousand pounds** from his father.” (P&P: 14, Emphasis Ours)

She also describes Mr Bingley's sisters' wealth and their respectability; which gave them the opportunity to mingle with people of rank saying that they "had been educated (...)had a fortune of **twenty thousand pounds**, were in the habit of spending more than they ought, and(...) they were of a respectable family in the north of England." (P&P: 14. Emphasis Ours)

She then, describes Sir William Lucas the host of the first ball in her novel, who was less wealthy than the aforementioned gentlemen stating that he "formerly in trade in Meryton, where he had made **a tolerable fortune**, and risen to the honour of knighthood by an address to the king during his mayoralty. (P&P: 16, Emphasis Ours)

4.2. Pride

Pride, a universal sin that makes one think high(or too high) of one's own dignity, importance and worth, is one of the attributes associated with the English society as it was put forward by Kuzmics and Axtmann: "the nations with which one almost often associates the attribute of pride: England, Hungary, Spain, were also very clearly marked by a multi-layered aristocracy."(221) To Porter, this pride is only the result of the English triumph in many wars, confidence was bred of success; he argues that Britain's arriviste pride was swelled by "the glorious and lucrative triumphs in the war of the Spanish succession (1702-13), the Seven Years War (1756-63) and from 1793 in the revolutionary and Napoleonic wars." (7). He speaks ironically saying: "the English fell in love with themselves in the eighteenth

century" (11)

The opinion of De Saussure is a bitter one, saying: "I do not think there is a people more prejudiced in its own favour than the British (…) they look on foreigners in general with contempt, and think nothing is as well done elsewhere as in their own country." (qtd in Porter:7). Conversely, Austin has a more positive view; he thinks that the Englishmen were not haughtily proud, but rather defensively proud, showing a carelessness of the opinions of others in their gait (47). It was seen as one of the rights of the upper society; people seemed not to be offended by the pride of those superior to them. The following words from Elizabeth's friend Charlotte Lucas speaking about Darcy, illustrate the fact:

> "'His pride,' said Miss Lucas, 'does not offend ME so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a *right* to be proud." (P&P: 17-18, authors own itaics)

It seemed; however, an offense, if it is coming from the other classes, Austen describes in the following passage, how the two ladies: Mrs Hurst and Miss Bingley spoke of Elizabeth, (how they found her proud and impertinent) when she walked all the route from her house to the Bingley's to see her sister Jane. Austen explains: "Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed, a mixture of pride and impertinence." (Our emphasis, P&P: 29)

In our novel, and all along the story, pride and prejudice are what separates the heroes: Darcy and Elizabeth. Pride is seen right at the beginning, in the character of Darcy, who seems at first as the very epitome of arrogance and pride. That is illustrated in his words to his friend Mr. Bingley about Elizabeth, when the latter proposed to him to dance with her in the first ball the two gentlemen had in Meryton, He then, said:

> 'Which do you mean?' and turning around he looked for a moment at Elizabeth, until catching her eye, he withdrew his own and coldly said: 'She is tolerable, but **not handsome enough to tempt *me***.' (P&P: 11. Our emphasis, author's italics)

Elizabeth, who was near enough, heard his words and 'remained with no very cordial feelings toward him.' (P&P: 13-14). Of course, much of Elizabeth's prejudice stems from the remark he made. It is also seen in the words of Elizabeth and her mother about Mr Darcy, when the latter showed to be a proud and distant aristocrat who slighted her daughter: "'another time, Lizzy,' said her mother, 'I would not dance with *him*, if I were you.' 'I believe, ma'am, I may safely promise you *never* to dance with him.'" (P& P: 17. Author's italics)

It is also evident in Elizabeth's reply to Miss Lucas: "I could easily forgive his **pride**, if he had not mortified **mine**." (P& P: 18. Our emphasis).

Whickham (the villain of the story) also describes Darcy in the following passage as a very proud person:

> "For almost all his actions may be traced to **pride**; and pride had often been his best friend (...) it has often led him to be liberal and generous, to give his money freely, to display hospitality, to assist his tenants, and relieve the poor. Family **pride**, and *filial* pride—for he is very proud of what his father was—have done this. Not to appear to disgrace his family, to degenerate from the popular qualities, or lose the influence of the Pemberley House, is a powerful motive." (P&P: 66. Our emphasis, author's italics)

Matthew Macfaden, the actor portraying Mr Darcy in the 2005 film version of Pride and Prejudice said about the character of Darcy: "Mr Darcy may appear to be aloof, arrogant, haughty, pompous, prideful, but he is just misunderstood." (qtd in Adams 2009: p 66).

4.3. Manners

The eighteenth century English society's devotion to manners is undeniable. Every minute circumstance of a person's manners were under scrutiny. Muller advocates that an English traveller, no matter how old he is, was not simply an individual to himself but simultaneously represents his native country. That this was a good reason for establishing an English frame of manners before travelling so that 'English idiosyncrasies and habitus can be communicated to foreigners' (82). In effect, it is according to this that children were raised up to have those manners, a great care was given to good breeding and good deportment. Young women, too, were directed by conduct

books (one of the conduct books mentioned in our novel is Fordyces Sermons), as Byrne observes:

> "Conversation' and the arts were inextricably linked; decorum, protocol and elegant ease were all linked to an ethical code of civic virtue. Conduct books gave advice on how women should behave during courtship and marriage, and how they should be dutiful daughters, wives and mothers." (298)

She further explains how polite society, in Austen's time, was predicated upon strict standards of decorum, particularly for women. She gives the example of chaperoning (a chaperon is any adult present in order to maintain order or propriety at an activity of young people, as at a dance) that was of vital importance for young women of marriageable age. It was not acceptable, then, for a young unmarried woman to be alone in the company of a gentleman (save for close family friends). She also notes that women were discouraged from writing to men until there was a formal engagement between them. Politeness and true manners were inextricably linked with education and nurture (300- 01).

Brewer and Hellmuth argue that Eighteenth century English men placed their progress as a nation in a framework, which rendered the history of manners interesting. They observe that, for example, the English word 'milord' abroad was a byword for eccentric behaviour, providing Europe with a find of droll histories and anecdotes**.** Furthermore, foreigners who came to England found that English oddity was marked among the lower classes as

among the upper. On that, Fielding, an Englishman himself posits that "polish and refinement might control the savagery that English liberty had given the humblest of English working man." (290).

Brewer and Hellmuth think that 'politenesses made it seem desirable to repudiate the supposedly brutish aspects of the Englishman's character. It was the means, they say, to escape from insularity and vulgarity, for they think 'English unsociability was both insular and vulgar and that manners might correct that' (ibid.). The Englishman, however, presented the world with a good aspect worth noticing; his distinction -according to many historians- was best visible in his utmost care for his appearance. Kelly explains this in the following quotation:

> "The Englishman of the eighteenth century, as he is today, a well groomed man, always attentive to his personal appearance, always concerned to make himself as presentable as possible and frequently over-mindful of the dictates of fashion." (58)

He narrates Geode's story of a foreigner, who was so struck with the clean attractive dress of the people he saw in the streets of English towns that he involuntarily asked whether they were not adorned for some especial occasion, only to learn that he is viewing the usual, everyday scene.

For Tanner, the eighteenth century manners and morals. Away from being decorum, "they were rather seen as essentials to the preservation of

order in society; they alone could do what excessive laws, an often recalcitrant militia, any properly organized police force were unable to do." She thinks Jane Austen's "profound concern with good manners was (…) an involvement with a widespread attempt to save the nation by correcting, monitoring and elevating its morals." (26)

Byrne, on his part, explains how important was the question of manners in Austen's time. They were "indicators of human social status and its vicissitudes - a matter of great interest in Austen's age." (297). She further argues that the word 'manners' had a variety of meanings in the late eighteenth century, ranging from 'character of mind' and 'general way of life; morals; habits' to 'ceremonious behaviour'; and 'studied civility.' We can see how Austen mocked excessive ceremonious behaviour in the novel as when she presents the ridiculous character of Mr Collins.

> "Austen's novels were written on this spectrum: she was always interested in 'character of mind'; she anatomised the 'general way of life', the morals and habits, of the English middling classes of her time; and she was exasperated by -and made comic capital out of- excessively ceremonious behaviour and over-studied civility." (ibid)

Many critics of Austen's novels pointed to the fact that the society's care and attention to outward manners may lead to prejudice, since a person's manners may not always reveal his real character, thus proving sometimes deceptive, that matter was an essential subject in all of Austen's novels. It has

to be understood that true good breeding comes not from birth, station or social nuance, but from the heart. This is the view of Tanner, arguing that the pleasing manners and appearance of characters like Willoughby in Sense and Sensibility, Wickham in Pride and Prejudice, or Churchil in Emma, are deceptive. She observes:

> "We can say because Jane Austen educates our perception more quickly than some of her heroines lacking our advantages _that her truly good men (significantly rare) are more notable for their 'civility' than for their 'ceremony'. They do not study or seek to please, but precisely that may mislead an entirely proper and intelligent female. They may strike her and us (for of course, we can make initial errors of Judgement as well, if like the heroine we only have his 'manners' to judge of)." (29)

Freeman also points to the importance of that matter in eighteenth century English society; he observes that in the eighteenth century, the problem of defining an individual, or the formation and attribution of what we term 'identity', involved conflicts over the value of outward appearances, or surfaces, as 'real' indices of persons (21). In that context, Nardin in an analysis of *Pride and Prejudice*, tries to clarify the basic assumption of the novel in regard to manners, arguing that Austen makes the basic assumption that a person's outward manners mirror his moral character (qtd in Bloom: 7).

If in this novel, a man or woman always displays good manners, it is perfectly safe for the reader to assume that his character is truly good. The characters in the novel continually try to evaluate one another's manners and

the moral worth to which they are a clue, these evaluations are often wrong. In a novel where a person's public manners are assumed to be a clue to his private character, the definition of what truly proper manners actually are has an extraordinary importance. The reader must be convinced that the standard of propriety in question is one to which intelligent people of good feeling can give their wholehearted adherence.

The novel under study demonstrates that in theory, 'politeness' embodied both elegance of manners and the virtues of 'good humour and kindness', but in practice **manners** and **morals** do not always go together. A careful reading of the novel shows how Austen is very concerned with manners, for the word manners was used 43 times. Below are some of the passages including the occurrence 'manners':

- Austen describes Mr Bingley: "Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected **manners**." (P&P: 10).

- "In their brother's **manners** there was something better than politeness; there was good humour and kindness." (P&P: 28)

- Austen also describes Darcy: "his **manners**, though well-bred, were not inviting." (P&P: 15)

- Austen describes Miss Jane Bennet: "Miss Bennet's pleasing **manners** grew on the goodwill of Mrs.Hurst and Miss Bingley." (P&P: 18)

- Austen describes Mrs Phillips: “Mr. Collins on his return highly gratified Mrs.Bennet by admiring Mrs. Phillips’s **manners** and politeness.” (P&P: 60)

- Austen describes Miss Darcy: “there was sense and good humour in her face, and her **manners** were perfectly unassuming and gentle.” (P&P: 199)
- Austen describes lady Catherine de Bourgh: “her **manners** were dictatorial and insolent.” (P&P: 68)

- Austen describes Colonel Fitzwilliam (Darcy’s cousin): “Colonel Fitzwilliam’s **manners** were very much admired at the Parsonage.” (P&P: 134)

Speaking of manners leads one inevitably to speak of certain virtues associated with good manners in the novel under study, such as politeness, civility, and gentlemanliness.

4.3.1. Politeness and Civility

Among the virtues most cherished in regard to a persons’ manners were politeness and civility which are often used as pairing words. Politeness implies consideration for others and the adherence to conventional social standards of good behaviour. It was , as Byrne argues, in the following

quotation, the new watchword of the eighteenth century English society:

> "The new watchword was 'Politeness', a code of behaviour that emphasised benevolence, modesty, self-examination and integrity. These virtues were seen as the product of nurture and education as opposed to innate superiority. 'Politeness' was the means by which social improvement could be realised, the passions regulated and conduct refined." (298)

Tanner comments on Austen and civility, saying that she knew there is a vigilant attention paid to the detailed etiquette required on social occasions and a matchlessly sharp eye for any infractions of the tacit rules of etiquette, subtle or crude(28).

In his introduction to a seminar paper about the aspects of civility in Austen's *Pride and Prejudice*, Helten stated that the word root 'civil' occurs **seventy-eight times**, and the words closely related to civility occur in over **one hundred and fifty** instances. The novel is rich with politeness and civility norms. Mrs. Bennet right (at the beginning of the novel) asks her husband to call upon their new neighbour Mr. Bingley as the English norms of civility require saying: "it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.' (P&P: 5. Original italics)

The Bingleys also offer their hospitality, and show care and attention to Jane Bennet treating her with the utmost civility, when the latter fell ill as their guest; they nursed her and hosted her sister Elizabeth, who came to

inquire upon her. On Sir William Lucas' civility, Austen writes: "he could think with pleasure of his own importance, and, unshackled by business, occupy himself solely in being **civil** to all the world." (P&P: 16. Emphasis ours.)

Another instance of Austen's description of civility is about Darcy's housekeeper: "The housekeeper came; a respectable-looking elderly woman, much less fine, and more **civil**, than she had any notion of finding her." (P&P: 188). Austen further observes how Darcy was surprised at finding Elizabeth in his home, and how Elizabeth found him so civil in addressing her: "he advanced towards the party, and spoke to Elizabeth, if not in terms of perfect composure, at least of perfect **civility**." (P&P: 192)

Austen, then, moves to describe the inward state of Elizabeth, who was thinking over and over of this civility of Darcy. She noticed with delight his interest in her, and his efforts to break the barrier she constructed between the two of them, she could do nothing "but think, and think with wonder, of Mr. Darcy's **civility**, and, above all, of his wishing her to be acquainted with his sister." (P&P: 198, our emphasis). Darcy's civility was not only showed to Elizabeth, but also to her uncle and aunt, who were accompanying her.

Austen describes Darcy's civility in inviting Elizabeth's uncle Mr. Gardiner to fish, her uncle was delighted to receive the invitation, and he took Darcy for the most civil fellow: "The conversation soon turned upon fishing; and she heard Mr. Darcy invite him, with the greatest **civility**, to fish there as

often as he chose while he continued in the neighbourhood." (P&P: 195. Our emphasis)

Austen then, describes the resolution of Mrs Gardiner and Elizabeth to wait on Miss Darcy; after she had visited them in the inn where Elizabeth, her uncle and her aunt were staying. The two women wanted to return her civility, even if it could not be equalled, as Austen puts it:

> "It had been settled in the evening between the aunt and the niece, that such a striking **civility** as Miss Darcy's in coming to see them on the very day of her arrival at Pemberley. For she had reached it only to a late breakfast, ought to be imitated, though it could not be equalled, by some exertion of **politeness** on their side; and, consequently, that it would be highly expedient to wait on her at Pemberley the following morning." (P&P: 203-4. Our emphasis)

4.3.2. Gentlemanliness

The following definition of the word 'gentleman' is given by Johnson: "a gentleman, a term used in Austen's time to denote a man who has sufficient income from property he owns not to have to work in a profession or trade to support his family." (P.1). The word 'gentleman' and words closely related to it (such as gentlemanlike) occur **48 times** in the novel, Elizabeth tells Lady Catherine in a defying tone: "He is a **gentleman**; I am a gentleman's daughter; so far we are equal.' (P&P: 274.Our emphasis).

The following passages all contain the word gentleman or words closely related to it:

- "A report soon followed that Mr. Bingley was to bring twelve ladies and seven **gentlemen** with him to the assembly." (P&P: 10)
- "The **gentlemen** pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley." (P&P: ibid)
- 'You take an eager interest in that **gentleman's** concerns,'(P&P: 149)
- "Colonel Fitzwilliam, who led the way, was about thirty, not handsome, but in person and address most truly the **gentleman.**" (P&P: 143)
- "Elizabeth Bennet had been obliged, by the scarcity of **gentlemen**, to sit down for two dances."(P&P: 11)
- "The subject was pursued no farther, and the **gentlemen** soon afterwards went away."(P&P: 143)
- "The two **gentlemen** left Rosings the next morning." (P&P: 163)
- "A young man, whom they had never seen before, of most **gentlemanlike** appearance, walking with another officer on the other side of the way."(P&P: 58)
- "Mr. Gardiner was a sensible, **gentlemanlike** man, greatly superior to his sister, as well by nature as education." (P&P: 110)

- "He was a very **gentlemanlike** man." (P&P: 181)

- 'I know them a little. Their brother is a pleasant **gentlemanlike** man—he is a great friend of Darcy's.' (P&P: 144)

4.4. Comfort and Leisure

English life in the eighteenth century was one in which the two notions of leisure and comfort where fully experienced by the gentry, but also by the middle class. The magazine "*Life"* of 13 September 1948. Describes the life of the gentry in this era:

> "In their enormous homes on their huge land holdings, the nobility and gentry spent most of their time. They rode the hounds, talked politics, farmed, watched over the tenantry, drank copiously and ate too much. Once or twice a year to break the monotony of their lives they would pack up and go for a month or so at some friend's estate where there would be much hunting, dancing and gambling."
> (p. 98)

4.4.1. Comfort

Morgan explains how the English comfort is paramount, and how English visitors to other European countries always perceived those continental environments as lacking in warmth and comfort. She notes that some of the objects categorized as English comforts were of domestic variety: carpets, fires, well-aired rooms, curtains, drapes, "spring-cushioned" sofas, soaps,

drains and all what purports to cleanliness and finery. To discover the centrality of the concept of comfort to Englishness, she compares numerous English travellers' accounts of continental experiences, denoting that the English cherished ideas of comfort, are universally held.

It is also the view of Suranyi with her work on travel literature. How the English travelers in the eighteenth century thought that notions of comfort and luxury corresponded with their nation more than any other, she explains how the English in that era viewed other countries according to whether they were imperial powers to be emulated, or possessed servile peoples to be vanquished.

Comfort with its various connotations of physical ease, wealth, independence, and service, is a notion Austen uses extensively in all of her novels, including the one under study. She often associates comfort with women and domesticity; her characters like the English landed gentry and middle class of the eighteenth century, were living at a leisurely, worry-free pace. The word 'comfort' in *Pride and Prejudice* is used to denote both physical and mental wellbeing of the characters where some of the variations of the word 'comfort' included are: "comforts," "comforted", "comfortable", "comfortably", "comfortless". It may occur three times on the same page as, for example, on page 176; there are 58 occurrences of the word 'comfort' in the novel.

Battacharyya points to the comfort and leisure the upper middle class enjoyed in the novel. She posits:

> "The first thing we learn from a study of the novel is that the upper middle class of the time had enough leisure. They were financially well off and could afford to have balls, dinners and other pastimes of the type. In the novel we come across the balls at Meryton and Netherfield, dinners at Longbourn and Rosings, and frequent visits to the beauty spot, the Lake district." (70)

The following passage, where Mrs Bennet, describes the Bingley sisters' elegance, illustrates how the English women in the eighteenth century were drawn by all aspects of comfort, like luxury and finery, in social occasions like balls: '"I never in my life saw anything **more elegant** than their dresses. I dare say the lace upon Mrs. Hurst's gown." Here she was interrupted again. Mr. Bennet protested against any description of **finery**.' (P&P: 13, our emphasis)

Austen uses the term 'comfort' to describes the new state of Miss Charlotte Lucas upon marring Mr Collins in: "Sir William stayed only a week at Hunsford, but his visit was long enough to convince him of his daughter's being most **comfortably** settled." (P&P: 131. Our emphasis). Elizabeth, who visited her friend Charlotte (Mrs. Collins), was asked by her mother: 'Well, Lizzy, and so the Collinses live very **comfortable**, do they? Well, I only hope it will last." (P&P: 176. Our emphasis). Austen also uses the word to describe Mr Collins as a fortunate in his patroness. The following passage of Darcy speaking to Elizabeth about Mr Collins' house, illustrates the fact, Darcy noted: "This seems a very **comfortable** house. Lady Catherine, I believe, did a

great deal to it when Mr. Collins first came to Hunsford." (P&P: 139. Our emphasis).

While all the preceding passages denote physical comfort, Austen often uses the word to refer to a state of mind. The following passages denote this use.

- Austen in the following passage describes Elizabeth, who waited on her sister Jane in her illness: '"She was still very poorly, and Elizabeth would not quit her at all, till late in the evening, when she had **the comfort** of seeing her sleep." (P&P: 31. Our emphasis).

- Austen also describes Bingley, who was affected by the illness of his beloved Jane: "Bingley was quite **uncomfortable** (…) he could find no better relief to his feelings than by giving his housekeeper directions that every attention might be paid to the sick lady and her sister." (P&P: 34. Our emphasis)

- Austen describes Elizabeth's feelings, in seeing the Bingley sisters' affection for her sister saying: "it was such **a comfort** to think how fond the two sisters were of Jane, and to be certain that they must desire the connection as much as she could do." (P&P: 80. Our emphasis).

4.4.2. Leisure

Leisure is typically, defined as "time …which lies outside the demands of work, direct social obligations and the routine activities of personal and domestic maintenance" (Bailey, 6). In *Jane Austen and Leisure,* Selwyn distinguishes ten categories of leisure related activities, including: socializing; visiting pleasure resorts; needlework and art; outdoor pursuits; music; dancing; books; theatricals; toys and games; and, verses, riddles and puzzles. We will try to present examples of all the leisure enjoyments that fill the pages of our novel Pride and Prejudice.

- **Traveling and Trips**

Elizabeth Bennet and the Gardiners take a pleasure trip through Derbyshire. Her sister Jane also travels to London for a change of scenery when she was heartbroken. Taking prolonged visits of several days or weeks for family and friends was also among eighteenth century habits. In our Novel, for instance, Mr. Darcy in *Pride and Prejudice* stays several weeks with Mr. Bingley at his Netherfield estate. Mr. Bingley and his family entourage later return the visit also for some weeks. Such visits are not only enjoyed by upper gentry only, but also by members of middle class. Elizabeth Bennet and Sir William Lucas are observed visiting the Collins' in Hunsford for six weeks. The youngest Bennet daughter, Lydia, accompanies family friends to Brighton.

- **Balls**

Balls were large and formal events which went hand in hand with the life of slow pace of the eighteenth century, these events required a great deal of preparation, both for their host and guests. Mullan posits: “In reality, Austen loved balls, which were the most exciting events in provincial life. In her novels, she uses them brilliantly for their combination of propriety and passion.”

Codes of dancing in balls were exact; a woman for instance could not dance over two dances with the same partner, and if she turns down the offer of a man for a dance, she must turn the offer of all the rest. The dance floor also is the occasion then for any courtship as we explained earlier (cf. first chapter). In *Pride and Prejudice*, Mrs. Bennet and her daughters discuss the Meryton assembly a fortnight in advance. Two balls are portrayed in our Novel in which Elizabeth and her family were present: the one at Meryton and a private ball at Netherfield.

Much of the mutual attraction we see in our novel between the heroes, Elizabeth and Mr. Darcy, is in fact, developed through their behavior and reactions in the subsequent balls to which they were invited. Even for Elizabeth’s sister Jane and her partner Mr. Bingley everybody in the ball at Meryton will see the prospect of a future marriage when Bingley danced only with her that evening.

- **Playing cards**

Playing Cards was also among the enjoyments of eighteenth century society, these games included: Whist, Casino, Quadrille, Picket, and lottery. Many of those card games are mentioned in Austen's novels, in Pride and Prejudice three of those games are mentioned: the picket, the lottery ticket, and the Whist. All of Mr. Darcy, Mr. Collins, and Mr. Wickham are portrayed playing; women also could enjoy playing cards. The following passage describes Mrs Philips's love of the last game: "Mrs. Phillips protested that they would have a nice comfortable noisy game of **lottery tickets**, and a little bit of hot supper afterwards." (P&P: 60. Our emphasis). In the following passage, Austen describes Mr Bingley and his brother in low playing a piquet "Mr. Hurst and Mr. Bingley were at **piquet**, and Mrs. Hurst was observing their game." (P&P: 38. Our emphasis

- **Reading books**

Concerning the activity of reading, Ross posits: "What Jane Austen does, emphatically, believe in is the importance of wide reading, for women in particular." (104). When pretentious Miss Bingley, in *Pride and Prejudice,* has listed the attainments she thinks necessary for 'an accomplished woman', Mr. Darcy adds seriously, 'To all this she must yet add something more substantial, in the improvement of her mind by extensive reading.' (P&P: 33)

The Bennet girls, in *Pride and Prejudice*, are frequently, observed reading

for pleasure and self-betterment. That is the case of Elizabeth during her stay at Netherfield, she occupied her free time with reading, and the following passage illustrates how Bingley offered her some books to read:

> "Elizabeth thanked him from her heart, and then walked towards the table where a few books were lying. He immediately offered to fetch her others—all that his library afforded (…) Elizabeth assured him that she could suit herself perfectly with those in the room." (P&P: 31)

The novel also identifies several male characters that are also reading, including Mr. Collins and Mr. Bennet, who was fond of his seclusion in his library.

- **Taking frequent walks**

Taking frequent walks in the country is also one of the favorite leisure activities of the eighteenth century country women, our heroine Elizabeth seems to like it better than other activities, she appears to walk in the garden on a daily basis, whether at home at Longbourn, or visiting at Netherfield, Rosings or Pemberly. Other male characters in are commonly portrayed accompanying her on these walks: Mr. Collins, Mr. Darcy, Mr. Bingley, Mr. Wickham, Mr. Gardiner and Sir William Lucas were all portrayed Walking with her.

- **The practicing and performing of music**

In *Pride and Prejudice* Mary Bennet practices and performs frequently on the pianoforte, while Georgiana Darcy is said to be in 'constant' practice

(P&P: 135). Elizabeth too is invited to play on the piano twice in the Novel: at PEMBERLEY and at ROSINGS.

- **Painting and Needle work**

Painting and needlework are other activities, which are more strongly associated with the female characters. In *Pride and Prejudice*, Mr. Bingley remarks concerning the accomplishments of 'young ladies' – that they can all "paint tables, cover screens and net purses" (P&P: 32). Needlework was regarded practical for women, both as a kind of accomplishment, but also as a favorite pastime especially in winter days as is stated
by Le Faye in the following quotation:

> "Female recreations were the various kinds of needlework popular at the period; fine sewing could be put to practical use, in making clothes for the family or for charitable recipients, but embroidery was more often merely a way of filling in the time on wet days (111-12)

When Elizabeth Bennet makes her first appearance in *Pride and Prejudice,* she is 'employed in trimming a hat'. Ross argues that it was considered undesirable for a female to sit idly about, and in any household of women a communal work-basket was generally to hand, containing garments to be made up for the poor, cravats or shirts to be hemmed for the men of the family, and mending, she reports that Jane Austen herself sewed beautifully. Satin-stitch was her specialty, and among the examples of her work preserved today is a white India-muslin shawl, decorated with a trellis design in exquisite

satin-stitch (78-9).

Austen in the following passage describes Elizabeth who amused herself with some needlework: “Elizabeth took up some needlework, and was sufficiently amused in attending to what passed between Darcy and his companion.” (P&P: 38)

4.5. Snobbism

The class system established for long in England widened the gap between people of different ranks, and encouraged snobbery among upper class members, who looked upon the rest of the society with pride and insolence, and condescendence. Snobs always defended distinction and rank, and emphasized social norms and etiquette. Batacharyya notes “conventions and class distinctions were adhered to with jealous care by social snobs.” (72).

Mullan advocates that Austen was alive to all the small ways in which members of her own rural society tried to assert their status and distinguish themselves from those below them and that it is the main subject matter of her satire. Lady Catherine de Bourgh -a rich arrogant noblewoman; Mr. Collins’s patron and Darcy’s aunt epitomizes class snobbery, especially in her attempts to order the middle-class Elizabeth away from her well-bred nephew.

It is also illustrated, in the following passage of Caroline Bingley**,** in which she spoke of Elizabeth with contempt:

> 'To walk three miles, or four miles, or five miles, or Whatever it is, above her ankles in dirt, and alone, quite alone! What could she mean by it? It seems to me to show an abominable sort of conceited independence, a most country-town indifference **to decorum**.' (P&P: 30. Our emphasis)

Snobbery is also visible in Mrs Hurst conduct and words, this is illustrated in the following passage, where she speaks of Jane Bennet, and she refers to her inferiority in rank saying: "I wish with all my heart she were well settled. But with such a father and mother, and such **low connections**, I am afraid there is no chance of it.' (P&P: 30. Our emphasis)

Conclusion:

In some, the English society in the Eighteenth century was a multilayered society, one of the most class ridden societies. The upper class was characterized by a snobbery that made the rest of the population seem like a second rate nation, thus the dream of any member in the class inferior to it, that is the middle class was his ascension.

The English society also was one that cared much for etiquette. Hence, a society in which manners were under scrutiny and any violation of the codes of etiquette were seen as an inferiority in birth or descent. This made everybody in the eighteenth century aspire to be known as a person blessed with happy manners, to be able to mingle with members of upper and upper middle classes, and this of course explains the care for forms of politeness and civility. The upper and middle classes in the English society also enjoyed by the late eighteenth century certain notions of comfort and luxury that were known all over Europe as being typically English, they also enjoyed a variety of leisure activities.

We see from what we have explained in this chapter, how Austen succeeded to portray all those aspects of the English society in the eighteenth century, and so reflected the Englishness of the English society. The English identity; thus, visible in those aspects explained in this chapter confirms what we explained in the first chapter about the society and culture by the late eighteenth and early nineteenth century. Hence, following new historicism as an approach, our novel has been contextualized, and its Englishness becomes clear to the reader.

Chapter Five

Pride and Prejudice: a Psychological Perspective.

Introduction

Part of the novel's universality and fresh appeal, can be attributed to its psychological richness and depth. Austen's characters seem to think and act like real people, for the worlds Austen creates around seem logical and realistic. The novel is not only offering insights into 18th and early 19th century England, but human psychology and gender relations, too.

This chapter tries to study the novel from a psychological perspective and explain Austen's interest in human psychology and character, and universal human truths. For the latter, some light is shed on the process of psychological change from a psychoanalytic perspective following Richard and Barbara Almond, we will also have to discuss the unconscious processes of Projection and Recognition, and also Family Dynamics as a psychological issue in the novel. Last, but not least, the chapter discusses the therapeutic use of the novel in the twentieth century; and the most successful cinematographic adaptations it has inspired.

5.1. Austen's Interest in Human Psychology and Universal Truths

Fairchild pointed to the use of universal human truths in Austen's fiction, saying that the author does not tell a mere story, but rather builds a real world where everything moves with heart-breaking characters of 'flawed humanity' (p.03). Lewes, in his praise of Austen's art, also comments on universality in her writings saying that only cultivated minds appreciate her exquisite art. He adds that even if she never transcends her own actual experience, she never traces a line with her pen that does not touch the experience of others (370).

On the psychological aspects of the novel, Le Faye argues that what gave depth to Austen's literary creations is her keen interest in psychology for Austen seems **"**to have been influenced, consciously or not, by her interest in human psychology, which encouraged her to give depth rather than breadth to her fictional creations." (150). Indeed, instead of giving long descriptions of her characters appearance, Austen, as her brother frank wrote to an American admirer, has 'been capable of nicely discriminating and portraying such varieties of the human character as are introduced in her works." (qtd in Le Faye:150-51)

Villard evenly argues that Austen's novels are in fact studies in psychology as she managed to give us "instantaneous studies of psychology in her fiction, and leaves it to us to draw wider conclusions from them." (109), expressly for the pleasure of reproducing life and reality. On how Austen

presents the inner life of her characters, Villard observes that she is more interested in the characters of her personages than in their actions. She regards the latter as the outward and visible sign of the former-she entirely disregards the setting unless it is in close relation with "some inner landscape where she is observing the passing gleams and shadows of thought and emotion."(105).

Rogers sees that Austen did not limit the appeal of her books to a parochial readership, but her determination to please those who surrounded her has lent her works the universality, which attaches to anything supremely well done. That is also the view of Mandal, commenting on Austen's writings and the universal moral code she promulgates, says:

> "one sees Austen making connections between various related signifiers -'manners', 'principles', 'conduct', 'duty' -through which manners can move from a purely social manifestation of individual behavior towards a manifesto to be promulgated." (27)

Some critics like Winborn see that Austen is interested in the universal only as it relates to the particular: "Austen is interested in the universal only as it is dependent on the local. It suggests how philosophical truth is composed of smaller domestic truths." (68)

5.2. Psychological Change, Projection, Recognition and Family Dynamics in the Novel

5.2.1. Psychological Change

With her heroine Elizabeth, Austen makes a psychological study, by presenting to the readers a character undergoing **a process of psychological change**; and she lays bare the inner life of Elizabeth. We read the thoughts of our heroine and we see the development of her feelings towards Darcy; from resentment and rancour to gratitude, esteem, and finally to the most ardent love.

Psychoanalysts Richard and Barbara Almond draw a new connection between literature and psychoanalysis, they argue that the historical emergence of the novel at the beginning of the nineteenth century, and of psychoanalysis at its end is not an accidental sequence, since novelists are in a position to observe and even guide new cultural evolutions (1). It is a fact that many novels, Pride and Prejudice is one among them, serve as psychological studies of human nature, and universal truths, and offer us insights into human psyche.

Richard and Barbara Almond postulate that many novels contain the same sort of human interactions that lead to personal growth during therapy. In the professional therapeutic relationship, the human bound that is formed between the patient and therapist plays a crucial role in supporting positive change. In novels, the interaction often occurs between two characters, a good

example of the therapeutic narrative can be found in *Pride and Prejudice*; the heroine Elizabeth Bennet is particularly close to her father and she has taken on his teasing, a cynical way of looking at the world. This identification protects Elizabeth from the attractions of courtship and adult sexuality.

They also argue that Austen was an astute observer of human nature and that her novel has as a major theme the process of **psychological change**. They illustrate that by Austen's own comments, early in *Pride and Prejudice*, through the voice of the central character, **Elizabeth Bennet** in the following passage:

> '"I did not know before," continued Bingley immediately, "that you were a studier of character. It must be an amusing study."
> [Elizabeth:] "Yes, but intricate characters are the most amusing. They have at least that advantage."
> "The country," said Darcy, "can in general supply but few subjects for such study. In a country neighbourhood you move in a very confined and unvarying society."
> [Elizabeth:] **"But people themselves alter so much, that there is something new to be observed in them forever."'** (p. 35-6; emphasis added)

We see that as their romance develops, the novel's heroes, Elizabeth Bennet and Fitzwilliam Darcy, move from one psychological state to another. They do both undergo a process of psychological change, whereby they will overcome all internal conflicts, to finally, freely love each other and be joined in holy matrimony. The process is more visible in the character of Elizabeth who will be ashamed at discovering all her prejudices against Darcy. She will

start to be grateful to him for his civility to her and her aunt and uncle. First, it was when he encounters her after his first proposal (after she rejected him as we explained earlier), then for saving the family's reputation when her sister Lydia eloped with Wickham, and finally, for doing his best to reunite his friend Bingley and her sister Jane whom he separated before. That gratitude was the prelude to her love.

Tave believes that both Darcy and Elizabeth become so changed by one another that their "happiness is deserved by a process of mortification that began early and ended late." (125) mortification means the wounding of pride. Neither of the two heroes can see themselves without the other's critical conversation, and only together can progress towards a greater understanding of themselves and the other. In this respect Bloom argues that whatever pride the lovers recognize in each other, it is of the sort that allows amiability to flourish, and their mutual understanding though deferred, led them to see the true nature of one another: "'Proper pride' is what they learn to recognize in one another." (3)

Villard also argues that Elizabeth's **psychological change** starts when she receives Darcy's letter and that he highlights the causes for his conduct and by that doing helps Elisabeth to see her errors of judgement in his respect. She explains how Austen succeeded in weaving her plot and in making the reader see what is going on in Elizabeth's mind:

> "From the time that Darcy is able to justify his conduct towards Jane and Bingley, Elizabeth's **rancor** changes to **love**, and the reader can see what is going on the girl's heart before it is supposed that she knows it herself." (p.115, our emphasis)

Elizabeth's fear of marriage and intimacy, which along with her prejudice prevented her from seeing the truth of her feelings and of the man who deserved them, are also justified by the couple living with her; her father and mother's marriage was not a great model of conjugal felicity. Different in character and in worldviews, the couple did not offer a good example of compatibility for their children, fortunately for Elizabeth her views of marriage were not all taken from her parents. Austen explains that in the following passage:

> "Had Elizabeth's opinion been all drawn from her own family, she could not have formed a very pleasing opinion of conjugal felicity or domestic comfort. Her father, captivated by youth and beauty, had married a woman whose weak understanding and illiberal mind had very early in their marriage put an end to all real affection for her." (P&P: 183)

5.2.2. Projection

Another unconscious process Austen uses in the novel is **Projection**. It is a popular concept in everyday discourse as well as in psychological thought. Psychologists define it as "the attribution to others of what we feel or desire ourselves." According to Baumeister et al. in its simplest form, it refers to seeing one's own traits in other people. While a more rigorous understanding involves perceiving others as having traits that one inaccurately believes oneself not to have.

As a broad form of influence of self-concept on person perception, projection may be regarded as more a cognitive bias than a defence mechanism. Nonetheless, projection can be seen as defensive if perceiving the threatening trait in others helps the individual in some way to avoid recognizing it in himself or herself (1090), and indeed this is how Freud conceptualized projection. Modern empirical evidence in the work of Baumeister, Dale, and Sommer indicates that people's conceptions of themselves shape their perceptions of other people.

Indeed, Elizabeth seems to attribute her feelings sometimes to Darcy. Elizabeth denies Darcy's subjectivity at the same time as she professes to invite it to speak. Elizabeth disowns parts of herself and bestows them instead on Darcy. For it is obvious that Elizabeth is 'determined to dislike' Darcy as she tells her best friend Charlotte, all because of that first remark he made in the ball at Meryton (as explained in our discussion of Pride in the fourth chapter), she then attributed that 'implacable resentment' to him. Elizabeth will build on that dislike from all what she hears about Darcy, especially from Whickham. Thus, unconsciously attributing all her bad feelings to him.

5.2.3. Recognition

Besides the preceding unconscious processes discussed, it is worth noting that *Pride and Prejudice* is also about '**Recognition**'. Iser argues that recognition has both a normative and a psychological dimension, he explains

that if we recognize another person with regard to a certain feature, as an autonomous agent, for example, we do not only admit that he/she has this feature but we embrace a positive attitude towards him/her for having this feature. Such recognition implies that we bear obligations to treat him/her in a certain way, that is, we recognize a specific normative status of the other person, e.g., as a free and equal person (1).

Recognition is also of psychological importance. Most theories of recognition assume that in order to develop a practical identity, persons fundamentally depend on the feedback of other subjects (and of society as a whole). Iser notes that those who fail to experience adequate recognition, those who are depicted by the surrounding others or the societal norms and values in a one-sided or negative way, will find it much harder to embrace themselves and their projects as valuable (ibid). Thus, recognition constitutes as Taylor explains a "vital human need" (26).

Wiltshire observes that to recognise someone in this larger, deeper sense, is not just to see him or her clearly, as an object might be seen, but simultaneously to love him/her and respect his/her own nature as an act of the whole being, not just of the mind. He notes that recognition names that capacity to respond to the other person not merely as a repository for one's own desires, hopes, fears, anxieties and dreams, but as a wholly different (and equivalently human) other person, a 'like subject.'(106)

Hence, we see that Elizabeth has to reach a recognition of Darcy's otherness and he has to reach a recognition of hers so that each puts down his pride or prejudice when dealing with the other. In the following dialogues between our protagonists, when Elizabeth told Darcy sarcastically that he has no defects, he wanted her to know more of his character and hence gave her a small description of his character:

> "'No' -said Darcy, 'I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. **My temper** I dare not vouch for. -It is I believe too little yielding -certainly too little for the convenience of the world. I cannot forget the follies and vices of others as soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper, would perhaps be called resentful. -My good opinion once lost is lost forever.'" (P&P: 47, Emphasis ours)

Once more at Rosings when the two meet, Darcy tries to make Elizabeth more acquainted with his character and his shyness saying: "I certainly have not the talent which some people possess, of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done." (P&P: 137)

We also see that Darcy's internal 'recognition' of Elizabeth Bennet is manifest in the transformed manners with which he greets her and her companions at Pemberley. As if acknowledging them as social equals. Austen expresses this change trough Elizabeth's inner thoughts: "He seems changed, civil to herself and her relatives (The Guardiners), and how he acted with easy

manners and an eagerness to please her (P&P: 201).

5.2.4. Family Dynamics

Thornley and Roberts explain that Austen understood the importance of the family in human affairs, although two of her brothers were in the navy, she paid little attention to the violence of nations. She brought the novel of family life to the highest point of perfection. Her works, they argue, were untouched by the ugliness of the outside world; keeping the action to scenes familiar to her through her own experience (115).

We see clearly how family is important in her narratives, namely Pride and Prejudice that remains a story about four families: The Bennets, the Bingleys, the Darcies, the Lucases. A novel where she describes the relations between sisters, brothers and sisters, mothers and daughters, fathers and daughters, and cousins. So family dynamics, a subject of interest in today's society where individualism has grown to undermine family relations, is as an important issue in Pride and Prejudice.

5.2.4.1. Father-daughter Relationship

The relation between Elizabeth and her father is so strong. She loves her father dearly, and she is also his favourite, that is visible right from the beginning of the novel when Mrs Bennet asked him to invite Mr Bingley in her

husband's hunt mission and he answers that he will talk about Lizzy (Elizabeth): 'You are over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my *little Lizzy*.' (P&P: 6. our italics).

Elizabeth's father also stands beside his daughter in the most difficult moments, especially when her mother agrees to give her to the ridiculous Mr Collins in marriage. Moreover, he tells her, by the end of the novel, when Darcy asks her hand: "I shouldn't have parted with you for less worthy a man" (P&P: 291). That sentence is a great declaration of affection. Mr. Bennet's affection for Lizzy (Elizabeth) is also seen as (also by the end of the novel) he "missed his second daughter exceedingly; his affection for her drew him oftener from home than anything else could do. (P&P: 279)

5.2.4.2. Mother-daughter Relationship

Two thoughts dominated Mrs. Bennet's life: the entail, which will pass Longbourn on to a distant cousin following her husband's death, and getting her daughters married before that event occurs. The two were intertwined; of course, but finding husbands for her daughters would be her duty even if there were no entail. It is the business of her life to get her daughters married. Since there is an entail, she must marry her daughters off before Mr. Bennet dies or the family will be in major trouble.

Thus, Mrs Bennet is in a restless husband hunt on behalf of her daughters. She speaks about Netherfield, showing her intentions:

> "Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place (...)
> 'What is his name?'
> 'Bingley.'
> 'Is he married or single?'
> 'Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!'
> 'How so? How can it affect them?'
> 'My dear Mr. Bennet,' replied his wife, 'how can you be so tiresome! You must know that I am thinking of his marrying one of them.'" (P&P: 5)

She urges her husband then to call upon Mr Bingley as soon as he arrives and to invite him to their house (Longbourn). Mrs. Bennet's relationship with Elizabeth is extremely strained, because she is different from her other daughters. Elizabeth sees her mother for who she really is: a foolish, hypochondriac woman. Elizabeth was always angry with her mother for publicly ridiculing them whenever she spoke; she had no sense nor manners. Austen describes her as "a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous." (P&P: 7)

Elizabeth even prefers not to tell her mother about her feelings for Darcy, nor her impressions when they met at his estate (Pemberley) or at the inn at Lambton. Austen gives hints of the relation of the daughter and mother when Mrs. Bennet makes reproaches to her daughter for not telling her secrets: "Lizzy, you have been very sly, very reserved with me. How little did you tell

me of what passed at Pemberley and Lambton! I owe all that I know of it to another, not to you." (P&P: 288)

5.2.4.3. Sibling Relationships

The strong family bound observed in the father-daughter relationship is also visible in the relation of the siblings. Elizabeth and Jane are two inseparable sisters who love each other so dearly. It is visible in the way each cares for the happiness of the other, and how Elizabeth was very angry with Darcy when she thought he intentionally ruined the happiness of her sister by separating her from his friend Mr. Bingley.

Elizabeth lived with her sister every moment of her relation with Bingley. She was so angry to see them parted from each other, and to see the pain of her sister at Bingley's leaving. Later, she was very happy to see Bingley proposing to her sister Jane and to see her happy. The two sisters were best friends telling their secrets to each other, and caring for each other. Jane and Elizabeth Bennet are the most mutually devoted pair of sisters. Austen informs us that they were so thankful that their husbands' estates allow them to be "within thirty miles of each other" (P&P: 297).

It is also apparent in the relationship of Mr Darcy and his young sister Georgiana. Austen shows us how he loved her dearly and how he cared for her well-being and accomplishments (like encouraging her to perfect her piano

performance). This is also visible in how he protected her from the vicious and materialistic Wickham, who was trying to manipulate her only for the sake of her wealth. Darcy even declared that if his sister marries Wickham she would have no penny; and the deceitful man disappeared to leave Georgiana.

5.3. The Therapeutic Use of the Novel in the Twentieth Century

Kipling's short story 'The Janeites' focuses on the representation of the Austen devotee in contemporary popular literature. The story is about the shared love of Austen that generates community among the officers at the front during World War I, and their discussions of Austen who provides an oasis of sanity amidst the chaos of war. When Humberstall, a soldier, was introduced to the officers' Janeite society, he learns Austen's narratives (and renames the artillery for her characters). Contemporary readers of Austen's novels and viewers of the films adapted from those novels, like Kipling's British soldiers, turn to her for respite from their lives, as a kind of therapy.

During WWI *Pride and Prejudice* was used as a therapy for severely shell-shocked veterans; in this respect, Fullerton observes that Pride and Prejudice was therapeutic for wounded soldiers during the First World War and was placed on a 'Fever-Chart' for those sick in hospitals. Elizabeth Bennet and Mr. Collins brought humor and comfort, she said, to those damaged by the horrors of war (24).

Churchill, the former British Prime Minister was quite ill in December 1943. He was under the pressure of a great workload, but was required to rest in order to restore his health. He talks about that experience of reading Austen's *Pride and Prejudice* in Wartime and illness bed to comfort himself in his book "The Second World War":

> "The days passed in much discomfort. (…) The doctors tried to keep the work away from my bedside, but I defied them (…) to such an extent that I decided to read a novel (…) and now I thought I would have *Pride and Prejudice*. (…) What calm lives they had, those people! No worries about the French Revolution or the crashing struggle of the Napoleonic Wars. Only manners controlling natural passion as far as they could." (376-7)

Between the nineteenth and the twentieth century *Pride and Prejudice* won a widespread importance as one of the best comforting English novels. Therefore, it was translated into French, German, Italian and Turkish. Then into Arabic, Bengali, Chinese, Czech, Danish, Dutch, Greek, Gujarati, Hebrew, Hindi, Hungarian, Japanese, Korean, Norwegian, Persian, Polish, Portuguese, Romanian, Russian, Spanish, Swedish, Tamil, and Serbo-Croat!

This use of Austen in the twentieth century, made many TV producers and film directors, think about another lucrative therapeutic medium, and that is the visual one. Hence, many of them begun to adapt cinematographically all of her six novels as early as the fifties, Pride and Prejudice thought her best and most popular novel was the first to be adapted for TV and Cinema. Austen is a

perennial favorite for film adaptations. In the introduction of his book, Baker reports that the "Internet Movie Database" (IMDb) recorded that between the years 1940 and 2007 there have been 34 adaptations of Jane Austen.

Sue Birtwistle, the producer of the 1995 BBC television serial Pride and Prejudice, starring Colin Firth and Jennifer Ehle, comments that writing a six-part television serial is difficult and time-consuming work, but she argues that for Andrew Davies adapting *Pride and Prejudice* was a particularly enjoyable experience. She declared: "the novel itself is actually my favorite novel and has been for ages. I've re-read it simply for pleasure so many times, and I think I like it better than any other Jane Austen novel'.

She also notes that both she and Andrew Davis wanted to remain as true as possible to the original Austen novel, she declared:

> "Andrew Davies taught literature for many years and has a thorough understanding of the structure of the novel (...) of course, dialogue is terribly important - and Jane Austen has written some of the most delightful dialogue in literature - but good visual storytelling is at the heart of a memorable film. The goal therefore was clear - to remain true to the tone and spirit of *Pride and Prejudice* but to exploit the possibilities of visual storytelling to make it as vivid and lively a drama as possible." (2)

Inspired by the success of the BBC version of Pride and Prejudice, the Indian Gurinder Chadha thought about the success that a Bollywood version of the novel would have. She started writing the script for « Bride and

Prejudice », which was launched in 2004. The Indian movie took the plot of Pride and Prejudice, but gave it a multicultural dimension by giving the role of Elizabeth to a beautiful Indian woman Aishwarya Rai, who played the role as Lalita, the role of Darcy to Martin Henderson: a white American, and giving the role of the villain to an English man. It is clearly a fresh attempt at reinventing Austen's novel in a modern, multicultural world. The film director and producer Gurinder Chadha gave Austen's world a new perspective through a modern and postcolonial feminist view.

Darcy and Lalita are from two different continents, cultures and nations, but their nations share a similar past (they both belonged to imperial England). However, as Mills explains in the following quotation, it is a different colonialism: "The situation in the so called 'white' colonies such as Australia, Canada and the USA clearly differs from the colonization of other countries such as India and Africa." (6). Lalita living in India, a nation that is in financial growth, is proud of her nationality and independence. The country attracts the interest of foreign companies like American investors because of its tourist attractions and culture. Darcy, an American hotel proprietor who wants a share of this financial feast, takes pride in American nation's freedom but lacks understanding of the Indian culture and customs. The third successful adaptation was the Hollywood version of Pride and Prejudice, the film of Joe Wright that was launched in 2005, staring Mathieu McFaiden and Keira Nightley.

Aside from the cinematographic adaptations, Austen's Pride and Prejudice, inspired many novels in the twentieth century. Novelists thinking about the novel's success in the twentieth century based their novels on the plot of Pride and Prejudice or its characters, some were sequels and continuations to Austen's novel, whereas others, were simply based on places and characters of Pride and Prejudice, below are some titles:

Fitzwilliam Darcy, Gentleman Trilogy by Pamela Aidan

Darcy's story by Janet Aylmer

Mr. Darcy takes a wife: Pride and prejudice continues by Linda Berdoll

Presumption: An Entertainment by Julia Barrett

Pemberley, or, Pride and Prejudice Continued by Emma Tennant

Mr. Darcy's Daughters by Elizabeth Aston

Vanity and Vexation: A Novel of Pride and Prejudice by Kate Fenton

Pride, Prejudice and Jasmin Field by Melissa Nathan

Pride and Prescience, or, a Truth Universally Acknowledged by Carrie Bebris

Me and Mr. Darcy by Alexandra Potter.

Conclusion

It is clear how Austen's work is a fertile ground for all sorts of psychological analyses and psychoanalytical conclusions. The novel lays bare the deep feelings and thoughts of the characters, particularly our two protagonists. Austen seems to lead us into their minds to see and feel their torments and anxieties, and so we feel empathy for her heroes and share their relief when the story ends with a curtain that sends us happy. It is clear too that Scriptwriters and film directors found in Pride and Prejudice as rich a terrain for their creativity as ever, and this lead to many cinematographic adaptations of the novel.

Chapter Six

A Study of the Universal Themes in *Pride and Prejudice*

Introduction

Austen's novel is principally concerned with the social fabric of the late eighteenth and early nineteenth-century England, a patriarchal society in which men held the economic and social power. In an often satirical portrait of the men and women attempting to gain a livelihood, Austen subtly and ironically points out faults in the system, raising questions about the values of the English society and the power structure of the country. *Pride and Prejudice* contains many elements of social realism, and focuses on the merging of the bourgeoisie and the aristocracy during the era of the Napoleonic wars and at the beginning of the industrial revolution.

A careful reading of the novel leads us to assume that the novel's *universality* and fresh appeal stem from the universal themes touching the hearts and minds of a great readership of different backgrounds and cultures. In this chapter, we will try so far to trace those themes in the novel by illustrating each theme with relevant passages from the novel.

6.1. Love and Marriage

The novel is essentially a novel on love and marriage. Austen gives us a picture on the situation of women back in the eighteenth and early nineteenth century visa vis love, marriage and domesticity.

6.1.1. Love

Love in the novel is a central theme. Readers enjoy both the love story of Elizabeth and Darcy that is meant to be the major one, as they are the heroes, and the love story between Mr Bingley (Darcy's friend) and Jane (Elizabeth's sister). As Elizabeth gradually comes to recognize the nobility of Darcy's character, she realizes the error of her initial prejudice against him and thus, her prejudice changes into love and admiration.

Teachman argues that *Pride and Prejudice* has often been depicted as a simple story of love between a wealthy, proud aristocrat and an intelligent, beautiful young woman born into a family of five sisters with little financial security (1). Austen's opinion of marriage was clear, to her marriage has to be essentially a love marriage, as she wrote, one day, to her niece: "nothing can be compared to the misery of being bound without love." (Tanner: 35).

Tanner notes that what love might or could mean in the convergences and conflicts of forces concerning money and manners, property and propriety, decorum and desire, is a constant matter of interest in all of Austen's novels. That is also the view of Burton, who comments that "Miss Austen only knew,

or anyhow, only cared to write, one sort of Novel—the love story. With her, a young man and woman (…) are united in the end (37).

Austen's sagacity regarding love matters is expressed by some of her characters; in the following words of Charlotte Lucas (Elizabeth's best friend) to Elizabeth, Austen explains that a woman's concealed affections may cause her to lose the man she loves:

> "If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him (…)We can all *begin* freely—a slight preference is natural enough; but there are very few of us who have heart enough to be really in love without encouragement. " (P&P: 19, author's original italics)

Charlotte Lucas also tells Elizabeth that Mr Bingley needs Jane's encouragement to express his love: "Bingley likes your sister undoubtedly; but he may never do more than like her, if she does not help him on." (p.19)

Austen uses the word **"love"** in 122 occurrences in the novel. The protagonists Darcy and Elizabeth come to love each other, they have overcome obstacles, internal and external conflicts, social as well as psychological problems that prevented their mutual understanding, as well as pride and prejudice, which obscured their views and delayed their actions. The development of the plot allows us to see what efforts Darcy made to deserve the good opinion of Elizabeth. It also permits to see how Elizabeth will be astonished at her own judgement when she comes to know the truth of his

character and his conduct as explained in a letter of his, which reveals that her vanity obscured her understanding.

In the beginning of the novel, Darcy was indifferent to Elizabeth; he even asserts that she would not tempt him into dancing. A sentence that mortifies her pride, but with the development of the plot, his feelings change; from a state of indifference when he first saw her in the ball at Meryton, to the admiration of her character's liveliness – to the most ardent love, by the second half of the novel. Austen explains how the affections of Darcy developed little by little towards Elizabeth:

> "Mr. Darcy had at first, scarcely allowed her to be pretty; he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticise. But no sooner had he made it clear to himself and his friends that she hardly had a good feature in her face, than he began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes (...) He began to wish to know more of her, and as a step towards conversing with her himself, attended to her conversation with others. His doing so drew her notice." (P&P: 20)

Thus, Mr Darcy began in some occasions to give his thoughts a loud voice, especially when he made the following reflection about Elizabeth: "'Your conjecture is totally wrong, I assure you. My mind, was more agreeably engaged. I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow.'" (P&P: 23)

One other circumstance allowed Darcy to see more of Elizabeth and to be more and more drawn to her, as a guest of the Bingley's Darcy was staying for a few days at Netherfield. Meanwhile, Elizabeth has been drawn by the circumstances of her sister's illness to stay at Netherfield with the Bingleys. Elizabeth saw Darcy frequently and they exchanged few conversations on different subjects, he constantly observed her in certain occasions. It was then clear to Elizabeth that she was the object of his contemplation: "Elizabeth could not help observing, as she turned over some music-books that lay on the instrument, how frequently Mr. Darcy's eyes were fixed on her." (P&P: 42)

To Darcy, Elizabeth "attracted him more than he liked." (P&P: 49)", but that was mortifying for him, since they were from different social classes. Shortly after Jane recovered, Bingley gave a ball at Netherfield, in which Darcy asked Elizabeth for the second dance, as the first was most unwillingly given to Mr Collins. Elizabeth in this occasion could only speak to him with bitterness and make him most uncomfortable especially after the mentor Whickam had in fact poisoned her head with awful ideas about Darcy. Darcy felt her anger and resentment, but could not really understand what caused them. When she realised that Mr. Wickham was absent from the ball, she held Darcy for responsible, and that heightened all sort of resentment she had against him.

When they were dancing, Elizabeth could not stop herself from making a hint to him about Wickham. She remarked that he was uneasy about her mentioning him, but could give her an eloquent sentence on Mr. Wickham's

character alluding to his manners that are the contrary of his morals (that is a fact Elizabeth will discover only later when Wickham's immorality and indecency will be seen in his act of eloping with her sister Lydia). The following passage illustrates Darcy's reaction: ".'Mr. Wickham is blessed with such happy manners as may ensure his *making* friends—whether he may be equally capable of *retaining* them, is less certain." (P&P: 74. Author's italics)

When the dance was over, their host approached to compliment them on the dance, and when he left, Elizabeth began to ask Darcy in an ambiguous manner trying to make out a sketch of his character. When he asked to what all those questions tend, she answered that she was merely trying to illustrate his character. After that the second dance ended, they parted and each was dissatisfied, but Darcy could forgive her. He had begun to form strong feelings towards her and could not be angry with her, but rather his anger was directed towards his antagonist Wickham for his influence on her.

In this respect, Emsley observes that while both Darcy and Elizabeth earlier on make wrong decisions, Darcy soon revises his under the influence of love, and the education he receives from the moment he begins to love Elizabeth. She argues, is a difficult one. "Love is beautiful, but education can be painful, as it is hard to come to terms with one's own mistakes." (96). Darcy told Elizabeth:

> "Your reproof, so well applied, I shall never forget: 'had you behaved in a more gentlemanlike manner.' Those were your words. You know not, you can scarcely conceive, how they have tortured me; though it was some time, I confess, before I was reasonable enough to allow their

After that ball at Netherfield, Darcy and the Bingleys left Hertfordshire suddenly, and they decided to settle in London for the whole winter. Jane and Elizabeth were very much surprised by this sudden departure. Following this, Jane received a letter from Miss Bingley explaining that they left for London and that their return to Netherfield was uncertain**.** Miss Bingley took care to afflict Jane more and more by intimating to her that Mr. Bingley was not returning that winter to Netherfield and that they all hoped that he would be engaged to Darcy's sister Georgiana.

Mr. Collins, who the morning succeeding the Ball proposed to Elizabeth, was not the least discouraged from proposing to women when she rejected his marriage offer, and soon proposed to her best friend Charlotte Lucas who, to Elizabeth's great surprise, accepted his offer. The atmosphere at Longborn was gloomy after Bingley's departure. All the family expected him to propose to Jane, and Elizabeth did not suspect that Darcy had anything to do with dissuading Bingley from making his marriage offer, but accused both Bingley sisters of that. Because of Jane's state of mind and health, it was necessary to send her somewhere else for a change of scene that "might be of service—and perhaps a little relief from home may be as useful as anything.'(P&P: 112)

When she visited her friend Charlotte after her marriage with Mr. Collins, Elizabeth was invited by Lady Catherine de Bourg with the couple to dine at Rosings, where she will be surprised to meet Darcy again. He then will seem changed, and he visits her friend's (Mr. and Mrs. Collins) while she was

staying there. He never speaks too much, but seems amiable to her friends. He came once and found her alone, he was very shy and could not say much, her friend Charlotte returning to her home is surprised by this tête-à-tête. After Darcy went away, she told Elizabeth "My dear, Eliza, he must be in love with you, or he would never have called us in this familiar way." (P&P: 141)

It is clear that Darcy sought Elizabeth's company in those frequent visits and at many times wanted to propose to her, but did not find enough courage. Elizabeth was astonished to see him call on her one day, when everybody was out. After hesitating a while, he could gather his courage and he avowed to her all his love in the passage we mentioned earlier (cf. Chapter 4, under the discussion of Pride) and proposed to her. Elizabeth rejected his offer, as we explained earlier, because of his Pride and her prejudices (that will be explained in the coming theme of Prejudice) against him.

Darcy, the following morning of his rejection, could see the causes of her resentment. He will try to explain himself as regards all those accusations of Elizabeth in a long eloquent letter that he will hand her when he meets her in her favourite walk. Austen describes the scene in the following passage:

> "She had turned away; but on hearing herself called, though in a voice which proved it to be Mr. Darcy, she moved again towards the gate. He had, by that time reached it also, and, holding out a letter, which she instinctively took, said, with a look of haughty composure, 'I have been walking in the grove sometime in the hope of meeting you. Will you do me the honor of reading that letter?' (P&P: 152)

When Elizabeth read and reread his letter, she realised how greatly she was mistaken in respect to both Darcy and Wickham. She realised all her prejudices against Darcy, and she was full of different feelings; her mind was so tormented, that she felt the necessity of going out for a walk. Wandering, Elizabeth gave way to a variety of thoughts, reconsidering events, determining probabilities, and reconciling herself as much as she could, to a change so sudden and so important. Darcy will quit his aunt's house Rosings the following morning. Even after his departure, Elizabeth read again and again his letter, and she couldn't know what to think and was again subject to different feelings.

Elizabeth studied every sentence of the letter and she was in a fair way of soon knowing it by heart, and her feelings towards its writer were at times widely different. When she remembered the style of his address, she was full of indignation; but when she considered how unjustly she had condemned and upbraided him, her anger was turned against herself. His attachment and his general character respect, excited her gratitude, but she could not approve him.

Few days after Darcy's departure, Elizabeth returned home after those few days spent with the Collinses. Jane returned as well from London, and Elizabeth found that she was better. Few weeks after her return home, Elizabeth with the Gardiners set off for Derbyshire, and particularly to the little town of Lambton; her aunt expressed an inclination to see Pemberley (Darcy's residence), which was only five miles of Lambton, but Elizabeth declined as she feared to meet Darcy.

Urged by her aunt, she accepted to visit the place only if the owner is not there. Elizabeth had been told that Darcy was absent, and hence they visited the house, which was a marvel. Elizabeth who admired every corner, reflected: 'I might have been mistress! With these rooms, I might now have been familiarly acquainted! Instead of viewing them as a stranger, I might have rejoiced in them as my own, and welcomed to them as visitors my uncle and aunt." (P&P: 188)

She listened with great interest to the housekeeper making a lengthy praise of her master, and her feelings towards Darcy were of a more genteel nature. When they finished their visit and were on the point to go, Darcy appeared, and both were surprised to see each other and were really embarrassed: "He absolutely started, and for a moment seemed immovable from surprise; but shortly recovering himself, advanced towards the party, and spoke to Elizabeth." (P&P: 192)

Elizabeth's love will only be possible when she gets rid of all her prejudice against Darcy and in due time. At Pemberley, Elizabeth was astonished to see how Darcy behaved in such a civil manner endeavoring to please her, after she rejected his marriage proposal, and who thought that after that incident he will be more aloof. Elizabeth could not often turn her eyes on Mr. Darcy, but whenever she did catch a glimpse, she saw an expression of general complaisance. In all that he said, she heard an accent so removed from hauteur or disdain of her companions (the Guardiners). She was convinced that the improvement of manners, which she had the day before witnessed is real.

Darcy was so gentle to Elizabeth, her aunt and uncle while they were staying at Lambton Inn. The fact that he wanted to introduce his sister to her had greatly added to her gratitude for him, and she grew to esteem him more and more. He and his sister invited Elizabeth and her relatives to dine at Pemberley. Moreover, he invited her uncle Mr. Gardiner to fish in the lake and the latter was delighted.

Therefore, much civility and gentleness softened Elizabeth's heart. Elizabeth was often awake for hours trying to reflect on all the late developments that occurred to her for there was as Austen explains: "a motive within her of good will which could not be overlooked. It was gratitude; gratitude, not merely for having once loved her, but for loving her still." (P&P: 203)

Her feelings towards him changed considerably, her interest in him grew stronger every day, now that she understands his character better, she really realised her errors of judgement in respect to him, and particularly understood that much of his coldness was not in fact ill manner, but rather shyness. She began to care about him, respected and was grateful to him. Elizabeth felt a real interest in Darcy's welfare. Austen describes her state of mind in the following passage:

> "She only wanted to know how far she wished that welfare to depend upon herself, and how far it would be for the happiness of both that she should employ the power, which her fancy told her she still possessed, of bringing on her the renewal of his addresses."(P&P: 203)

After Lydia's elopement, Elizabeth was so humbled and ashamed. She thought that she lost him forever; she thought that his affections must not stand that blow, and that he would not think of connecting himself to her family. She did not doubt; however, of his being the most generous man she knew. It is only at this moment that Elisabeth could realize: despite their different characters, Darcy is the only man who suits her. Austen explains this in the following passage: "he was exactly the man who, in disposition and talents, would most suit her. His understanding and temper, though unlike her own, would have answered all her wishes." (P&P: 293)

Contrary to all Elizabeth's fears and apprehensions the incident of the proposal didn't change his affections, but rather it was a circumstance that allowed Darcy to do more to gain her heart, which he did slowly, but surely when she came to realise later from Lydia's sleep of tongue, that it is Darcy that saved her family's reputation. Forcing Wickham to marry her sister and promising him an income. Elizabeth, then, asked for more explanation from her aunt, who was present in London, the aunt answered all her inquiries in a letter that threw Elizabeth in a state of amazement at the gentlemen's conduct. She found out what Darcy did more than obliging, and she could only think that "all this must have been done for her love, thought she, he was as generous, she doubted not, as the most generous of his sex." (P&P: 293)

After Lydia's marriage from Wickham, Darcy now did all that was in his power to reunite his friend Bingley and Elizabeth's sister Jane. Bingley came to Longburn to propose to Jane, and made by this event the joy not only of Jane,

but also of all the family, especially Mrs. Bennet, who by now has two married daughters. Soon Darcy followed the example of his friend and asked the hand of Elizabeth again, but this time, she more than readily accepted, she was all joy; and her mother more than anyone was delighted to have three married daughters.

Much change of perspective occurs when our heroine came to recognize her errors, and see the worth of the man she took for the proudest, most disagreeable sort of man. Simpson posits: "Miss Austen seems to be saturated with the Platonic idea that the giving and receiving of knowledge, the active formation of another's character, is the truest and strongest foundation of love." (244).

He further argues that Austen was committed to the ideal of intelligent love, according to which the deepest and truest relationship that can exist between human beings is pedagogic. Love is pedagogic; with the mutual understanding after interaction, much is to be learnt of ourselves. This relationship consists of the giving and receiving of knowledge about right conduct, in the formation of one person's character by another, the acceptance of another's guidance in once own growth.

From another perspective, Neill argued that the relation of Darcy and Elizabeth is conducted always within 'the master-slave dialectic' (52) in explaining that Darcy enjoys the relation of power to Elizabeth and he wants to subdue her. As a matter of fact, to many modern feminist critics, Elizabeth's

love for Darcy is a form of subjugation to him as a symbol of the patriarchal order. The philosopher Mill posits:

> "All men, except the most brutish, desire to have, in the woman most nearly connected with them, not a forced slave but a willing one, not a slave merely, but a favourite. They have therefore put everything in practice to enslave their minds." (qtd in Black, p.88)

By the end of the novel, Austen gives a very eloquent sentence about love in the words of Darcy, whom Elizabeth asked when he first fell in love with her. He answered saying:" "It is too long ago. I was in the middle before I knew that I HAD begun.' (P&P: 293)

6.1.2. Marriage

Marriage, which is a universal social institution, that is central to any society's existence and development, is portrayed in all Austen's novels; namely *Pride and Prejudice.* A look at the English society in the eighteenth century allows us to understand that it was the first concern of women, given the little financial opportunities and liberties they had, its meaning however evolved with the development of individualism.

In Austen's time, women's lives were very different from today's independent women to whom marriage is but a commodity. In the early nineteenth-century world, unmarried women were forbidden access to their own capacities and talents, for they could not support themselves economically, and

were denied any autonomous position in society. Indeed, they were deprived of almost all independent structures of self-knowledge, identity, and purpose.

The sole function of a single woman in nineteenth-century England was to make a marriage; nothing is said here about compatibility, caring, needing, or cherishing. An unwed woman then, must recognize this, accommodate it, and achieve definition and support by making the best marriage she can. Johnson explains how the institution of marriage was seen in the eighteenth century, while relating it to Austen's writing:

> "at any rate, until quite recent times, life in England has been so fundamentally centred round the home that the recognition of marriage as the aim and end of existence, (...) It was the absence of what made life secure and comfortable, a husband and children, that Jane Austen had in mind when kindly picturing the old maid" (1)

In this respect, Brown defines Austen as the first novelist to 'fully assert the cultural significance of marriage and family, their role in social and moral change' (1), and she further observes that she is the first also to record that shift from a 'traditionally directed society to an inner directed society' (19). Teachman, in the same perspective observes that *Pride and Prejudice* focuses on "the importance of marriage to the lives of women of the gentry in late eighteenth- and early nineteenth-century England" (85). She further thinks that in order to understand fully the significance of marriage for women like the Bennet sisters, we have to think of the alternative that life "for women without husbands (permanently single women and widows) was very different from life

for those with living mates." (ibid)

Barry, following the same thread of thought, argues that the central topic of *Pride and Prejudice* seems to be marriage for most female characters in the novel tremendously focus on finding a suitable man (112). Handler and Segal while linking Austen's narratives to anthropological theories of kinship and marriage, posit: "Austen's narratives engage her characters and readers alike in a common problem, the eventful, though conventional, process by which men and women make an exclusive and mutual choice of a partner." (2)

They also argue that like any ethnographer of 'exotic' societies, Austen "focuses our attention on rules of courtship and marriage." (ibid). Although they see that her understanding and depiction of social rules differs crucially from the positivist notion of behavioural norms that has dominated anthropological theory. We see how the two sisters Jane and Elizabeth take on that courtship play with varying degrees of confidence.

The meaning of marriage evolved in the eighteenth century, it started to be less of an economical financial contract between two families, and grew to be based on the emotions of the individuals involved, though, of course, snobs continued to resist the idea of joining people of different social ranks in holy matrimony. In this respect, Teachman tries to clarify how in that era, the meaning itself of marriage evolved to include more the affective side. He posits that because of the political and social changes, "marriage, while still a

contract, started to gain acceptance as an affective relationship -one in which the feelings and emotions of the individuals were involved." (53)

It is the same view of Stone and Stone (qtd in Irving: 8), who argued that the emotions were given an increased authority in more practical matters in this period; and that the eighteenth century saw a rise in the idea of 'companionate' or 'affective' marriage: that is, marriage motivated by the emotional attachment between husband and wife. Similarly, Irving posits: "in fiction and arguably in social practice as well, 'feeling' has a new centrality to the social order of eighteenth-century England." (26)

During those times, the real answer to women' problems as is the case of Austen's heroines, is of course marriage and domesticity. To settle down, to be steady, to guide the house was really what a woman must be trained and prepared for. Girls were praised for being submissive, modest, pure and domesticated.

Rutherford advocates that motherhood was the ideological centre of the Victorian bourgeois ideal of the family: "Mothers were endowed with a sacred mission to raise their children and provide a haven for their husbands away from the corrupting world of money and business (7). Ross also argues that in the eighteenth century Marriage conferred an immediate rise in social status, on all women, whatever their position in life (191). In our novel even the disgraced Lydia Bennet, on marrying her seducer Wickham, reminds her sister Jane exultantly at the family dinner table, "I take your place now, and you must go lower, because I am a married woman." (P&P: 243).

Le Faye in speaking about Pride and Prejudice' and the theme of marriage notes that it is still a main concern for today's young people and the family background, even if it is less important nowadays, is still a factor that helps or hinders a relation:

> "This **enduring popularity** is a tribute not only to her skill as an author, but also to the accuracy of her plots in **identifying the basic and unchanging truths of human nature.** To meet one's ideal **marriage partner** is still the hope of every young man and woman, even in the twenty-first century, and family background and economic factors still help or hinder the achievement of this hope." (p 6. Emphasis added)

Despite the social resistance, the fact that two persons from different ranks should marry, in the eighteenth century -men and women alike- began to feel that marriage has to be essentially an emotional achievement. Hence, young people started to think more of the affective side of this relation than of any financial or pragmatic ends, it is in this sense that people began to reconsider those barriers of rank that the society established and respected for centuries.

Through the whole novel, Austen seems to promote love marriage, and takes a position against traditional marriage that is for the two families a lucrative business. Newton finds *Pride and Prejudice* "devoted to (…) denying the force of economics in human life" (61). In effect, such a claim is sustained by the marriage of the middle class Elizabeth Bennet, with the upper class rich and aristocratic Mr Darcy; similarly, by the marriage of her sister Jane from Mr Bingley her far superior in rank and social standing.

The word "**marriage**" occurred 67 times in the novel. The following passages (with added emphasis) illustrate the importance Austen and her characters give to marriage:

- Mrs Bennet speaking to her husband: "If I can but see one of my daughters happily settled at Netherfield, and all the others equally well **married**, I shall have nothing to wish for." (P&P: 9, our emphasis)

- Mrs Bennet speaking to her daughter Elizabeth: "I tell you, Miss Lizzy—if you take it into your head to go on refusing every offer of **marriage** in this way, you will never get a husband at all—and I am sure I do not know who is to maintain you when your father is dead." (P&P: 91, our emphasis)

- Mr. Collins speaking to Elizabeth: "you should take it into further consideration, that in spite of your manifold attractions, it is by no means certain that another offer of **marriage** may ever be made you." (P&P: 88, our emphasis)

- Charlotte speaking to Elizabeth: "Considering Mr. Collins's character (…) I am convinced that my chance of happiness with him is as fair as most people can boast on entering the **marriage** state" (P&P: 101, our emphasis)

- Austen describes Elizabeth's state of mind after Darcy's first proposal: "That she should receive an offer of **marriage** from Mr. Darcy! That he

should have been in love with her for so many months!" (P&P: 151, emphasis)

- Darcy speaking to Elizabeth: "I was first made acquainted, by Sir William Lucas's accidental information, that Bingley's attentions to your sister had given rise to a general expectation of their **marriage**." (P&P: 153, our emphasis)
- Lady Catherine (Darcy's aunt) to Elizabeth: "Miss Bennet, I insist on being satisfied. Has he, has my nephew, made you an offer of **marriage**?" (P&P: 273, our emphasis)

Once again, Austen's sagacity regarding marriage is revealed, through the voice of her characters, in the following passage:

- Charlotte Lucas speaking to Elizabeth about Jane's eventual marriage to Bingley comments on the enterprise of marriage: "Happiness in **marriage** is entirely a matter of chance." (P&P: 20, our emphasis)

At the end of novel Mr. Bennet advised his beloved, clever daughter Lizzy (Elizabeth), "I know that you could be neither happy nor respectable unless you truly esteemed your husband; unless you looked up to him as a superior." (P&P: 290).

6.3. Pride and Prejudice

Those two themes of the novel are feelings universally experienced (cf. Chapter IV). On prejudice as a universal theme in the novel, Babb argues:

> "Elizabeth sacrifices none of her wit and charm in making her peace with Darcy's values, and Darcy attains a more amiable manner without giving up the substance of his pride. In thus ripening, as it were, both Elizabeth and Darcy express the theme of *Pride and Prejudice."* (113)

The novel is most importantly, wrote Tanner "about **prejudging** and rejudging. It is a drama (…) by which the mind can look again at a thing and if necessary make revisions and amendments until it sees the thing as it really is." (p.105, emphasis added). Elizabeth had indeed many prejudices against Darcy; it was only after she read his letter and saw his noble acts that she could re-judge him.

To Emsley, prejudice is a complex word and a complex issue in Austen's novels, especially *Pride and Prejudice*. She posits that the difficult thing is determining when a judgment is, too hastily, made for Elizabeth and Darcy, is that although both have understandable and defensible prejudices in favor of civility and good breeding, they both judge each other too quickly as offending against those ideals. (95)

In analysing the way both characters judge, we understand that because of their tendency to judge others before judging themselves, they both make mistakes. However, Darcy and Elizabeth's judgment is independent, in contrast to Mr. Bingley's preference of relying on his friend Darcy to judge for him. It is also better than Jane's too-generous candor.

The prejudice against Mr. Darcy was not only from the heroine Elizabeth, but also from her mother, who was shocked to see him slight her daughter, and from all people present at the ball, that was brought upon him by his manners that Austen described as 'non inviting, tough well bred' (P&P: 11). The general prejudice against him is illustrated in the following passages; Mrs Bennet speaking to her husband:

> "But I can assure you, that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set-downs. I quite detest the man." (P&P: 13)

Austen also describes the reaction of people in the ball following his non-inviting manners saying that his "character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again." Elizabeth's prejudice against Darcy had elaborated into an immovable dislike, as she tells Darcy, in his first proposal to her. While she was not aware of her errors of judgement in respect to him, that his manners, impressing her with the fullest belief of his arrogance, his conceit, and his

selfish disdain of the feelings of others, were such as “to form the groundwork of disapprobation, on which succeeding events have built so immovable a dislike.” (P&P: 151)

Babb explains that in *Pride and Prejudice* there is no one on whom we can depend for a true account. Rather, we are for the most part confined to Elizabeth's deeply biased perceptions, and Jane Austen tempts us to accept her heroine's view of Darcy at every turn (115). Elizabeth has indeed misjudged Darcy. One of the reasons of her prejudice was relying on his outward manners.

On this perspective, Nardin explains how judging people in that light can be misleading:

> “If an attempt to judge character from manners backfires in the world of Pride and Prejudice, it is invariably either because the judging individual has misperceived the nature of the manners of the individual he is judging, or because the standard of propriety according to which the judgment is being made is a mistaken one.” (qtd. in Bloom:7)

The end of the novel proves Nardin’s theory. The examples of the protagonist Darcy, who in fact has non inviting manners, though he is a noble man and a noble heart, and his antagonist Mr. Wickham, who appears to Elizabeth as a man of happy inviting manners, but he turns up to be a gambler, a liar, and a man without any notion of virtue.

It is worth noting that misjudging Darcy through his manners was at the

beginning of the novel, Elizabeth's prejudice against him was heightened, because of some other reasons. Firstly, because of the false recital she received from Mr Wickham (the truth of this man will be visible to Elizabeth towards the end of the novel). As a perfect liar, he persuaded Elizabeth that Darcy is a monster, that he was the cause of all his misfortune, he told her the church ought to be his profession, and that the late Mr Darcy (Darcy's father) left him a living, but that Darcy jealously deprived him of it. Elizabeth, who was really moved and affected by his recital, will later blame Darcy. This, will add to her resentment.

Secondly, because she realised that Darcy has been the main part in separating her sister Jane from his friend Mr. Bingley (Darcy did so not with ill intentions, but because he thought her sister did not return his friend's affections). She got that revelation, when his best friend Colonel Fitzgerald, unaware that the woman in question was her own sister, told her that Darcy liked his friend Mr Bingley so much as to save him from 'a most unfortunate marriage'. As she told Darcy: "Do you think that any consideration would tempt me to accept the man, who has been the means of ruining, perhaps forever, the happiness of a most beloved sister?" (P&P: 149). She will, blame him for that, too.

After reading Darcy's letter and discovering the truth, her mind was perturbed and tormented. She realized that Darcy was not the awful man she thought him to be, and that all that dislike of him in fact was ill grounded given all the falsehoods said in his respect by the mentor Wickham, and her thinking

that he separated his friend from her beloved sister knowing this latter's affections for him. Austen in the following passage speaks about her state of mind "Growing absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling she had been blind, partial, prejudiced, and absurd." (P&P: 162).

Austen wanted us to understand that this is righteous anger, but it is temporary, because in the novels, as in the Christian tradition, love triumphs.

6.3. Property

Since the dawn of history, the human being cherished property. Universally, people raced to possess lands, houses, precious metals, precious stones, etc. The society ascribes more power to owners of property, consequently people are valued by what they possess which determined their class. That is even more visible in a society that is class-ridden as is the case of the English society. Property may be acquired through hard work, or inherited after the death of parents and relatives.

Kelly observes that property, in the principal form of the landed estate or other forms, was a family concern-a matter of family interest and a family enterprise. He explains that the upper-class family was a corporate entity dependent on landed property to provide the rents underwriting the family's material prosperity, and more important its status and power. Stability of the family estate across generations was ensured by primogeniture, or inheritance

by the first son (rather than division of the estate among all the sons or all the children), and by entailing the estate, in default of a direct male heir, on the nearest male relative. Judging by her novels, Kelly argues, Austen had reservations about these practices. Women had few property rights in or outside marriage (254).

In the then England, a woman was very unlikely ever to inherit property while there was any male heir available somewhere in the family. This system ensured that women rarely became heirs to property. Austen treats this theme and presents the five Bennet girls as victims of this procedure (the law of male primogeniture). It is their cousin Mr. Collins, who was entitled to inherit their father's property as Mr. Bennet, speaking to his wife and daughters, declared: "Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases." (P&P: 50). Austen explains how Mrs. Bennet never understood and never accepted this law of male primogeniture. This critical situation made the mother think about how to find husbands for her daughters before anything happens to their father. This explains why she urges later her daughter Elizabeth to accept Mr. Collins' marriage offer to save her sisters from destitution, she even calls her husband to insist upon Elizabeth:

> "Oh! Mr. Bennet, you are wanted immediately; we are all in an uproar. You must come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will change his mind and not have *her*." (P&P: 89, original italics)

Fergus argues that the inequities of patriarchal inheritance pervade Austen's first published novels, *Sense and Sensibility* (1811; drafted from November 1797, from a 1795 novel in letters, 'Elinor and Marianne') and *Pride and Prejudice* (1813; drafted as 'First Impressions', October 1796-August 1797). He explains that early versions of those works, written in her late teens and early twenties, also reflect a preoccupation with the reality and threat of disinheritance of daughters in the eighteenth century.

Austen frequently speaks about her characters' property while presenting them to the reader. Ross observes that Austen "regularly provides precise details of incomes, because to her contemporary readers, such information would have given an instant guide to a character's social situation and spending power." (200).

She further argues that a key factor in assessing a character's wealth is his or her ability to keep a carriage, that "the type of carriage a family used clearly identified their place on the social ladder. 'Carriage' was the generic term (Le Faye. 59). Other names included coach, chaise, a gig, a curricle, a barouche, the German landau, landaulet, Phaeton (see glossary for the definition of each).

Austen records that, for example, Darcy is said to drive a curricle, like most aristocratic young men; as is made clear in the following passage, when he and his sister Georgiana went to Lambton Inn to dine with Elizabeth and her

relatives (the Gardiners):

> "When the sound of a carriage drew them to a window, and they saw a gentleman and a lady in a **curricle** driving up the street. Elizabeth immediately recognizing the livery, guessed what it meant, and imparted no small degree of her surprise to her relations by acquainting them with the honour which she expected." (P&P: 199. Our emphasis)

Still with property, Mr. Darcy, right at the beginning of the novel, is presented as having ten thousand pounds a year. Austen relates how he draws the attention of everybody, once they discovered he was a rich aristocratic man: "by the report which was in general circulation within five minutes after his entrance, of his **having ten thousand** a year." (P&P: 10, our emphasis). The other instance of property being a symbol of highness, is how Elizabeth was impressed at the sight of Darcy's house Pimberley house "a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills." (P&P: 187)

It is also the case of Mr. Bingley, who inherited his parent's wealth, and is the proprietor of 'Netherfield', he is presented in the following passages as having five thousand a year, and as having a wealth of a hundred thousand pounds:

- "Oh! Single, my dear, to be sure! A single man of large fortune; **four or five thousand a year**. What a fine thing for our girls!" (P&P: 5, our emphasis)

- "Mr. Bingley inherited property to the amount of nearly **a hundred thousand pounds** from his father, who had intended to purchase an estate but did not live to do it." (P&P: 14, our emphasis)

Austen also presents Mrs. De Bourgh (Lady Catherine, Darcy's aunt) as the rich proprietress of Rosings', "a handsome modern building, well situated on rising ground." (P&P: 123). In some, property is always stated to determine her characters' class. The first thing we are told about any character she introduces is his situation in life and his finances.

6. 4. Reputation

Austen's novel also focuses on the rituals of youthful courtship, which she observed within her own family and among the English professional and landed classes in general. Courtship, then, was a complicated business for the more privileged members of society in Austen's time. The authoress presents young women who are negotiating the business of courtship with varying levels of confidence and skill. Girls were watched meticulously. A girl's reputation was easily lost by one careless mistake in manners.

It is worth mentioning that social customs and manners of two hundred years ago were very restrictive compared with today's apparently casual lifestyles. A common concern of young people back in the 1800's, was to avoid the embarrassment of social stigma. Le Faye observes that a "curtsey or a

bow could be a wordless and non-committal acknowledgement of some verbal comment, while to shake hands was not so much a sign of greeting or leave taking, but more a mark of unusual affability or intimacy." (113- 4)

A girl's reputation was her capital and the stakes were very high at the courtship 'game', since a scandal of one girl tarnished all her family even the innocent sisters. English sexual behaviour in the 1800s was very constrained; a well-born young woman was certainly not supposed to have any sort of flirtatious contact before marriage, and even gestures such as a passionate pressing of the hand, a waist-clasp or a kiss could be the subject of critical gossip. An increasing number of books published at that time about conduct and morality, offered all sorts of advice as to appropriate behaviour in social interactions. There was little opportunity to break the codes of conduct, without being watched and reported for it.

Elopement that is seen in all societies and cultures as a scandalous and immoral act that ruins a woman's reputation, is also one of the underlined ideas of the novel. Though it is not the central idea, it is still important to the development of the plot, as it will make of Darcy a hero in the eyes of Elizabeth when he saves the family's reputation by forcing Wickham to marry her sister Lydia.

Lydia acted irresponsibly and foolishly when she eloped with wickham, her reckless actions caused her sister Elizabeth and her family all the shame

and torments; she will later tell Elizabeth that Darcy has the merit of forcing Wickham into marring her. Austen explains how a woman's reputation is so important in the words of Mary, Elizabeth's sister: "loss of virtue in a female is irretrievable; that one false step involves her in endless ruin" (P&P: 221).In the following passage, Elizabeth thanks Darcy for saving the family's reputation:

> 'Mr. Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to my poor sister. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express.' (P&P: 281)

According to Mellor, Austen's heroines "are women of sense, who refuse to be overcome by sexual passion" (53). Indeed, Elizabeth is a woman of sense, she even claims not to be attracted by the play of adult courtship. She is outraged by her sister's conduct and more ashamed of it than Lydia herself, who has no rumors whatsoever.

Austen describes Lydia's behavior after she had caused her family all the torments, shameless and unembarrassed: "Elizabeth blushed, and Jane blushed; but the cheeks of the two who caused their confusion suffered no variation of color." (P&P: 242)

6.5. Virtue

Another important theme to be discussed in our novel is virtue. Austen's concept of the virtues is closely related to Aristotle's formulation, for both share the same view when it comes to ethics. Austen may have absorbed her knowledge of Aristotelian thought by reading Aristotle himself, through the poetry of Dante, Chaucer, or Spenser, or through the works of Shaftesbury or Butler, or in an indirect way through Shakespeare, Johnson, and Fielding.

Austen is interested in virtues and vices. McMaster suggests that she is more interested in defining the limits of each in showing just at what point a virtue tips over into excess, or just to what extent a vice may be tolerable or even necessary to redress a balance (723). From the beginning of the novel, Elizabeth and her sister Jane, unlike their younger sisters, are described to be wise and shy girls that do not accept any frivolous behavior. Elizabeth in the following passage entreats her father not to give Lydia the permission to leave for Brighton, since she is a frivolous girl: "If you, my dear father, will not take the trouble of checking her exuberant spirits (…) she will, at sixteen, be the most determined flirt that ever made herself or her family ridiculous." (P&P: 179). Her father later (after the elopement) will regret his indulgence with Lydia.

We see that the virtue of Mr. Darcy is exercised when he acts to preserve Lydia's reputation (and thereby Elizabeth's) from ruin. He is motivated; partly,

by the fear that shame will injure his beloved; yet the higher motive that moves him is the desire to act justly. The dilemma of Lydia's elopement with Wickham has been possible partly because of Darcy's own concealment of Wickham's past actions, and he seeks, at least, to restore justice to the injured Bennet family.

Actually, in *Pride and Prejudice,* Austen illustrates the point that humility is not self-abasement, but a right sense of one's own fallibility. To her, it is not just something Elizabeth learns in order to submit herself to Darcy, but something that they both learn so that they may understand each other, and unite in holy matrimony. Hence, we see that for an Austen heroine, marriage is always a central concern the reward she deserves, because she has learned to be virtuous.

Below are some passages, where the word virtue is mentioned:

- "It has connected him nearer with **virtue** than with any other feeling."(P&P: 66, our emphasis)

- "His countenance, voice, and manner had established him at once in the possession of every **virtue**."(P&P: 160, our emphasis)

- "He is a liberal master, I suppose, and *that* in the eye of a servant comprehends every **virtue**.'(P&P: 198, our emphasis, original italics)

- "She had no difficulty in believing that neither her **virtue** nor her understanding would preserve her from falling an easy prey." (P&P: 214,

our emphasis)

- "'It does seem, and it is most shocking indeed,' replied Elizabeth, with tears in her eyes, 'that a sister's sense of decency and **virtue** in such a point should admit of doubt.'" (P&P: 216, our emphasis)

Conclusion

We have tried to specify the universal themes as prejudice, pride, love, or virtue that Austen consciously or unconsciously included in her novel, to suit the readers at large, what actually makes the novel's universality. A part from the apparent aspects of Englishness underlying the novel, it is still a classic that ensures its universal applause by the number of universal truths that underlie it.

Pride and Prejudice includes and vehemently confirms that the human dimension is just the other face of the coin; it does not in, any measure, undermine its identity and Englishness. On the contrary, it is only the proof that universal philosophical truth is made of small local truths. This is in part the secret of the universal appeal of the novel

General Conclusion

We see through this study, how rich Austen's novel is. It can continually, be read and reread from different perspectives, using different critical approaches, and from whatever angle it is seen, it yields new information. It is an expression of English identity in the eighteenth century, that is itself a rich period full of events and transformations in the political, social, and economic life of the English. A period that knew the emergence and development of the middle class, but also of individualism that changed many perceptions of the insular English society specifically in terms of human relationships.

Whether consciously or subconsciously, Austen also made of her novel a fertile ground for modern psychological theories, and she was said to be a studier of character by her close relatives, while she herself admits loving observation. We also see her talent for humour and irony, characters like Mr Collins or Mrs Bennet make us laugh whenever they speak, and they are ridiculed at every move. We also see her ridiculing aristocrat's snobbery, epitomised in the character of Lady Catherine de Bourgh, who boosts at every turn and insults people only, because she is a woman of high rank.

Her talent is also seen in her style; we see how perfectly she uses the free indirect speech to lead her readers into the minds of her characters, and stir their empathy towards them. While she devotes her literature to subjects of timeless and universal interest. The question of choosing once perfect mate is

as interesting and problematic today as in the eighteenth century, around the globe and in all cultures. The question of first impressions or of prejudice is also universal and timeless, what started as a depiction of classes in the eighteenth century with the aim of satirising or ironizing snobbism turned to a fine novel appealing to all cultures and all classes.

We hope that what we have tried so far to shed light on either in our cultural analysis, or in our psychological one, will benefit future dissertations and studies in Austen's art as well as in the English society of the eighteenth and the early nineteenth century. It may be useful to future dissertations in English cultural studies, psycho criticism and psychoanalysis in Austen's novels, in novel studies, and fiction elements, it may also be useful for autobiographical approaches to Austen's novels.

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Résumé

Utilisant comme apports l'analyse culturelle et psychologique, cette étude essaye de souligner les dimensions culturelles et psychologiques, elle met en exergue les aspects de l'identité Anglaise et l'universalité du roman Orgueil et Préjugés d'Austen, et démontre que ses deux aspects ne constituent pas une dichotomie dans le roman, mais que la particularité est plutôt une simple voie ver l'universalité et vice versa. En appliquant le néo-historicisme comme approche critique, cette étude tente de mettre la lumière sur la vie sociale Anglaise à la fin du dix-huitième et au début du dix-neuvième siècle, et voir comment qu'Austen a réussi malgré sa vie peu mouvementée et les peu de voyages qu'elle a fait à peindre et décrire les classes moyennes et supérieures Anglaise de l'époque faisant du roman une expression de l'identité Anglaise. En second lieu nous essayerons de démontrer l'universalité du roman en utilisant la psychologie et la psychocritique, et en explorant les divers processus subconscients qui sou tendent le roman, afin de voir comment qu'Austen a pu percer la psychologie humaine avant l'avènement même de celle si comme science humaine. Nous essayerons aussi de voir l'utilisation thérapeutique du roman au vingtième siècle, en présentant les adaptations cinématographiques les plus réussites du roman et certains des romans récents qu'il a inspirés. Enfin, cette étude essaye de démontrer que ce roman est aussi un roman universel, un classique qui peut avoir un attrait pour les lecteurs de cultures différentes, et qu'en fait sa dimension culturelle n'a pas sapé sa dimension humaine et universelle.

ملخص

تهدف هذه الرسالة إلى إبراز أبعاد الهوية الثقافية و الانسانية للرواية

"Pride and Prejudice(**والتي تمت ترجمتها الى العربية تحتعنوان كبرياء وهوى**)"

للكاتبة الانجليزية **جاين اوستين**، وذلك باستخدام دراسة تحليلية نقدية نفسية وثقافية، إذ يتم إبراز جوانب الهوية الانجليزية والجوانب العالمية لهذه الرواية، وتأكيد أن الخصوصية المتمثلة في الهوية الانجليزية لا تتعارض مع بعدهاالإنساني إنما تؤكد أن الهوية الخاصة ما هي إلا جزء من الهوية الإنسانية.هذا العمل يسلط الضوء على المجتمع الانجليزي في نهاية القرن الثامن عشر وبدايةالقرن التاسع عشر، ليوضح كيف استطاعت هذه الكاتبة رغم قلة أسفارها وحيزها الضيق الذي كانت تعيش فيه أن تصور لنا الطبقية الانجليزية وترسم لنا سورة عن الطبقة الراقية والطبقة المتوسطة لتجعل من هذه الرواية تعبيرا عن الهوية الانجليزية.

وقد حاولنا باستخدام منهج بحث نقدي تاريخي يضع الرواية في قالبها التاريخي والثقافي والإثنوغرافي أن نبرز جوانب الهوية الانجليزية التي تقمصتها الرواية ـباعتبار الرواية ابنة البيئة الاجتماعية والثقافية وهي مرآة عاكسة لها.وقد استخدمنا كخطوة ثانية منهج النقد النفسي لإبراز الخبايا النفسية التي احتوتها الرواية لتؤكدأن شخصيات اوستن ماهي إلا نماذج إنسانية وان روايتها تجذب القراء من مختلف الخلفيات الثقافية عبر العالم مؤكدين بذلك عالمية هذه الرواية.

وقد ذهبنا لتأكيد ما سبق نوضح حركة التأثير والتأثر التي عرفتها الرواية منذ كتابتها في القرن التاسع عشر وكيف أنها كانت ولا زالت مصدر الهام الكثير من الروائيين وكيف أن المخرجين السينيمائيين قد وجدوا فيها كذلك في القرن العشرين أرضية خصبة لإنتاجأفلام ناجحة وهذا يدل مرة أخرىأن البعد الثقافي للرواية لم يدحر بأي شكل بعدها الإنساني العالمي.

Glossary

Albion: is the oldest known name of the island of Great Britain. Today, it is still sometimes used poetically to refer to the island In myth, according to the 12th century *Historia Regum Britanniae* ("The History of The Kings of Britain") by Geoffrey of Monmouth, the exiled Brutus of Troy and his fellow Trojans escaped from Gaul and "set sail with a fair wind towards the promised island. The island was then called Albion, and inhabited by none but a few giants. Notwithstanding this, the pleasant situation of the places, the plenty of rivers abounding with fish, and the engaging prospect of its woods, made Brutus and his company very desirous to fix their habitation in it. After dividing the island between themselves at last Brutus called the island after his own name Britain, and his companions Britons.

Altruism: Altruism is the principle or practice of concern for the welfare of others. It is a traditional virtue in many cultures and a core aspect of various religious traditions and secular worldviews, though the concept of "others" toward whom concern should be directed can vary among cultures and religions. Altruism or selflessness is the opposite of selfishness.

Archetypes: An **archetype** is a universally understood symbol, term, statement, or pattern of behaviour, a prototype upon which others are copied, patterned, or emulated.

Archetypes are used in myths and storytelling across different cultures. In psychology, an archetype is a model of a person, personality, or behaviour. In philosophy, archetypes have since Plato, referred to as ideal forms of the perceived or sensible objects or types. Archetypes are likewise supposed to have been present in folklore and literature for thousands of years, including prehistoric artwork. The use of archetypes to illuminate personality and literature was advanced by **Carl Jung,** early in the 20th century. He suggested the existence of universal content less forms that channel experiences and emotions, resulting in recognizable and typical patterns of behaviour with certain probable outcomes.

Aristocracy: the aristocracy are people considered to be in the highest social class in a society, which has or once had a political system of aristocracy.

The term "aristocracy", was first given in Athens to young citizens (the men of the ruling class) who led armies from the front line.

Because military bravery was highly regarded as a virtue in ancient Greece. It was assumed, that the armies were being led by "the best". From the ancient Greeks, the term passed on to the European Middle Ages for a similar hereditary class of military leaders often referred to as the "nobility". As in Greece, this was a class of privileged men and women, whose familial connections to the regional armies allowed them to present themselves as the most "noble" or "best." Historically the status and privileges of the aristocracy in Europe were below royalty and above all non-aristocrats.

Barouche: A barouche was a fashionable type of horse-drawn carriage in the 19th century. Developed from the **calash** of the 18th century, it was a four-wheeled, shallow vehicle with two double seats inside, arranged *vis-à-vis*, so that the sitters on the front seat faced those on the back seat. It had a soft collapsible half-hood folding like a bellows over the back seat and a high outside box seat in front for the driver. The entire carriage was suspended on C springs. It was drawn by a pair of high-quality horses and was used principally for leisure driving in the summer.

Bourgeoisie: is a word from the French, used in the fields of political economy, political philosophy, sociology, and history, which denotes the wealthy stratum of the middle class that originated during the latter part of the Middle Ages (AD 500–1500). Although the initial utilisation and specific application of the word is from the social sciences, the word “bourgeoisie” also functions as an idiolect, especially in Marxism, wherein its denotations and connotations vary by context.

In sociology and in political science, the noun bourgeoisie and the adjective bourgeois are terms that describe a historical range of socio-economic classes. As such, in the Western world, since the late 18th century, the bourgeoisie describes a social class “characterized by their ownership of capital, and their related culture”; hence, the personal terms bourgeois (masculine) and bourgeoisie (feminine) culturally identify the man or woman who is a member of the wealthiest social class of a given society; and their materialistic worldview.

Bout-rimés: Bouts-Rimés, literally (from the French) "rhymed-ends", is the name given to a kind of poetic game defined by Addison in *the Spectator*, as lists of words that rhyme to one

another, drawn up by another hand, and given to a poet, who was to make a poem to the rhymes in the same order that they were placed upon the list. The more odd and perplexing the rhymes are, the more ingenuity is required to give a semblance of common sense to the production.

Casino: a kind of card game.

Chaise and four: a carriage drawn by four horses was of the highest possible status if closed in and protected from all weathers, and decorated with a coat of arms.

Chaperon: A **chaperone** is an adult who accompanies or supervises one or more young, unmarried men or women during social occasions, usually with the specific intent of preventing inappropriate social or sexual interactions or banned activities (e.g. drug use or underage drinking). The chaperone is typically accountable to a third party, usually the parents of one of the accompanied young people. Traditionally, a chaperone was an older married or widowed woman accompanying a young woman when men would be present. Her presence was a guarantee of the virtue of the young woman in question.

Characterization: Characterization or characterisation is the art of creating characters for a narrative, including the process of conveying information about them. It may be employed in dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, or thoughts.

Charades: Charades is a word guessing game. In the form most played today, it is an acting game, in which one player *acts out* a word or phrase, often by miming similar-sounding words, and the other players guess the word or phrase. The idea is to use physical rather than verbal language to convey the meaning to another party.

Courtship: Courtship is the period in a couple's relationship, which precedes their engagement and marriage, or establishment of an agreed relationship of a more enduring kind. During courtship, a couple get to know each other and decide if there will be an engagement or other such agreement. A courtship may be an informal and private matter between two people or may be a public affair, or a formal arrangement with family approval. Traditionally, in the case of a formal engagement, it has been perceived that it is the role of a male to actively "court" or "woo" a female, thus

encouraging her to understand him and her receptiveness to a proposal of marriage.

Cultural capital: the term refers to non-financial social assets that promote social mobility beyond economic means. Examples can include education, intellect, and style of speech, dress, and even physical appearance. Cultural capital (French: *le capital culturel*) is a sociological concept that has gained widespread popularity since it was first articulated by Pierre Bourdieu. Bourdieu and Jean-Claude Passeron first used the term in "Cultural Reproduction and Social Reproduction" (1973).

Cultural hegemony: this expression was developed by Antonio Gramsci, the political scientist by transposing political hegemony beyond international relations to class structure and culture; showing how a social class or group exerts cultural dominance on the society’s other classes or groups.

Cultural identity: is the common historical experience and shared cultural code, which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history.

Cultural studies: is an academic field grounded in **critical theory** and **literary criticism**. Characteristically interdisciplinary, cultural studies provide a reflexive network of intellectuals attempting to situate the forces constructing our daily lives. It concerns the political dynamics of contemporary culture, as well as its historical foundations, conflicts and defining traits. It is distinguished from cultural anthropology and ethnic studies in both objective and methodology. Researchers concentrate on how a particular medium or message relates to ideology, social class, nationality, ethnicity, sexuality and/or gender, rather than investigating a particular culture or area of the world. Cultural studies approaches subjects holistically, combining feminist theory, social theory, political theory, history, philosophy, literary theory, media theory, film/video studies, communication studies, political economy, translation studies, museum studies and art history/criticism to study cultural phenomena in various societies. Thus, cultural studies seek to understand the ways in which meaning is generated, disseminated, and produced through various practices, beliefs and institutions. Also politically, economically and even social structures within a given culture.

Curricle: A curricle was a smart, light two-wheeled chaise or "chariot", large enough for the driver and a passenger and— most unusual for a vehicle with a single axle—usually drawn by a carefully matched pair of horses. It was popular in the early 19th century: its name — from the Latin *curriculum*, meaning "running", "racecourse" or "chariot" — is the equivalent of a "runabout" and it was a rig suitable for a smart young man who liked to drive himself, at a canter.

Defence mechanisms: A defense mechanism is a way for the mind to protect us from being consciously aware of thoughts or feelings that are too difficult to tolerate. Since the thought or feeling is too difficult to tolerate the defence mechanism only allows the unconscious thought or feeling to be expressed indirectly in some type of disguised form. Doing this allows us to reduce anxiety that is caused by the unconscious thought or feeling. The concept of the defence mechanism was popularized by Freud and the psychoanalytic perspective. There are several different types of defense mechanisms including repression, regression, denial, projection, compensation, sublimation, reaction formation, rationalization, and hallucination.

Empathy: Empathy has many different definitions that encompass a broad range of emotional states, such as caring for other people and having a desire to help them; experiencing emotions that match another person's emotions; discerning what another person is thinking or feeling; and making less distinct the differences between the self and the other.

Englishness: the quality, state or characteristic of being English. It refers to the idiosyncratic cultural norms of England and the English people. Because of England's dominant position within the UK in terms of population, English culture is often difficult to differentiate from the culture of the United Kingdom as a whole.

Epitome: a person or thing that is typical of or possesses to a high degree the features of a whole class: He is the epitome of goodness.

Ethics: embody individual and communal codes of conduct based upon adherence to a set of principles which may be explicit and codified or implicit and which may be abstract and impersonal or concrete and personal. For the sake of brevity, we may say that ethics can be dichotomized as 'absolute' and 'relative'.

Ethnography: it is the descriptive study of a particular human society. Contemporary ethnography is based almost entirely on fieldwork. The ethnographer lives among the people who are the subject of study for a year or more, learning the local language and participating in everyday life while striving to maintain a degree of objective detachment. He or she usually cultivates close relationships with "informants" who can provide specific information on aspects of cultural life. While detailed written notes are the mainstay of fieldwork, ethnographers may also use tape recorders, cameras, or video recorders. Contemporary ethnographies have both influenced and been influenced by literary theory**.**

Family Dynamics:

Family dynamics are the patterns of relating, or interactions, between family members. They can be healthy dynamics allowing family members to be psychologically well balanced or unhealthy and thus, cause trauma or psychological disorders. Hence, Family dynamics often have a strong influence on the way young people

see themselves, others and the world, and influence their relationships, behaviours and their wellbeing.

Feminism: is a collection of movements and ideologies aimed at defining, establishing, and defending equal political, economic, and social rights for women. In addition, feminism seeks to establish equal opportunities for women in education and employment. A **feminist** is "an advocate or supporter of the rights and equality of women". Feminist activists campaign for women's rights – such as in contract law, property, and voting – while also promoting bodily integrity, autonomy, and reproductive rights for women.

Gentlemanliness: is a value conceived by the European aristocracy and mainly practiced by them. The landed property made them rich and the excellent classical education they got at home enabled them to look life through the strength of their property and the Truth of their education. Aristocracy that wanted to consolidate its social power created the gentleman. His essential value was honour, to honour the plighted word. Physicality knows to conquer and dominate another by physical liquidation. The aristocrat learned that one can secure the greater support of another

by being true, honoured and right. This conception spread all over Europe. In England, it became an article of faith.

Gig: A gig, also called chair or chaise, is a light, two-wheeled sprung cart pulled by one horse. Gigs travelling at night would normally carry two oil lamps with thick glass, known as gig-lamps. Gig carts are constructed with the driver's seat sitting higher than the level of the shafts. Traditionally, a gig is more formal than a village cart or a meadow brook cart.

Gothic novel: European Romantic, pseudo medieval fiction having a prevailing atmosphere of mystery and terror. Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors. The vogue was initiated in England by Horace Walpole’s immensely successful *Castle of Otranto* (1765). His most respectable follower was Ann Radcliffe, whose *Mysteries of Udolpho* (1794) and *Italian* (1797) are among the best examples of the genre.

High-waisted frock: the word Frock has been used since Middle English as the name for an article of clothing for men and women. It is sometimes synonymously used for skirt. Originally, a *frock* was a loose, long garment with wide, full sleeves, such as the habit of a monk or priest, commonly belted.

Idiosyncrasy: An idiosyncrasy is an unusual feature of a person (though there are also other uses). It also means odd habit. The term is often used to express **eccentricity** or peculiarity.

Landau: A landau is a coach building term for a type of four-wheeled, convertible carriage. See also Landau (automobile). It is lightweight and suspended on elliptical springs. It was invented in the 18th century; *landau* in this sense is first noted in English in 1743. It was named after the German city of Landau in the Rhenish Palatinate where they were first produced. Lord, Hopkinson, coach makers of Holborn, London, produced the first English landaus in the 1830s

Male primogeniture: this inheritance arrangement was called “male primogeniture”, and it was the established legal system at that time. (Jane Austen presents the five Bennet girls as victims of this procedure in *Pride and Prejudice*.) The system ensured that women rarely became heirs to property. Instead, eldest sons or, if no sons were available, closest male relatives inherited the family estates to prevent the splitting up of properties and land.

Manners: a set of formalized patterns of expression, action and response demanded of each of us by the society we live in, regardless of how we actually feel inside. They are external stylized ways of acting that are imparted as training by society but do not necessarily reflect the person's real thoughts and intentions. Manners are socially conditioned.

Monolithic: Constituting or acting as a single, often rigid, uniform whole.

National character: is the social character of a particular nation, which is defined as a valued system of behaviour and attitudes.

Neckband: Bands are a form of formal neckwear, worn by some clergy and lawyers, and with some forms of academic dress. They take the form of two oblong pieces of cloth, usually though not invariably white, which are tied to the neck. Bands is usually plural, because they require two similar parts and did not come as one piece of cloth. Those worn by clergy are often called **preaching bands**, **tabs** or **Geneva bands**; those worn by lawyers are called **barrister's bands** or, more usually in Canada, tabs.

New Historicism: is a literary theory, based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic. Based on the literary criticism of Stephen Greenblatt and influenced by the philosophy of Michel Foucault, New Historicism acknowledges not only that a work of literature is influenced by its author's times and circumstances, but that the critic's response to that work is also influenced by his environment, beliefs, and prejudices. A New Historicist looks at literature in a wider historical context, examining both how the writer's times affected the work and how the work reflects the writer's times, in turn recognizing that current cultural contexts color that critic's conclusions.

Nomenclature: is a term that applies to either a list of names or terms, or to the system of principles, procedures and terms related to naming—which is the assigning of a word or phrase to a particular object, event, or property. The principles of naming vary from the relatively informal conventions of everyday speech to the internationally agreed principles, rules and recommendations that govern the formation and use of the specialist terms used in scientific and other disciplines.

Novel of manners: is a literary genre that deals with aspects of behaviour, language, customs and values characteristic of a particular class of people in a specific historical context. The genre emerged during the final decades of the 18th century. The novel of manners often shows a conflict between individual aspirations or desires and the accepted social codes of behaviour.

Patriarchal society: a society, community, or country based on a form of social organization in which the father is the supreme authority in the family, clan, or tribe and descent is reckoned in the male line, with the children belonging to the father's clan or tribe.

Pattern of culture: a selection and configuration of interests and activities, and a particular valuation of them, producing a distinct organization, a ‘way of life’.

Phaeton: also Phaéton, is the early 19th-century term for a sporty open carriage drawn by a single horse or a pair, typically with four extravagantly large wheels, very lightly sprung, with a minimal body, fast and dangerous. It usually had no sidepieces in front of the seats. The rather self-consciously classicizing name refers to the disastrous ride of mythical Phaeton, son of Helios, who nearly set the earth on fire while attempting to drive the chariot of the sun.

Plot: the plot is the skeleton along which the story moves while there may be certain things, which are common between story and a plot yet a plot is to be differentiated from the story. While a story is a narrative of events in a sequence of time, a plot is a narrative of events with causality to make the point more explicit.

Pop culture: abbreviation for Popular culture, is the entirety of ideas, perspectives, attitudes, memes, images, and other phenomena

that are within the mainstream of a given culture, especially Western culture of the early to mid-20th century and the emerging global mainstream of the late 20th and early 21st century. Heavily influenced by mass media, this collection of ideas permeates the everyday lives of the society.

Prejudice:

An adverse judgment or opinion formed beforehand or without knowledge or examination of the facts.

Prejudice is a faulty and inflexible generalization precisely because it is purely arbitrary, not subject to change, and usually develops PRIOR to any actual real contact with the object of the prejudice. It is the same as passing judgment on someone BEFORE you have ever met him/her (a "prejudgment"). It is also NOT an emotion, but more of an intellectual position taken regardless of how much objective information is available to a person. What makes it close to being a habit is that the person thinks their intellectual position is well thought out, and it serves as a core in all their intellectual thinking. A social science research word with some of the same meaning is ***bias***.

Pride:

Is an inwardly directed emotion that carries two common meanings: With a negative connotation, *pride* refers to an inflated sense of one's personal status or accomplishments. With a positive connotation, *pride* refers to a satisfied sense of attachment toward one's own or another's choices and actions, or toward a whole group of people, and is a product of praise, independent self-reflection, or a fulfilled feeling of belonging. Philosophers and social psychologists have noted that pride is a complex secondary emotion which requires the development of a sense of self and the mastery of relevant conceptual distinctions (e.g., that pride is distinct from happiness and joy) through language-based interaction with others. Some social psychologists identify it as linked to a signal of high social status.

In contrast, pride can also be defined as a disagreement with the truth. One definition of pride in the first sense comes from St. Augustine: "the love of one's own excellence". In this sense, the opposite of pride is either humility or guilt: the latter in particular being a sense of one's own failure in contrast to Augustine's notion of excellence. Pride is sometimes viewed as excessive or as a vice,

sometimes as proper or as a virtue. While some philosophers such as Aristotle (and George Bernard Shaw) consider pride a profound virtue, some world religions consider it a sin, such as is expressed in Proverbs of the Old Testament.

Projection: is the act or technique of defending oneself against unpleasant impulses by denying their existence in oneself, while attributing them to others.

Prose fiction : writings, which are ranked as literature; novels and prose stories earned the names "fiction" to distinguish them from factual writing or nonfiction, which writers historically have designed in prose.

Psycho criticism: Charles Mouron, has given the name psycho criticism to a new Freudian-inspired approach, he is the founder and leading exponent of this critical method, he uses the term to comprehend two types of inquiry; firstly, he is concerned to unravel the unconscious meaning underlying a literary work, secondly he goes on to use this information in order to understand better the working of a given writer’s literary imagination.

Psychological novel : also called **psychological realism**, is a work of prose fiction which places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, and internal action which springs from, and develops, external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more than usually important, and they often delve deeper into the mind of a character than novels of other genres.

Quadrille: a kind of card game.

Regional novel: fiction that is set in a recognizable region, and which describes features distinguishing life, social relations, customs, language, dialect or other aspects of the culture of that area and its people. Fiction with a strong sense of local geography, topography and landscape.

Riding coat: Also known as the **redingote** is a type of coat that has had several forms over time. The name is derived from a French alteration of the English "riding coat", an example of re-borrowing.

The first form of the redingote was in the eighteenth century, when it was used for travel on horseback. This coat was a bulky, utilitarian garment. It would begin to evolve into a fashionable accessory in the last two decades of the eighteenth century, when women began wearing a perfectly tailored style of the redingote, which was inspired by men's fashion of the time.

Snobbism: the double inclination to ape one’s superiors, often through vulgar ostentation, and to be proud and insolent with one’s inferiors. Also called **snobbery**. — **snob,** *n*. — **snobby,** snobbish, *adj*.

A **snob** is someone who adopts the worldview of snobbery — that some people are inherently inferior to him or her for any one of a variety of reasons, including real or supposed intellect, wealth, education, ancestry, taste, beauty, etc. Often, the form of snobbery reflects the snob's personal attributes. For example, a common snobbery of the affluent is the belief that wealth is either the cause or result of superiority. a common snobbery of the physically attractive is that beauty is paramount.

Stigma: a set of negative and often unfair beliefs that a society or group of people have about something

Superciliousness: having or showing the proud and unpleasant attitude of people who think that they are better or more important than other people are.

Synecdoche: a figure of speech in which a term is used in one of the following ways:

- Part of something is used to refer to the whole thing.
- A thing (a "whole") is used to refer to part of it (Use of the term "**The Internet**" to refer to the **World Wide Web**, which is only a part of the Internet), or
- A specific class of thing is used to refer to a larger, more general class, or
- A general class of thing is used to refer to a smaller, more specific class, or
- A material is used to refer to an object composed of that material ("he wore Spandex" to refer to someone wearing pants made of Spandex), or
- A container is used to refer to its contents. (Very common in U.S. government circles; the Defense Department being referred to by its headquarters building, e.g. "The **Pentagon** announced that..." used as shorthand for "The Department of

Defense announced that..." or "**The White House** announced a new policy regarding..." rather than saying "The office of the President of the United States announced...", or "The president announced...").

Watchword: a word or phrase used as a sign of recognition among members of the same society, class, or group.

Waverley Novels: the **Waverley Novels** are a long series of novels by Sir Walter Scott (1771-1832). For nearly a century, they were among the most popular and widely read novels in all of Europe. Because Scott did not publicly acknowledge authorship until 1827, the series takes its name from *Waverley*, the first novel of the series released in 1814.

APPENDICES

Appendix I: Jane Austen’s portraits

The water color portrait of Jane Austen has sold at auction for £135,000. The painting by James Andrews was sold at Sotheby's in London and was expected to fetch between £150,000 and £200,000.

A portrait of Jane Austen engraved for Everet A. Duyckink's *Portrait Gallery of Eminent Men and Women of Europe and America* (1873).

Appendix II

Biography of Fanny Burney

The English novelist and diarist Fanny Burney (1752-1840) was one of the most popular novelists of the late 18th century. She was also an important chronicler of English manners, morals, and society. Originally named Frances, she was the daughter of Dr. Charles Burney, the distinguished historian of music. She captured London's literary society with the publication of *Evelina, or the History of a Young Lady's Entrance into the World,* the best of her four extant novels. Although she had begun to compose *Evelina* as early as 1767, she did not publish it until 1778, and then only anonymously.

Evelina won Burney admission to the salons of the great and famous, many of whom she described vividly in her diaries and journals. From 1787 to 1791 she served as second keeper of the robes to Queen Charlotte. In 1793 she married Gen. d'Arblay, a French refugee, with whom she lived in France from 1802 to 1812. Her priceless record of life in the late 18th and early 19th centuries is preserved in what she called an "immense Mass of Manuscripts," consisting of diaries, journals, notebooks, and a voluminous correspondence begun in her fifteenth year. Before publishing her second novel, *Cecilia,* in 1782, Burney had written and abandoned a comedy entitled *The Witlings*. While the immensely popular *Cecilia* again shows Burney's mastery of plot, it is both less comic and more sentimental than *Evelina*. Melodramatic scenes, revealing the influence of the contemporary stage, frame Cecilia Beverley's efforts to marry young Delvile.

Camilla (1796) and *The Wanderer* (1814) lack narrative interest and are perhaps better considered courtesy books than novels. *Camilla* teaches the lessons of propriety, prudence, and fortitude to a young girl; *The Wanderer* depicts the difficulties faced by a penniless and unprotected spinster trying to earn her living in England. In 1832 Fanny Burney published three volumes of the *Memoirs of Dr. Burney,* a project begun in 1814. Seven volumes of *The Diary and Letters of Madame d'Arblay,* published between 1842 and 1846, and two volumes of *The Early Diary of Francis Burney,* not published until 1907, reveal her astute observations about fashionable life in Georgian England.

Fanny Burney. HighBeam™ Research, Inc. © Copyright 2012. All rights reserved

http://en.wikipedia.org/wiki/Frances_Burney

Appendix III:

Biography of Maria Edgeworth: (1 January 1767 – 22 May 1849)

Was an Anglo-Irish_novelist and children's writer. She was one of the first realist writers in children's literature. She was born at Black Bourton, Oxfordshire, the second child of Richard Lovell Edgeworth and Anna Maria Edgeworth née Elers. On her father's second marriage in 1773, she went with him to Ireland, where she eventually was to settle on his estate, Edgeworthstown, in County Longford. There, she mixed with the Anglo-Irish gentry**.** She acted as manager of her father's estate, later drawing on this experience for her novels about the Irish. Edgeworth's early literary efforts were melodramatic rather than realistic. One of her schoolgirl novels features a villain who wore a mask made from the skin of a dead man's face. Maria's first published work was *Letters for Literary Ladies* in 1795, followed in 1796 by her first children's book, *The Parent's Assistant* (which included Edgeworth's celebrated short story The Purple Jar), and in 1800 by her first novel *Castle Rackrent*, which was an immediate success.

Mr. Edgeworth, a well-known author and inventor, encouraged his daughter's career, and has been criticized for his insistence on approving and editing her work. In 1802 the Edgeworth family went abroad, first to Brussels and then to Consulate France (during the Peace of Amiens, a brief lull in the Napoleonic Wars). They met all the notables, and Maria received a marriage proposal from a Swedish courtier, Count Edelcrantz. Her letter on the subject seems very cool, but her stepmother assures us in the Augustus Hare *Life and Letters* that Maria loved him very much and did not get over the affair quickly.

They came home to Ireland in 1803 on the eve of the resumption of the wars and Maria returned to writing. *Tales of Fashionable Life*, *The Absentee* and *Ormond* are novels of Irish life.

She entered into a long correspondence with Sir Walter Scott after the publication of *Waverley* in 1814, in which he gratefully acknowledged her influence. She visited him in Scotland at Abbotsford House in 1823 and they formed a lasting friendship. After her father's death in 1817 she edited his memoirs, and extended them with her biographical comments. She was an active writer to the last, and worked strenuously for the relief of the famine-stricken Irish peasants during the Irish Potato Famine (1845-1849). She died in Edgeworthstown in 1849.

*Portrait of Miss Maria Edgeworth (1807) by **John Downman** (1750-1824), pencil and watercolor heightened with white from the Bloomsbury auction 2009

http://en.wikipedia.org/wiki/Maria_Edgeworth

Appendix IV

Biography of Samuel Richardson:

Born in Derbyshire, Richardson was one of nine children of a joiner, or carpenter. He became an apprentice printer to John Wilde and learned his trade well from that hard master for 7 years. After serving as "Overseer and Corrector" in a printing house, he set up shop for himself in Salisbury Court, Fleet Street, in 1720, where he married, lived for many years, and carried on his business. Within 20 years he had built up one of the largest and most lucrative printing businesses in London. Although he published a wide variety of books, including his own novels, he depended upon the official printing that he did for the House of Commons for an important source of income. Richardson claimed to have written indexes, prefaces, and dedications early in his career, but his first known work, published in 1733, was *The Apprentice's Vade Mecum; or, Young Man's Pocket Companion,* a conduct book addressed to apprentices.

In 1739, while at work on a book of model letters for social occasions proposed to him as a publishing venture by two booksellers, Richardson decided to put together a series of letters that would narrate the tribulations of a young servant girl in a country house. His first epistolary novel, *Pamela, or Virtue Rewarded,* was published in two volumes in November 1740 and became an instantaneous and enormous success. When its popularity led to the publication of a spurious sequel, Richardson countered by publishing a less

interesting and, indeed, less popular continuation of his work in December 1741.

Richardson's audience accepted and praised his simple tale of a pretty 15-year-old servant girl, the victim of the extraordinarily clumsy attempts at seduction by her young master, Squire B--(later named Squire Booby in the novels of Henry Fielding), who sincerely, shrewdly, and successfully holds out for marriage.

. By the summer of 1742 Richardson had evidently begun work on what was to become his masterpiece. *Clarissa Harlowe* was published in seven volumes in 1747-1748. Although he had finished the first version of the novel by 1744, he continued to revise it, to solicit the opinions of his friends (and disregard most of their advice), and to worry about its excessive length. The massive work, which runs to more than a million words and stands as one of the longest novels in the English language, contains 547 letters, most written by the heroine, Clarissa Harlowe, her friend, Anna Howe, the dashing villain, Lovelace, and his confidant, John Belford.

Richardson toiled for 5 years to depict the perfect Christian gentleman, especially in order to answer criticisms that he had allowed Lovelace to become too attractive a figure in *Clarissa*. His third and final novel, *Sir Charles Grandison,* was published in 1753-1754. Richardson's contemporaries, who had found Lovelace a fascinating and dramatic villain, thought Sir Charles chilly and priggish. He died in London on July 4, 1761.

Samuel Richardson 1750 portrait by Joseph Highmore.
Source: National Portrait Gallery, London: NPG 161

http://en.wikipedia.org/wiki/Samuel_Richardson

Appendix V:

Biography of Samuel Johnson

Johnson was born in Lichfield, Staffordshire, England, in 1709. His mother did not have enough milk for him, and so he was put out to nurse. From his nurse he contracted a tubercular infection called scrofula, which inflamed the lymph glands and spread to the optic and auditory nerves, leaving him deaf in the left ear, almost blind in the left eye, and dim of vision in the right eye. It also left scar tissue which disfigured his face, as did a later childhood bout with small-pox.

Young Johnson responded to his disabilities by a fierce determination to be independent and to accept help and pity from no one. Throughout his life, he feared that ill health would tempt him to self-indulgence and self-pity. He had an uncle who was a local boxing champion, and who taught him to fight, so that years later he walked without fear in the worst sections of London. As a youth, he developed a fondness for disputation, and often, as he admits. In October, 1728, having just turned nineteen, Johnson entered Pembroke College, Oxford. His mother had inherited a lump sum which was enough to pay for a year at Oxford, and he had a prospect of further aid. But the prospect fell through, and after one year Johnson was forced to drop out of Oxford. While at Oxford, Johnson read Bernard Mandeville's *Fable of the Bees, With an Enquiry into the Origin of Moral Virtue.* Mandeville argues (among many other things) that what are commonly called virtues are disguised vices. This made a deep impression on Johnson, and made him watchful for corruption in his own motives.

A more fundamental influence was that of William Law's book Serious *Call To a Devout and Holy Life.* As his first year at Oxford was ending, his money was running out. In December, 1729, with his fees well in arrears, Johnson was forced to leave Oxford. He wrote a short poem, *The Young Author,* dealing with the dreams of greatness of someone just starting to write, and the almost certain destruction of those dreams. Out of Oxford, with no hope of the academic career for which his native talents suited him, Johnson sank for two years into a deep depression, a despair and inability to act, wherein, as he later told a friend, he could stare at the town clock and not be able to tell what time it was. He feared that he was falling into insanity, and considered suicide. He developed convulsive tics, jerks, and twitches that remained with him for the remainder of his life, and often caused observers, who did not know him to think him an idiot.

In his depressed state, Johnson met the Porters. Mr. Porter was a prosperous merchant. He and his family valued Johnson's company and conversation, and were not put off by his appearance and mannerisms. Mrs. Porter said to her daughter, after first meeting Johnson, "That is the most sensible man I ever met." From the Porters, Johnson gained renewed self-confidence, and largely emerged from his depressed state. After the death of Henry Porter, his wife Elizabeth ("Tetty", as Johnson came to call her) encouraged Johnson into a closer friendship, and in 1735 they were married. She was 20 years older than he, and brought to the marriage a dowry of over 600 pounds. In those days the interest alone on such a sum would have been

almost enough for the couple to live on. There is every indication that it was a love match on both sides.

The newly-married Johnson undertook to open a private school, Edial Hall. One of his first students was David Garrick, who became a lifelong friend and was later known as the foremost actor of his day. The school closed a little over a year later, having failed to attract enough pupils. Johnson had invested most of his wife's dowry in it, hoping to multiply her capital. Instead, he lost nearly all of it, leaving them desperately poor. Johnson began to do small writing jobs for Edward Cave, publisher of *The Gentleman's Magazine* in London the first example of a magazine in the modern sense. Looking for a way to earn a little extra money, he noted that the latest fashion in literature was Pope's imitations of the satires of Horace. Johnson determined to write an imitation of the satires of Juvenal. The result was a poem called London. It was an immediate success.

In the next few years, he wrote articles on demand for the *Gentleman's Magazine* and other publications. As his biographer Bate puts it, there are "short biographies of men noted in medicine, science, literature, naval exploration, and warfare; poems in both Latin and English; monthly articles... on... political and other current events abroad... and other writings that show his knowledge not only of literature, politics, religion, and ethics, but also agriculture, trade, and practical business; philology, classical scholarship, aesthetics, and metaphysics; medicine and chemistry; travel, exploration, and

even Chinese architecture." Johnson's interests extended to science and technology as well as to literature.

Before 1748, Johnson published practically nothing under his own name. He began work on a *Dictionary of the English* Language. The Italians had a national dictionary, published in 1612, which it had taken their academy 20 years to prepare. The French followed with their dictionary which it took an Academy of forty scholars 55 years (1639-1694) to prepare, and another 18 (1700-1718) to revise. It was agreed that England needed a first-rate dictionary, and Johnson undertook the job. In June 1746 he signed an agreement with a group of publishers. They would pay him 1575 pounds (all expenses to come out of this). With six copyists to help him, he read through numerous books by "standard authors" and marked their use of various words. The *New English Dictionary* (now the *Oxford English Dictionary),* on which literally thousands of scholars collaborated (not all of them full-time), took seventy years to complete. Johnson, in one room with mostly borrowed books and six copyists, completed his task in nine years. The Dictionary was published in 1755. Oxford University rewarded him with a Master of Arts degree, which came in time for him to include it on the title page of the Dictionary. In the fall of 1748, while working on the Dictionary, he wrote a 368-line poem, The Vanity of Human Wishes. It is the first work that he published under his own name. Its theme is the complete inability of this world to offer lasting satisfaction and peace

Tetty, his wife, had meanwhile deteriorated. She had complained of various illnesses, some of them organic (and Johnson spent much of his income on her doctors' fees) and some of them psychological in origin. She seldom left her bed, and had taken to solitary drinking and extensive use of opium. (Laudanum, or opium dissolved in alcohol, was a widely used medicine at the time).

From March of 1750 to March of 1752, for two years, he published every Tuesday and Saturday a periodical he called the Rambler, each issue consisting of an essay by himself, 208 essays in all. He found it difficult to participate in public worship, especially when it involved sermons, since he often knew more about the sermon subject than the preacher, and had to resist the impulse to contradict him. In March of 1752 she died, and his grief was overwhelming.

In 1756, after finishing the Dictionary, he was asked to supervise a new periodical, the *Literary Magazine.* In the first year, he wrote reviews of Sir Isaac Newton's proofs of God, Francis Home's *Experiments On Bleaching,* Jonas Hanway on tea, Hoadley and Wilson's *Observations On a Series of Electrical Experiments,* of works on beekeeping, distilling sea water, Ben Jonson, the court of the Emperor Augustus, dealings with the Mohawk Indians, and the national debt. The magazine did not last, partly because the publishers were not willing to allow Johnson to say what he thought about the government's policy of imperial and commercial extension of power. He wrote that the wars of the English and the French over their possessions in the New World were the quarrels of two robbers over the booty they had taken from a

victim, and that the French were in general to be favoured, because they tended to treat the Indians better than did the English.

In January 1759 his mother died at the age of 89. In the spring of 1759 he wrote a short novel, *The History of Rasselas, Prince of Abyssinia.* It is the story of a prince who has led a sheltered life, and who goes out to explore the world and learn the meaning of life and the secret of happiness. It has been compared with Voltaire's Candide, which was published almost simultaneously. It has been translated into at least 14 other languages, and continues to be read with pleasure.

In 1762, Johnson received a message that his friend Oliver Goldsmith was in trouble. At Goldsmith's home, he found that Goldsmith had been arrested on complaint of his landlady for failure to pay his rent. Johnson calmed him, and asked him about his financial prospects. Goldsmith had a novel, *The Vicar of Wakefield,* ready for the press. Johnson read a bit of it, and then went out and persuaded a publisher to buy it for sixty pounds. He then helped him to revise a poem: The Traveller, which was a success.

In July of 1762 the Prime Minister awarded Johnson a pension for life of 300 pounds a year. So Johnson took the pension, which gave him a financial security he had never had before. On Monday 16 May 1763, Johnson met James Boswell for the first time, at the bookshop of one Tom Davies, friend to them both. Boswell was an admirer of Johnson's writing and had long desired the meeting. Ten years later, Boswell decided to write a life of Johnson, a "life in Scenes," one that would feature eyewitness accounts (mostly by Boswell) of

conversations with Johnson and events in the life of Johnson. Boswell's *Life of* Johnson has been recognized ever since as The Outstanding English biography.

In 1756, just after the completion of the Dictionary, Johnson was encouraged to undertake a new edition of the works of Shakespeare, with (a) explanatory notes, (b) an analysis and commentary on each play, and (c) an attempt at establishing a standard text by comparing the variations in early copies of the plays and determining wherever possible the correct original reading. Johnson agreed to produce the work in eighteen months. Presumably he hoped that a very short deadline would stave off writer's block. It didn't. The work took nine years, and was published in 1765.

In 1766, Henry Thrale and his wife Hester, friends of Johnson, visited him and found him most agitated, with his depression in an acute form. They resolved to bring him to their country home, where they thoroughly pampered him, and in effect made him one of the family. Their treatment of him brought him out of his depression and may have saved his sanity. In 1777 a group of booksellers decided to publish a series of volumes of recent (since 1660) English poets. They asked Johnson to write a biographical sketch of each poet (a list of 47 names, later expanded to 52) for inclusion in the volumes. The project took four years, being completed in 1781.

On 17 June 1783, Johnson found on awaking that he was suffering a stroke. He could not rise from bed. He tried to speak, and found that, although he could think the words, he could not say them. He reports: "I was alarmed, and prayed God, that however he might afflict my body, he would spare my

understanding. This prayer, that I might try the integrity of my faculties, I made in Latin verse. The lines were not very good, but I knew them not to be very good." He managed to summon help, and as time passed he slowly recovered the power of speech. But now various ailments were converging upon him: circulatory problems; bronchitis and emphysema; congestive heart failure; and progressive rheumatoid arthritis.

He accepted invitations to travel and to visit a few friends, and kept active into November 1784, but finally was unable to leave his bed. His doctors prescribed opium for his pain, but (perhaps influenced by having observed its effects on Tetty), he distrusted the drug. Finally, he asked his doctor whether he was likely to live out the month, and on being told that he was not, he refused all further opium and other pain-killers, saying that he desired to meet his Maker with an unclouded mind. He died quietly on the evening of Monday 13 December 1784.

Samuel Johnson c. 1772, painted by Sir Joshua Reynolds.

Source **Tate Gallery**. Copy held by Pembroke College, Oxford. Lane, Margaret (1975), *Samuel Johnson & his World*, p. 229. New York: Harpers & Row Publishers, ISBN 0060124962.

http://en.wikipedia.org/wiki/Samuel_Johnson

Appendix VI:

William Cowper

Pronounced /ˈkuːpər/ "Cooper"(26 November 1731 – 25 April 1800) was an English poet and hymnodist. One of the most popular poets of his time, Cowper changed the direction of 18th century nature poetry by writing of everyday life and scenes of the English countryside. In many ways, he was one of the forerunners of Romantic poetry. Samuel Taylor Coleridge called him "the best modern poet", whilst William Wordsworth particularly admired his poem *Yardley-Oak*. He was a nephew of the poet Judith Madan.

While Cowper found refuge in a fervent evangelical Christianity, the inspiration behind his much-loved hymns, he often experienced doubt and feared that he was doomed to eternal damnation. His religious sentiment and association with John Newton (who wrote the hymn "Amazing Grace") led to much of the poetry for which he is best remembered. He was born in Berkhamsted, Hertfordshire, England where his father John Cowper was rector of the Church of St Peter. After education at Westminster School, he was articled to Mr. Chapman, solicitor, of Ely Place, Holborn, in order to be trained for a career in law. During this time, he spent his leisure at the home of his uncle Ashley Cowper, and there fell in love with his cousin Theodora, whom he wished to marry. But as James Croft, who in 1825 first published the poems Cowper addressed to Theodora, wrote, "her father, from an idea that the union of persons so nearly related was improper, refused to accede to the wishes of his daughter and nephew." This refusal left Cowper distraught.

In 1763 he was offered a Clerkship of Journals in the House of Lords, but broke under the strain of the approaching examination and experienced a period of insanity. At this time he tried three times to commit suicide and was sent to Nathaniel Cotton's asylum at St. Albans for recovery. His poem beginning "Hatred and vengeance, my eternal portions" (sometimes referred to as "Sapphics") was written in the aftermath of his suicide attempt. After recovering, he settled at Huntingdon with a retired clergyman named Morley Unwin and his wife Mary. Cowper grew to be on such good terms with the Unwin family that he went to live in their house, and moved with them to Olney, where John Newton, a former slave trader who had repented and devoted his life to the gospel, was curate. Not long afterwards, Morley Unwin was killed in a fall from his horse, but Cowper continued to live in the Unwin home and became extremely attached to Mary Unwin. At Olney, Newton invited Cowper to contribute to a hymnbook that Newton was compiling. The resulting volume known as *Olney Hymns* was not published until 1779. Several of Cowper's hymns, as well as others originally published in the "Olney Hymns," are today preserved in the Sacred Harp.

In 1773, Cowper, experienced an attack of insanity, imagining not only that he was condemned to hell eternally, but that God was commanding him to make a sacrifice of his own life, but Mary Unwin took care of him with great devotion, and after a year he began again to recover. In 1779, after Newton had left Olney to go to London, Cowper started to write further poetry. Mary Unwin, wanting to keep Cowper's mind occupied, suggested that he write on the subject of *The Progress of Error,* and after writing his satire of this name

he wrote seven others. All of them were published in 1782 under the title *Poems by William Cowper, of the Inner Temple.*

The year before this publication, Cowper met a sophisticated and charming widow named Lady Austen who served as a new impetus to his poetry. Cowper himself tells of the genesis of what some have considered his most substantial work, *The Task,* in his "Advertisement" to the original edition of 1785:

"...a lady, fond of blank verse, demanded a poem of that kind from the author, and gave him the SOFA for a subject. He obeyed; and, having much leisure, connected another subject with it; and, pursuing the train of thought to which his situation and turn of mind led him, brought forth at length, instead of the trifle which he at first intended, a serious affair—a Volume!" In the same volume Cowper also printed "The Diverting History of John Gilpin", a notable piece of comic verse. John Gilpin was later looked back on as almost saving Cowper from turning insane.

Cowper and Mary Unwin moved to Weston in 1786 and shortly before this became close with his cousin Harriet (Theodora's sister), now Lady Hesketh. During this period he started his translations of Homer's *Iliad* and *Odyssey* into blank verse, and his versions were published in 1791. In 1795 Cowper moved with Mary to Norfolk. They originally stayed at North Tuddenham, then at Dunham Lodge near Swaffham and then Mundesley before finally settling in East Dereham.

Mary Unwin died in 1796, plunging Cowper into a gloom from which he never fully recovered. He did, however, continue revising his Homer for a second edition of his translation, and, aside from writing the powerful and bleak poem "The Castaway", penned some English translations of Greek verse and turned some of the *Fables* of John Gay into Latin. Cowper was seized with dropsy in the spring of 1800 and died. He is buried in the chapel of St. Thomas of Canterbury, St. Nicholas Church, East Dereham. A window in Westminster Abbey honours him.

Major works

- *Olney Hymns*, 1779, in collaboration with John Newton
- *John Gilpin*, 1782
- *The Task*, 1785
- Homer's *Iliad* and *Odyssey*, 1791 (translations from the Greek).

Portrait of **William Cowper** by Lemuel Francis Abbott.
Source/Photographer: National Portrait Gallery, London: NPG 2783

http://en.wikipedia.org/wiki/William_Cowper

Appendix VII

Pictures from the three movie versions of “Pride and Prejudice” mentioned in our thesis

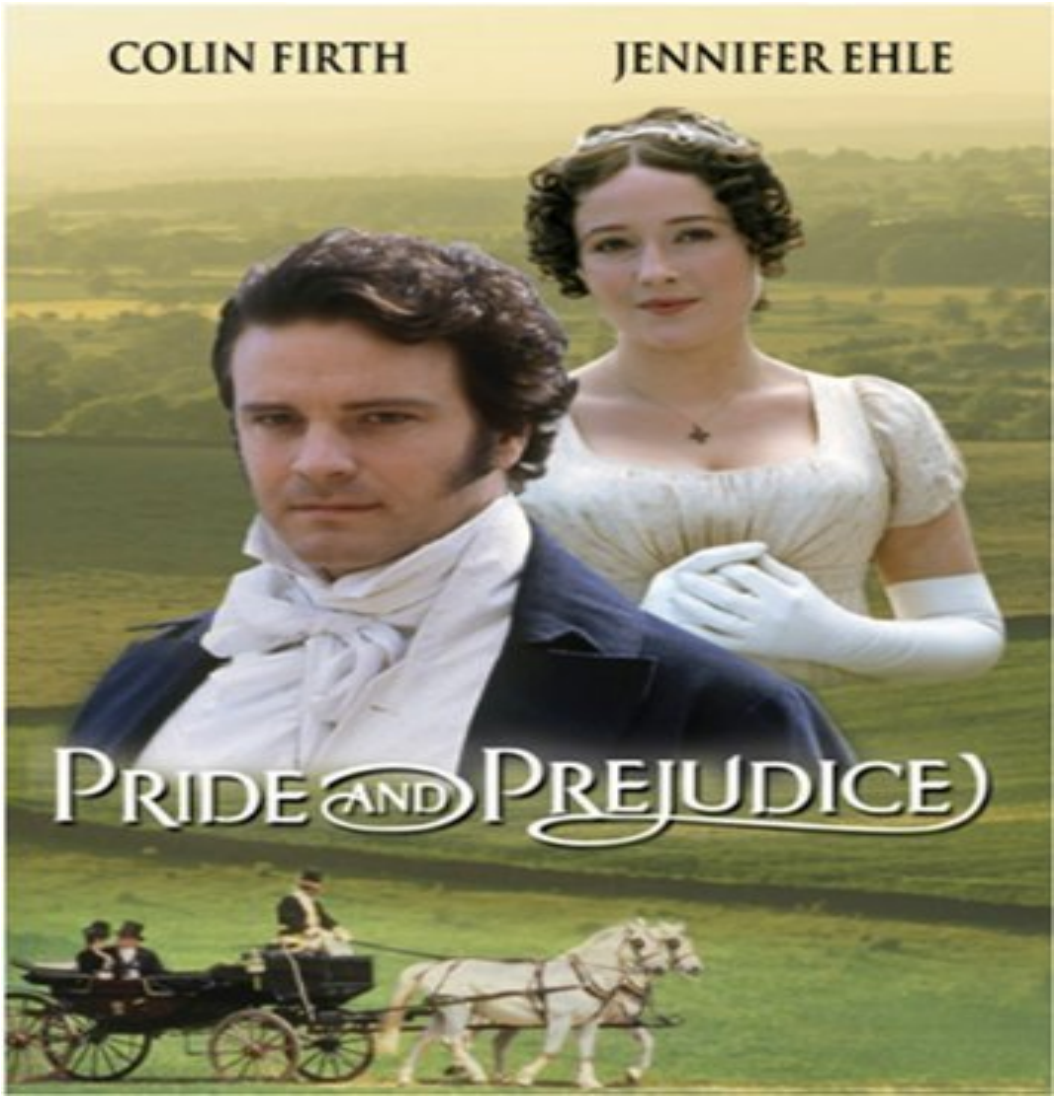

Fig 1: Colin firth and Jennifer Ehle in the roles of Darcy and Elizabeth in the 1995 BBC adaptation of Pride and Prejudice.

Fig 2: The double wedding of the 1995 BBC adaptation: from the right to the left; Darcy and Elizabeth, Bingley and Jane.

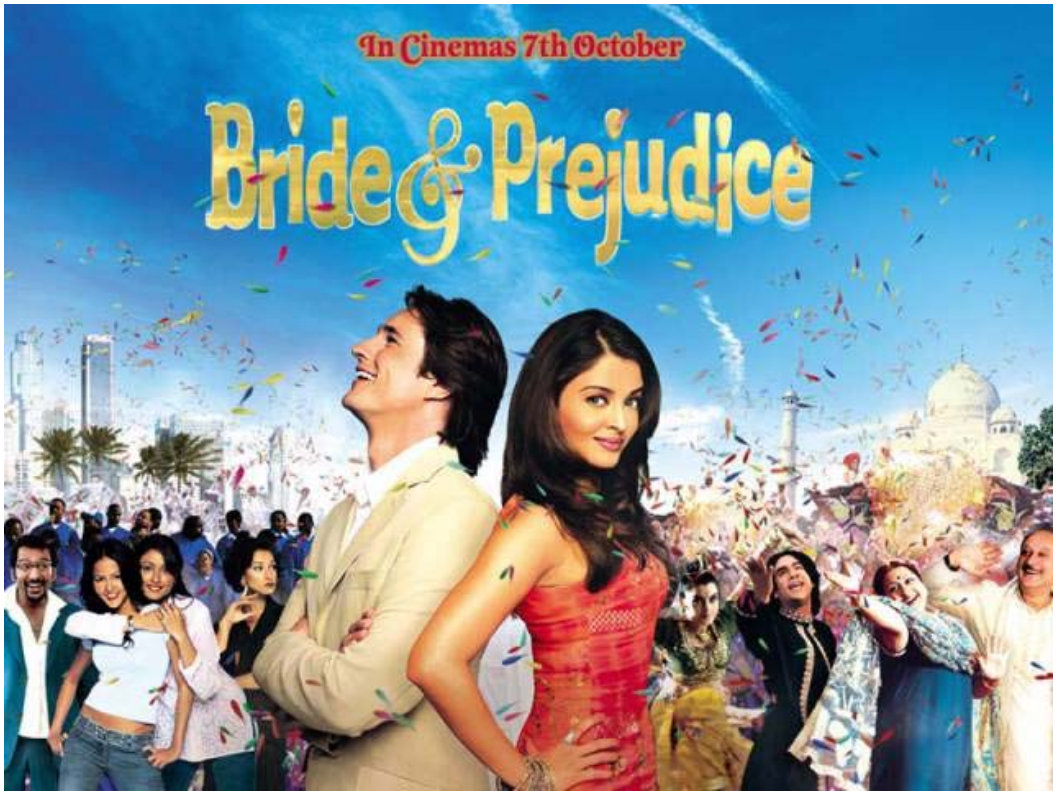

Fig 3: Aishwarya Rai and Martin Henderson in the roles of Lalita and Darcy in "Bride and Prejudice" launched in 2004

Fig 4: Lalita runs away from Darcy as she thinks him a proud aristocrat

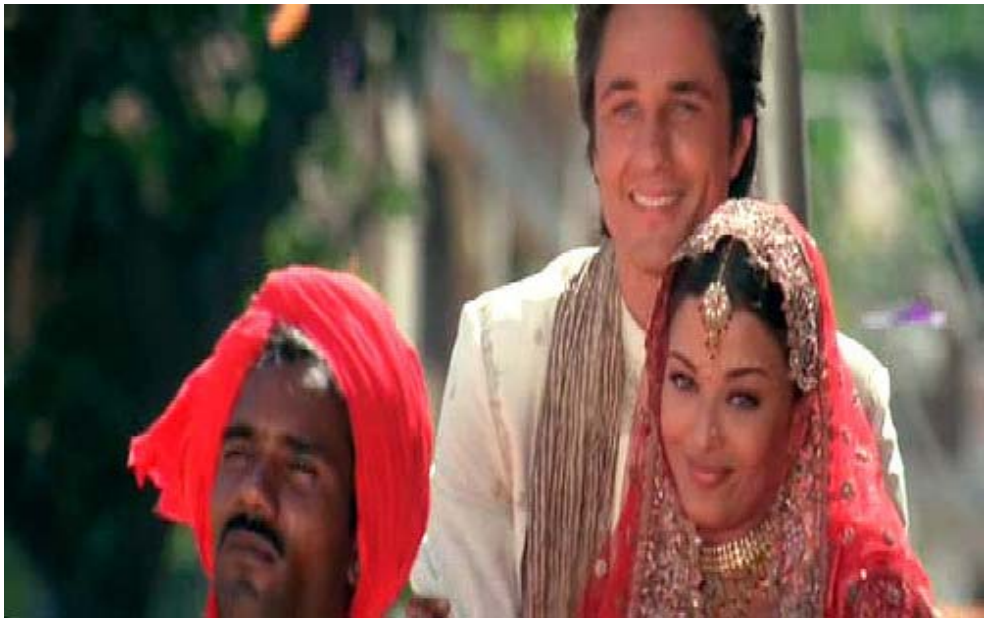

Fig 5: An Indian wedding for Lalita and Darcy.

Fig 6: Wickham trying to fill Elizabeth's head with falsehoods about Darcy in the 2005 Hollywood adaptation.

Fig 7: Darcy and Elizabeth arguing about while dancing in Bingley's ball at Netherfield.

Fig 8: The ridiculous Mr. Collins proposing to Elizabeth in
the 2005 cinematographic adaptation of the novel

Fig 9: Mr. Darcy proposing to Elizabeth for the first time
(the 2005 cinematographic adaptation of the novel)

Fig 10: Elizabeth is outraged by Darcy's reference to her inferior class in his first proposal

Fig 11: Darcy encouraging his young sister Georgiana, not yet 15 years old, to perfect her piano performance.

Fig 12: Mr. Bingley (Darcy's best friend) proposes to Jane (Elizabeth's sister).

Fig 13: Darcy's second proposal to Elizabeth.