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Jane Austen's *Pride and Prejudice* and *Emma*
between Sentimental Tradition and Realism

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ABSTRACT

This work tackles Jane Austen's two novels *Pride and Prejudice* and *Emma* and examines its characters and the themes of education and marriage by relating them to Mary Wollstonecraft's theory of Enlightenment Feminism. It analyzes the two novels in the context of the Sentimental Tradition and Realism.

My dissertation aims at demonstrating which one of *Pride and Prejudice* and *Emma* belong to the Sentimental Tradition or Realism. To do so, in *Pride and Prejudice* we analyzed the main characters, and contrasted the couples for example Elizabeth Bennet & Mr. Fitzwilliam Darcy versus Mr. Collins & Mrs. Collins (before Miss Lucas); we also analyzed the themes of marriage and education. In *Emma* we analyzed and contrasted between the main characters for example Emma Woodhouse versus Jane Fairfax, besides the analysis of themes of marriage and education. The findings of this research are in one hand *Pride and Prejudice* belongs to the Sentimental Tradition; on the other hand *Emma* belongs to Realism.

Dedications

This dissertation is dedicated to my parents, sisters and brothers, and all the people who take part in my life.

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General Introduction

General Introduction

Late eighteenth century and early nineteenth century saw a rise in women's literacy and a corresponding increase in the number of female readers and writers. Although poetry and drama remained primarily as a male's privilege, the novel had number of female practitioners with its emphasis on behavior and marriage ability, targeted women reader.

It is said that from 1790s to 1810s the widespread literary form was the novel, a literary genre that was mostly dominated by women, written about and for women, and before 1810 the number of female novelists exceeded that of male (Darryl Jones, 2004). Among those female writers was Fanny Burney (1776–1828), a very successful writer in her time. Her first novel, *Evelina*, appeared in 1778 and was an epistolary novel that tells the story of 17years old Evelina, who learns to navigate the complex layers of 18th-century society and earn the love of a distinguished nobleman. This sentimental novel, which has notions of sensibility and early romanticism, satirizes the society in which it is set and is a significant precursor to the work of Jane Austen and Maria Edgeworth (1768–1849). The latter who became known in fashionable literary and social circles, received mostly favorable reviews though also criticized for being too didactic and moralistic. She was a pioneer of social realism and historical tales, influencing the younger writers such as Jane Austen, with her mostly hero-less tales. The title page of her first and most famous Irish tale which she first had published anonymously, *Castle Rackrent* (1800), says "*an Hibernian Tale. Taken from facts, and from the manners of the Irish squires, before the year 1782*".

Another literary figure who had an influence on Austen's art was Marry Wollstonecraft (1759 1797) whose novels criticized the social construction of marriage and its effects on women. In her first novel, *Mary: A Fiction* (1788) she tells the tragic story of a heroine who is forced into a loveless marriage for economic reasons, and who suffers from successive

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"romantic friendships" with a woman and a man. Through this heroine Wollstonecraft criticizes the 18th-century sensibility and its damaging effects on women.

Jane Austen (1775-1817) a famous novelist whose works of romantic fiction, set among the landed gentry, her realism and sharp irony have gained her historical importance among scholars and critics, and reserved her a place as one of the most widely read writers in English literature. Austen's works criticize the novels of sensibility of the second half of the 18th century; her plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security. Austen brings to light the hardships women faced, who usually did not inherit money, could not work and where their only chance in life depended on the man they married. She reveals not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow. She does this with wit and humor and with endings where all characters, good or bad, receive exactly what they deserve.

Jane Austen was a critical of the Sentimental novel, an 18th century literary genre which celebrated the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility. Sentimental novels relied on emotional response, both from the reader and the character, and an epistolary novel, an especially typical form for eighteenth-century novels of sensibility, started with the influential novels of Samuel Richardson (1689–1761), *Pamela or virtue Rewarded* (1740), *Clarissa* (1748), and *The History of Sir Charles Grandison* (1753). *Clarissa* (1748), for instance *Clarissa* established a new kind of prose fiction in English epistolary novel. But it is the novel of *The History of Sir Charles Grandison* (1753) that had a direct influence on Jane Austen's literary techniques. The influence of Richardson's art can be found in her early works. Austen's first two novels were written in an epistolary form, *Elinor and Marianne*, later on *Sense and Sensibility*, and *Lady Susan*.

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The epistolary novels revolve around the theme of marriage, courtship and love, a recurring theme in Jane Austen's novels. Yet Jane Austen reports those themes in a satirical way through the use of irony, which aims at criticizing the over sentimentality and to drag attention to the situation of middle class women, and even the upper class. Although Austen is now revered for her handling of romantic love, her social conservatism was actually at odds with the Romantic sensibility. With her advocacy of reason over fancy and moderation over excess, Austen wrote of marriages and social relations based on rational companionship rather than on the feverish emotionality espoused by the Romanticism that was dominant when she wrote. Her skillful irony and subtle but firm morality refined the genre of the novel, which was really still in its early childhood at the turn of the 19th century.

Although the English novel began in the late seventeenth-century as an offshoot of continental romance, its later rejection of the fabulous imaginings and idealism of the romance and classical narrative has prompted most critics since then to define its realism as the antithesis of romance. This shift found its most legendary expression in Spanish literature, with the "anti romantic" *Don Quixote*, written by Miguel Cervantes in the early seventeenth-century. In this work, the protagonist, a minor nobleman with depleted funds, determines to live his life as a questing knight and according to the ethic of chivalric romance of which he has read too much. But Quixote's world is a "realist" one, in which the circumstances do not conform to the rules of romance, and his struggles demonstrate again and again the often pathetic conflict between his favorite genre and the "real" world. Realism in the nineteenth-century came to mean not just the depiction of the commonplace, but even of the base and low. Writers, called "naturalists" as well as realists, described human imperfection with a single-mindedness that emphasized degradation and misery. One effect of broadness of the

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term "realism" is that most fiction can be understood to be "realist" in some sense. For example, a storyline quite like a traditional romance dealing with improbable and idealized people and events could be deemed "realist" because the descriptive style is realist. However, this broad range of characteristics of realism in literature have fueled its rise to literary prominence in and throughout the nineteenth-century and on into the twentieth, and have become almost synonymous with the novel itself. As Mandal calls it

[T]he national tale is its combination of sentimentalism (focusing on the depiction of the heroine), travelogue (focusing on the depiction of the landscape), and realism (attempting in some way to give a texture of verisimilitude to the narratives, which competes with the sentimentalism for ascendancy over the travelogue elements). In many ways, the heroine of the national tale inherits a number of the traits and postures of eighteenth-century sentimental femininity. Despite her intellectual achievements, she exists very much in the world of affect—her tutelage of the male protagonist realizes itself through her emotional influence, rather than her rational powers of mind. (143)

And Jane Austen is said to have engaged her literature in this new genre "the national tale".

Austen's literary works emphasized reason over emotions, from the right beginning of her career as

Austen's national romances reveal an often overlooked English thread among the early-nineteenth-century fictions of national character produced by such Scottish and Anglo-Irish writers as Scott, Susan Ferrier, Edgeworth, and Sydney Owenson. ... Her works stretch the borders of the genre Owenson named 'the national tale': it was not only England's colonies and dominions that produced fictions of resistance to 'foreign' usurpation and cultural conquest, but also England itself. (Qtd in Mandal 152)

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So in the following dissertation, I intend to undertake a comparative study between Austen's two novels *Pride and Prejudice* and *Emma*.

Austen was the first English novelist whose works were published in a scholarly edition. Many studies were done on Austen's works. In the 1970s and 1980s Austen studies were influenced by Sandra Gilbert and Susan Gubar's seminal *The Madwoman in the Attic* (1979), which contrasts the "decorous surfaces" with the "explosive anger" of 19th-century female English writers. This work, along with other feminist criticism of Austen, has firmly positioned Austen as a woman writer. The interest generated in Austen by these critics led to the discovery and study of other woman writers of the time.

Claudia L. Johnson in her book *Jane Austen: Women, Politics and the Novel* (1990), offers an original effective assessment of Jane Austen's thought, by exploring the ways in which Austen claims the desirability of personal happiness as a moral liberation in *Pride and Prejudice*, and validates the rights of female authority in *Emma*. Also Marry Poovey's work *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen (Women in Culture and Society Series)* (1985), studies the struggle of the three prominent writers to accommodate the artist's genius to the late 18th century, and early 19th century. The creativity of this book lies in its factual report of women writers in the 19th century. Poovey analyses the three writers -Wollstonecraft, Mary Shelley, and Jane Austen- and argues that Wollstonecraft could never fully transcend the ideology of properties she attacked, Marry Shelley, assumed a feminist property in her social and literary styles, and Jane Austen who was neither as critical of property as Wollstonecraft, nor accepting as Shelley ultimately became.

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There are other works that dealt directly with the theme of marriage and courtship. As an example we can mention the work of Hazel Jones, *Jane Austen and Marriage* (2009); it is a well known fact that all of Jane Austen's novels centre on the theme of marriage and courtship. The marriage of Austen's heroines is the culmination of a realistic love story, and an enlightenment symbol of perfect unity. Jones in his book provides the reader with information and historical perspective that illuminates the importance and meaning of marriage in Austen's fiction; he surveys the subject through its various stages: courtship, proposal and wedding ceremony. Concluding his book with the fate of the unmarried women, as an example of an unmarried woman Miss Bates in *Emma*, he also explores the laws that regulated marriage in England during Austen's life time, a law that required from a couple willing to marry to buy a license from the church, but for those who were in rush or simply could not afford to buy it, they eloped to Scotland , Gretna Green where such a law was not applied ; in *Pride and Prejudice* we find such an incident in Lydia's and Wickham's elopement to London ; also the book underscores the extent to which marriage law and customs were in the favour of men.

On the other hand, there is Marilyn Butler an important writer who gave Austen a sense of belonging to her time, in her book *Jane Austen and the War of Ideas* (1975). Butler argues that Austen was steeped in, not insulated from the principal moral and political controversies of her time and espoused a partisan, fundamentally conservative and Christian position in these controversies. Besides, Peter Knox-Shaw, who argues in his book *Jane Austen and the Enlightenment* (2004); that Austen's writings and thoughts were derived directly from the Enlightenment principles and ideas, Peter Knox-Shaw presents a new perspective on the study of Austen's novels.

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Although many works analyzed the novels of Austen, yet few of them compared between *Pride and Prejudice* and *Emma*; noting that the two novels belong to two different periods in history, it is a fact that both deal with themes of marriage courtship, education, but from different scopes. It is a significant fact that all Jane Austen's works centered on those themes, and they are recurrent in all her novels, but still there are always differences, and newness. The characters, the social status, the setting may change, yet the central theme remains the same. By the end of each novel almost all the characters get what they longed for all along the novel. There is always a wedding by the end of the novel, like in *Emma* and *Pride and Prejudice* there are three marriages. Despite the fact that each character marries for a reason, each one of them longs for something, whether to get financial security, or only to secure their future like Charlotte Lucas in *Pride and Prejudice*, Jane Fairfax and Harriet Smith in *Emma*, though the two latter are said to be married out of love, it is not easy to deny that both needed to get married, because marriage was their only possible option to prevent poverty and social stigma. Charlotte Lucas is the only one who is said openly that she is marrying for the sake of gaining financial security because for her "happiness in marriage is entirely a matter of chance" (*Austen*, 20). Jane Bennet and her sister Elizabeth both marry out of love, yet Elizabeth accepted Darcy's marriage proposal only after she visits Pemberley 'Darcy's estate', she was impressed by the view,"...;and at that moment she felt that to be mistress of Pemberley might be something." (187).

Emma Woodhouse, a female character who was always afraid of losing her independence if married, thinks that a woman in her position can remain a spinster for all her life without facing any problem because she is secured financially, and thus she will not be dependent on any one. But as soon as she falls in love, she accepts to marry; the irony is that

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after all she falls in love with Mr. Knightley who belongs to the same social class as hers, a relation that will keep on her independence.

Jane Austen wrote her novels in late 18th century and early 19th century; that's why her novels were divided into two groups, those belonging to the first period (18th c): *Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice* which were written in a time during which the Sentimental Tradition and Romanticism were at their zenith, and the remaining three novels: *Mansfield park*, *Emma*, and *Persuasion* written in the early 19th century at a time where the national novel started to take its shape as a new literary genre that will dominate the 19th and 20th world literature.

Throughout this research work, I intend to analyze the characters and the themes of marriage and education of the aforesaid novels, within the context of the Sentimental Tradition and Realism, through the help of the "Enlightenment Feminism" theory, which is presented by Mary Wollstonecraft, using her book *A Vindication to the Rights of Woman* (1792) a literary movement that dates back to 1760-1800, during this period feminist activists focused on the issue of female education and marriage. The notions that Mary Wollstonecraft adopted and included in her previously mentioned book can be traced in the works of Jane Austen, whether about marriage or education.

Although many critics already handled analytical studies on *Pride and Prejudice* and *Emma*, there are few of those who attempted to analyze them in parallel, and within the context of Sentimental Tradition and Realism. Thus in my dissertation I intend to analyze the two novels within these two contexts, and I will try to give answers to the following questions: to what extent Jane Austen reflected the situation of women of her days in her

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novels? And how much she was influenced by the art of her predecessors and her contemporaries?

What motivated me to choose and study these two novels is their common portrayal of the situation of women in a society dominated by men, where women rich or poor face the same destiny.

This work will be divided into three chapters. The first chapter will be devoted to presenting the historical background of Jane Austen's time, in which I will shed some light on the late eighteenth and early nineteenth century England, for example education, marriage, the existing social classes, the economics, besides the influence of the epistolary literature, Romanticism, and Enlightenment Feminism. Finally I will refer to the influence of French Revolution and Napoleonic Wars, the loss of the Thirteen Colonies on Jane Austen's life. The importance of this chapter lies in its attempt to take off some of the ambiguities on the life of Jane Austen.

The second chapter will be committed to *Pride and Prejudice*, it will analyze the novel's characters for example Elizabeth Bennet, Jane Bennet, Mr. Fitzwilliam Darcy, and Mr. Collins, and themes of marriage and education within the context of Sentimental Tradition and Realism, through the Enlightenment Feminism of Marry Wollstonecraft. This chapter aims at demonstrating to what literary context *Pride and Prejudice* belongs, whether to that of Sentimental Tradition or Realism.

The third chapter will be devoted to *Emma*. It will also examine the novel's characters such as Emma Woodhouse, Jane Fairfax, Mr. Knightley and Mr. Frank Churchill, and themes of marriage and education, again within the context of Sentimental Tradition and Realism,

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through the Enlightenment Feminist theory of Marry Wollstonecraft. This chapter, once more, aims at demonstrating to what literary context the novel of *Emma* belongs, whether to that of Sentimental Tradition or Realism.

Chapter I

The Literary and Socio- historical Background of Jane Austen

I. Introduction

"Jane Austen" as Janet Todd states "is one of the great writers of English literature because no reader and no period exhausts her books. Something always escapes from a reading while every reading enriches." (Todd 1)

This chapter is devoted to the biography of Jane Austen, and the social, the economic and the historical context of her time. The aim of this chapter is to bring to light those events that took place in the 18th and 19th century England, and how they affected Jane's life and literary career. In a way I tried to show to what extent Jane was aware of all that went on, and affected her society, whether on the national, or on the international level.

II. Literary Background:

Jane Austen was born on December 16th 1775 in Steventon, Hampshire, in the south of England. She was the seventh of eight children of the oxford-educated country person, rev. George Austen (1731-1805); his wife, Cassandra (Leigh) Austen (1739-1827). Jane Austen had six brothers, James (1765-1819), George (1766-1852), Edward (1767-1852), Henry (1771-1850), Frank (1774-1865) and Charles (1779-1852), and one sister; Cassandra Elizabeth (1773-1845) who was Jane's best friend and confidant.

Little is known about her life; her biography depends on written evidence, much of it from the letters that she wrote to her brothers and her sister or to some family friends and cousins. In all her works there is no portrayal of a female writer, or a witty old maid, or a woman who rejects marriage, for she is one of those discreet authors who keep their lives away from their works. In 1783 the two Austen sisters Cassandra and Jane went to school in oxford and Southampton, before attending Abbey boarding school in Reading in 1785. This

was the only formal education that the two girls could have, and this was not unusual back to then. After that Austen was home schooled; guided by her two brothers James and Henry and her father, she turned to reading books to acquire the remainder of her education. What was helping is that she was given a full access to her father's large and varied library. Her reading extended little beyond the literature of the eighteenth century, and within that period she seems to have cared most for the novels of Richardson and Miss Burney, Henry fielding and Charlotte Smith; Moreover she read for Shakespeare, English history and contemporary fiction. She also read the works of the eighteenth century philosophers, moralists, and poets like Cowper and Crabbe; she also admired the works of Dr. Johnson and Daniel Defoe, and later was delighted with both the poetry and prose of Scott.

Jane read the works of the enlightenment philosophers, which were influencing and well-known to the Austens. As Janet Todd remarks " [t]he attitudes and vocabulary of the British Enlightenment thinkers, from Locke to her contemporary Adam Smith, were in the atmosphere breathed by intelligent bookish people like the Austens." (16). Although she does not always draw a direct reference to their works, it is said that, she is so close to Hume who "argued against moral absolutes and for the importance of context and difference in any judgement; like other Enlightenment thinkers he stressed the value of ordinary existence," and "Austen, too, was pragmatic about human nature, seeing it less fixed than subject to circumstances." (Todd 16, 17)

She came from an upper middle class family; they lived in a parish which was obtained through the interest of Thomas Knight (the rich husband of his second cousin). The family was supported by George Austen who was a country rector, but the income was not enough, so to augment his income he had to rent a farm, which added about a third to his clerical income. Besides he took a group of well-to-do children to prepare them for university;

as a result, learning was highly valued in their household, and all the Austen children had their early share in education. Moreover, the Austen children had a full access to their father's huge library that contained more than 500 volumes. Being a highly respected scholar, a representative of the Steventon estate, and a husband of Cassandra the daughter of the highborn, a wealthy and known family, allowed George to take a much higher stand in society than his income permits, thus his children had access to social circles.

Contrary to their brothers, Jane and her older sister Cassandra had no professional opportunities; their only way to invest in their lives was through marriage the thing that neither of them could achieve. It is known that Cassandra was once engaged to a clergyman, but he died in Jamaica from yellow fever, before their marriage, and that was the only serious relation she ever experienced. For Jane it is said that when she was twenty, she flirted with Tom Lefroy, the nephew of their neighbour Madame Lefroy. The latter was behind the failure of this relation, because she was the one who sent Tom away from neighbourhood so that his relation with Jane will not become serious. In 1802 Jane received a proposal of marriage, but the next day she changed her mind, and chose to remain single.

It is in Chawton, in Hampshire where Jane passed her last days, for she became seriously ill, after a year in 1817 Jane left this world at age of forty one, she was buried in Winchester cathedral on July the twenty fourth 1817.

Jane Austen started writing at a very young age; about the age of eleven she had been writing surreal stories, parodies of the novel of sensibility, poems and plays to amuse her family. Almost 20 of these early works were compiled into three bound notebooks, which are now referred to as the *Juvenilia*. Richard Jenkyns described Austen *Juvenilia* as being

[I]mpressive-and surprising. For they reveal a boisterous, hoydenish, sometimes surreal imagination; they are immensely high-spirited,

anarchic, occasionally violent in a cartoonish way, and often hilariously funny. The comparisons that they prompt are with Sterne, Edward Lear, Lonsdale, or Monty Python, rather than George Eliot or Henry James. (Jenkyns 31)

These sketches are said to be parodies of her reading; as Janet Todd stated in her Book *The Cambridge Introduction to Jane Austen* (2006) “[t]he stories are full of anarchic fantasies of female power, licence, illicit behavior, and general high spirits. Drunkenness, incest, and serial killings routinely occur in speedy kaleidoscopic permutations” (Todd 4)

They were transcribed into her three manuscript notebooks, divided to Volume the First, Volume the Second, and Volume the Third. The first Volume (between 1787 and 1790) includes: *Frederic and Elfrida*, a novel, Jack and Alice (a novel) Edgar and Emma (a tale) Henry and Eliz (a novel), Mr. Harley, Sir William Mountague, Mr. Clifford, (an unfinished tale), The Beautifull [Sic] Cassandra, a novel that was inspired from her family’s visit to their relations in London; *Amelia Webster*, *The Visit* a comedy in two acts, *The Mystery*, *the three sisters*, *detached pieces*, and *Ode to Pity*.

Volume the Second (between 1790 and 1792) included a humorous history called *A History of England by a partial, prejudiced and ignorant Historian*; which was a parody of Goldsmith’s *History of England* in which she “laughs out of court any attempt at achieving an objective account of historical events, contains only three specific dates, and consistently foregrounds an avowedly subjective and necessarily limited grasp of the order and meaning of events (Ashley Tauchert 7). Besides, *Love and Freindship* [sic] which was, as Harold Bloom described it, “a burlesque of love stories and romances” (Bloom 1), and “[a]mong the conventions of the novel of sensibility she so gleefully attacks [...] is that of the passionate and undying attachment that instantly springs up between young heroines of appropriately heightened sensibilities.” (Deresiewicz 103) *Lesley Castle: An Unfinished Novel in Letters*, *Collection of Letters*, and *Scraps*.

Volume the Third (1792-1793) contained *Evelyn*, a novel whose events are said to be wholly absurd, for they are principally designed to burlesque the conventions of sentimental novel, and early gothic fiction, in Paul Poplawski's own words; "[t]hey include a mock-epic journey, the sudden acquisition of a house and fortune, a romance thwarted by disapproving parents, enforced separation of lovers, chance encounters, sudden marriages, and equally sudden and sensational deaths." (Poplawski 142), and *Catharine, or the Bower*; considered as one of Jane 's most important juvenile writings, for it brings out the novelist's mature style and a shift away from the old burlesque mode of her earlier juvenilia toward the new mode of domestic realism and social comedy.

In her *juvenilia*, Jane Austen attacks the novels of sensibility especially that of a passionate and undying attachment that instantly rises between young heroines of appropriately delicate sensibilities. Janet Todd stated, in her book *The Cambridge Introduction to Jane Austen* (2006); that:

Austen's Juvenilia made fun of those sensational tabooed subjects which gothic writers, such as Horace Walpole, Matthew Lewis, and Charlotte Dacre, treated explicitly and the more decorous and skilled Ann Radcliffe touched on. As a mature writer she wrote of subjects far removed from Radcliffe's extravagant adventures and exotic locations, but she could derive from her predecessor the gothic techniques of suspense – how to keep a reader reading. (Todd 24)

At age of fifteen, as some critics argued; Jane helped her brothers James and Henry in their humorous weekly newspaper the *Loiterer*, which they founded during their oxford days, For there were many striking "similarities between *The Loiterer* and the juvenilia in their treatment of questions of money, class, and education," (Qtd. in Poplawski 72-73)

Jane Austen started working on a novella called *Lady Susan* between 1793- 1794, a key transitional work that takes Austen from the literary apprenticeship to serious writing, this

work as Harold Bloom states, in his book *Modern Critical Views* (2009); “*Lady Susan* places” Jane Austen “between Wollstonecraft and Shelly and broadly establishes the aesthetic and ethical issues that were to occupy her for the remainder of her career.” (Bloom 23)

Lady Susan is an epistolary satire, it was rooted in the eighteenth-century novel in letters, which tells the story of a heroine manoeuvring within a world in which men control property and women make property of men. Lady Susan is a female rake, good looking, selfish widow, and “a villain, prone to near melodramatic cruelties. But she is also a survivor, a woman who refuses to be a passive victim” (Qtd. in Baker 126); she enjoys her own energetic duplicity and knows that Consideration and Esteem as surely follow command of Language, as Admiration waits on Beauty. Lady Susan features a totally self-seeking female protagonist whose considerable power lies in her freedom from moral scruple. This novel, as Bloom states, “takes to task both the ideal of “natural” propriety [...] and the suggestion [...] that individual desire is, automatically, socially constructive” (Bloom 23)

In this novel, it seems like Jane Austen have many points in common with Shelly, for example on insisting on the destructive potential of individual desire, and with Mary Wollstonecraft, on pointing to the way in which the contradictions of social manners may distort the constructive energies women do possess (Bloom 23). This novel is written in forty one letters, it was transcribed as a fair copy by Jane Austen about 1805; it was first published in the 1817 edition of J. E. Austen-Leigh’s *Memoir of Jane Austen*. Her first major novel to be drafted is *Elinor and Marianne*, an early epistolary version of *Sense and Sensibility*, it was first written in 1795, in form of letters, and nothing of the original version survived, it is said that it was revised as a narrated novel in 1797-1798. To be further revised during 1809 and 1810. In 1811 it was accepted for publication by the London publisher Thomas Egerton, under the name “By a Lady”, as Jane’s first work to appear in print. *Sense and Sensibility*

deals with two sisters whose characters are contradicted with one another, with one representing qualities of sense: reason restraint, social responsibility, and the other representing qualities of sensibility: emotion, spontaneity, individualism, or as in Poplawski's own words

Elinor represents the Johnsonian qualities we would conventionally associate with eighteenth-century neo-classicism (rationality, discrimination, judgment, moderation and balance in all things and a stoical adherence to basic Christian values of honesty, humility, charity, and duty); while Marianne represents the qualities associated with the contemporaneous cult of sensibility—roughly the qualities we would now conventionally associate with Romanticism (feeling, imagination, idealism, excess, and an allegiance to nature and “natural” morality as opposed to culture and conventional morality). (268-269)

On October 1796, Jane started working on another novel *First Impressions*, an early version of *Pride and Prejudice*, which was completed on August of 1797. It was offered to a publisher Cadell and Davies by Mr. Austen in November of the same year, but was rejected. The novel was substantially revised during 1811-1812 and re-titled *Pride and Prejudice*; it finally came to publication in 1813. Once again her name did not appear on the title page, and instead it was presented as being by the author of *sense and sensibility*. *Pride and prejudice* which centers around the theme of money, education, and marriage, is a comic novel, focusing on manners, and the way people behave. It is Jane's second mature fictions to be completed, it was comprised in three volumes.

Her next and third novel is *Susan*, to be published later on under the title of *Northanger Abbey*, Jane decided to change the title after her first failed attempt to publish it, which is said to be composed in 1798-1799, but there are those who suggest “that the main body of the novel was written in about 1794, and that the main sections burlesquing the horror-novels, and Mrs. Radcliffe's *The Mysteries of Udolpho* in particular, were added some

four years later” (qtd. in Baker 235), a novel in 4 volumes, it takes ‘appearances are deceptive’ as its major themes, a satire on the Gothic romance, the latter, “which itself can be seen as inheriting and exaggerating many of the tropes of sensibility” (Mandal 8). It is noted that *Northanger Abbey* was a delighted spoof of Radcliff’s gothic novel *The Mysteries of Udolpho* (1794), and that is why Austen’s novels are said to belong to the Augustan reason and wit in contempt of the irrationality of sentimental literature in general and the excesses of Gothic romance in particular. (C. L. Johnson and C. Tuite 237). The earlier version of this novel was sold to the publisher Crosby and Co in 1803, but never been published, so by 1816 Jane and her brother had to buy the manuscript back, and make some changes on the original version by changing the heroine’s name, and the title of the novel, to be published posthumously in 1817. In terms of both manner and content, *Northanger Abbey* is perhaps the closest of all the major novels to the juvenilia, particularly in its aspects as a literary parody of the conventions of eighteenth-century novels of sentiment, sensation, and sensibility.

Mansfield Park, Jane’s fourth novel in three volumes; it is said that she started working on it around February 1811, and finished it sometime in June 1813, it was not accepted for publication until May 9th, 1814, by the publisher Egerton.

Emma her fifth novel was written between 1814 and 1815, started working on it on January 21st, 1814, to be completed on March 29th, 1815, it was submitted to the publisher John Murray in early autumn 1815, once again there is no mention of the author’s name on it, only said by the author of *Pride And Prejudice*, dated 1816. A novel in three volumes, it was dedicated to the prince regent, who was a huge admirer of her writings.

Persuasion (1815-1816), Jane’s last novel, started working on this novel on August 8th, 1815, and finished on August 6th 1816. It was titled *Persuasion* after her death; it was

published along with *Northanger Abbey* posthumously by Murray on December 10th, 1817, but we find 1818 on the title page.

II.1. The Literary Movements of Late Eighteenth End Early Nineteenth Century

II. 1. 1. The Age of Sensibility

The period between 1745 and 1798 that precedes Romanticism, its tenets is celebrating strong and openly expressed emotions, extreme sensitivity, and a passionate responsiveness to the sublime and the beautiful in nature and art.

Jane's early writings engaged with what we call "the literary and stylistic trends of sensibility and Gothic" (C. L. Johnson, C. Tuite 38). Her art is said to be grown out of the traditions of sentimental novels, or novels of sensibility, Ashley Tauchert, in her book *Romancing Jane Austen*, argues that sensibility

[A]rises as a literary concept out of the Lockean notion of human understanding as the retroactively organised accumulation of sense impressions; the seventeenth-century 'empirical turn'. But sensory involvement with the world is itself the basis for a 'higher' knowledge, and ultimately attunes us to 'natural law', according to Rousseau. (64)

The origins of sensibility are said to go back to the eighteenth century medical and philosophical discourse of sensation, a science that emerged in the enlightenment England when a group of philosophers, who are as follows John lock, David Hume, and Adam Smith, published their work about human nature and the connection between cognition, emotion, and social order in essays on political philosophy, as a result "sensibility as a natural, spontaneous emotional response came to be seen as a major source for moral character and, consequently, for social order as well" (qtd. in C. L. Johnson, C. Tuite 227). Johnson and Tuite state that

This argument persisted from the late seventeenth century through the turn of the nineteenth: from Locke's *Two Treatises of Government* (1690), which founded all societies on the "natural" order of the conjugal household, requiring the discovery in women of an inherent capacity for submissive heterosexual love, to Edmund Burke's argument in *Reflections on the Revolution in France* (1790) that feeling for family and neighborhood provides a "natural" foundation for patriotic sensibility. (227)

As a response to this movement a new literary genre came to be popular in the 18th century England, pioneered by Richardson who wrote his novels in an epistolary form, his immensely successful novel *Pamela, or Virtue Rewarded*; was produced in 1740, it tells the story of an innocent teenage maidservant named Pamela Andrews, whose nobleman master, Mr. B, makes unwanted advances towards her after the death of his mother Mr. B is infatuated with her, but his high rank hinders him from proposing marriage. As the novel goes on, Pamela starts to realize that she is falling in love with him, on the other hand he becomes more enamored by her innocence, intelligence, eventually, he proposes to her. In the novel's second part; Pamela attempts to build a successful relationship with him and to get used to upper-class society. To be followed by *Clarissa, or, the History of a Young Lady*, in 1749 "it tells the tragic story of a heroine whose quest for virtue is continually thwarted by her family, and is one of the longest novels in the English language. And finally, by *The History of Sir Charles Grandison* in 1753; the book was a response to Henry Fielding's *The History of Tom Jones, a Foundling*, which parodied the morals presented in Richardson's previous novels. The novel follows the story of Harriet Byron who is pursued by Sir Hargrave Pollexfen. After she rejects Pollexfen, he kidnaps her, and she is only freed when Sir Charles Grandison comes to her rescue. After his appearance, the novel focuses on his history and life, and he becomes its central figure.

“Sentimental Novel” this genre was subsequently subject to much ridicule, resulting in a number of burlesques, as a notable example of those burlesques is that of Henry Fielding’s *Shamela* (1741), a direct attack on the novel *Pamela*, or a parody of *Pamela*; in it, the female narrator can be found wielding a pen and scribbling her diary entries under the most dramatic and unlikely of circumstances.

Jane’s *juvenilia* is a mere burlesque of the sentimental novel, a number of those parodies were on *Sir Charles Grandison*, of whom she was a huge fan as her brother argued in the memoir. (Baker 5)

Although Jane parodied the works of Richardson in her *Juvenilia*, we cannot neglect the fact that she drew on him, as she did on Henry Fielding. Still there are those who argue Austen is merely the daughter of Richardson, and not of Fielding for

Her inwardness is an ironic revision of Richardson’s extraordinary conversion of English Protestant sensibility into the figure of Clarissa Harlowe, and her own moral and spiritual concerns fuse in the crucial need of her heroines to sustain their individual integrities, a need so intense that it compels them to fall into those errors about life that are necessary for life (to adopt a Nietzschean formulation). (Bloom, 2009, 2)

But, she is just like Fanny Burney in the fact that both of them combine the contradicting arts of Richardson and Fielding. “Like Burney, Austen is seen as a pursuer of the Richardson *Sir Charles Grandison*, in a “minute presentation of daily life,” whilst competing with Fielding in “adopting a more detached attitude to her narrative material, and in evaluating it from a comic and objective point of view.” (ibid 1)

Such an influence on Austen appeared in her novels, when she first wrote her two first novels *Lady Susan*, and *Elinor and Marianne*; but, soon she dropped the epistolary format for the favour of the third person narrator after revising extensively then *Elinor and Marianne*, now *sense and sensibility*.

It is a fact that Samuel Richardson and Fielding had an influence on Jane Austen, even more they are, as Janet Todd described, “parenting Austen, who combined their qualities of interiority and irony, realism and satire to form an author superior to both” (Todd 20); but it is also a fact that a major influence on Jane Austen was that on the behalf of her contemporary novelists, who guided her to write the way she did, Burney, Radcliff, and Smith (C. L. Johnson, C. Tuite 186)

Jane Austen centered her novels on the female individual, just like Samuel Richardson, Daniel Defoe and Frances Burney did center their famous novels on the socially marginalized female character (Pamela and Moll Flanders, Camilla) (Tauchert 87-88)

II. 1.2. Romanticism, Enlightenment Feminism and Realism:

II. 1.2.1. Romanticism and Enlightenment Feminism:

Jane’s subsequent years of continued development coincided with the flowering of the poetic movement that came later on to be known as the British Romanticism, a literary movement that started roughly by the late eighteenth, and early nineteenth centuries, with the Wordsworth and his fellow poets, who clearly led a revolution in poetic form, diction, and subject matter, Harold Bloom stated in his book *Jane Austen, Modern Critical Views* (2009), that

Remembering Rousseau and Thomas Paine, we identify romanticism with the political doctrines of democracy and the rights of the common man, the assumption that every individual is born with an inalienable right to life, liberty, and the pursuit of happiness. This doctrine also assumes that human beings are born free of sin, whether we are seen as empty vessels which experience will fill, as noble savages, or as children of innocence trailing clouds of glory. (77)

Romanticism is a period that can be distinguished from the preceding period, the Enlightenment, which emphasized on rational, rather than on the emotional side of humans, and championed logic and reason over other qualities. As a result, Romanticism emerged as a reaction against this new cultural climate that had been lacking in spontaneity, creativity, and individuality, and as a defender of the emotion based nature that was marginalized by the Enlightenment.

Although Jane Austen was a witness of this movement, she rejected it openly. Her rejection of the romantic imagination and romantic love was described as hostility to Romanticism. This, as Bloom argued, may be the result of the growing influence of Mary Wollstonecraft's book *A Vindication of the Rights of Woman* (1792) on Austen. It is a fact that there is no clear or direct reference that shows Jane Austen as Mary Wollstonecraft's "disciple", however, Jane repeatedly quotes *A Vindication* in her novels. Austen, like many other women of her circle, never declared her debt to Mary Wollstonecraft; this is mainly due to the latter's reputation that was put under question after her husband William Godwin published *Memoirs Of The Author Of A Vindication Of The Rights Of woman*(1798), about her life, in which he brings to light all her love affairs, her continual suicide attempts; leading everyone, including the British press, "to denounce [her] as a whore, and an atheist" (Bloom 2009, 80)

Mary Wollstonecraft, an enlightenment feminist was born on 27 April 1759 and died on 10 December 1797 after giving birth to her second daughter Marry. She was an eighteenth century British writer, philosopher, and advocate of women's rights, it is said that, in early youth she exhibited traces of exquisite sensibility, soundness of understanding, and decision of character, although her father was a despot, and her mother being one of his subjects, she had not benefited from their training. Mary's early life is said to be shaped by two friendships.

The first friendship was with Jane Arden, for they, both of them, read books together and attended lectures presented by Arden's father. It is suggested that, Wollstonecraft revelled in the intellectual atmosphere of the e Arden household. Her second friendship was with fanny Blood ,who possessed good taste and some knowledge of the fine arts, seems to have given the first impulse to the formation of Mary's character. Mary's first book was published in 1787, under the title *Thoughts on the education of daughters*, in which she made use of her experience as a lady's companion to Sarah Dawson, in which she brings to lights the drawbacks of such position. Her second book was a novel entitled *Mary: A Fiction* (1788), it is said that the death of her best, and closer friend was part of the inspiration for the writing of this novel. After losing her friend, and the failure of their school, Mary worked as governess, to the daughters of the Anglo-Irish Kingsborough family in the Ireland, and it is from this job that she had inspiration to write her next book *Original Stories From Real Life* (1788), this book was destined to children, in which she retells her experience as governess. (Wikipedia)

After her experience as governess, Mary decided to embark upon a career as an author, and her first work after pursuing this career, was *Vindication of the Rights of Men* (1790), a direct response to Edmund Burke's *Reflections On The Revolution In France* (1790), in which she attacks the aristocracy, and advocates republicanism, she even attacked the language used by Burke to defend monarchy and hereditary privilege. Her next book is her major one, *A Vindication of the Rights of Woman* (1792), one of the earliest works of feminist philosophy; it was written against the tumultuous background that it spawned in Britain. in which she asks for women to be handed with same education as their fellow men, and to treat them as rational creatures capable of reasoning, developing their minds, and decision making with the right to choose a suitable husbands; rather than weak creatures born to be controlled, taught only accomplishments, prepared to become good wives and mothers, as it is stated in the

Vindication, women “ spend many of the first years of their lives in acquiring a smattering of accomplishments; meanwhile strength of body and mind are sacrificed to libertine notions of beauty, to the desire of establishing themselves,” (Wollstonecraft 10)

Wollstonecraft, calls for equal education for both, women should enjoy same education quality as that of their men, in her own words

[T]he *knowledge* of the two sexes should be the same in nature, if not in degree, and that women, considered not only as moral, but rational creatures, ought to endeavour to acquire human virtues (or perfections) by the *same* means as men, instead of being educated like a fanciful kind of *half* being (original emphasis)(Wollstonecraft, 41)

Her mere request is to stop defining women as only emotional and illogical, for if women

[A]re to be held ethically responsible for their actions, then it must follow that they are capable of ethical thinking. And if women are capable of thinking, they must have a rational faculty. And if they have a rational faculty which is capable of guiding and improving their character and actions, then that rational faculty should be developed and exercised to its greatest capacity. (Bloom 81)

And to stop conceiving women to be merely objects, she argues that women ought to have an education corresponding with their position in society, for women are essential to the nation since they educate its children and because they could be companions to their husbands, rather than mere wives. Marry states, “[w]ould men but generously snap our chains, and be content with rational fellowship instead of slavish obedience, they would find us more observant daughters, more affectionate sisters, more faithful wives, more reasonable mothers-- in a word, better citizens.” (167)

Wollstonecraft, in her *Vindication*, accuses those writers of having spread false ideas about “the subject of female education and manners from Rousseau to Dr. Gregory”, for they “contributed to render women more artificial, weak characters, than they would otherwise have been; and, consequently, more useless members of society.” (23)

It is argued that Wollstonecraft drew her ideas from John Locke's *Some Thoughts Concerning Education* (1693), and his *Essay Concerning Human Understanding* (1690). In her *Vindication* Wollstonecraft makes use of Locke's phrase in defense of women's rationality: "My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their *fascinating graces*" (original emphasis); and her objective is "to show that elegance is inferior to virtue," (Blackwell 283), Jocelyn Harris goes further to argue that "Locke's emphasis on individual perception rather than on blind submission to received opinion must make him at least partially responsible for the sudden upsurge of feminism in the eighteenth century." (Jocelyn 2)

II. 1.2. 2. Realism:

Darryl Jones argued that after Jane's years of silence in Bath, she resumed writing but this time using a new mode, realism, which is "the nineteenth-century' form: psychological realism articulated through the heavy use of Austen's characteristic narrative technique of free indirect speech" (68). Southam goes further to state that Austen is to be "next to Shakespeare, for the realism and life-likeness of her characters." (Qtd. in Southam 21) Jane is said to be "working her extraordinary plausible realism through the magical framework of romance" (Tauchert 7).

"English realism makes its 'passage to the surface' in the eighteenth century, and becomes dominant in the nineteenth century," (Tauchert 36) and Jane Austen can be considered as the forerunner of the realism in the novel that dominated the narrative of these two centuries, so this new mode of narrative in the English novel was first associated, and considered to be synonymous with veracity. Realism in the novel is apparent in the choice of the subject matter, which should be distinct from earlier literary genres and from the novels own roots in French romance, and the use of probability, in which the mundane in character,

setting, and event are important issues. This led to shift character focus from the nobility to the middle class who saw rise in society accompanied with the political and economic changes that England underwent in late eighteenth and nineteenth centuries. The novel also saw change in the topic, it took the everyday life of individuals, and their experiences as its major themes.

Jane Austen's novels are based on mixing Romanticism with Realism. Bloom explains that she "turns from romanticism to realism, as she does in every novel, she admits that a good many men (and women) marry for beauty and/or money, and only a few marry for intrinsic worth." (2009, 23) Besides, blending of Romanticism and Realism in her novels, Austen makes use of a literary device that made of her novels a mystery that confuses all her readers: Irony. Jane is most known for her use of irony, her frequent use of irony makes it harder on her readers to grasp the messages of her novels, and it is suggested that Jane Austen used irony for satiric as well as comic effect. Often, the ironic comments in her novels do more than expose her characters' misguided assumptions; irony helps her condemn the social norms that help foster such beliefs.

Jane Austen used irony as a shield, which allowed her to express her radical ideas. So "[v]erbal irony literally 'states the opposite of what its speaker or writer means.'" (Qtd. in Tauchert 149) Irony refers to the contrast between appearance and reality, and it can occur whether during verbal exchange, when a character says something, but meaning totally the other thing, which is contradicting with what is being said, or it can be visual, when Austen's characters admire something, or praise; which in reality they despise, or they condemn it not worthy to be noticed or admired. It also depends upon a disparity between what can be seen, and what is invisible, this is when a character tends to show himself, or behaves in a way that does not show the true person of him. So "Austen's 'irony', from here, can be read as

mediation between two otherwise divergent possibilities, or knowledges: one embedded in and determined by the empirical world (recognisable as representational realism and empirical verisimilitude); one gesturing towards something beyond this (recognisable as archetypal significance and providential causality).” (Tauchert 96)

III. Socio-historical Background

Late eighteenth and early nineteenth century is the period that includes the late Georgian era, and the transitional period or what was called the Regency period; that separates the Georgian from the Victorian era; it “was an epoch of change, ‘more rapid . . . than in any previous epoch of our annals’, in which economic growth ‘led to social, and social to political change’. This was a period of ‘new thoughts and new ideals’.” (C. L. Johnson, C. Tuite 2) It is, also, during this era that Britain suffered from the loss of its American colonies, and was terrorised by the threats of the French Revolution, only to confront, and overcome the Napoleonic wars. The latter led to economic changes that gave rise to the upper middle class.

III.1. Society and Economics:

The Georgian and the Regency era both were period of foreign and domestic upheaval that resulted in social and material reforms, which also were characterised by discourses of individual rights and egalitarianism, of rationality and liberty, resulted from struggles between traditionally oppressive social structures and emergent forms of individual consciousness.

With the beginnings of the Industrial Revolution , the process of intensifying class divisions started; in rural areas the Agricultural Revolution saw huge changes to the movement of people and the decline of small communities, the growth of the cities and the beginnings of an integrated transportation system but, nevertheless, as rural towns and

villages declined and work became scarce, a huge number of people decided to emigrate to Canada, the North American colonies, and other parts of the British Empire .

Scheuermann states that England from the 1790s saw major unrest, the upper classes were terrified that the radical ideas from the Revolutionary France will spread within their society, and lead to the revolution of the lower classes who supported the major consequences of the industrialisation. (169).

III.1.1. Education and Marriage:

Education was intended to the male members of a family, who were given educational opportunities that were not always afforded to the ladies of the household. “A gentleman could expect to be handed a university education and, if needed, a career. A girl’s education tended to cease around the age of eight;” (C. L. Johnson & C. Tuite 114)

It is true that at that time girls were sent to boarding schools, where they receive minimal education, as Jane Austen and her sister did when they were young; they went to the Abbey School in Reading. There was no centrally organized system of state supported education, only local charity or church run day schools for the lower classes. More or less the same is true of apprenticeships, another relatively less respectable mode of education, but for the genteel children they were educated at home by their parents, particularly when young; or by live-in governesses; or tutors; or by going off to a private boarding school or to live with a tutor. There might also be lessons with outside masters (specialists such as piano and painting teachers). Some local Grammar schools did exist, teaching the educational basics (including Greek and Latin) to higher-class or upwardly mobile boys , but did not admit girls. The type of education depended on the preferences and financial resources of the parents in each family. And as usual, women were not allowed to attend the institutionalized rungs on

the educational ladder: public schools, and the universities (Oxford and Cambridge). The (somewhat dubious) prime symbol of academic knowledge, and more-or-less exclusively masculine educational attainments, was the Classical languages Greek and Latin, to which a great deal of time was devoted in genteel boys' education, but which few women studied. Generally they were taught 'accomplishments' as Wollstonecraft remarked in her book *A Vindication To The Rights Of Woman* (1792); and their educational programme was not but "a thorough knowledge of music, singing, drawing, dancing, and the modern languages" (qtd. in Johnson & Tuite 114), and this usually was offered to the women of the genteel classes, and the goal of non-domestic education was thus often the acquisition of accomplishments, such as the ability to draw, sing, play music, or speak modern languages (generally French and Italian).; and the purpose of such accomplishments was often only to attract a husband; so that these skills then tended to be neglected after marriage.

Since women did not usually have careers as such, and were not citizens in the sense of being directly involved in politics, there was no need for such higher education for them, so, then, it was preferable for women receive a practical training for their domestic role, for example, sewing, or needlework, and these were, whether, acquired by the middle class, or the genteel women; for the middle class women they usually depend on the acquired accomplishments to gain money for their living, but for the genteel those accomplishments were not but a past time activity.

Although women did not acquire any academic education, they were not all ignorant, depending on the instructions that they usually receive from their parents, during their childhood, and on the individual inclinations of the woman herself; intelligent girls could even have an advantage over boys in being able to more or less choose their own studies, and in not being subject to the rather mixed blessings of a more uniform classical curriculum.

Male Paradigms drove literary practice just as they have driven literary history; so women faced many obstacles before being able to be part of the literary traditions of the time, moreover,

Men's writings, men's sociable interaction and rivalries, their cultural and political disputes as well as their ventures in publishing led the way. Though there were many women writers, men had social, political, economic and literary power. Literary recognition could only be fully provided by men. Few (perhaps no) women were able to succeed as writers without the support of men. (Qtd. in Tauchert 3)

Consequently, women had no other way to invest in their lives but through marriage. So marriage then was the only viable option for economic security and being part of the social norm. As an exception there were few middle-class women who did earn money through writing, as Jane Austen did, but they seldom made enough to live on, while genteel women could not get money except by marrying for it or inheriting it (and since the eldest son generally inherits the bulk of an estate, as the heir, a woman can only really be an heiress if she has no brothers).

Marriage during this period was regulated through Lord Hardwicke's Marriage Act of 1753,

under which all marriage ceremonies had to be undergone in church and entered into the parish register with the signatures of both parties for the contract to be legally binding, and enforced by the state rather than canon law; under this act, no marriage between persons under the age of 21 could be legally binding without the consent of parents or guardians. (Qtd. in Jones 15)

Such act was not applied on the Scottish land, as a result all the couples willing to marry, but lacking money, or there was an opposition on the part of their families, used to elope across the borders, to Scotland, exactly to Gretna Green, and get married there (ibid).

Unmarried women, who were considered as irrational citizens, dependent on men, had to live with their families, or with family approved protectors; at that time there was not a

case where a genteel youngish and never-married female lived by herself, even if she happened to be an heiress. Therefore, a woman who did not marry could generally only look forward to living with her relatives as a dependant, so that marriage is pretty much the only way of ever getting out from under the parental roof; unless, of course, her family could not support her, in which case she could face the unpleasant necessity of going to live with employers as a 'dependant' governess or teacher, or hired lady's companion.

III.1.2. Social and Economic Ranks and Inheritance:

It is during the Georgian era that the class divisions were really intensified, with the beginnings of industrialization, a new social order emerged, and by the regency period there was a huge gap between the poor and the rich, meanwhile, a new merchant middle class saw rise in social hierarchy.

The social classes existing during Jane Austen's life time are the aristocrats, are the old ruling class, inherited their wealth from their predecessors; upper gentry: are the landowners; lower gentry: are those who do not own their land or house, and their income depends mainly on one breadwinner; also those, for example clergymen, who had a special position during Austen's life time, they were well educated, and well-spoken man of sound morals; their income was not dependent on land like Jane Austen's father, later on her brother James, and briefly her brother Henry; whose main income comes from running the parish, and teaching the genteel sons, and from the tithe. Besides; the newly emerged class of bourgeoisie, their newly gained money from rising industries allowed entrepreneurs to achieve riches, and experiences. It was this new middle class that presented threat to the old aristocracy who were afraid to lose their place in society. So inheritance was of major importance, since every social class longs for keeping its social rank for generations, and given that there were many different social ranks, the laws varied accordingly.

The laws of inheritance differ from one class to another, and during this era there were two main laws, which controlled how property passes from the ancestors to the descendants, primogeniture, and entailment.

Primogeniture meant the bulk of inheritance was handed down to the eldest son and the purpose was to keep lands and estates intact; while entailment meant that the property that is entailed on the male heirs cannot be inherited by females, In other words property is passed on from one generation to another only through male heir, in purpose of keeping the succession of the title, property, and lands within the family.

Despite the refinement of this era, English society entered a period of greater economic depression, characterized by social discontent and political unrest, which was a consequence of, first, the industrial revolution that took place about 1760, and extended to sometime between 1820 and 1840; during which the production methods shifted from hand production to manufacturing, and paved the way to the use of coal instead of wood in running machines, yet its effects on those residing in the bottom of the social ladder were severe,

The lower classes were increasingly squeezed by enclosures, the forces of the new industrialization, and, towards the end of the decade, near famine conditions (brought on by freak weather but attributed by many to governmental policy); they seemed to be moving ever closer to the revolt that the upper classes feared. (Scheuermann 169)

Second from the French Revolution and the Napoleonic wars; which affected commerce both at home and internationally; Scheuermann notes out that

[T]he causes of unrest would not be complete without a reference to what became known as Luddism, violent industrial protests beginning in 1811 and carrying over into 1812 (also the years of significant crop reversals). Workmen smashed stocking frames as a protest against working conditions. This violence took place in parallel with the food riots aimed at bringing down the prices of staples such as bread and potatoes. It was a period of domestic violence, with 1812 also seeing

the assassination of the prime minister. The war years were a period of intense unrest on all of these fronts, so much so that the war within the war, the War of 1812 with the United States, hardly roiled the surface. Finally, the battle of Waterloo, June 18, 1815, and the resulting abdication of Napoleon, ended the war. (194, 195)

As third, the Prince Regent; the successor of George III, after he has gone mad, who spent a fortune on decorating his Brighton pavilion, and Carleton house in England, and on other public works and architecture, which required dipping into the treasury, and the Regent; whose, also, exuberance was at the people's expense

III. 2. History and Politics:

This era encompassed a time of great political change, for it saw the reigns of George III and George IV, their reigns extended from the end of the eighteenth century to the beginning of the nineteenth. It is during this era that the American Revolutionary War took place, resulting in the loss of the Thirteen Colonies; an era during which the French Revolution was triggered; and an era that marked the beginning of the Industrial Revolution, and the birth of the British Empire

III. 2. 1. George III:

During Jane's life time Great Britain was under the reign of George III, who succeeded his father in 1760, he is the father of Prince Regent, who would become George IV; George III is the king whom is remembered for going mad during his last years of reign. It is during his reign that the Great Britain lost its Thirteen Colonies in America after the Stamp Act 1765 was passed, it was the first internal tax to be levied on American colonist by the British government; this act required the American colonists pay a tax on all paper documents in the colonies, the colonists insisted that the act was unconstitutional, and argued that only their representative assemblies could tax them, as a result to this act, the colonists started a wave of mob violence, to terrorize the stamp collectors, and bring them to resign, despite the

fact the English parliament repealed the Stamp Act in 1766(National Humanities Center Resource Toolbox),the British American relation was already brought into boil. And the last straw was when the Townshend act was passed in 1767, which imposed tax on tea, paper and other products. After ten years since the Stamp Act was issued, the Thirteen Colonies declared war on Great Britain starting from 1776 to 1783, asking for their independence, and their free rule without the interference of the English, by 1776 all the thirteen states were controlled by the Americans, in spite of the repeated and desperate attempts to restore control over them, the English army failed, moreover had to bear the huge losses on their part. By 1783 Great Britain had to admit its loss and to declare the complete independence of the colonies, which came to be called the United States.

III. 2. 2. French Revolution and Napoleonic Wars

French Revolutionary Wars are said to be a series of conflicts from 1792 until 1802, between the French revolutionary government, and Several European States, which, as Warren notes in his book *Jane Austen and French Revolution* (2001), broke down the stability of the eighteenth century (4). Most of these revolutionary wars were fought with the Great Britain. Poplawski identifies the starting point French Revolutionary

[W]ith declaration of war on Britain, Holland, and Spain (February); moderate Girondins overthrown by radical Jacobins (June), and Committee of Public Safety under Robespierre comes to power—period of “Terror” follows, with aggressive prosecution of war abroad and severe repressive measures at home, including mass executions; Marie Antoinette executed in October. (31)

The causes of this revolution are said to be due to the contradicting ideas about tradition and hierarchy of monarchy, aristocracy, and religious authority with that of the new Enlightenment principles of equality, citizenship and undeniable rights. French hostilities with

Great Britain thought to have come to an end with the Treaty of Amiens in 1802, only to start up again with the Napoleonic wars.

Napoleonic Wars, are also said to be a series of conflicts between Napoleon's French Empire and opposing coalitions (Austria, Great Britain, the Kingdom of Naples, the Ottoman Empire, the Papal States, Portugal, Russia, Sweden;) the reason behind these wars were Napoleon's eagerness to bring as much countries as possible, under his rule. And it was not until 1814 that "Britain and allies invade France, entering Paris on 31 March. Napoleon abdicates and is banished to Elba." (Poplawski 36), but after one year napoleon succeeds to escape, and once again he raised an army, only to be defeated in the battle of waterloo on 18 June, and this time he was exiled to St. Helena. (ibid 37)

And it was not until 1815, June 22nd that napoleon was forced to abdicate, and to surrender to the British squadron at Rochepot, later on, to be exiled to the remote South Atlantic island of Saint Helena. Jane Austen knew about these French Revolutionary, and Napoleonic Wars through her two brothers Charles and Frank, who both attended the "Royal Naval Academy in Portsmouth between 1791 and 1794" (Poplawski 58), her younger brother Charles (1779-1852), participated in the war against France, as Poplawski notes out that "[o]n completing his studies there, he went to sea immediately as a midshipman and thereafter was on active service throughout the Revolutionary and Napoleonic Wars with France." (58) Also through their French cousin Eliza de Feuillide who fled France during the revolution, to England, and whose husband was guillotined "in Paris after being found guilty of trying to bribe a witness in the trial of an aristocratic friend charged with conspiracy against the republic" (ibid 9)

IV. 2. 3. George IV

The successor of George III, he became the Prince Regent in 1811 after his father's final mental illness, and George IV after his father's death. Regency era was named after him, George IV during his reign had not achieved much in politics, he was in weak position in relation to his Cabinet of ministers; but he had much contributed to the fashion of the period, and architects, for he was a magnificent master of the arts, also a huge admirer of Jane Austen's novels, and during Jane's visit to his Carlton House residence, he asks her through his Rev. James Stanier Clarke (c.1765–1834), the regent's domestic chaplain and librarian at Carlton House. To dedicate one of her novels to him "Prince Regent", indeed she dedicated to him her novel *Emma* (1816). (Poplawski 19)

IV. Conclusion

So in this chapter we attempted to show in a way or another that Jane was aware of all that went on around her; she knew about French Revolution, and Napoleonic Wars, she heard of Mary Wollstonecraft's *Vindication*; she even shared some ideas with her, yet she never announced it clearly or loudly neither in her novels, nor in her letters, she only tried to imply her thoughts and opinions in her novels, helped by the use of irony.

It is a fact that many critics argued that Jane was unaware about the events of the outside world. Indeed Jane never reflected those social, economic, or political upheavals in her novels; she did not write of French Revolution, Napoleonic Wars, Industrial Revolution, or the loss of The Thirteen Colonies, because; the setting in which her novels were set was untouched by all these, moreover, she restricted her scope to that of the provincial life; besides, the Industrial Revolution during Jane's life time did not reach the provincial life.

Chapter II

***Pride and Prejudice* between Sentimental Tradition and Realism**

Chapter II: *Pride and Prejudice* between Sentimental Tradition and Realism

I. Introduction :

This chapter, as the title indicates, aims at the study Jane Austen's novel *Pride and Prejudice* (1813) within the context of Sentimental Tradition and Realism. First, I will provide the summary of the novel. Second, I will analyse a set of characters, female characters including Elizabeth Bennet, Jane Bennet, Charlotte Lucas, and Lydia Bennet, and male characters as Mr. Darcy Fitzwilliam, Mr. Charles Bingley, George Wickham and Mr. William Collins. They will be analysed through the help of the Enlightenment Feminist theory, presented in Mary Wollstonecraft's influential work *A Vindication to the Rights of Woman* (1792). In addition to this, I will analyse the themes of marriage and education.

II. Plot overview of *Pride and Prejudice* (1813):

Pride and Prejudice is the story of Mr. and Mrs. Bennet, and their five daughters Jane, Elizabeth, Mary, Catherine, and Lydia. They live in the estate of Longbourn in the Hertfordshire, a rural district about thirty miles from London. The family is not rich, and their property is entailed to pass to the nearest male heir in the family, in this case to Mr. Collins. The novel opens with the news about a wealthy gentleman named Charles Bingley who has rented the manor of Netherfield Park, such news caused a great stir in the nearby village of Longbourn, especially in the Bennets household, since Mrs. Bennet main concern was marrying her daughters, and such wealthy gentleman will be a perfect suitor for one of her daughters, as it is stated at the right beginning of the novel, "[i]t is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." (austen5)

After persistent request of Mrs. Bennet from her husband to pay a visit to the new owner of Netherfield, Mr. Bennet submits to his wife and pays him a social visit. During a

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social gathering in Meryton, which the Bennets attended, Mr. Bingley shows up in the ball, accompanied with his two sisters, Caroline Bingley and Louisa Hurst, and his closest friend Mr. Fitzwilliam Darcy. Mr. Bingley, a charming and social person, was taken with Jane, the modest, and gentle, from the first moment he saw her, and indeed he spent the whole evening dancing with her. Contrary to Mr. Bingley, Mr. Darcy appeared to be proud, rude, and disagreeable, moreover, he was less pleased with the evening, and haughtily refuses to dance with Elizabeth, worst, he comments on her look, when Mr. Bingley suggests to him to dance with her; unfortunately, Elizabeth overhears the conversation, and consequently she develops a strong prejudice against him. So during the next ball; as retaliation, Elizabeth refuses his offer to dance with him.

Jane and Bingley's relation continues to burgeon, and feel much attracted to one another; meantime Darcy finds himself attracted to Elizabeth's charm and intelligence. Jane pays a visit to the Bingley's mansion upon Caroline's request, as a consequence of being caught by rain in her way to Netherfield, Jane falls ill. When Elizabeth hears of her sister's state, she heads to Netherfield by foot, passing through the muddy fields, and arrives there with a spattered dress. While at Netherfield Elizabeth is forced to confront Darcy, whom she, now, approaches with wit and sarcasm. On his part he was very much charmed by her frankness; meanwhile, Caroline Bingley's disdain grows more and more as she notices Darcy's growing attention to Elizabeth. It is during this visit that Elizabeth realizes that Caroline's friendship to Jane is only a pretense for she is very contemptuous of her family, its social status, and her mother's vulgarity.

When Elizabeth and Jane return home, they find the male relative to whom the Longbourn estate is entailed, the Reverend William Collins visiting their home. Mr. Collins is a pompous fool, whose manners and bloated rhetoric disgust everyone around him, except

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Mrs. Bennet who saw in him a good son in law, indeed Mr. Collins had the attention to propose to one of the Bennet daughters, at first he is attracted to Jane but upon hearing that she is about to be engaged he shifts his attention Elizabeth, Mr. Collins proposes to Elizabeth, but she turns him down, and wounds his pride, Mrs. Bennet is distressed by Elizabeth's rejection of Collin's proposal, because it is their only way, and chance to keep the Longbourn estate in the family. After being rejected by Elizabeth, he proposes to Charlotte Lucas, Elizabeth's best friend, who, unexpectedly, accepts him. Meanwhile, the Bennet girls have become friends with the militia officers stationed in a nearby town. Among those officers, is Mr. Wickham, a handsome young soldier, who also becomes friend with Elizabeth, and who tells her how Darcy cruelly cheated him out of an inheritance

At the beginning of winter, the inhabitants of Netherfield depart for London, Jane is very disappointed upon hearing this news, especially about their not coming back any soon,. Meanwhile Elizabeth is attracted to Wickham, and it was only under Mrs. Gardiners request that Elizabeth kept distance with Wickham, who soon turns his attention to Miss King, and eventually he marries her.

Jane is invited by the Gardiners to accompany them to London, Jane's accepts with a hope to meet Mr. Bingley there, However Miss Bingley pays her a visit and behaves rudely. In spring Elizabeth visits her friend charlotte in Hansford, and there she meets Mr. Darcy, who happens to live there, during her stay, Mr. Darcy proposes to her in a language so arrogant that she turns him down indignantly, after she learned that it was him who convinced Bingley not to propose to Jane. Next morning Darcy hands her a letter in which he explains the reason that led him to persuade his friend not to propose to her sister, and tells her about Wickham true story, he explains to her how Wickham attempted to elope with his young sister Georgiana; this latter causes Elizabeth to reevaluate her feeling about Darcy.

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Elizabeth was invited by the Gardiners to accompany them in their tour of the Lake District, only to change their plan the last minute, and decide instead to go to Derbyshire, where Darcy has his vast estate in Pemberley, Elizabeth agrees to visit Darcy's estate after making sure that Darcy is away. Elizabeth is delighted with the beauty and elegance of the estate; moreover, Elizabeth learns from Darcy's housekeeper that he is just and fair, a wonderful and generous master. Darcy arrives a day before he is expected, and meets Elizabeth and the Gardiners, surprisingly, he behaves cordially, and he is polite to her and the Gardiners.

During her stay in Derbyshire, Bingley calls on her, and inquires about her sister, Jane, with whom he is, apparently, still in love; also, Darcy and his sister Georgina call on her, to invite her and the Gardiners to dinner. Shortly thereafter, Elizabeth receives a letter from home telling her that her younger sister Lydia has eloped with Wickham, during her stay with an old colonel in Brighton, where Wickham's regiment is settled. Upon hearing the news Elizabeth accompanied by the Gardiners head to Longbourn estate. Darcy touched by Elizabeth's distress over Lydia, he seeks the couple and he finally finds them; Darcy convinces Wickham to marry Lydia, by giving him ten thousand pounds. Despite the fact Darcy hides it that it was him who paid to Wickham to marry Lydia, asks the Gardiners to keep it secret from the Bennet family; Elizabeth finds out the truth.

Bingley returns to Netherfield, and refreshes his relation with Jane, and soon after he engages her. Elizabeth also accepts Darcy's second marriage proposal. Both couples marry on the same morning, Bingley stayed for a year in Netherfield before deciding to buy an estate in Derbyshire.

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III. Characters between Sentimental Tradition and Realism:

Pride and Prejudice is a complex novel mixing Romance with Realism. This novel's plot is like that of Romance, for we have a hero who is Darcy, who shows up, and sets his goal to free the heroine, who is in this case Elizabeth, from her casement, in this novel from the social bondage, and from her prejudice. To achieve this, the hero has to defeat the villains presented by his aunt Catherine de Bourgh in one part, and his pride, on the other part. Its realism lies in its themes for it tackles the social realities that dominated the late 18th and early 19th century, such as marriage female education and inheritance.

III. 1. Elizabeth Bennet & Mr. Fitzwilliam Darcy versus Mr. Collins & Mrs. Collins (before Miss Lucas):

Elizabeth is the novel's protagonist, the second Bennet daughter, who faces the threat to fall into poverty after her father's death, because their estate will be entailed to the nearest male heir (who is their cousin Mr. Collins): "Mr. Bennets property consisted most entirely in an estate of two thousand a-year, which, unfortunately for his daughters, was entailed" (Austen 24) unless she marries a man who can provide for her. Elizabeth from the beginning understood that marriage is her only way to flee poverty. She is a funny girl who "had a lively, playful disposition, which delighted in anything ridiculous" (Austen 12). Austen's special favorite "I think her as delightful a creature as ever appeared in print" (Qtd. in Bloom 2009) She is her father's favorite, for she is the most intelligent and sensible of the girls, yet the least favored of her mother.

In all Austen's novels the structure is based upon opposing two characters "one lively" and the other "one quiet" (Qtd in Bloom 2009,71), and in *Pride and Prejudice*, as a first

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example on this, we have the two older Bennet daughters Jane and Elizabeth, the latter being the “lively” and the former being “quiet”.

Elizabeth is the wit one, the cleverest, “the heroine, [who] is supported with great spirit and consistency throughout;” (Southam 41), contrary to Elizabeth with her “quickness of observation and less pliancy to temper” (Austen 14). Elizabeth in her first encounter with Darcy, in the Meryton ball to which he accompanied his best friend Mr. Bingley, she dislikes him, and such ‘deeply-rooted dislike’ of Darcy has its rational side,” (Shaw 88) and declares him to be proud, the case of almost all the ball attendants, because, when Bingley asked him to dance with her, he refused and added “[s]he is tolerable, but not handsome enough to tempt_ me; I am in no humour at present to give consequence to young ladies who are slighted by other men.” (Austen 9, 10) Elizabeth, then, is that person who “[w]hen in a circle of strangers, or acquaintances, a person of moderate abilities asserts an opinion with heat, I will venture to affirm, for I have traced this fact home, very often, that it is a prejudice.” (Wollstonecraft 129)

Elizabeth’s relation with Wickham was like that of Charlotte Grandison with Captain Anderson. Elizabeth was so much flattered when Wickham gave her his most attention, just like Charlotte Grandison was when Captain Anderson chose to talk with her among the other three. (Harris 88, 89) Her vanity and pride, misled her when she was told that Wickham’s story and his accusation to Mr. Darcy are false, she refuses to listen, and goes along with her hunch that Wickham story must be true, but later on, she will be shocked to hear the complete truth from Darcy in the letter, he will write to her, like Charlotte, Elizabeth will go through the same process of hearing, and accepting the truth of Wickham. (Harris 89)

“Darcy’s offensive haughtiness provides a fertile breeding-ground for Wickham” (Shaw 88) “who skillfully implants in Elizabeth’s head a very bad image on Darcy, and the

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latter's apparent mistreatment of him" (which is actually false). However, "Elizabeth [...] undergoes a transformation in her perception of Darcy, who is shown to have integrity, nobility, and sensitivity". (Baker 412)

Later in the novel, their pompous cousin came in a visit to the Bennets, who has already heard that the Bennets daughters are handsome girls, so he came in the pursuit of marrying one of them. Mr. Collins, after hearing from Mrs. Bennet that Jane may be soon engaged, turned his attention to Elizabeth, to whom he proposes, haughtily confident, as the heir to Longbourn, of being gratefully accepted by her; he explains his reasons for marrying, and for selecting her. Surprisingly, none of which have anything at all to do with her personal qualities; so Elizabeth's direct answer was" [a]ccept my thanks for the complement you are paying me. I am very sensible of the honour of your proposal, but it is impossible for me to do otherwise than decline them" (Austen 86), Mr. Collins describes her refusal as a way to rise his affection and to win his partiality, but, Elizabeth confirms her declination of his proposal "[...] I do assure you that I am not one of those young ladies(if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time." (Austen 86, 87) it is apparent that Elizabeth understands that "elegance is inferior to virtue" (Wollstonecraft 9) and emphasizes "I am perfectly serious in my refusal." (ibid 87) Wollstonecraft argues that "[...] the perfection of our nature and capability of happiness, must be estimated by the degree of reason, virtue, and knowledge, that distinguish the individual," (12) Mr. Collins, takes it far, and hints at her poor financial situation that limits her choice, arguing

[T]hat in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you. Your portion is unhappily so small, that it will in all likelihood undo the effects of your loveliness and amiable qualifications. As I must therefore conclude that you are not serious in your rejection of me, I shall chuse

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[sic] to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females. (88)

Again Elizabeth confirms her refusal, in a way, as the coming passage will show, that suppress her as being mere elegant; through her emphasis on the rational faculty, that serves better than that of emotional,

I do assure you, sir, that I have no pretensions whatever to that kind of elegance which consists in tormenting a respectable man. I would rather be paid the complement of being believed sincere. [...] Do not consider me now as an elegant female, intending to plague you, but as a rational creature speaking the truth from her heart” (88)

As Wollstonecraft urges, “Let them be taught to respect themselves as rational creatures, and not led to have a passion for their own insipid persons.” (105) And “Let her only determine, without being too anxious about present happiness, to acquire the qualities that ennoble a rational being, and a rough inelegant husband may shock her taste without destroying her peace of mind.” (34)

Elizabeth’s second encounter with Darcy was awkward, for he confessed his love, “[i]n vain have I 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.” (Austen 147), but this unexpected proclamation is followed by Darcy’s catalogue of the various ways in which Elizabeth is an unsuitable match for him, mostly due to her family low connections, Darcy underestimates Elizabeth, just like those “viewing them [women] as if they were in a state of perpetual childhood, unable to stand alone.” (9)

Elizabeth surprised by this unexpected confession, but outraged by his insults to her family, she sharply refuses him, especially when she sensed “that he had no doubt of a favourable answer” (ibid 148), she said

In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt and if

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I could feel gratitude, I would now thank you. But I cannot- 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 acknowledgement of your regard, can have little difficulty in overcoming it after this explanation. (148)

Besides, she cites his insults to her, his meddling in the relationship of Bingley and Jane; and his treatment of Wickham as reasons for her distaste for him. Elizabeth's behavior, and reaction towards Darcy shows that she acquired what Wollstonecraft wanted for all women to acquire, "strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness," (Wollstonecraft 9)

Bloom described her "[a]s the outspoken champion of the prerogatives of individual desire, Elizabeth Bennet should jeopardize both the social order, which demands self-denial, and the moral order, which is based on absolute Christian principles." (Bloom 2009, 43) and adds that "Elizabeth Bennet must overcome both her proud confidence in her own ability to distinguish simple and intricate human characters and her prejudiced and inaccurate reading of Mr. Darcy, through a process of painful mortification, self analysis, and learning, before she can recognize that Mr. Darcy is the man best suited to be her husband." (Ibid 81)

Elizabeth changes her judgment on Darcy only when a new picture of him emerges, such as integrity and nobility of his character which are gradually shown through revelations about his true role in the Wickham affair; through his high reputation as the noble master of Pemberley; through his intervention in the Lydia-Wickham affair; through his readiness to admit, and make amends for his mistakes of pride, and prejudice when dealing with Elizabeth and Jane Bennet; and most importantly through his depth and true affections for Elizabeth.

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Before Mr. Darcy makes his offer to Elizabeth, Lady Catherine de Bourgh pays the Bennets unexpected visit, in an attempt to convince Elizabeth from accepting Darcy's marriage proposal, for she wants her nephew to marry her daughter Anne so as to unite the estates of Rosings and Pemberley, but, Elizabeth's nature will not admit such thing, and in a spirited and intelligent response to Lady Catherine

Neither duty, nor honour, nor gratitude, has any possible claim on me in the present instance. No principle of either would be violated by my marriage with Mr. Darcy. And with regard to the resentment of his family or the indignation of the world, if the former were excited by his marrying me, it would not give me one moment's concern-and the world in general would have too much sense to join the scorn." (Austen 276)

The triumph of reason and personal integrity over the insolence of wealth and social position is apparent here. Such pride and passion with which she confronted Lady Catherine de Bourgh is said to be borrowed from that of Lady Davers in *Pamela*. (Harris 41)

It is after this incident that Darcy decides to propose to Elizabeth second time, for he is sure that she must have raised some feelings towards him, the reason that kept her from accepting such insulting request.

Mr. Darcy, nephew of Lady Catherine de Bourgh, the haughty aristocratic, a man of great pride, but his excessive pride causes much consternation among the ladies of Meryton, when he first came in to the ball he "drew the attention of the room by his fine, tall person, handsome features, noble mien," (Austen 10),

Jocelyn Harris, in his *Jane Austen's art of Memory* (1989), argues that if all Darcy's good quality's brought together, it will bring next to Grandison, with whom apparently he shares with all of good qualities, which are

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[A] man of birth and fortune, endowed with every personal advantage, and master of every fashionable accomplishment. He is placed in a variety of situations, calculated to draw forth the virtues and energies of his character, as a son, a brother, a guardian, a friend, and a lover; and his conduct is everywhere exemplary ... He is generous without profusion... complaisant without weakness, firm in his purposes, rapid in the execution of them; jealous of his honour, yet always open to a generous reconciliation, feeling ... the passions of human nature, yet always possessing a perfect command over them. (Qtd in Jocelyn Harris 42, 43)

Yet, 'his character was decided. He was the proudest, most agreeable man in the world, and everybody hoped that he would never come there again.' (ibid 11) his pride is credited to his high social status. Darcy when he first saw Elizabeth he declared her to be "tolerable, but not handsome enough to tempt me" (ibid 11), after their first encounter he pronounced that he dislikes her. Shaw in his book *Jane Austen and Enlightenment (2004)* argues that "Darcy's only rational cause of dislike for Elizabeth is tied up with his recoil from bad 'connections', but it seems that the presence of a desire that resists conscious control is itself a cause of irritation to him." (88)

However, after short time "he began to find it [her face] was rendered uncommonly intelligent by the beautiful expression of her dark eyes." (ibid 20), consequently '[h]e began to wish to know more of her' (ibid 21)

During, Elizabeth stay at Netherfield, the party brought the subject of accomplishments, on which Darcy comments that, besides the usual accomplishments that a Young lady acquires; she "must yet add something more substantial, in the improvement of her mind by extensive reading" (ibid 33), the same idea on which Wollstonecraft put emphasis in her *Vindication (1792)* "a woman with a sound constitution, [...], or by reading [...], improve her mind." (214)

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Darcy first proposes to Elizabeth during her stay with her friend Charlotte, telling her that “[i]n vain I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love.” (Austen 147) but “his sense of her inferiority-of its being a degradation- of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit” (148) Darcy’s struggle with his pride, can be retold on Wollstonecraft’s words, “He found her a convenient humble companion, and pride made him determine to find some superiour [Sic]virtues in the being whom he chose to live with;”(196 Wollstonecraft)

Mr. Darcy is proud and forbidding at first sight, and “selfish disdain” (Austen 151) as Elizabeth called him, brings him closer to Mr. B, who is also called proud, stern, selfish, and forbidding. (Harris 41)

Elizabeth learns about Darcy’s real character, at Pemberley, and Wickham’s accusations turn to have no grounds; besides, the elopement of her sister which paved the way for Darcy’s generous and delicate assistance, by offering money to Wickham. Yet “[i]f Mr. B.’s ideas of the authority of a husband are so high, that it is not easy to conceive of Pamela’s being rewarded by marrying him’, Darcy will be ‘properly humbled’ by Elizabeth” (Qtd in Jenkins 41)

But by the end “Darcy and Elizabeth become so changed by one another that their “happiness is deserved by a process of mortification begun early and ended late,” mortification here being the wounding of pride.” (Bloom 2009, 4)

Mr. Collins is a clergyman, presented as conceited, pompous, narrow-minded, and silly man, “the deficiency of nature had been but little assisted by education or society,” “a

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mixture of pride and obsequiousness, self-importance, and humility.” (Austen 57), Harris argues that some of Collins attributes are derived from Richardson’s Pedant Walden who is “quaint and opinionated, despising everyone who has not had the benefit of an University Education,” (Qtd. In Harris 87) he is the rector of Lady de Bourgh’s parish in Hansford. He is the Bennet’s cousin, and the male heir of their estate; whom Mr. Bennet said “I never saw in the whole course of my life.” (Austen 50)

Since being well settled in society, and “having now house and very sufficient income, he intended to marry;” (ibid 57), that’s why he decided to visit Longbourn, and to propose to one of the Bennet daughter, whom he heard to be “handsome and amiable” (ibid57)

So, he first intends to propose to Jane, but Mrs. Bennet tells him that Jane is likely to be engaged to another, so he moves on to the second, Elizabeth.

Mr. Collins proposes to Elizabeth, and what’s interesting is that he did not mention any reason had to do with her personality, although, Elizabeth repeatedly confirms her refusal, but Mr. Collins is not willing to listen; and argues that

is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favours and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long.(ibid 86),

and adds that “your rejection of me, I shall chuse [Sic] to attribute it to your wish of increasing my love by suspense, according to the usual practice of *elegant* females” (my italics)(ibid 88)as Wollstonecraft argues, and condemns

[A]ll the writers who have written on the subject of female education and manners from Rousseau to Dr. Gregory, have contributed to render women more artificial, weak characters, than they would otherwise have been; and, consequently, more useless members of society. (23)

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After confirming her refusal, he shifts his attention to Miss Lucas to whom he proposes the next morning, and, surprisingly, she accepts him. They both marry and settle in their new home in Hansford.

Charlotte Collins, Miss Lucas before marriage, is Elizabeth's friend, she is the one who believes that "happiness in marriage is entirely a matter of chance" (Austen 20), her attitudes to marriage are very important, for she shows an entirely materialistic view. All she desires in marriage is security and comparative comfort,

Her reflections were in general satisfactory. Mr. Collins to be sure was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still he would be her husband. Without thinking highly either of men or of matrimony, marriage had always been her object; it was only the honourable provision for well-educated young girl of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want (Austen 98)

As it is argued by Mary Wollstonecraft

In the middle rank of life, to continue the comparison, men, in their youth, are prepared for professions, and marriage is not considered as the grand feature in their lives; whilst women, on the contrary, have no other scheme to sharpen their faculties. It is not business, extensive plans, or any of the excursive flights of ambition, that engross their attention; no, their thoughts are not employed in rearing such noble structures. To rise in the world, and have the liberty of running from pleasure to pleasure, they must marry advantageously (66)

When Charlotte first told Elizabeth about her engagement to Mr. Collins, Elizabeth was surprised and she was like '[e]ngaged to Mr. Collins! My dear Charlotte, impossible!' (Austen 100); Charlotte response was that "I am not romantic, you know; I never was. I ask only a comfortable home; and considering Mr. Collins character, connections, and situation in life, I am convinced that my chance of happiness with him is as far as most people can boast on entering the marriage state." (ibid 100, 101)

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So Charlotte is not that young girl who longs for something she knows is far to be attained, she is not one of those

“[W]omen who have fostered a romantic unnatural delicacy of feeling, waste their lives in imagining how happy they should have been with a husband who could love them with a fervid increasing affection every day, and all day.” And certainly she is not one of those who “[...] might as well pine married as single-- and would not be a jot more unhappy with a bad husband than longing for a good one.” (Wollstonecraft 34, 35)

However Elizabeth believes the match completely unsuitable, and worries for her friend, who she believes cannot possibly be happy with her choice. Only to be relieved when she visits her friend, she watches Charlotte's reactions to her husband's behavior, and finds that she seems to endure it by ignoring it, and what she also noticed is that Charlotte takes great pride and pleasure in her home. Another thing that drew her attention was that “[w]hen Mr. Collins could be forgotten, there was really a great air of comfort throughout, and by Charlotte's evident enjoyment of it, Elizabeth supposed he must be often forgotten” (Austen 123, 124). Charlotte Lucas marriage to Mr. Collins can be compared to that of Charlotte Grandison and Lord G, whom is said to be ridiculous, just like Mr. Collins, in a way Charlotte avoided for herself to become an “insolent ridicule of old maids” as Grandison argued (Qtd. in Harris 100).

The characters of Elizabeth and Darcy contradict those of Mr. Collins and Mrs. Collins each one stands for something different from that of the other, we have Mr. Collins whose character bears the personification of the early nineteenth century beliefs for the nature and personality of a woman and her ideas about marriage and society. He believes and expresses the common ideals that middle class women of late 18th century and early 19th century, who were such submissive and obedient creatures always fall under the men's

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dominance. Mr. Collins, in his proposal to Elizabeth Bennet, uses words like economic, modesty such use of these words reflects the late 18th century women's way of thinking, if her fellow creature say No, she is not serious, maybe she uses it as away to act like elegant female.

Besides, Charlotte Lucas (Mrs. Collins), ideas about marriage which contradict that of Elizabeth, these contradicting ideas highlight the dilemma faced by women of the late 18th and early 19th century to wait for love or to marry at the first proposal to prevent themselves from being spinsters, and having to rely on their parents brothers or married sisters for the remaining of their lives, also that women had to compromise in order to get married well; as it was in women's best interest to get married. Charlotte has pragmatic views about marriage believing that security is more important than actually affection, Contrary to Charlotte, Elizabeth and Darcy as their personalities will suggest their views on marriage focus more on the happiness and affection, rather than economic security, or anything else.

III. 2. Jane Bennet & Charles Bingley versus Lydia Bennet & Mr. Wickham:

Jane Bennet is the oldest Bennet daughters, not a main character, but plays major role in the novel's plot; she is, as her sister Elizabeth puts it down, "a great deal too apt, you know, to like people in general. You never see a fault in any body. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in your life." (Austen 14) and Bingley said of her "she is the most beautiful creature I ever beheld!" (ibid 11)

Although "Jane Bennet is one of those attractive and gentle persons whom everybody must like," she lacks "the interest of peculiarity"; which "is reserved for Elizabeth, whose occasional forwardness and want of perfect good breeding, with her powers of amusement, love of the ridiculous, and her real excellence and ability, make her alternately a person to like

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or be provoked with.” (Southam 182) Meanwhile, Jane had a better chance since Mr. Bingley paid her much attention and danced with her twice, and Darcy, in declining Bingley’s request to dance with Elizabeth, argues that “_[y]ou_ are dancing with the only handsome girl in the room,” (ibid 11) the day after the ball in conversation with her sister, Jane says that she “was much flattered by his asking me to dance a second time. I did not expect such complement.” (ibid 13) it is as if she was “made so inferiour [sic] by ignorance and low desires, as not to deserve to be ranked with them;” (Wollstonecraft 195)

Jane in her visit to Netherfield falls ill because of the heavy rain she endured in her way there, due to her condition she was obliged to stay at Netherfield, for couple days; Elizabeth being worried and concerned decides to head to Netherfield next morning, and check on her sister, by her arrival Elizabeth ‘s clothes were mud stained, Bingleys sisters sneered at such view, but Darcy admired “the brilliancy which the exercise had given to her complexion” (Austen 28), Contrary to Harriet in *Grandison* who “was ashamed of her foolish masquerade dress”. (Harris 86) During their stay at Netherfield, Elizabeth engaged in a conversation about accomplished young girls, Bingley argues that all young girls are accomplished for “[t]hey all paint tables, cover screens, and net purses” (Austen 32), being half-disagreed by Darcy, who adds to the list an important element, at least it is to him, “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading. “(33) But Elizabeth argued that such accomplished young girl does not exist, she states that “I never saw such a woman. *I* (emphasis original) never saw such capacity, and taste, and application, and elegance,” (33), ironically she refers to the Bingley daughters who pretend to be accomplished, but with less interest in reading books, or none at all, “Darcy took up a book; miss Bingley did the same, and Mrs. Hurst, principally occupied in playing with her bracelets and rings, while miss Bingley’s attention was quite as much

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engaged in watching Mr. Darcy's progress through *his* book, as in reading her own;" (Austen 45)

Harris argues that Jane's stay at Netherfield was like a detention for her, she only wanted to be free, so "Jane looks set to follow the happy fate of Harriet, whose escape from a rake is ludicrously replaced by Mrs. Bennet's plot to keep her at Netherfield, even if it kills her. [...] Her stay at Netherfield, where only Bingley wants her, is far more awkward than Harriet's at Grosvenor Square." (86)

Before winter, the whole Bingley party leaves for London and Jane receives a letter from Caroline Bingley informing her that they are leaving and do not intend to return to Hertfordshire any time soon. Even more distressing is Caroline's cruel implication that they are going to visit Mr. Darcy's sister, Georgiana, and that they hope that their brother will marry her. Elizabeth tries to comfort her sister, but is quite incensed at Miss Bingley's behavior. After receiving a second letter from Caroline Bingley, in which the great part was sacrificed to talk about Miss Darcy, and about her brother being partial to Miss Darcy. Jane overwhelmed with grief, felt hurt, and rendered Caroline Bingley's behavior as due to her high social class that allowed her to cause such pain to those falling down her social class Wollstonecraft argued that "however, as riches and inherited honours are to the human character, women are more debased and cramped, if possible, by them, than men," (160)

Being under shock, Jane needed sometime alone, before she decides to open her heart to her sister Elizabeth, though it was hard on her but she sought it would be better if she moves on "he may live in my memory as the most amiable man of my acquaintance, but that is all. I have nothing either to hope or fear, and nothing to reproach him with. Thank God! I have not *that* pain. A little time therefore-I shall certainly try to get the better." (Emphasis original)(Austen 106) Jane, thus being the victim of her good thinking of others, in other

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words, a person like her could not think ill of anyone until really forced by circumstances. This is being as merit and a demerit, for example in the case of Mr. Darcy, who has been accused of mistreating Wickham, Jane was the only member of the Bennets who thinks good of Darcy, yet this also opens her to exploitation like the Bingley daughters did.

Jane bears only the good qualities, sweet, calm, friendly, and she is “always prepared to see the good in every one, to put the best possible interpretation on anyone’s behavior. This is not because she is naïve or lacks understanding;” (Scheuermann 89) she believes all that she hears, she never understood why people can hurt one another, for example in the case of Bingley sisters, the haughty and deceitful girls, who pretend to befriend and care for Jane, who during Jane’s stay in London treated her in the most unforgiving, and obnoxious way, moreover, they kept her stay in London from their only brother, upon which the naïve Jane exclaimed, “if the two women desire their brother’s happiness they cannot plan to detach her[Jane] from him[Mr. Bingley].” (Morris 6)

Eventually Jane is brought together with Bingley, and they lived in Netherfield, during their first year, only to move on later on to their newly bought estate next to Pemberley, the couple lived happily, and such happiness “repeats that of Caroline Grandison and her husband” (Harris 98).

Charles Bingley, Charles is presented as “good-looking and gentlemanlike, he had a pleasant countenance, and easy, unaffected manners” (Austen 10), Jane Bennet declared “he is just what a young man ought to be, sensible, good-humoured, lively; and I never saw such happy manners!-so much ease, with such perfect good breeding” (ibid 13)

His manners are pleasant, with his easy temper, is one of those people whom everyone is always glad to meet, he finds so much fun in social affairs like dancing, cards and dining as

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well as conversation, “Mr. Bingley had soon made himself acquainted with all the principal people in the room;” and as to Miss Bennet, “he was lively and unreserved, danced every dance,” (ibid 10, 11)

Just like Richardson’s Mr. Singleton who is “‘in possession of a good estate’, a man good humoured, humble, modest, ready to confess an inferiority to everyone, with smiles and laughs at the service of every speaker, has ‘rare *fun* at the dinner’, and elaborates admiringly on the attractions of all the guests, especially Miss Byron” (Qtd. in Harris 84)

On the subject of female education, Bingley said that “it is amazing to me, how young ladies can have patience to be so very accomplished as *they all are*” (my italics) (ibid 32) when he was asked to explain more what he means by, he declare that “yes, all of them, I think. They all paint tables, cover screens, and net purses. I scarcely know anyone who cannot do all this, and I am sure I never heard a young lady spoken of for the first time, without being informed that she was very accomplished.” (ibid 32) As Mary Wollstonecraft argued that

The education of women has, of late, been more attended to than formerly; yet they are still reckoned a frivolous sex, and ridiculed or pitied by the writers who endeavour by satire or instruction to improve them. It is acknowledged that they spend many of the first years of their lives in acquiring a smattering of accomplishments; meanwhile strength of body and mind are sacrificed to libertine notions of beauty, to the desire of establishing themselves,” (10)

However, Bingley great flaw is his fallibility that makes him open to persuasion too easily, the thing that we see when his sisters and Darcy interfere in his love affair with Jane, and convince him to drop the affair, he does so. When Elizabeth knew about Darcy’s interference she condemns him; for Bingley when he hears the whole truth from Darcy and the true reason and the grounds on which he based his judgment, which according to Darcy, was that he did not believe that Jane was very much attached to Bingley.

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After realizing the truth, Bingley goes back to Netherfield to open a new page with Jane, and soon after he engages her. Darcy fulfills his patriarchal duties: he saves both Georgiana and Lydia from ruin, essentially preserving two households (Bloom, 62)

Lydia Bennet the youngest of the Bennet daughters, immature and impetuous, and thoroughly selfish; still the favourite of her mother; she and sister Kitty are fond of socializing with the officers of the militia regiment stationed in Meryton and, often go to visit their Meryton aunt, Mrs. Phillips, for this reason, “every day they added something to their knowledge for the officer’s names and connections. Their lodgings were not long a secret, and at length they began to know the officers themselves.” (Austen 25) Lydia is, in many ways, a typical teenager, full of “high animal spirits” and determined to enjoy herself whatever the consequences. Caroline Bingley called her the girl “running after officers” (ibid 43)

The character Lydia Bennet is said to be derived “from several characters in *Grandison*. Like Richardson's 'fine tall *portly* young lady' Miss Barnevelt, for they share the characteristics of boldness, noisy and mindless laughter, and especially fearlessness, and love men, the former loves soldiers, the latter brave and gallant men. Jane Austen catches the same Mr. Singleton’s (by Richardson) tone, for Lydia shallow, mindlessly, merry, delighted with trivia, especially her use of word fun. . (Harris 92)

After the departure of the regiment Lydia was so much disappointed, but then she receives an invitation from Mrs. Forster asking to accompany them to Brighton where the regiment will settle next, although, in spite of Elizabeth’s strong disapproval, and her attempts to dissuade her father to accept by presenting “to him all the improprieties of Lydia’s general behavior” (ibid 178), his consent was given, arguing that “Lydia will never be easy till she has exposed herself in some public place or other, and we can never expect her to do it with so little expense or inconvenience to her family as under the present circumstances.” (Austen

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179) And added that we shall have no peace at Longbourn if Lydia does not go to Brighton”
(ibid180)

It is not long before the Bennet family hear of their daughter’s elopement with Wickham to Scotland, where minors can marry without parental permission;. What worries the family is that possibility that the couple have not even married. Through Darcy’s help by bribing Wickham with his new job and payment of his various debts, the couple finally marry. Lydia’s elopement with Wickham is a typical of relationship where physical desire has become more powerful than good sense. Bloom in his book *modern critical view* (2009), states that “[f]or sexual desire and passionate love can too easily lead women into unhappy marriages, as we see when Lydia Bennet is punished for her “high animal spirits” and promiscuous desire by the indifferent contempt of Wickham.” (82, 83) Wollstonecraft, on these high animal spirits, states that “ if the dignity of the female soul be as disputable as that of animals-- if their reason does not afford sufficient light to direct their conduct whilst unerring instinct is denied—they are surely of all creatures the most miserable!” (49)

Her story is compared to that of Richardson’s Miss. Cantillon, they both eloped. (Harris 93)Unrestrained by either her father or her mother, Lydia proved to be “the most determined flirt that ever made herself or her family ridiculous; a flirt, too, in the worst and meanest degree of flirtation” (Austen179) she lacks any shame of her immoral behavior, which is seen in her light after the wedding “Lydia was Lydia still,-untamed, unabashed, wild, noisy, and fearless. She turned from sister to sister, demanding their congratulations; and when at length they all sat down, looked eagerly round the room, took the notice of some little alteration in it, and observed, with a laugh, that it was great while since she had been there.” (Austen 241, 242)

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Wickham, on the other part, charming and handsome officer in the militia posted in Meryton.” His appearance was greatly in his favour; he had all the best part of beauty, a fine countenance, a good figure, very pleasing address” (Austen 59)

Besides, he is a fortune hunter, who derives his attributes from Richardson’s Captain Anderson, “whose address to Charlotte Grandison “[i]f Sir Charles takes 'notice, with some severity on our Sex, on the general liking, which he said women have for military men ... Do not a cockade, and a scarlet coat, become a *fine gentleman* (original emphasis), and help to make him so, in your eyes?”” (Qtd. in Harris 88) Harris adds that, “[w]omens eyes are wanderers', says Sir Charles, 'and too often bring home guests that are very troublesome to them, and whom, once introduced, they cannot get out of the house”” just like the Bennet daughter who brought Mr. Wickham home, who will never.

Charlotte Grandison has a fortune that’s why Captain Anderson went after her, but Elizabeth was kept by Austen poor, and as a substitute she creates Miss King who is rich, so that to show and assure Mr. Wickham’s fortune-hunting. (Harris 90)

Wickham Tried to impute Darcy’s picture, through telling Elizabeth about the injustice Darcy has done to him; by refusing to keep a promise that Mr. Darcy’s father made to Wickham. He claims that he was to join the clergy, but that he was unable to do so because of Mr. Darcy’s refusal to give him the allowance promised by his father. However everything will be cleared out, after Elizabeth receives a letter from Darcy, in which he clarifies everything, and he tells her the true story of Wickham. Who turns out to be a liar, a flirtatious, fond of exploiting long ladies; and drag them into sin. During the first days of his acquaintance with Elizabeth, he is attracted to her, only, so soon, he shifts his affections to a recent heiress, Miss. King, who recently inherited a fortune.

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Wickham also can be said to drive some attributions from Everard Grandison, in being a “gamester, and a rake who ruins young women” (Harris 90), also for being drowned by gambling debts. He also proved to share some characteristics with Richardson’s vicious Lorimer; the latter attempted to revenge on the good doctor Bartlett, but he dies, just like Wickham who takes revenge from his friend Darcy, through his attempt to abduct her, this latter does not die like Lorimer, but he was sentenced to live with a silly woman for the rest of his life. (Harris 91)

Later on, to run off with Lydia, with no intention to marry her, only after Darcy interferes, and bribes him that he accepts to marry Lydia, and saves the Bennet family reputation. He is also like Lydia is driven by this high animal spirit. Finally, he also can be said to draw on Richardson's villain, Sir Hargrave Pollexfen, in the fact that the latter has ruined the lives of three women; the former was prevented from ruining the lives of three young women Georgiana Darcy, Miss King, and Lydia. Pollexfen abducted the heroine, but Wickham abducted the heroine’s young sister Lydia; “Sir Hargrave disappears from Richardson's novel until his repentance and death, but the delayed revelation that Wickham is villainous resolves Jane Austen's plot”. (Harris 91, 92)

Realism is the result of two things in contrast, as are these couples, that of Jane and Bingley is more mature, responsible, and concerned with the consequences of their actions, in the contrary, Lydia and Wickham are in a way acting childishly, and unconcerned with the consequences of their actions, their sole goal is to fulfill their desires and live wildly.

IV. Themes between Sentimental Tradition and Realism:

IV. 1. Marriage:

In this novel we are presented to the different types of marriage that may exist in society

The model relationship is that of Darcy and Elizabeth. It has its own positive qualities, as Bloom makes it clear,

The relation of Elizabeth Bennet to Darcy is real, is intense, but it expresses itself as a conflict and reconciliation of styles: a formal rhetoric, traditional and rigorous, must find a way to accommodate a female vivacity, which in turn must recognize the principled demands of the strict male syntax. The high moral import of the novel lies in the fact that the union of styles is accomplished without injury to either lover. (Bloom 2009, 5)

Also as Tauchert argues,

The second illuminates an alternative that testifies to the healing agency of 'love', as represented through the providential marriage, which – as the culmination of 'full identity' – reaches the limit of narrative representability: 'removed from society so little pleasing to either, to all the comfort and elegance of their family party at Pemberley'. (Tauchert 80)

Wollstonecraft, emphasizing on the importance to leave the choice of marriage to those concerned, and not to push them and force them into it against their free will

let her cultivate her understanding without stopping to consider what character the husband may have whom she is destined to marry. Let her only determine, without being too anxious about present happiness, to acquire the qualities that ennoble a rational being, and a rough inelegant husband may shock her taste without destroying her peace of mind. (34)

Such emphasis condemns those marriages that took place against one of its party's will, which is labeled oppressive marriage.

This latter type, as we referred to it oppressive marriage, it occurs when one party is forced to be engaged in relation against their wills as Tauchert states "The heroine's threatened absence of freedom is narrated through the sequence of unwilling or imposed

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proposals, painfully observed in Mr. Collins' truly creepy assertion that 'now nothing remains for me but to assure you in the most animated language of the violence of my affection.'" (80), moreover "Mr. Collins' proposal also answers the founding narrative anxiety posed by the 'entail' on the Longbourne[Sic] estate, and would elevate Elizabeth to her mother's place as Lady of the house. In fact Charlotte Lucas takes this place in an ironic recasting of Mrs. Bennet's own conquest of her husband." (Tauchert 80)

Arguably the worst marriage is that of Lydia and Wickham. Lydia gains a husband who is treacherous, devoid of conscience, widely disliked (where he is known) and lacking real love for his wife. Lydia, encouraged partly by her mother and dazzled by Wickham's charm and plausibility, is so stupid as to think her marriage blissful. Wickham's remaining faithful to Lydia is not her achievement but that of Darcy (or his money). In Lydia's defence we can only say that her love for Wickham is sincere, though he is unworthy of it. The survival of the marriage may reflect the shallowness of Lydia's aspirations

There seems little love present in the marriage of Mr. and Mrs. Hurst. For them it is more a convenience - their real loves lying elsewhere (socialising for Mrs. Hurst; card-playing for her husband). Both understand this so they are contented in their marriage; they are not fulfilled and have no real love, but seem not to know, or worry over, this. In a sense they are well-matched.

This cannot be said for Mr. and Mrs. Bennet. In her youth Mrs. Bennet had beauty, and her silliness was clearly not fatally repellent to Mr. Bennet. Now that his youthful ardour and her beauty have gone, while her silliness has grown, he feels painfully a lack of companionship. His wife cannot talk intelligently to him, being preoccupied with society, balls, fashion and match-making. Mr. Bennet finds this irksome but does not (much) blame his wife. She has not, after all, changed greatly. He sees the error to be his own and does his

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best to avoid his wife's worst excesses by retreating to his library. In time, Elizabeth becomes a valued and intelligent companion, supplying the deficiency Bennet finds in his wife.

Another interesting marriage is that of Mr. Collins and Charlotte Lucas. Charlotte is usually so sensible that Elizabeth is both baffled and hurt by the match. She has no reason to be. At twenty-seven, the rather plain Charlotte has little prospect of marriage - this in a society in which the option of work is not open to women and "the only way women can rise in the world, -- by marriage." (Wollstonecraft 10) Charlotte inhabits a world in which men judge a woman's looks before examining her character. Charlotte is sensible and intelligent - more worthy of a good husband, say, than Mrs. Bennet, but this also makes Charlotte a realist. In an odd way Mr. Collins is what she wants. The kind of suitor Jane Bennet can attract is, as experience has shown, beyond Charlotte's scope. Given his rather odious character, Mr. Collins, because of his evident lack of passion, is more eligible to Charlotte than if he were full of amorous desire.

IV. 2. Education

There was no formal education, girls were only taught accomplishments, such as singing, dancing, playing piano, etc and they also read; it is through reading that they could acquire major of their knowledge. Only male had an access to formal education. As Mary Wollstonecraft argued that "a little learning is required to support the character of a gentleman; and boys are obliged to submit to a few years of discipline. But in the education of women," (24), and added that "the education of the rich tends to render them vain and helpless, and the unfolding mind is not strengthened by the practice of those duties which dignify the human character.-- They only live to amuse themselves," (9)

V. Conclusion

The conclusion that can come out of this chapter is that *Pride and Prejudice*, is a blend of Realism and Romance, from shallow reading, and analysis we can deduce that none overwhelms the other, but, after conducting a thorough analysis of characters and themes we realize that romance takes more than its share in the novel, since all the couples were handed a happy ending, so we disclosed that almost all the characters that were analyzed through the use of Mary Wollstonecraft theory, Enlightenment Feminism, derive from the Sentimental Tradition, yet the themes reflect the real situation of women in the late 18th and early 19th century, since they give a true insight into that society's everyday life. *Pride and Prejudice* belongs to Sentimental Tradition more than to Realism.

Chapter III

Emma between

Sentimental Tradition and Realism

Chapter III: *Emma* between Sentimental Tradition and Realism

I. Introduction:

This chapter is devoted to the study of Austen's novel *Emma* (1816) within the two contexts, that of the Sentimental Tradition and Realism; first, we provided the novel's summary. Second we analyzed the eight chosen characters, female characters are: Emma Woodhouse, Harriet Smith, Jane Fairfax, and Mrs. Elton or Augusta Hawkins; male characters are: George Knightley, Mr. Robert Martin, Mr. Frank Churchill, and Mr. Philip Eliot; to finish with the analysis of the themes of education and marriage. The analysis will be held through the help of the theory of the Enlightenment Feminism theory, based on Wollstonecraft's radical and influencing book, *A Vindication to the Rights of Woman* (1792).

II. Synopsis of *Emma* (1816):

Emma is a novel of courtship and social manners; at the center of narration we have Emma woodhouse, a precocious, beautiful twenty years old heiress who lives with her widowed father at their estate, Hartfield. She imagines herself to be naturally gifted in matchmaking; she is in unique situation of not needing a husband to supply her fortune. At the beginning of the novel Miss Taylor, Emma's governess, has just married Mr. Weston, a wealthy man who owns Randalls, a nearby estate. Without Miss Taylor as a companion, Emma feels suddenly lonely and decides to adopt the orphan Harriet smith as a protégé, whose parentage is unknown; however, Emma concludes that Harriet's father must have been a gentleman. After self-declared success at matchmaking between her governess Miss Taylor, and Mr. Weston, Emma takes it upon herself to find an eligible match for her new friend Harriet Smith who lives at a nearby boarding school. Emma is convinced that Harriet deserves to be gentleman's wife, and sets her friends sights on Mr. Elton; the village vicar. Meanwhile she suggests to her to stop visiting the martin, and succeeds to persuade her to reject Martin's

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marriage proposal, even though she clearly has feelings for him. When Mr. Knightley hears of this he quarrels with Emma, arguing that Martin is superior to Harriet, since her origins are unknown.

Harriet becomes infatuated with Mr. Elton under Emma's encouragement, but Emma's plans were not likely to succeed, because Mr. Elton confessed to her that he has feelings for her, not for Harriet, and that he never looked to Harriet as his future wife. Mr. Elton's sole objective is to move up in society, and he is interested in Emma primarily for her social status and wealth. Now Emma realized that her obsession with matchmaking has blinded her from seeing the true nature of the situation. Mr. Elton feeling offended by Emma's insinuation that Harriet is his equal, leaves for the town of Bath and marries a girl there almost immediately.

Isabella Woodhouse and her husband John knightley visit Highbury, and Emma uses their visit as an opportunity to reconcile with Mr. knightley after their argument over Harriet. Emma is now left to comfort her friend, while, she, and the whole village of Highbury is impatiently anticipating the visit of Frank Churchill, Mr. Weston's son from his first marriage, who after the death of his mother was sent to be raised by his aunt and uncle in London, who have taken him as their heir; who has long been deterred from visiting his father by his aunt's illness and complaints. Frank is thought to an ideal match for Emma and, without having met him, Emma agrees that his age and breeding make him a good suitor for her. Mr. Knightley is immediately suspicious of the young man, especially after Frank rushes back to London merely to have his hair cut. Emma, however, finds frank delightful and notices that his charms are directed mainly toward her. Though she plans to discourage these charms, she finds herself flattered and engaged in a flirtation with the young man.

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Another character that occupies Emma's thoughts is Jane Fairfax, the granddaughter of Mrs. Bates, the impoverished widow of the former vicar, and the niece of Miss Bates, a talkative spinster who lives with her mother. Jane is equal to Emma in every respect (education, beauty talents) except for status and provokes some jealousy in Emma. Jane will soon visit Highbury because the wealthy family who raised her after her parent's death has gone on vacation. When she arrives Emma greets her with less enthusiasm.

In the meantime, Mr. Elton returns from Bath with news that he is engaged to a Miss Augusta Hawkins. This news, along with an awkward meeting with the Martins, greatly embarrasses poor Harriet.

Suspicion, intrigue and misunderstanding ensue, as a rumor goes on that Jane might be involved in a relation with a married man Mr. Dixon. Soon afterward, Jane Fairfax receives a pianoforte from London, and Emma and Churchill conclude that it was sent to her by Mr. Dixon. Mr. Knightley defends her, saying that she deserves compassion because unlike Emma, she has no independent fortune and must soon leave home to work as a governess. However, Mrs. Weston suspects that the warmth of Mr. Knightley's defense comes from Romantic feelings, an implication that Emma resists, yet she becomes jealous.

When everyone assumes that Frank and Emma are forming an attachment, she dismisses Frank as a potential suitor, for she realized that she is as happy with him absent as she was with him present. Eventually she imagines him as a match for Harriet.

Mr. Elton brings his new wife back to Highbury. She is a vulgar name-dropper who compares everything to the supposedly grand life style of her relatives and addresses her new peers in Highbury with startling lack of formality. Emma takes an instant dislike to her, and upon realizing this, Mrs. Elton takes a dislike to Emma. At a village ball sponsored by Frank

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and Emma, Knightley earns Emma's approval to dance with Harriet, who has just been humiliated by Mr. and Mrs. Elton.

The next day, Frank saves Harriet from Gypsy beggars. When Harriet tells Emma that she has fallen in love with a man who saved her, and who is above her social station, though she does not explicitly name Frank Churchill, Emma believes it him. Meanwhile, Mr. Knightley begins to suspect that Frank Churchill has a secret relationship with Jane Fairfax, so he warns Emma but she laughs at his suggestion, and continues to flirt with Frank. By doing so Emma risks to lose Knightley's approval, indeed this is what happens when she insults Miss Bates, a kindhearted spinster and Jane's aunt, at a picnic at Box Hill.

After she has been, severely, scolded by Knightley, Emma pays Miss Bates a visit to apologize; Emma discovers how much her insult has damaged her relation with the family.

After the death of his aunt, Frank suddenly feels free to reveal, his secret engagement to Jane Fairfax, which he hid, because his aunt's disapproval and threat to disown him if he made a bad match; and that his attentions to Emma have been a screen to hide his true preference. When she attempts to break the bad news to Harriet, that Mr. Churchill is engaged to someone else, Emma learns that Harriet is actually in love with Mr. Knightley, who rescued her at the Crown Inn Ball. Upon hearing that Emma realizes that she is in love with Mr. Knightley herself. Emma expects to hear from Mr. Knightley that he is in love with Harriet, but, to her delight he confesses his love for her. Emma, finally concludes that not only has she put her friend in the position of yet another heartbreak, but she has done Harriet a great disservice by making her think that she could aspire to such heights of society. Harriet is soon comforted by a second marriage proposal from Robert Martin, which she accepts, also Mr. Knightley and Emma plan to marry; and Knightley decides to move to Hartfield after their marriage so not to leave Mr. Woodhouse alone.

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III. Characters between Sentimental Tradition and Realism:

What is new in this novel *Emma*, is change that is important either to the narrative, or to the character's existence, and

Austen's presentational techniques are at their subtlest in tracing these movements; by a myriad of small strokes, she charts the rise of Highbury's second-rank families to greater prominence: the Coles, beginning to give dinner parties; the Perrys, thinking of setting up a carriage; and of course, the Eltons, intruding everywhere and talking up their wealthy connections at every opportunity.³⁴ Add to them Mr. Weston, recent purchaser of an estate; Mrs. Weston, just risen from governess to mistress of that estate; Harriet Smith, learning new ideas about what she can aspire to; Robert Martin, a "gentleman farmer" "on his way," in Lionel Trilling's phrase, "to being a gentleman pure and simple";³⁵ and Miss Bates, sinking ever deeper into genteel poverty; and there scarcely seems a single person standing still in this supposedly timeless idyll. (Deresiewicz 31)

III. 1. Emma Woodhouse versus Jane Fairfax:

Emma Woodhouse is presented as "handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her." (Austen1) Besides "[t]he real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived; that they did not by any means rank as misfortunes with her." (ibid)

She is imaginative and self-deceived heroine, and "has a heroic will, and like them she risks identifying her will with her imagination" (Bloom 2009, 9), and her imagination is said to be one of creative, that goes beyond watching to sketching, then to specification of the result, starts from passive observing to active intrusion. Austen resorts to the use of "one

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continuous process Samuel Johnson's two senses for the word 'imagine', '1 to fancy; to paint in the mind, 2 to scheme, to contrive'" (Harris 170), such imagination is compared to that of Theseus, in *A Midsummer Night's Dream* (by Shakespeare)

Tauchert declares that "Emma Woodhouse epitomise [s]recognisable characteristics of rational female subjectivity finally unmarked by 'hysteria' or 'neurosis'." (78) When she first knew Harriet she directly assumed of her "being a gentleman's daughter, and you must support your claim to that station by everything within your own power" (Austen 19)

Emma holds those rational female characteristics like that on which Wollstonecraft put emphasis in her *Vindication* "the being cannot be termed rational or virtuous, who obeys any authority, but that of reason," (215), because it is believed that the right conduct is always the result of reason, and rational principle.

Harold Bloom argues that "Jane Fairfax is certainly more *amiable* even than Emma Woodhouse, but she is considerably less interesting. It is Emma who is meant to charm us and who does charm us." (Bloom 2)

Emma takes proud in her abilities in matchmaking, after her governess Miss Taylor gets married with Mr. Weston, decides to find a perfect husband for her new acquired friend Harriet Smith, yet deciding herself never to get married. Emma commenting on the situation of Mr. Martin

Well, and that is as early as most men can afford to marry, who are not born to an independence. Mr. Martin, I imagine, has his fortune entirely to make--cannot be at all beforehand with the world. Whatever money he might come into when his father died, whatever his share of the family property, it is, I dare say, all afloat, all employed in his stock, and so forth; and though, with diligence and good luck, he may be rich in time, it is next to impossible that he should have realised anything yet." (Austen 19)

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Just like Wollstonecraft argues “In the middle rank of life, to continue the comparison, men, in their youth, are prepared for professions, and marriage is not considered as the grand “feature in their lives;” (66)

Emma was so intent to save Harriet, and as a way to do so she sought to “detach[ing] her from bad acquaintance and introduc[ing] her into good society. Fearing that the girl will 'sink herself for ever' if she is not taken care of, Emma urges her to fight for social distinction in being supposedly a gentleman's daughter” (Morris 57)

As part of her plan, she considered marrying off Harriet Smith to the vicar; Mr. Elton, and though she succeeds perfectly in diverting her simple friend's thoughts from an honest farmer who had made her a very suitable offer, and in flattering her into a passion for Mr. Elton, yet, on the other hand, that conceited divine totally mistakes the nature of the encouragement held out to him, and attributes the favour which he found in Miss Woodlouse's eyes to a lurking affection on her own part. When Mr. Elton first proposes to her she rejects him, for she wanted him to propose to her friend Miss Harriet, Emma “I am very much astonished, Mr. Elton. This to *me*! you forget yourself-- you take me for my friend—any message to Miss Smith I shall be happy to deliver; but no more of this to *me*, if you please.” (Austen 93) It is her who argued that “A woman is not to marry a man merely because she is asked, or because he is attached to her, and can write a tolerable letter.” (ibid 37)

Tauchert explains, Emma's strong attachment to romance, as follows,

Emma's mother is quite literally absent, and the mother's absence establishes the conditions for the daughter's willful romancing. The experience of love that closes the narrative offers Emma a renewal of her relation to the maternal that is otherwise unconscious to the narrative and its heroine, at the same time that it makes literal the figurations of love that have occupied her. (114)

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Emma, the only time she thought she fell in love was with Mr. Churchill, but she later on discovers that she is as happy with him as happy without him, so she drops the idea, and considers the idea of bringing Mr. Churchill with her friend Harriet. Especially after his heroic intervention to save Harriet from the gypsies whom “they [Miss Harriet and Miss Bickerton] had perceived at a small distance before them, on a broader patch of greensward by the side,” (Austen 239) so, Mr. Churchill

[B]eing on foot, was unseen by the whole party till almost close to them. The terror which the woman and boy had been creating in Harriet was then their own portion. He had left them completely frightened; and Harriet eagerly clinging to him, and hardly able to speak, had just strength enough to reach Hartfield, before her spirits were quite overcome. It was his idea to bring her to Hartfield: he had thought of no other place” (ibid)

But, eventually they all come to realize that Churchill was engaged to another woman, and his relation with Emma was only a cover for his affair (his secret engagement to Jane Fairfax). Also, Emma is blind to her heart and feelings; she does not realize that she fell in love with Mr. Knightley until she hears her friend Harriet confessing to her that she may be in love with him, Mr. Knightley.

The novel *Emma* is seen “as one in which the social values of class and economics that Emma initially espouses are opposed to the moral values she must learn. Once she learns to reevaluate her attitudes toward class, economics and material articles, she is able to become the moral character who deserves the novel’s happy ending.” (Laura Lambdin. C and Lambdin Robert. T 100, 101)

Towards the end of the book Emma realizes her mistakes which “[have] all been the result of her own conniving, of an imagination active in Johnson's second sense of indefensible schemes against other people.” (Harris 171) Besides, she “must recognize her

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own cruelty to Miss Bates, must understand how wrongly she has perceived both Jane Fairfax and Harriet Smith, before she can equal the intelligence and benevolence of a Mr. Knightley". (Bloom 2009, 81) And "[t]he scene wherein Emma reproaches herself after insulting Miss Bates, for example, may be one of the most emotionally charged in the Austen canon" (Bloom 2009, 157, 158).

The heroine's life (Emma's) "is presented as a constant process of emotional miscalculations and rational corrections" (Qtd. in Laura Lambdin. C and Lambdin Robert. T 101). On the other hand, Jane Fairfax is Miss Bates' orphan niece; she has been raised by the Campbells, for they could support her, after her parents past away. But now, Jane Fairfax is soon to be a governess. Young lady of reduced fortune; and she is a skillfully employed foil for Emma. An elegant and accomplished, who has visited her aunt in Highbury before but not for two years now. She was raised by a rich family after her parents passed away, now after the family travels, she comes to Highbury; and she prepares herself to start work like a governess for it is

The few employments open to women, so far from being liberal, are menial; and when a superiour [Sic] education enables them to take charge of the education of children as governesses, they are not treated like the tutors of sons, though even clerical tutors are not always treated in a manner calculated to render them respectable in the eyes of their pupils, to say nothing of the private comfort of the individual." (Wollstonecraft 166)

Emma did not really welcome Jane to Highbury, for she felt threatened by her presence, and was afraid to lose her place in her society. Instead as Mr. Knightley she should feel sorry for her, and sympathize with her for she is obliged to work as governess to provide for herself, the job of governess was not an easy one, and Jane calls it "governess-trade, I assure you, [...]; widely different [from slave trade] certainly as to the guilt of those who

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carry it on; but as to the greater misery of the victims, I do not know where it lies.”(Austen 215)

She is engaged secretly to Mr. Churchill, and they do not declare it, until Frank’s aunt dies, who was against such engagement, they make their engagement official.

“Jane is superior to Emma in most respects except the stroke of good fortune that made Emma the heroine of the book. In matters of taste and ability, of head and of heart, she is Emma’s superior.” (Qtd in Bloom 2009, 9)

Jane belongs to the middle class women who “have no other scheme to sharpen their faculties. It is not business, extensive plans, or any of the excursive flights of ambition, that engross their attention; no, their thoughts are not employed in rearing such noble structures. To rise in the world, and have the liberty of running from pleasure to pleasure, they must marry advantageously,” (Wollstonecraft 66)

III. 2. Mrs. Elton VS Miss Harriet:

Mrs. Elton is a vain and talkative young lady whom Mr. Elton meets on a trip to Bath and to whom he quickly gets himself engaged and married. She is declared to be “the very best portrait of a vulgar woman we ever saw: she is vulgar in soul, and the vulgarity is indicated by subtle yet unmistakable touches, never by coarse language, or by caricature of any kind” (Southam 177)

She is “in fact commonly comic butt[s]” and “Richardson did not possess that ‘terseness or dignity, which is necessary to give brilliancy to moral maxims and observations’, his writings being ‘blemished’ with ‘new coined words, and sentences involved and ill-

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constructed” (qtd in Jocelyn Harris 44). She is self-centered and tries to become quite familiar with everyone.

After being married to Mr. Elton, she received congratulations, from the villagers, among them was Emma who “had feelings, less of curiosity than of pride or propriety, to make her resolve on not being the last to pay her respects; and she made a point of Harriet's going with her, that the worst of the business might be gone through as soon as possible.” (Austen 192)

Bloom states that “Mrs. Elton is supreme through the whole gamut of self-magnification, including the use of the sententious to cover a weakness or inconsistency, or camouflage a purpose.” (176) Harriet Smith lives at the boarding school, she was introduced as

[A] very pretty girl, and her beauty happened to be of a sort which Emma particularly admired. She was short, plump, and fair, with a fine bloom, blue eyes, light hair, regular features, and a look of great sweetness, and, before the end of the evening, Emma was as much pleased with her manners as her person, and quite determined to continue the acquaintance. (Austen 14)

And “a little innocent illegitimate creature, who falls in or gets out of love at her bidding.” (Southam, 202). Harriet Smith is presented as,

[T]he natural daughter of somebody. Somebody had placed her, several years back, at Mrs. Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour-boarder. This was all that was generally known of her history. She had no visible friends but what had been acquired at Highbury, and was now just returned from a long visit in the country to some young ladies who had been at school there with her (Austen 14)

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Seventeen year old girl becomes Emma's best friend and whom Emma tries to marry off to Mr. Elton. Without family or fortune, though Emma suggests that her father must be a gentleman; very good humoured, very pretty, very silly, she is that woman described by Mary Wollstonecraft "woman ought to be beautiful, innocent, and silly, to render her a more alluring and indulgent companion;"(99) and, what suited Miss Woodhouse's purpose best of all, very much disposed to be married. Besides, she is "the kind-hearted girl who falls in love with three men in a year, and yet hers is the best conceived character after all" (Southam 95)

She is gentle, docile, and foolish. Emma can make her feel, think, and act as she pleases. Harriet is secretly attached to a young farmer, but Emma does not approve the alliance, and Harriet discovers that she has no liking for him. Emma decrees that she is to be loved by, and to feel love for, the Rev. Philip Elton, and Harriet obeys, thinks him the first of men, so handsome, so superior, saves his worn-out pencils, makes relics of his discarded sticking plaster, and sheds a few tears when he marries Miss Hawkins.

Harriet Smith belongs to the middle class; in this rank "women, [...], have no other scheme to sharpen their faculties. It is not business, extensive plans, or any of the excursive flights of ambition, that engross their attention; no, their thoughts are not employed in rearing such noble structures. To rise in the world, and have the liberty of running from pleasure to pleasure, they must marry advantageously," (Wollstonecraft 66)

III. 3. Mr. Knightley VS Mr. Churchill:

Mr. Knightley, a neighbor of woodhouse, a well-to-do man an admirably calm and rational man who for years has befriended and advised Emma; a man of benevolence. He is the only one strong enough to impress Emma with critical good sense, and he is thus the only logical one that she can marry. He is introduced in the novel as

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[A] sensible man about seven or eight-and-thirty, was not only a very old and intimate friend of the family, but particularly connected with it, as the elder brother of Isabella's husband. He lived about a mile from Highbury, was a frequent visitor, and always welcome, and at this time more welcome than usual, as coming directly from their mutual connexions in London. (Austen 4)

Mr. Knightley is the one who “had known Emma from her cradle, and was the only person who ventured to find fault with her.” (Southam 70) He is also “the gentleman epitomised and brought into activity within a setting all the more revealing for its being domestic. His manners are superlatively good: so simple, so manly, so much part of the person that his possessing them scarcely occurs to us until we see how firmly yet urbanely he can deal with impertinence.”(Qtd. in Morris 4) and almost the only one

[W]ho could see faults in Emma Woodhouse, and the only one who ever told her of them: and though this was not particularly agreeable to Emma herself, she knew it would be so much less so to her father, that she would not have him really suspect such a circumstance as her not being thought perfect by everybody.” (Austen 5)

Mr. Knightley is “an imaginist” just like Emma (Harris 173) in his plans to bring Mr. Martin and Harriet together when he was in London; he is also a good schemer, because when he thought Emma is in love with Mr. Churchill he “exercises his imagination, he builds jealous fantasies about them very much as she does, from slender scraps of evidence and hasty and uncharitable conclusions.” (ibid)

Mr. Churchill, Mr. Weston's son, who has never visited Highbury but who has a reputation for polished charm and manners; he has admirable abilities but is too frivolous to be truly admirable; his mainstay is social charm and wit.

When he first come to Highbury, all the village supposes Frank Churchill and Emma to be attached to each other,

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Bloom in his *classic critical views* (2007) states that “Frank Churchill is another, only he is more than worthy of the unattractive Jane Fairfax. If he pushes too far the principle that all is fair in love and war, his high spirits and cheerfulness easily earn our forgiveness, while his famous hair cutting expedition to London” (90, 91)

III. 4. Mr. Elton VS Mr. Martin:

Mr. Elton is the rector of Highbury, a twenty-six-year-old clergyman who is very eligible for marriage; “a very pretty young man, to be sure, and a very good young man,” (Austen 7) “the smiling and courteous vicar, who nourishes the ambitious hope of obtaining Miss Woodhouse’s hand.” (Southam 69)

Mr. Elton is said to belong to “[...] specimens of the upper part of the middle class. They have all been liberally educated. They all lie under the restraints of the same sacred profession. They are all young. They are all in love. Not one of them has any hobby-horse, to use the phrase of Sterne. Not one has a ruling passion, such as we read of in Pope.” (Bloom 65)

He is the clergyman who sought marriage with Emma, so to rise in society, but his dreams could not be fulfilled because Emma could not accept to marry someone she is not in love with him; that’s why he leaves for Bath where he meets his future wife then, Augusta Hawkins.

Mr. Martin, a respected young farmer who wants to marry Harriet Smith. Very kind of person, he does not read novels, as Harriet informed us, it is in his farm where Harriet spent the best moment of her life. He was ready to do anything she asks him. His first marriage proposal was declined under Emma’s wish, who convinced Harriet that she deserves to be married to gentleman, with high social class.

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Mr. Martin did give up on his wish to marry Harriet, so he makes second marriage proposal to Harriet, and this time she accepts.

He belongs to “the middle rank of life, [...], men, in their youth, are prepared for professions, and marriage is not considered as the grand feature in their lives;” (Wollstonecraft 66)

Jane Austen in her novel *Emma* just like Shakespeare in his play *A Midsummer Night's Dream*, throws everything into confusion so that she may have the pleasure of sorting it all out again, so many similarities can be noticed between the works of these two, as Harris will demonstrate “Hermia and Lysander love each other, but Lysander is made to love Helena. Helena loves Demetrius but he loves Hermia, and when the love-potion forces him to dote on Helena, she can only think it cruel deception. Everything works out in the end.” On the other hand in *Emma* we have

Harriet loves Robert Martin but is made to think she loves Mr. Elton and then Mr. Knightley. Emma, who thinks Harriet loves Frank Churchill, is equally deceived in thinking that Jane Fairfax, who does love Frank, loves Mr. Dixon. Mr. Elton rebuffs the doting Harriet and makes love to the reluctant Emma; while she herself, in love with Mr. Knightley, persuades herself she could love Frank; Mr. Knightley, in love with Emma, appears to be falling in love first with Jane Fairfax and then with Harriet. (175, 176)

IV. Themes between Sentimental Tradition and Realism:

IV. 1. Marriage:

Here in this novel, we are introduced to certain types of marriage. First, oppressive marriage, is presented in Mr. Elton's proposal to Emma, where there is “absence of feminine desire in economically or sexually approval union” (Tauchert 80)

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The model marriage is that of Emma and Knightley, in which “The heroine’s strongest action in these narratives, given the codes of civility that prevent a sharp knee to the groin, is to assert her will by saying ‘no’. This rejection preserves the condition of her availability to the providential marriage that connotes her happy ending.” (Tauchert 80) which is preferred by Wollstonecraft, and called it ideal for both parties get along, and they understand each other based on their shared experiences.

Second marriage based on economic interest, as described by Wollstonecraft

In the middle rank of life, to continue the comparison, men, in their youth, are prepared for professions, and marriage is not considered as the grand feature in their lives; whilst women, on the contrary, have no other scheme to sharpen their faculties. It is not business, extensive plans, or any of the excursive flights of ambition, that engross their attention; no, their thoughts are not employed in rearing such noble structures. To rise in the world, and have the liberty of running from pleasure to pleasure, they must marry advantageously, (66)

Such type it takes place in a society in which the option of work is not open for women like that of Miss. Harriet, in which women’s social status play huge part in her marriage process. Or in, Elton’s case who wanted to marry a young lady belongs to the aristocrats, so to rise in his hierarchal society, that’s why he proposed to Emma.

The marriage of Harriet and Mr. Knightley is described as

A marriage between these two (Harriet and Knightley) will, she knows, be in every respect the 'most unequal of all connexions'; yet on the evidence presented to her she cannot but conclude that, 'She had brought evil on Harriet, on herself, and she too much feared, on Mr. Knightley'. From this conviction she proceeds to an achievement which is perhaps unique in the literature of romance. (Morris 99)

This kind is not oppressive but condemned not to succeed, because of the huge gap that stands between them.

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IV. 2. Education:

The education of female, especially the rich, consisted generally in teaching accomplishments, such as singing, dancing; sewing, playing piano etc.. That tended to render them “vain and helpless” (9) as Wollstonecraft argued in her *Vindication*. And the only way through which they acquired their knowledge was through reading, which was encouraged among young ladies. However, male had full access to education.

V. Conclusion

The findings of this chapter after conducting the analytical study on characters and themes are that the novel *Emma*, is also a blend of Realism and Romance, but in this novel *Emma* the feature of Realism overwhelms that of Romance, because the novel depicts the true situation of women in late 18th and early 19th century, and through the application of the Enlightenment Feminist theory on characters and themes the result that can be disclosed is that this novel belongs to Realism.

General Conclusion

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In both novels *Pride and Prejudice* and *Emma*, Austen depicts the struggle of female to gain place among their fellow men, their quest for equal rights, in marriage, education and inheritance. The hardships they face to find a suitable match able to protect them, and provide for them. They are longing for a perfect match and for a romantic love story, yet achieving financial security; remains their priority. There are even those who are satisfied to get at least financial security that allows them to rise in society, and to keep them from poverty. In a world dominated by men, women's sole request is to be given choice, and freedom to rule their lives.

In *Pride and Prejudice*, Jane respects the plot of Sentimental Tradition, in which a hero intervenes to save a heroine; Mr. Darcy is the hero who enters Elizabeth's life to save her from falling into poverty after her father's death, because of entailment fee, Mr. Bennet is to go to lose his estate for the benefit of his cousin Mr. Collins, and Mr. Darcy shows up to give Elizabeth, what her father cannot after his death, financial security. Being a writer in late 18th century, and early 19th century, gave Jane Austen the privilege to blend Realism and Romance in her novels, for she witnessed them both. With her spirit of irony Jane Austen felt free to criticize the norms of her society without being obliged to spell them out loud. Though Jane Austen was since ever a critic of her society, she never declared it, and only few were known about it. She expressed her radical ideas, and thoughts in her novels, but her use of irony somehow hampered readers to get the full message of her novels.

Emma also discusses the reality of women in a society which was dominated by men, with the privilege to pursue higher education, contrary to women who were only taught accomplishments that tended to render them vain and hopeless as Wollstonecraft argued in

General Conclusion

her *Vindication*, in a society where women could not pursue any job to provide for them, or any higher education to free their minds, as a result women were totally dependent on men to provide for them, to save them from falling into poverty, and even to think for them. That's why women sole aim is finding a suitable husband, with good economic status, that will allow her to rise in society.

In both novels as it is apparent Austen deals with the same issues, education, marriage, romance, and social classes, as a matter of fact, these were the dominant issues of the late eighteenth and early nineteenth century, and since Jane Austen inherited her art from her predecessors, as well as from her contemporaries, but her art was one of the kind; especially with her use of irony, Austen's messages in her novels are not that easy to obtain or grasp, because she tends to hide much and give only few for the readers, and the rest it is up to them to grasp it. Deriving and borrowing from her predecessors gave her the privilege to create a new art, one of her own in which she is allowed to combine Realism, and Romance in one novel, and it is this technique that made of her art a long lasting one, and made of her one of the most known and preferred writers of English literature, besides her choice of themes that are recurrent in every time, and place.

Through our study we came to deduce that it is a truth that both novels are a blend of Realism and Romance, but also it is a fact that *Pride and prejudice* belongs to the Sentimental Tradition, and *Emma* belongs to Realism.

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