

STUDY OF RELATIONSHIP BETWEEN MEN & WOMEN OF SOCIAL REALISM IN THE NOVELS OF JANE AUSTEN

Thesis

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Candidate's Declaration

I hereby declare that the work presented in this thesis entitled **“Study Of Relationship Between Men & Women Of Social Realism In The Novels Of Jane Austen”** in fulfilment of the requirements for the award of Degree of Doctor of Philosophy submitted in Maharishi School of Science & Humanities, Maharishi University of Information Technology, Lucknow is an authentic record of my own research work carried out under the supervision of **Dr. Kanu Priya Verma**, Associate Professor, Maharishi School of Science & Humanities and Co-supervision of **Dr. Pratima Singh**, Associate Professor, RBSETC, Agra. I also declare that the work embodied in the present thesis-

- i) is my original work and has not been copied from any journal/ thesis/ book; and
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Supervisor Certificate

This is to certify that **Mr. Bhupendra Kumar Singh**, Enrollment No. **MUIT0117038125**, has completed the necessary academic turn and the swirl presented by his is a faithful record is a bonafide original work under my guidance and supervision. He has worked on the topic “**Study of Relationship between Men & Women of Social Realism in the Novels of Jane Austen**” under the Maharishi School of Science & Humanities, Maharishi University of Information Technology, Lucknow – 226013, India. No part of this thesis has been submitted by the candidate for the award of any other degree or diploma in this or any other University around the globe.

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ABSTRACT

This study explores the intricate relationships between men and women as depicted in the novels of Jane Austen, focusing on the lens of social realism. Austen's works offer a nuanced portrayal of gender dynamics within the constraints of early 19th-century English society. Through her characters and their interactions, Austen critiques the social norms governing marriage, courtship, and individual agency. The analysis delves into key themes such as economic dependency, social status, and the tension between personal desires and societal expectations. By examining novels like *Pride and Prejudice*, *Emma*, and *Sense and Sensibility*, the study reveals how Austen's characters navigate their relationships against the backdrop of a patriarchal society, ultimately advocating for a more equitable understanding of love and partnership. This research contributes to the broader discourse on gender studies and literary realism, highlighting Austen's enduring relevance in contemporary discussions about gender and social structures.

Study of relationships between men and women in Jane Austen's novels provides critical insights into the social realism of her era. Austen deftly illustrates the constraints imposed by a patriarchal society, where marriage often serves as a means of economic security for women. Through her characters, she explores themes of love, class, and personal agency, highlighting the tension between societal expectations and individual desires. Works such as *Pride and Prejudice* and *Sense and Sensibility* reveal how these dynamics shape the nature of relationships, offering a nuanced critique of the social structures that govern them. Ultimately, Austen's exploration fosters a deeper understanding of gender roles and the quest for equality in intimate partnerships.

Relationships between men and women in Jane Austen's novels highlights the interplay of social realism and gender dynamics in early 19th-century England. Austen's characters often grapple with societal expectations surrounding marriage and courtship, reflecting the economic and social constraints of their time. Through works like *Pride and Prejudice* and *Emma*, she critiques the limited agency afforded to women while exploring themes of love, class, and individuality. The relationships in her narratives reveal the complexities of power and dependence, illustrating how societal norms shape personal connections. Ultimately, Austen's nuanced portrayals challenge the status quo and advocate for a deeper understanding of partnership and equality.

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Chapter 1

Introduction

1.1. Introduction

Jane Austen, one of Britain's leading writers, was born in New York on December 16, 1775. He's at Stephenson Cleric in Hampshire. She was never recognized as one of the best writers. She was homeschooled in elementary school and benefited from her father's large library. She fills her novel with ordinary people, places, and events.

As a child, Austin participated extensively in theater, art exhibitions, social events, and the privileged life of a gentleman, reflecting her experience in all her work. Her novels and her particular perspective always deal with love, loyalty and relationships. She is a very good English writer, and her work has helped her gain a remarkable position and has become one of the most widely read writers in English literature. His artistic training continued from adolescence to age 35, and *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816) were published. She succeeded as a published writer. He wrote two other novels, *Northanger Abbey* and *Persuasion*. Jane Austen described the reality of her character in such a way that she always feels familiar with them. Austin used fiction to explain her time and social reality within her class (the noble and professional class of southern England in the early 19th century). In this way she was able to bring something closer to true morality and explained the extent of relationships in everyday life. Her themes are parental behavior towards children, the danger and joy of falling in love, making friends, dealing with neighbors, and marrying women to ensure their social status and financial security. It depends. Jane Austen's social realism includes her understanding that the lives of women in the 19th century are limited, even among aristocrats and the middle class. She understands that marriage is the best way for women to be financially safe and respectful. Many of the important events in her story take place indoors in the feminine space of the drawing room. Often, their plans move forward through the conversations they hear. She writes some of the most natural and realistic conversations in her literature. Rumors play a big role in communicating the message, and in their small closed community, everyone is rumored. Jane Austen wants to study society in detail. Her work faithfully represents the lives and ideas of both male and female characters. Each of her works has its own theme, symbol and charm. For 21-35

years, Austen couldn't find her ideal man. As a 35-year-old woman, her insights about life and marriage are deeper than at 21. She knew how hard her life was. She never decided to compromise in reality. She preferred living alone to getting married without love. Austen's work has always focused on her daily life rather than on important historical or political issues. In a broader sense, larger social problems are considered intact through the depiction of everyday life in a small town. small world. British social and class relations are very well reflected in all her novels. Her novel depictions are not only fresh and pleasing to the eye, but also an opportunity to explore human nature in different historical contexts. Jane Austen became one of the truly great British writers, especially in the 20th century when her popularity increased and critics and literary historians considered her one of the truly great British writers. Jane Austen wrote a total of six novels:

1. Sense and sensitivity (1811),
2. Pride and prejudice (1813),
3. Mansfield Park (1814),
4. Emma (1816),
5. Northanger Monastery (1818, afterlife)
6. Persuasion (1818, afterlife).

In *Sense and Sensibility*, the main theme is the risk of hypersensitivity. Because hypersensitivity appears in the romantic relationship between Marion and Willoughby. The theme of Meaning begins with the relationship between Elinor and Edward. The two plots are carefully intertwined. Marianne's Romance Is Right Until Willoughby Leaves Her. Elinor has been threatened from the beginning, and Marianne always reacts passionately and out of control. Elinor is always rational and unobtrusive.

In this novel, a woman is portrayed as a woman of reason, restraint, prudence, and all-encompassing prudence, as well as a woman of passion, emotion, strength, and impulsivity.

The story of two sisters, Elinor and Marianne Dashwood, represents sensation and sensibility. These two characters in the novel are the true expression and reification of excellent service, which means that common sense and sensibility mean emotions. In

the novel, Henry Dashwood dies and his property and property are handed over to his eldest son by his first marriage, John Darshwood. His second wife, Margaret, is left with two daughters, Erinor and Mariane, and has no home or property. The entire story revolves around these two sisters, the underlying theme of meaning and sensitivity between passion and reason.

Pride and prejudice are one of the best novels about domestic affairs, and Austin talks about love and being loved. This is the core message of any relationship. Austin's novel explores the role of women, their dependence on marriage, and their quest for established social status and financial security. Her novel's pride and prejudice, along with its realism, represents a social commentary that inspires many socialists and even drafts of the film.

In pride and prejudice, female characters get more attention, but Darcy's personality complexity, quirky and striking Bennett, friendly and striking Bingley, mediocre Collins, and hypocritical Wickham... In portraying British society, social relationships determine the role of marriage, and choosing the wrong partner can cause social and economic disasters. The ideal husband for almost every woman was a millionaire, or at least one gentleman who had a fortune and a lot of money each year. But two centuries ago, Jane Austen gave us the happy arrival and fresh air about her ideal husband. According to Austin, her ideal man is a single man with extraordinary understanding, a unified personality, a strong physical foundation and social status.

At Monthfield Park, Austin takes gender issues seriously, both through the characteristics and circumstances of these characters. Mrs. Bertram's personality shows that a wealthy woman is submissive to her wealthy husband. The man's presumption of Sir Bertram's authority is shown in the sudden change in Fanny's good opinion when she declines Mr. Crawford's offer. Like Sir Bertram, Miss Norris regards Fanny as selfish, intelligent, and ungrateful. Austin uses Mrs. Norris, who refutes Sir Bertram's opinion as a declaration of patriarchal authority and women's obedience. Austin made this statement upon his return home to Sir Bertram. It is a retreat to facilitate Maria's marriage. Here's what Miss Crawford says: "Reminds me of one of the ancient pagan heroes who accomplished great feats in a foreign land and sacrificed to the gods who returned to safety."

In *Emma*, the wealthy and somewhat spoiled Emma Woodhouse is her. I am delighted to go on a romantic marriage flight for my friends. She takes Harriet, the daughter of a poor farmer, under his wings and makes him a pet. Harriet first falls in love with Elton, but Elton is more interested in Emma. In all troubled relationships, Emma cheated on her old friend.

Emma never listens to him and suffers the consequences, as Knightley steps on her shoulder when she feels things are over. The real test comes when Harriet falls in love with Mr. Knightley, who is far superior in fertility, social status and intelligence. At this point, apparently too late, Emma finds out how much she loves Mr. Knightley himself in his witty and subtle quest for relationships. Emma is often regarded as Jane Austen's most perfect piece.

The Northanger Abbey feels like two separate stories and is eventually merged into one. A vibrant, dumb romance story- Addicted to Katherine Moreland's novels and her adventures in Bath during party season, a suitor who falls in love, makes new friends, and runs awkwardly.

In *Persuasion*, Anne Elliott lives a repressive life with Kelynych Hall's father, Sir Walter Elliott, and his sister, Elizabeth. Eight and a half years ago, Anne was persuaded to decline a marriage offer from her beloved man, a young naval officer with no status or wealth. Now, after the Napoleonic Wars, Captain Wentworth regained both his class and his money, and by chance he threw them together again.

1.2. Jane Austen as a Social Realist Novelist

Jane Austen's novels are products created within a socio-economic conditions in which she lived. She experienced life and witnessed social problems of her time. Her novels depict the changes that took place in English society not in a mirror image style but through the projection of complex human characters. The main assumptions in this thesis is that literature is a social product arising like every cultural artifact out of the dialectical interactions between a particular historical consciousness and social reality. The Lukacsian theory of realism may be applied to interpret Austen's novels. George

Lukacs in “Studies in European Realism” states that; “The true article The integrity of a work depends on the completeness of the picture, which represents the main social factors that determine the depicted world. Therefore, it can only be based on the author's profound experience in social processes. Such experiences can reveal essential social factors and allow artistic expression to center freely and naturally around them. Realistic literature reflects those who are acting. The inner truth of the work of the great realists is based on the fact that they were born from life itself and their artistic characteristics reflect the social life structure in which the artist himself lived. The social and individual character of people expressed in terms of deeds and manners finds their way in a realistic presentation in the works of Jane Austen. Social realism is a literary movement that took place in 20th century around the world. In this movement, artists like painters, sculptors, print makers, authors and musicians created art which could represent the everyday lives of common people. The term social It generally refers to people in society and the term realism refers to the way these people are portrayed in literary works. Social realism remains a powerful direction for the novelist to portray the current social and economic situation, circumstances and conditions of their country. Jane Austen started writing novels when people considered reading as one of the purpose for entertainment. Austen novels are crowned with ordinary people, places and events.

1.3. Review of Literature

The writings of Jane Austen have attracted much research and comment. She has been discussed as great novelist. There are diverse opinion on Jane Austen's life and her works .Writers and critics have discussed her from formalistic, feministic, psychological and sociological point of view. Like Glenda .A Hudson in his article Precious Remains of the Earliest Attachments has talked about siblings loyalty, siblings rivalry and the incestuous union and also emphasizes the significance of relational bonds in the family. So Hudson has examined her from sociological approach. Haiyan Gao in his work Jane Austen's Ideal Man in Pride and Prejudice has portrayed female characters in man dominated world and the wrong choice of mate making the social and the financial disaster. He has focused on everyday life and also reveals how desire is mobilized by drive. This writer has discussed her from a feministic point of view. Literary critic Judith Newton acknowledged that Jane Austen's novel could be read as an endorsement of the

protectionist view of the role of women.

Adams Margaret deserves attention for his thorough research of "Observation on Austen in Married Society" in which she talks about complex nature of human beings in a given society. The works of great writers such as Gregory, Chapon, Pennington and West open a broader and more concrete discussion of the advocacy of Austin's curriculum. They also advocated equal education and greater opportunities for women to play more diverse roles, both at home and in society. Yu xin points out in his work *Money and Marriage* that the marriage of most of the characters in the novel is exclusive because the net worth of a person's marriage is influenced by money.

In his book *Jane Austen in the Social Context*, David Spring wrote that Jane's novel was largely abandoned from the image of women being oppressed and portrayed as victims of passive society. I write that I am drawing an image of that life. Jane Austen's heroine is smart. They exercise reason, love them, love them, and are valued by men who marry them. Here, the critique examined them from a psychological and feminist perspective. Barbara W. Swords, in her article "The Place of British Women in Jane Austen," argues that marriage is the only real choice for financial security. In the view of Barbara, Jane's novels depicts educated young women who achieve a happy married life based on equality compared to men. Margaret Madrigal Wilson, in her work "Jane Austin's Novel Hero and the Other Man," fascinates the two men, the hero and another man, and the woman in her novel, but is the heroine. Shows a romantic character who cannot earn. *Northanger Abbey*, Catherine Morland, soon falls in love with Henry Tilney. All Austin novels are about others. Characters such as George Wickham, John Willoughby, Frank Churchill, Henry Crawford, and William Elliot distract and agitate the heroine by the hero's passion and jealousy, the heroine's choice, and the event's final outcome. Produces suspense and uncertainty about Austin's hero improves with her acquaintances, But her other men reveal deeper and deeper character flaws. Willoughby, Crawford, Churchill and Elliot know how to get the attention of young women. A realistic and rational Austin heroine recognizes that a dashing young suitor, no matter what his wealth, is not a good husband. In her article, *Jane Austen: Social Realism and Novels*, Professor Kathryn Sutherland emphasized the theme of social realism in Austin's work in a more graphic way, and Jane Austen's novels are for the general public. Explain that it is full. Places More Events Philip Mason traces the concept of the gentleman through his

books and the history of English literature.. „The English Gentleman', states that Captain Frederick Wentworth was Austen's most perfect hero, successful and faithful to Anne's memory. R.W Chapman in his work Jane Austen: Facts and Problem, infers a marked disparity either Moral or Intellectual or both between the partners except in Sense and Sensibility. According to feminist view, Devoney Looser in her article 'Jane Austen Responds to the Men's Movement' represents Austen's Women as many women of today, who with their ability represents a kind of exemplary femininity. She also evaluates Austen's heroes in light of new theories of masculinity.

Some of the popular commentaries and views authenticate Austen as a writer who reads the mind of people. She has been studied and examined from different angles and approaches and Austen's work has also been studied and examined from sociological approach and hopes to demonstrate Austen as a social realist novelist. Hence this study will contribute more towards the study of social realism and relationship between men and women from sociological point of view.

A growing body of critical study on Austen's novels is available. This research will demonstrate that social realism with relation to Austen novels reflects some basic subjects of everyday common life like marriage, courtship, love and romance. An attempt shall be made to discuss Austen as a social realist novelist and her novels will be studied in detail to give attention to the form, style and meaning as products of a particular English history. Her novels shall also be reviewed in the context of an understanding of English society and history itself.

1.4. Objective

The primary objective of the proposed study would be the social relations depicted through the lives of men and women and their relation with each other and will also study how the human relation forms an integral part of family life, which plays an important role to understand the whole global society at large. This textual knowledge will not only allow us to understand the events of the novel better but it will also help us to make text to world connections. This thesis hopes so demonstrate various intricacies in the human relations as to understand it and find ways to have solution for peace and harmony in the family which in turn bring peace and harmony at global level.

The objective shall also cover important points in the following manner:

- ❖ To get information about the writer.
- ❖ To study the primary sources i.e the novels written by Jane Austen.
- ❖ To examine in detail the philosophical context on thematic extension.
- ❖ To explain the relevance of novels and their authentic understanding in contemporary life.
- ❖ To examine if the concern of Jane Austen novel is still prevalent for the modern society.

Specific Objective:

- ❖ To get a suitable job in the concerned field.
- ❖ To widened the intellectual horizon so as to practically implement in our day to day life.
- ❖ To relate the experiences of author and her writing in our personal private life.
- ❖ To compete in the world as a highly qualified person.
- ❖ The knowledge and information gained through books particularly literary work of a prominent author to improve linguistic skill like reading and writing and also to have an edge on English literature.

To unfold the mysteries and apprehensions of life and also to understand the gaps and bridges between old and the new society and how the life of people anywhere in the globe was different or similar in minds, modes and manners from today's contemporary life. To contribute something useful for society as Jane Austen attracted wide attention throughout the globe as a writer of people.

To find a solution for better human relationships to understand the pros and cons of good and bad relationship by studying the prominent author like Jane Austen.

To study the transitional phase and changes in English society and somewhere relating it to Indian minds and ethos.

1.5. Justification

Jane Austen was considered as one of England's best writer. Her understanding of English life and its experience shaped her as one of the best social realist novelist. She has portrayed English society in its true sense. This thesis will demonstrate Jane Austen's novels that reflects her preoccupation with some issues in English society during 19th century like marriage, love and money which was dominated by the material base in the English society. Social relations and economic governance determine the main problems of life. Jane Austen's main concern is with people, not ideas, and her achievements lie in her accurate portrayal of the human condition. Flawed and virtuous creatures, and thus the social relationship between men and women. Various aspects of our research will be the focus of our research. The author's unique merits are a faithful representation of real life, so they are mixed in the same way as in real life. This work will help in adding to our knowledge about Jane Austen as one of the best social realist novelist. Her characters and their problems are very much part of global society. Hence, this thesis will take up various sociological issues in her novels because every writer tries to highlight the realities of life as it is and Jane Austen's knowledge of English society paves way to understand global society as well. As we know that human feelings and emotions are same irrespective of their class, creed, sex, religions and regions. The various issues in men and women relationships and there reality in the fact that the writer sees and observe a society and translate ideas blending with facts and fiction.

This study will serve as a basis for understanding writer's point of view about a particular given society and how her presentation in the form of characters are part of large human society. This study will give an insight as how Austen's concerns is genuine for human beings which will help to see the outside world as enlarge projection of her own personal problems. Though there is no paucity of critical commentary on Austen's work in India but still it seems no one has interpreted her from the sociological point of view as a social realist novelist. This study hope to contribute to an understanding of Austen as a writer who is deeply concerned with a real issue of humanity where men and women relationship forms the integral part of the society and social realism as a movement and sociological approach as a methodology shall deliberate and justify social realism in the novel of Jane Austen .

1.6. Research Methodology

The Study of Jane Austen in the light of men women relationship and social realism is based on the assumption that literature is a social product in which the society is minutely observed and depicted. Therefore. Sociological approach is the only viable methodology to study the works of a literary artist .This approach will be used to bring out Jane Austen's contribution to the development of novels in England. The main function of the Sociological criticism is to find the manner in which the social conditions determine the form and content of a work of art. A man's thought is intricately woven with his way of life and the way of life is a reflection of the material conditions in which he lives. This work is highly maiden in its study and approach.

A common comparative framework acts as the basis for research. Development in this type of studies and the potential of contextual analysis produced is said to lead to a sharper understanding of a reality. The methodology shall look into careful reading of Jane Austen novels wherein extensive and intensive study of the critique available on her novels shall be taken into consultation. It will follow the interpretation and evaluation of the text. Categorisation of the chapters, sub- chapters and their sub themes will be done; conclusion will be drawn through original text. The social credit of the text will be kept in mind. The approach applied to the interpretation of the novels is as far as possible objective. All the chapters in the thesis will make an attempt to discuss Austen as a social realist novelist in the context of man and women relationship.

The social value of this thesis lies in extending boundaries of research of Jane Austen's novels where it will provide a new insight into Austen's novels for scholars working on her novels. Jane Austen is one of the most significant writer where her character search out for a meaning of life, an identity in an adverse social framework. The inward journey of Austen's novels is also a journey of a search for identity and a struggle for self-expression.

Austen explores the complex facts of human experience relating to central experiences of social and psychological stress. This thesis will also focus on the major issues in the life of men and women and how hard it is to live with a hard realities because

human relation are complex social matrix.

1.7. Scheme of Cauterization

The present study will focus upon Jane Austen as a social realist novelist and her six novels will be studied in detail. The sequence of chapterisation is as following:

Chapter 1 - INTRODUCTION

Chapter 2 - Jane Austen's Spectrum of Ideas: Social Life of her Times.

Chapter 3 - Man and Woman: A Creation for Relation in Austen's novels.

Chapter 4 - Marriage and Other Problems: A Journey to Self-Discovery.

Chapter 5 - Love and Money: A Desire to Live with reference to Jane Austen's Novels.

Chapter 6 - Conclusion

Chapter one has introduced Jane Austen as a social realist novelist where an in-depth study of six of his novels: *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey* and *Persuasion*. Introduction to English literature in Indian universities is not very recent phenomenon, there is ample of material available on the author and her works. Studying Austen as a social realist novelist makes her a member of society where she cannot live in seclusion or isolation. She has to be part and parcel of society where she lives. Observing the minute details and blending it with her wild imagination makes a literature a piece of reflection of society and the writing is the consequences of a given environment. Austen as a social realist novelist is deeply concerned with man and woman and their relationship in general and society in particular.

The objectivity of this thesis lies in the fact that characters are studied from sociological point of view as human beings who live normal and ordinary life. The interpretation of all the texts bears the fact that this thesis is first hand information and studying the author and its works is a genuine deliberation in its very first maiden attempt.

Austen was born in a society of rich and poor and her novels are peopled with the both working and ruling class. It seems as if she had known her characters and literature serves as a medium to give voice to the voiceless and presented a realistic picture of a society in a paper although that society is existing in reality. As a realist novelist, Austen has not exaggerated the human feelings and emotions. She studied them

as a real human being and as a part of larger human society. Her novels depict a kind of life people lived and how it shaped the writer to be an integral part of that society where she feels, lives, thinks the manner the character lives. The impact of society on relationships is a matter of understanding and generalization of author's point of view and how the writer feels herself in relation with the characters she displays.

The realistic presentation of characters with relation to historical and social consciousness is a willing effort of author himself. The realist literature lies with the facts of presentation of characters as they are. Raymond Williams puts this: "But social experience, just because it is social does not have to appear in anyway exclusively in these overt public forms. In its very quality as social reality, it penetrates, is already at the roots of a relationship of every kind. We need not look into a transforming history for direct public historical event and response when there is real dislocation, it does not have to appear in a strife or breaking. It can appear as a radically and as authentically in what is apparently, what is actually personal or family experience."

The above mentioned quote is also supplemented by a Canadian literary critique Ben - Zion - Shek, in his work *Social Realism in the French Canadian Novel* who says: "everyday life may remain unknown to a large extent, it is filled with shadowy zones. The imaginary universe of the novel gives a fatalising significance to everyday social existence and thus sheds light on those zones."

Discussing Austen as a social realist novelist it is pertinent to mention here the realist movement which moulded and shape the lives and writings of author's in Europe, particularly writers of English literature. In order to understand Austen as a realist and justifying this stand from textual analysis it sets on record that the universe what a writer creates through his writings is very significant to everyday social existence.

Realism has a specific reference to a particular literary movement which started in France in the early 19th century. The names of the novelist most associated with this movement are those of Balzac, Stendhal and Zola. These writers made enormous efforts to ensure that factual details in their works were correct that is to say, capable of being checked against an external reality by empirical investigations. They achieved the accuracy by lengthy and painstaking research.

Realism in connection with these writers is thus both a term denoting a group of novelists and also a term referring to a particular method of composition. In this thesis titled *Relationship between men and women : A Study of Social Realism in the Novels of Jane Austen*; the argument will be developed by adopting the following methodology. Realism is taken as an approach to art which depicts everybody's life in its various facets, including the most miserable and poor, which situates characters in a social and for the most part, historical setting, but does not deprive them of their personalities, which brings a critical light to bear on the life and society it portrays.

Austen's novels are a part of a larger social system, a system which is a network of social relationships. Any introduction about Austen has been considered taking her works into consideration. The social reality of her times, relating it to her origin and literary consciousness. Austen was very much conscious of her social system which she beautifully portrays in her novels. In this chapter no attempt has been made to discuss Austen as a women writer or feminist writer.

This chapter holds the view that literature is a reflection of objective reality and discussing Austen as a social realist novelist is a matter of her writing as ideologically and is a product of reflection in the human mind of the life of a given society. Literature does not originate from Heaven in fact it is a product of social practices. Since writer is a member of society and he cannot live apart of it. A work of art primarily and invariably reflects the issues that concern a society. This chapter has studied Austen's novels in the light of social realism where emphasis is laid upon Austen as a realist novelist and an honest attempt has been made to justify title, review of literature, objectivity of the proposed work, research methodology.

Second chapter talks about Jane Austen's Spectrum of Ideas: Social Life of her Times, is an introspection of how literary creation is a direct influence of the society. The ideology of the author and social life in which she lived shaped her writings. Austen's writings are a mixture of funny and tricky dialogues spreading a moral and a social message. The social life and love affairs fill the novels with a realistic panorama of real life. She does not lay emphasis on over evaluation of love, uneducated women and

marriage market but in reality she depicts enmity and rivalry among women for approval and social acceptance. Her family being the first audience witnessed her works as a real caricature. She was highly appreciated by her family for kind of wit and humour she had. Austen's spend alot of time in calmness and quitenessto have tranquility and peace. She could observe her sister's doing household chores and other women in the society engaging in their duties and responsibilities and duringthis time only Austen chose to write her best novels. In her lifetime Austen also fell in love and experienced the upheavals of reality and imagination and this how she coloured her characters the way she was. She loved her countryside too much and almost all her novels give a detailed description of those places she lived and visited. Her idea of marriage and life was not different from other females characters depicted in the novels, in fact she lived and breathed with them. She also tried to depict thesocial conventions of her times, male and female roles in society, social issues of 18th and 19th century in her novels.

A part from love affairs, she also tried to blend romanticism and classicism which were great movement of her times. She emphasised the main issue whichdivided a particular class like money and parentage and those issues reflected in the novels determined the fate of her characters. The challenges before and after marriage and how to survive in this society was a biggest challenge for her characters. She associated who belong to the English classes and all the social groups are somewhere depicted and reflect the reality of everyday life. She could understand people and their opinions and talks about different social circles, their importances and advantages. Money and marriage was the only chance to bring a change and she pointed to the fact that single life is not sufficient to live and lead an interesting social life. The financial position and social standings shadows the lives of people in the novels. She also portrays how rich people like Darcy is respectful towards people who are in a poor financial situation. The quarrels, the scandals, the news and the views of a society are well recorded in the novel.

Social relations are very important in a society and when man and women live in a peace and harmony, it is always an emotional and mental asset and if they failed to do so it is a biggest human relationship failure no matter even if the money comes for its rescue. Being wealthy in a social set up and healthy in a relationship are two different aspect of human life and this is how Austen studies a society and gives a realistic presentation of her social of her times witnessed the truth that she is a social realist.

Pride and Prejudice serves as a medium to portray a perfect picture of English society in the era of Austen. She depicts her own society and division of different of different middle classes. This novel reveals the biggest problem of Bennet family in which the most important problem is daughters' marriage. The novel throws light on the system of primogeniture. Austen has tried all possible ways to bring a kind of mixture among the classes and what consequences it brings. She has presented group of people with their class, needs and problems, social position and their possibilities. The kind of society she presented is the direct observation of the life she lived in. She gave a picture of English society. She was well versed with that is why in Emma and Pride and Prejudice, she relates and reflects her own life experiences. Marriage was an important activity but by the end of the 19th century, marriage also suffered lot of criticism. The degradation of lower classes and up gradation of the higher classes is also a matter of concern in this novel. If someone marries without proper asset or good family connection was deemed to exclude from the family circle. All social groups depicted by Jane Austen in her novels reflect the reality of everyday life.

She has focussed on the upper classes rather than the lower classes in Emma because the society of Highbury in Emma is very haughty and intolerant to the lower classes. The relationship and intolerant to the lower classes. The relationship of man and woman in different novels is intervened beautifully. Be it women's life, religious ceremonies, family relationships and their reproduction. The characteristics of Austen's novels is the amalgamation of human mind and human motives. Austen describes the psychological traits of her characters in a deeply concerned way. The dramatic or melodrama through different characters shows the real touch of common place, things and characters which is a part of virtue and sentiments. In displaying her characters Austen shows both the comic and tragic aspects of life. Austen has a very deep understanding of human character. Her approach was so natural that all her characters appears absolutely genuine. She reads the mind of the people and give a transparent picture of her character, the complexities of self-love, the selfishness and also the calm and sober touch of human personality. She has a sharp vision of revealing the actual life of characters. Her characters are lifelike where Austen proves to be a successful writers to show the inside and outside of characters and human relationships. The reality depicted in the novels and the characters gives real and genuine human touch.

Chapter 3rd titled „Man and Woman: A Creation for Relation in Austen’s Novels“ , gives a detailed summary of relationships by analysing Austen’s novels and the purpose of relationships on this earth is fully explained. The relationship between man and woman is a matter of concern by the author. All relations are created out of emotions and feelings during courtship, love and marriage and Austen lays stress on different relationships in the form of family, siblings and relatives. Author takes human relationships as a bond connected to the modern way of thinking and perceiving the existing society during 19th century gives a panoramic views of values and ethical notions stand old in contemporary modern society. The British social construct of Austen has paved way for her to exhibit female characters as a responsible figures where the women tries all possible ways to please a man to establish a strong healthy relationship. Born as an intelligent writer, who was aware of her restricted and limited lifestyle, tries to explore the answers of placing women as the second sects thinking about the place of women, Austen naturally chooses a profession of writing. To be a novelist give her a leap from common woman to be a successful woman who is free to think and express the observation of women by Austen and how they are treated in a society sets a ground as one of the important observation of her novels. Her personal interpretation of human relationship as a social realist novelist lies with a fact that she experiences romantic courtships and gradually leads as a representative of human thoughts and emotions. Her descriptions of emotions and feelings for young and unmarried girls is very realistic. She had importance to the feelings and emotions of women to the point of giving them value and respect in achieving their dreams where men plays important role. The purpose of relationships and its creation is fully justify through her characters by highlighting the end of all relationships towards a happy matrimony, which is also a divine law stated in the Bible which says, “it is not good for a man to be alone” (Genesis 2:18). This skill of Austen is fully manifested in her portraying of relationships where she looks through human expression and characters in a very realistic manner and that makes Austen as a realist social novelist.

The relationship of man with woman is a matter of divine phenomenon. When it fails or succeed is beyond human understanding. Austen expresses truthfully all the social concerns and life of men and women relationships which relates to love and marriage and she balances equally for both men as well as for women. Truthfulness and honesty are

the two basic pillars for any relationship to survive and here Austen justifies this notion quite appropriately. The competitiveness in a relationship is a matter of mind and emotion and when both the sexes takes this as a challenge, the lovean more remains genuine and honest. The mutual compatibility is again a matter of understanding in the adverse and favourable circumstances. This chapter throws more light on the sense of wisdom and wit where sensitivity and emotions and mind and practicality does not go hand in hand. In *Sense and Sensibility*, Austen reflects common sense which is a practical sense and emotional imbalanced life proves to be a foolish notion. „*Pride and Prejudice*“ again makes one realise that marriage is the ultimate happiness and an everlasting bond for true love where wealth and social class becomes secondary. *Mansfield Park* explores man and woman relationship as a psychological complexity where feelings and emotions, humour and positivity at times does not reciprocate the way characters think. The novel *Emma* on the other hand reveals that it is the women who plays an important role in maintaining and strengthening human relationships. It is the women's grace and behaviour which is attracted and desired by men. In *Northanger Abbey*, Austen displays the right attitude of man and his humanity which serves as a basis for winning women's heart. The women can reach from the level of immaturity to maturity only when she is desired by men and it is the maturity of a man who helps a woman to grow. The novel *Persuasion* is a beautiful attempt by Austen to reveal the transformation and personality of a women who happens get her love with all the responsibility and sense of maturity. Since love knows no bounds and true love overcomes all hurdles and even two different nature of a couple when there is true love results in marriage. The ordinary characters defines life as it is and Austen proves to be a successful writer in deliberating and expressing ordinary human relationships with all its twists and turns.

Chapter 4th traces development of human relations, falling into the wedlock of marriage and how couple encountered different problems as married and single which explains the journey of life and provides a self-revelation or a self-discovery. To marry a man of her dreams is the only aim of a woman and all the novels of Austen fully justifies the theme of courtship and marriage. This chapter takes into account the study of three novels: *Sense and Sensibility*, *Pride and Prejudice* and *Mansfield Park*, where the themes of courtship, marriage and society with real people are highlighted. problems and failures in matrimony. This chapter also highlights the social change and how family patterns change according to the time. *Pride and Prejudice* focuses on the important relationships between mother and father, daughter and her husband where problems does arise and

unsatisfactory marriage and bad parenting gets fully revealed. *Mansfield Park* also develops on the issue of problematic marriage, bad parenting and widowhood where unhappy marriage becomes the cause of fleeing from the relation out of marriage wedlock. The individualism also serves as a turning point for social system and social life. The power of decision making has with all the characters irrespective of their position in a social set up. Companionate marriage and dissolution of matrimony also serves as one of the important point for development of this chapter describes Austen as a realist. Life without husband or with husband and even good parenting or bad parenting leads and leaves the character in a moment of sorrow and despair or even to joy and happiness. This chapter takes into account Austen's experiences of men women relationship, loving and living together or even leaving a relationship is a matter of pride, irresistible attraction, ignorance, love and upbringing. Different aspects of relationship, the pleasure and pain, the positive and negative side of a relationship are the hard realities of life which gives chance to human being to go deep into the self analysis to sustain and secure a relationship amid temptation, persuasion, problems, pains, pleasures and hardships. This chapter has studied man and woman relationship in the light of social realism where marriage is one of the leading institution to unite human beings and produce a race of human beings with proper understanding and sense of responsibility because when marriage fails it sets record for experience to regain a relationship and not to repeat those follies for the failure of a relationship and also as a caution or maturity not to fall into a relationship.

The 5th chapter will discuss the real issues of life and relationship where love and money develops a desire to love and live. This chapter has elaborated Austen standpoint from her novels to justify the title. The theme of love and money keeps battling under class- based classification. The social practices of Austen's time value love over money often times. At the same time, importance is also given to money when a proposal comes from a wealthy family. The importance of love and value of money are very important for binding and breaking forces for any relationship. Austen attach more importance to love and money by illustrating the fact that love is a matter of human feelings which should be given back with the same sense and security and love is a matter of maturity in understanding human emotions where one offers respect to whom he or she admires. Love serves as a healing touch in this mad race of materialism and love serves as a symbol of humanity and Austen is of the view that every colour of love must be expressed and every

novel of Austen expresses this view. As far as money is concerned, Austen places money to the point of living a comfortable life and this is the truest picture of English society. By explaining the theme of love and money Austen explores the truest human emotion with all its pit and falls as well as rise and gain. According to Austen, human relations is in dire need of love and money for peaceful and comfortable life. The prominence of love and somewhere dominance of money at times severely revealed in an English society which is a real picture of human beings. The key to real happiness lies in the voice of heart in consultation with mind. Both love and money are very important for making someone's life happy and blissful. All human relations are fragile but when there is a balance between love and money, the true accord of human understanding can be established. A desire to live in this world depends on the matter to be loved and material happiness to be acquired through material wealth.

Austen has expressed the balanced feeling of love and money which is in reality is the true ambience. A true love can never be money grabber and where true emotions and feelings are concerned love conquers; love conquers and predominates. Money cannot give true happiness, even persons with good fortune wants company in his life for the present modern world.. Love is a matter of chance and money is a matter of choice. Austen is of the view that in terms of love and money, the matter of choice lies in the hands of women. The novels displays the character who have an urge to have a life partner and male characters are also allowed to have a choice whether for love and money. Austen gives a message that importance of making choices should be based on the humanity in character and high priority should be given for love and human emotions.

Social realism and sociological approach are two powerful medium wherein an author experiments his writings to present a true picture of a society. Austen has delineated women the way she thinks. She records the fact that women characters can be well understood by men in the light of her novels. The understanding of women's emotions and feelings and the deep understanding of her character is truthfully painted through the writings of Austen is a better source for knowing one of the best creation of God for a man. The reality lies with the fact that women expect respect to reciprocate her truest feelings for men and when she gets attention in love from opposite sex, the true humanity falls from Heaven through the character of women. The relation of men and women is a matter of concern and care for building an idealised relationship to make a

family. Peace can be maintained in a society when families are well connected and when human feelings and emotions are well nurtured, the compassion and care between the families gets strengthened and secured. The realistic presentation of characters in the novels of Jane Austen bears a witness that writings of Jane Austen as a beautiful literary pieces is a reflection of society. All the novels undertaken for analysis are literary medium to spread a message that an artist attempts to feel with the society in which he lives and the characters he portrays all are real life caricature. Austen is a social realist novelist contributes immensely in the field of English literature and offers the genuine picture of society which is true of all mankind.

This thesis shall somehow will try to understand the matrix and web of human relationships and how Jane Austen as a writer reaches to the human understanding to unfold the realities of life. Austen in her novels has dived deep into the emotional and social world to describe different shades of human personality. She is one of the leading artist and novelist to uncover the deep truths of life and she further states different issues and concerns of intricacies and intensity of human emotion and feelings and sums up by giving a detailed description of each and every characters in its truest sense and even the fragility and strength of relations depends on the bond one's share.

Chapter 2

Jane Austen's Spectrum of Ideas: Social Life of Her Times

2.1. Historical and social background in Jane Austen's novel

Jane Austen was not interested in historical facts. She completely abandoned Austen's political themes of the 18th and 19th centuries, and wars and political events did not affect the plot of her novel. She focuses only on social issues and the status of women in society. The most important tasks of rich men were hunting and improving their land, but the lifestyle of women was more boring and depressing. Her biggest and most coveted hobby was her trip to London in winter. London is known as the city of balls. London also offers a great opportunity to meet rich, wealthy and lonely men. That is why many young women dream of spending a season in London. London, on the other hand, was also very important for the potential of political contacts that could raise his social status.

The English countryside has changed more than in the cities of the eighteenth century. Improvements in agriculture have made agriculture more efficient.. Farmers have begun to use new machines and more effective farming methods. From time to time, the villagers were unaware of the land enclosure (McDowall 2002: 116-117). Many people have been forced to leave the country in search of work in the city. The casing was used to mix grain and animal farms. People with money dominated the commons and locked them in. And later they were able to make a large investment in agriculture.

When it comes to family life, McDonald's says people are starting to express their love more openly. Children are also seen as a group with special needs, rather than as small adults as they used to be. The girl living a lonely life was the worst. Women must be beautiful both mentally and physically. Young girls need to have a unique beauty that cannot be denied. Of course, the appearance of the girl increased Chances of meeting a wealthy person. In the 19th century, the parents decided to have a proper marriage. It was not uncommon for people to marry for love. But my wife and husband were not equal. The husband was still considered a caretaker. The wife was still the property of her husband

(Chwalba2007).

In the 19th century, it was still common for older men to marry younger women. AsChwalba pointed out, this idea was inspired by the fact that the main function of the family was reproduction (Chwalba 2007). It was possible for older men to have young wives and children. Furthermore, Napoleon's code was widely accepted in most European countries. Itchanged the way people thought about human rights, but unfortunately it didn't for women. According to this norm, men were legally superior to women. He also arranged the family finances and signed the deal. Without the permission of her husband, the wife could not rule a legal matter unless she was acting for her husband. Also, the divorced wife did not havethe right to claim maintenance or financial support from her ex-husband. In addition, it wascommon for women to be unable to write wills and therefore not appoint her child as an adoptive father (Chwalba2007).

By law and tradition, men were generally respected. The position of a woman in thefamily depended on her. The best wife was a humble and religious woman. He too had to obey her. Chawalba says it is important to recognize the different roles women play (Chwalba 2007). Their jobs depended on their social status. In aristocratic families it was mandatory to have women. Whenever her husband received guests or when they ate, she had to be present. Women had more work in the nation-state and They were more important in family life. That's why they are respected more. Working class families need more labor than women. There is the smallest difference between men and women in this category. Women and men worked almost alike because it was common for them to work in the same place, such as a mine or factory. Excessive, both women and men were responsible for making money in working-class families (Chwalba 2007: 41). In the countryside, women's status was slightly better than that of urban women. They also had to be diligent, but they were more respected.

As Chwalba said, rural women were not as educated and trained as girls in aristocrati families had (Chwalba, 2007). Therefore, the relationship between the girl and the boy was less stringent than in the city. In addition, the same author emphasized the marriage process (Chwalba2007). There was little in common with Prem in marriage. It relied more on trade and financial interests. It was customary to prevent people from different classes from mixing with each other. When it was done, it was

called "disagreement" and was widely criticized (Chwalba2007). This situation began to change towards the end of the 19th century. The main goal of women was to get married, and the main task of all families was to give birth to children. As a result, women without a husband were not respected in British society. Moreover, they lived with their lively sense of vanity. Austin wrote the book in accordance with the general and social rules practiced from his childhood to adulthood. She tried to reflect her social practices.

2.2. The difference between social classes in pride and prejudice.

2.2.1. Flexibility in English classes between the 18th and 19th centuries

Jane Austen's novel is like a book about love. But Austin tried to imagine more than just romance. According to Burgess, the reader can agree that the author wanted to follow her classical and romantic movements. Austin also wanted to draw an accurate picture of British society (Burgess 2003: 170). The author sought to express how people in the 18th and 19th centuries perceived the potential for social division and class mixing.

Austen sought to focus on key themes that divide a particular class, such as money, political position, and descent. In addition, the author He considered how these social problems determined the fate of the protagonist of his novel. For example, in *Pride and Prejudice*, Austin tried to explain the entire birth system, which was one of the main problems of the Bennett family. The most important issue was the marital issue of the daughters. Primogeniture was a low rank that gave the firstborn the right to inherit property. Another feature of Austin's work was the exposure of attempts to interact with the class. In addition, the author tried to explain what the results would be. Austin introduced different classes of people and They had different needs and problems. These groups of people should reflect their social status and opportunities. It was a society where Austin grew up and could be seen for the rest of his life.

In addition, Austin gave his view of Britain's special class and general social divisions. Furthermore, he mainly focused on the English middle class to which he belonged. Austin wanted to explain the difference in his position in his society. It was difficult to reach the upper class, but it was possible. Of course, most of the time it was

related to charitable marriages. In the late nineteenth century, such marriages generated much general criticism. Another way of being raised by the aristocracy is inheritance by death, inheritance and donations from relatives. It is worth noting that Austen demonstrated not only the potential for social progress, but also the general curse of being demoralized. This decline can be the result of loss of property, exclusion from the family, or marriage to someone without adequate means or good family ties.

2.2.2. Gentry

Austen has built an influential character to represent a class in British society. He linked people to the English social class. Therefore, all social groups were clearly mapped and could reflect the reality of everyday life. Austen described the ranks of the British aristocracy as creating two separate worlds. One of them represents the upper layers of the elite and the other represents the lower layers of the class. According to McDowall, knights were a class of knights who owned vast lands and improved their farming practices, or zamindares (McDowall2002).

In *Pride and Prejudice*, the elite was divided into middle class and middle class. This department depended on money. The upper middle class was represented by Mrs. Catherine, her daughter, Miss 'Ice, Fitzwilliam Darcy, her cousin, Colonel Fitzwilliam, and Darcy's sister, Georgiana. It was difficult to classify Charles Bingley and his family, his sisters Caroline and Hearst. As a general rule, they need their own land to become members of the upper middle class. They had great wealth, but they still had no land. The lower middle class was represented by the Bennett and Lucas families. Austen skillfully blended these two middle-class groups through romance, demonstrating the manners, behaviors, traditions and unique ideas of each group. Each of these groups had its own unique characteristics and had barriers that were usually insurmountable. The lower middle class and the upper middle class were very clearly separated. To emphasize these differences more strongly, the characters in Austen's novels were very attached to the classes and groups. In addition, people belonging to one of these groups have shown their meaning and benefits to their ancestors. In addition, Austen attempts to create a character that also describes the pitfalls of belonging to a certain class. For example, Mrs. Bennet has always complained about her poor social status and the future prospects of a firstborn in her family. He also feared that his family's property would be looted from his

daughters. Unmarried women were allowed to rule in the 19th century, which was considered a social collapse. Marriage was the only chance to change his fortunes. Plus, living alone doesn't provide a choice. to lead an interesting social life. Austen presented all the key characteristics of the individual associated with this group. Women were fascinated by their astute sense of humor. In addition, the author also wanted to point out the importance of education in this upper middle class. Girls should read a lot and also use their knowledge during intellectual conversations with men, The education of upper-middle-class Girls should have included reading, singing and sports. It was also unacceptable that a regime was not appointed to educate the girl and prepare her for the role of husband. In a conversation between Elizabeth and Lady Catherine, Elizabeth admitted that she and her sister had a monarchy and, as a result, could not play the piano orsing like upper-class girls. created. In addition, Elizabeth said that the Bennett daughters who wanted to read could find time to do so, and those who wanted to do more interesting things and who wanted to move around had the opportunity to do so. These thoughts and the methods of raising the young girls shocked Mrs. Catherine. She couldn't believe her parents could be so irresponsible and didn't see any adverse effects this could have on these young girls in the future (Austen 2010).

Not Only Mrs. Catherine realized the importance of education. Darcy and Bingley's sister also said: "A woman must have a deep knowledge of music, singing, drawing and modern languages (...) and, in addition to all this, she must have something in the air and demeanor. Of walking, her The tone of voice, her direction and her expressions "Yeah, she mainly talked about her skills and abilities. He was considered the most intelligent and educated.

The Bennett family represented social and economic status. middle class, and Mr. Bennett's wealth was worth just £2,000 a year. Unfortunately, due to his primogeniture, all his property was taken over by Mr Collins 5. Their financial situation obscured Elizabeth and Jane's options. Despite this fact, they were beautiful, very intelligent, and Certainly smarter than her sisters, and her financial situation limited her chances of a good marriage. Elizabeth and Jane were well aware that "we are not wealthy enough and not grand enough" (Austen2010). At that time, social background and family ties determined the social status of young women. Bennett had no son who could be Bennett's heir. His daughters were unable to inherit the property of their father.

Elizabeth's best friend Charlotte married her first proposal to Elizabeth, Collins.

Unlike Elizabeth, Charlotte decides to accept Collins' offer. His parents, Sir William Lucas and Lady Lucas were Bennett's neighbors. In the past, Sir William Lucas made his fortune in business. His wealth, his position as mayor and his speech in honor of the king made him a member of the order. This social progress changed his attitude towards himself and his profession. So he decides to change his lifestyle and leaves Mariton with his family. He started a new life in a house called Lucas Residence. Austin didn't pay much attention to Mrs. Lucas. Most often, she was portrayed as a woman, like Mrs. Bennet, who wanted a wealthy man to be her daughter's husband. Both Mrs. Bennett and Mrs. Lucas women competed with each other. Both women had a daughter who should find her husband as soon as possible. In addition, the woman wanted to announce new friendships and life opportunities, such as when Jane Bingley met or when Charlotte was proposed by her.

For Mrs. Bennet, the proudest moment of her life was when Lydia announced her marriage to Wickham. The state of marriage did not matter to Mrs. Bennett. He didn't care that Lydia eloped with Wickham and insulted his family. "My dear, dear Lydia! She's so beautiful! She's married!" (Austin 2010). When Charlotte decides to accept Collins' offer, she is convinced it may harm Elizabeth. He knew that this was his only chance to change his life. Charlotte wanted to tell Elizabeth about her decision. He tried to tell her that such a comfortable home and better social status is a good opportunity. Furthermore, Sir Lucas and Lady Lucas could not offer their daughter the same lifestyle that Collins had suggested, Charlotte always wanting to choose for herself a wealthy husband, an educated girl without valuable possessions. In the early 19th century, it was considered shameful for a wealthy man to marry a lower-middle class woman. The social criticism was so strong that most of the couples chose not to live together. Austin portrayed this situation perfectly and plotted a plot between Jane and Bingley, or Elizabeth and Darcy.

Darcy fell in love with a beautiful and intelligent girl who was rich, proud, almost arrogant, rude to people in deteriorating economic conditions. It wouldn't be too confusing had Miss Bennet's social status been the same as Mr. Bennet's? Darcy. At first it was hard

to believe that he had lost Elizabeth's heart. It was difficult for Darcy to confess that he was in love with a girl of little wealth and indifference. Darcy tried to fight the emotions, but couldn't. His sense of inferiority, that it was humiliation, the adjudication of family problems was always opposed to conflict, centered in a warmth that seemed to produce results for him. , but he was very unlikely to recommend her costume" (Austen 2010 It was a shame for Mr. Darcy to fall in love with a woman of low social standing. In addition, he was seen by his best friend Bingley and Elizabeth's sister. Jane she went to great lengths to isolate herself. Jane, according to her views, did not fully accept Jane's low social status, her mother's relationships and, also, the family's conduct and lack of respect towards close relatives (Austen 2010) . .In Darcy's opinion, they could not do well. And they were always talking to her about the prospect of a good marriage. They were, in particular, Jane's mother, Jane, and Jane before Jane. Bingley and Bingley decided to live together .Using the example of Jane and B. Ingle , Austen embodied the spirit of the middle class.

The finer details of the lower and upper middle classes are shown during the conflict between Lady Catherine and Elizabeth. Lady Catherine couldn't believe that her nephew, Mr. Catherine, had been arrested. Darcy, proposed to Elizabeth. He thought it must have been an insult to the terrible Mr. Darcy. Moreover, Lady Catherine later explained that Elizabeth should not accept the gift for reasons of honour, custom, and conscience. Elizabeth should know that after marrying Mr. Darcy, he can embarrass and ridicule her. Lady Catherine was clear that Mr. Darcy must, like her own daughter, marry someone from her class. The main reason for this was that they were both members of noble families; Besides, they both had great things. Mr. Darcy's fortune was inherited for several generations. The Derbyshire estate, called Pemberly, earns £10,000 a year. Mr. Bennett's annual income is around £2,000 and this cannot compare On Mr. Darcy's destiny. As for Lady Catherine, Mr. Darcy, whose mother, Lady Anne Darcy, belonged to a noble family and whose parents were consorts, could not marry a woman of family connections under such wasteful circumstances. On the other hand, Isabelle's mother only came from a family with no social status. Mr. Bennet was an English gentleman who was no ordinary farmer ortenant. He married the daughter of a Mauritanian lawyer without any significant social connections. Mr. Bennet does this because he likes her appearance, but unfortunately he learns of his wife's terrible appearance and inability to hold herself in company. In Yemen, peasants owned land and had to grow their own crops, while tenants rented it to landlords. Mr. Darcy, the Bingley sisters, and later Lady Catherine express their disdain for Mrs.

Bennet's social life. Fortunately, Mrs. Bennet's daughters did not inherit their mother's social status, but they did inherit Mr. Bennet's worldly status. Thus, all the Bennet girls became upper middle class, land owners.

Lady Catherine compares her daughter to Elizabeth. Elizabeth was an ordinary girl without social status or fortune, and her family had no royal ancestors (Austen 2010:343). Elizabeth replied that she was a gentleman's daughter, but Lady Catherine immediately turned her attention to Elizabeth's mother's parents and her family. Mrs. Bennett's brother, Mr. Gardiner, a businessman and her sister, Mr. Phillips, lawyer. These relationships were not enough as Lady Catherine, Darcy and Elizabeth were both gentlemen who split into different groups. Bennett was a landowner in Long Barn, so he and his family were upper middle class. Between the 18th and 19th centuries, members of a group were identified.

Bennet has no other connections or wealthy relatives, so he and his family are dear enough, not to hold the same high social status as Mr. Bennet. Darcy and Lady Catherine. It is important to note how fortunate Bingley is compared to the Bennets. Bingley cannot be considered an upper-middle-class, non-landlord, as his family became wealthy through trade. However, Bingley earned £4,000 a year. If Bingley had no possessions of his own and his wealth came solely from trade, he would not have been promoted to the upper class. As a result, Bingley was in the same social status as his wife. Bennett and his brothers. Meanwhile, Bingley's father wanted to buy real estate for his family, but unfortunately passed away. Social interaction and the right siblings alone make Bingley so effective and interesting.

2.3. Clergy and official class

As I came from the middle class, getting a job as a minister was one of the career growth opportunities Austin focused primarily on the British aristocratic class. In addition, in *Pride and Prejudice*, the author portrayed other social classes. The priesthood class was represented by Bennett's cousin Collins, who, thanks to his primogeniture, was the heir to Bennett's property. Therefore, at the beginning of the novel, he was not considered a welcome and entertaining person. Mrs. Bennet hates her husband's cousin because he sees him as a thief in family property.

When Collins visits his cousin because he is looking for a good wife, in his opinion, Bennett may be the best candidate for one of the daughters. His first choice was Jane, but fortunately her mother thought she should marry Bingley. Collins then tried to get Elizabeth to say "yes", but as I wrote earlier, Elizabeth felt she couldn't fall in love with such a man, and worse, she is a boring character who was actually difficult to get along with. Finally, Collins found a real woman for herself. Through the character of Collins, Austin sought to show a part of the lives of church members, their obligations, and their social status. No one seemed to take Collins seriously, and in most cases people couldn't be with Collins for more than a few minutes.

Collins was in full control of Mrs. Catherine. She was the one who recommended him to marry a wise and wise girl quickly. Despite being educated, Collins did not make him an interesting person because of his personality and lifestyle. His happy days began the day he accepted the ministerial position in Hunsford. Soon he got a good house and a good income. For Collins, the pastor's salary is substantial. On the contrary, said Mrs. Catherine, the fortune that Collins could have made was not that great. Meanwhile, Collins only needs his wife. The benefits of ministry are shown in a conversation with Elizabeth Collins.

Actually, Mr. Collins is a good candidate for a husband as he can accumulate good amount of money in future. Furthermore, his status and social ties, especially with Lady Catherine, are his greatest advantages. Unfortunately Mr. Collins dares to remind Elizabeth of her weak social connection (Austen 2010: 105).

According to her, he is the perfect and only candidate for Elizabeth's husband. Collins thanked Lady Catherine for appointing a minister to one of her parishes. Lady Catherine had the power to appoint a member of the local church as the local landowner. She was sponsored by Mr. Collins and managed to buy herself a church office. During this occupation, church members often received farmland free of rent. Collins describes his characteristics very accurately, especially when Elizabeth meets him and his wife. Collins was forced to seek the support of his employer. On each occasion, Collins talked extensively about Lady Catherine, her kindness, her fate, and her family. He is like a role model for them. Second, Austen creates a problematic story about a minister. Wickham Darcy is considered the father of the parish. Mr. Darcy appreciated our coming and being his father's servant. With a gift and a small inheritance, Wickham finds security, but changes his mind and demands money despite the security. Mr. Darcy agrees to his request. Unfortunately, Wickham lived a life of luxury and lost all his money. This situation created a sharp animosity between the two men. Collins' example is meant to show the life of a handsome, quiet and peaceful priest between the 18th and 19th centuries and compare it with the turbulent life of other estates in England.

My next son became a minister after him. For example, a young child whose parents are not so wealthy may try to find a job in an office called a bank. The most popular occupation for young sons was military work. Unfortunately, men need money to buy a career in society, so they need money to buy a job for a civil servant. Thanks to Mr. Darcy, Wickham is the most famous officer in Austen's novel. After his affair with Lydia, Darcy seeks to help the Bennett family and pays Wickham for his service in the military. I believed he was worth over £1,000 and he also bought his fee by betting another £1,000" (Austen 2010:313) so Darcy wanted to pay for all his wrongdoing. and wanted to show Elizabeth that he was not timid and arrogant.

2.4. Emma depicts social classes

2.4.1. Description of Emma's background

An idealized picture of English society in the 19th century cannot be considered pride and prejudice. Once again Austen painted the divide between his society and the middle class.

According to her genre, Emma is considered a classic romantic comedy with a tricky,

witty and humorous story. On the other hand, the author has presented a satirical and realistic picture of social divisions in the 19th century. In order to provide detailed and accurate descriptions and to understand the social situation in England, Austen decided to make several cases of love and marriage in Emma. The choice of a future spouse reflects a great concern about achieving a suitable social position at that time.

Austen suggests that not only money is important in the Highbury community, but so are family ties. Moreover, these relations of dominance are also the main and determining factors of social status. People can be rich, they can have a lot of money, but without good resources and contacts they will be of no use. Parents, siblings or relatives should not insult the rest of the family members. Emma was published in 1815, when Austen lived with her mother and sister at Chouon Cottage. In this space, Jane was able to start writing again. As a mature and experienced woman, Austen better understood and reflected her social practices. In Emma, the author mainly focuses on the upper class of British society. This class is explained in great detail. Additionally, Austen pays attention to other social groups such as clergy, merchants, soldiers, and farmers. The author has created a series of characters in this novel. Its main function is to explain the anomalies in British society. Plus, Austen luckily created a character whose fate changed from bad to better. This exchange represents a very rare opportunity to change social status.

Most of Emma's actions take place in the countryside, but that doesn't mean Austen only includes farmers or farm workers in her plots. He tried to reflect their influence on the upper classes. In addition, the author tries to describe the attitude of the upper class towards people with less wealth and poor social and familial relations.

Emma Austen wanted to express her feelings towards the upper class in this sentence. He tried to criticize his way of thinking, his actions and his understanding of human life. The author opposes upper class snares and wants to convince the readers that everyone should be respected. Whether they came from a good career or their bad ancestors, everyone has a right to be valued. Furthermore, through the creation of individual characters, the author explains the importance of money, manners and, by and large, good family ties not being the main factors determining human dignity. These social factors are not well reflected soul and human character. Moreover, the boundaries between specific classes can be described as an artificial line between those who should have equal rights in

society.

As mentioned in the previous chapter, marriage holds a very important place in a woman's life; Women depend on money, family ties and family background. This is why Austen presents the distinction between classes by creating several plots related to the search for a wealthy spouse. The author shows that because of this process finding the right life partner is a fast process, but certainly not easy. In the nineteenth century love was not the main thing that connected two people.

2.4.2. The Roles and Status of the Middle Class in Emma

The gentry social class was the most powerful class in the English countryside of the 19th century. This landlord dominance was reflected in the Highbury society. Highbury showed the social division between classes. People of different social status lived nearby. These groups of people attend balls, dinners and events that were common in their time, but continue to see boundaries through years of tradition. The depicted landscape includes a highly hierarchical family characterized by different customs, lifestyles, behaviors and ways of thinking.

Austen's novel portrays Churchill as one of the most prominent landowners. In Churchill's opinion, Miss Churchill had damaged her family's reputation by marrying Mr Weston, who was in no way fit to be associated with Churchill. The family of Mr Churchill. It doesn't matter that Watson has a good reputation. Even his predecessors, who show general respect for the Watson family, were not enough for Churchill.

Mr Watson was a native of Highbury, growing up to the stately and estate. After Mrs. Weston's death Mr. Weston's financial situation is worse than before the marriage. Mrs. Weston spent more money than she could. In addition, Mrs. and Mr. Weston have a son, who also has a high cost of living. Therefore, after Mrs. Weston's death, Mr. Weston, at the request of Mr. and Mrs. Churchill, the childless, allowed her to care for her son, Frank. Unfortunately, Mrs. Churchill found it nearly impossible to contact Frank and his father. Everything depends on his good mood. Furthermore, she is portrayed as a neurotic woman who can change her mind at any moment. So she forces Frank to delay almost every meeting with his father.

Churchill admired Frank for his lifestyle and high social status. That's why he felt so dependent on them that he had to be obedient in every situation. Because of this Frank could not visit his father for a long time. This issue has created quite a stir. Frank's father and Emma try to save Frank, who cancels his meeting with Mr. Watson only for his wife's sake. Churchill's Humor. She resists Frank's urge to visit his father. She also has this power because she knows she feels she has to pay what Frank got from Churchill.

Meanwhile, Knightley expressed differing views on Frank's actions. According to her, Frank is accustomed to the high life and likes to be better than others. Therefore, he did not want to disobey as he believed that he might lose his rightful social status.

Additionally, Mr. Knightley believes that Frank Churchill, as a grown man, speaks his mind and should go to his father no matter what the odds are. Furthermore, Mr. Knightley could not believe that someone his age could not think and act for himself. (Austin 2010).

Woodhouse, Knightley and Weston were also very important members of Highbury society, but were not as prominent and mysterious as Churchill. Coles attempted to stand prominently on behalf of the lower classes. Coles was just a merchant, not a landowner. Austen's novel shows how the protagonist and even the entire family gains or loses social status. It is important to know that in the 19th century, the relationship between wealth and family determined social status. Because of these factors, the author is likely to show competition between social classes. This is portrayed in Emma, where the Highbury society is so diverse. These relationships are mainly based on family ties and competition. Also, It is not too difficult to compete with smaller rural groups. Austin gives a very interesting description of the couple's social status. Bates is presented as poor. On the other hand, their noble pedigree allowed them to join the higher social classes and they still belong to noble family groups such as the Woodhouses.

As always Mr. Knightley has his own ideas, this time about Bates. Bates was a tertiary institution for him at Highbury, and he was not happy spending time with the boring Bates women. (Austin 2010: 149). Austen presents Mrs. Bates as Mr. Woodhouse's second set of results. He was a frequent guest at Mr. McCarthy's place. Woodhouse,

Hartfield, but not the most important. Mrs. Bates and her family were generally respected in Highbury. The Bates, unlike Austen, form the Coles family who are in a very good economic situation, but the worst living conditions due to the worst of beginnings.

This is how Coles was viewed in Highbury. These had nothing to do with the light caste family, but were still socially isolated from the elite groups of Highbury. One day Coles organized a party. They invite many explorations. It was clear to Emma that she and her family could not be invited. Emma thought the idea unexpected. In his view, the Coles should have known that a noble family would not have been nearby because of such negative social interactions (Austen 2010).) He felt that Emma needed to know her place in society. Whatever efforts he makes to achieve higher social status, he sees as apolitical. Despite Emma's emotions, Coles extends the invitation to Woodhouse, who abruptly accepts. Emma was surprised that Coles had given her such a good night. Emma, meanwhile, sees Coles as a lower middle class with unique advantages. Austin discusses Coles's thinking in the next chapter: it shows that Coles can have a good party, be polite and intelligent, or respect everyone, but he can never change his roots. This source determined his social status throughout his life.

Certain classes of people, such as soldiers, lawyers, or members of the church, were respected by the emma groups. They do not need to feel cut off from social life. Despite these divisions, people from other social groups seemed to respect the boundaries between them. Austen, however, pointed out that in the nineteenth century it was possible to be elevated and achieve higher social status. A good example of this is Coles, who, despite his professionalism, could be better placed at Highbury. Over time, Coles accrued great wealth that allowed him to change his lifestyle and mingle with the elite by hiring more employees or hosting dinner parties. Dinner is the perfect opportunity to create or organize social interactions and introduce yourself.

The Yemen group consisted mainly of Robert Martin, who worked on Mr. Knightley's estate. His background isn't interesting to Emma. Miss Woodhouse explained that the likes of Farmer had not taken notice of her. He saw that they had nothing in common. It doesn't matter if Martin is cool or not. He chose not to spend his time with people of such humble origins (Austen 2010). Furthermore, Martin's decision to pursue a relationship shows that his younger sister Emma is still considered a daughter. Emma, on the other hand, has respect

for the Martins. She admits that her sister is probably as educated as Emma. However, he did not want Emma to interfere with Martin's proposed marriage, which was considered a completely illiterate woman.

To honor the Martin family, Emma tries to stop Harriet from falling in love with Mr. Martin. Robert Martin. He introduced Harriet to respectable gentlemen with whom he was well-connected. This helps Harriet see the great distance between Mr. Martin and higher education.

Mr. Knightley is trying to save Mr. Martin. In his eyes, his friend deserved a better wife than Miss Smith. Because Harriet did not find a good candidate for her husband due to his personality, low education, and most importantly an unfamiliar parent-child relationship. Martin (Austin 2010). Meanwhile, Emma, like her illegitimate daughter, knows that Harriet is not proud of her roots. Also, this girl is not presented as an intelligent woman in Highbury. He is so sweet and funny, but Emma uses him as well her boss also sees her as a friend to her subordinates, who need to listen to Emma. Emma knows that Harriet sees her as a guide and protector. Emma and Harriet spend a lot of time together, not wanting to share that time with the boring Misswood House family Robert Martin.

According to Emma, the best man for Harriet's husband is Mr. Elton, a representative of the clergy. At first Miss Woodhouse tries to make Mr. Woodhouse appear as a stranger. Elton is a very intelligent and good natured gentleman. His family relationship is not that bad for a religious person. Besides, because of her parents Mr. Elton's family could not refuse Harriet; Elton's relationship was also less prestigious. However, Mr. Elton manages to give Harriet a wonderful life.

Woodhouse completely changed his mind when he proposed to Elton. After refusing to propose for a month, he married another girl. Emma's Love It all ended differently than Miss Woodhouse had expected. Martin proposes to Harriet again, this time she is accepted. Frank is considered a perfect match for Emma's husband and Jane marries Firefox. Fortunately, Emma finds her true husband, Mr. Nightly. These marriages are a clear expression of cultural loyalty.

Highbury society can be considered claustrophobic. People know each other, and they

are waiting for some news that will give them an opportunity to talk and gossip. Frank and Jane's fate soon parallels that of the rest of Highbury society.

As Emma shows at the end of the book, all love ends with a solution that originated in the 19th century. Except for Frank, all of the residents of High Berry find love in their social groups. Hence, they can protect their reputation without any discrimination. In contrast to pride and prejudice, society's most proud and unconditional is the top berry. Social barriers were very important to him and he felt no need to break them down. People took great care of themselves. The bourgeois elite criticized the decline of the people kindly and did not give them a chance to rise in society.

2.5. People involved in jobs

2.5.1. Male Characters – Bad Boys and Good Boys

Austen's novels help in some way to present her realistic character studies. The novels have a galaxy of fine and distinguished characters. His concern is with men and women. They belong to middle class families. They are an integral part of his fiction and setting. There are three couples: Mr. Bingley and Edward Ferrers, Mr. Darcy and Colonel Brandon, and Wickham and Willoughby.

Colonel Brandon / Mr. Darcy

First impressions of Darcy's landscape are poor, and unfortunately, as Elizabeth Bennet listens, she is not well represented by Bingley. Lizzie doesn't like what she hears, which increases her dislike for Darcy. Now she feels more attracted to him. Colonel Brandon immediately thanks Marianne, but because of her humanity, he covers her very slowly and carefully. After insulting Elizabeth and all her friends and family, Darcy is positive towards her when they spend time together while she takes care of her sick sister. I have a feeling. Neither openly expresses their fascination or admiration for their hero, but as emotionally developing men, Elizabeth and Marianne are considered best friends. Naturally Colonel of Sense and Sensibility Brandon and Mr. Darcy from Pride and Prejudice is a serious person with a lot of responsibilities. Both are landowners, and therefore owners, and both have wards (in Darcy's case, it's his sister Georgiana, and in Brandon's it's a young woman named Eliza, his love daughter). As responsible and mature men, they feel more than lust at first sight, an acceptable exterior, and the wealth of women who adore them.

Both Brandon and Darcy feel obligated to tell their love interests about their former

suitors' past lives, and thus tell the stories of the women's own ward. When the Willoughby brothers find Marianne unworthy and threaten to disinherit her, she leaves and marries a man with more money. So Marianne was heartbroken. At this point Colonel Brandon confesses to Elinor that as a young man he too had loved an unworthy man, whose life had ended tragically, and Brandon was appointed guardian of this woman's daughter. Colonel Brandon, a very private man, chooses to tell Elinor about his neighborhood and his sad fate, knowing that Marianne needs to tell him about her ex-boyfriend's psyche. . After Willoughby abandons her while pregnant, Willoughby woos Brandon's daughter, who is rescued and rescued by Colonel Brandon. He repeats this with Elinor so that the Dashwood sisters learn who Willoughby really is, making it easier for Marianne to endure his love and heartbreak.

Because of Brandon's introverted and introverted nature, Willoughby and Brandon Ward suggest that they consider it very important information about Elizabeth that he otherwise would not have told them, especially since it was so personal to him. Willoughby's abandonment of Eliza, as well as his open respect for Marianne, at that time (Jones, 17), and his loss of public interest in her, made Colonel Brandon very happy for the young man. *Pride and Prejudice's* Mr Darcy is also a private person, and he does not reveal unnecessary details about Mr Wickham until he learns that Elizabeth has received very bad news about Wickham and Darcy's humanity. He tells Lizzy about Wickham's abuse of Darcy's sister and ward. Both Darcy and Brandon are very honorable and very selfless, which is evident when it comes to their confessions to Elizabeth and Elinor about their wards and their relationships with Wickham and Willoughby respectively. Because no one talks too much, and they're usually careful about what they say, what they say matters more when they choose to say it. This makes their own repentance all the more important. What is most interesting is that when it comes to parallels between these two novels, there are many similarities in the content of Darcy and Brandon's speeches about their children: how the two girls grew up under the supervision of those who appeared at school. Be faithful, then they were taken to holiday towns, where the latter were raised by Willoughby and Wickham respectively seduced

When necessary, Mr. Both Darcy and Colonel Brandon selflessly display their heroic character. Marion is looking for more for Brandon.

Ethics when necessary. After he became a loyal friend to her family, holding her when she was having a bad time for a walk and saving her after a fall, her fame continued to grow rapidly. When Marianne falls ill after a fall, she takes her mother by her side. As for Darcy, he received great praise from Elizabeth after revealing his true identity, especially Wickham, who wooed Darcy and Ward's sister Georgiana. Willoughby and Bennet's sister Lydia. After helping Brandon and Darcy through a difficult situation, Marianne and Elizabeth see their heroes in a more positive light, eventually falling in love with them and marrying them. Another proof of his honorable personality is his responsibility and empathy. Darcy is described by his butler as "the best landlord and master". He wants to join the priesthood. These are the facts that make them mature according to the standards established by Moore.

Both Colonel Brandon and Mr. Darcy follow the "warrior" model. Cowden's book "Heroes and Heroines-16 Master Archetype" is a great champion and he respects her. In King, Warrior, Magician, and Rubber, Moore describes the mature side of Krieger's King perspective (the four models of the title are often used interchangeably). : "It gives stability and centering. It brings peace. It also has the power of internal control" (62), a quality so well described by Brandon and Darcy. .. Both of these men maintain calmness and control in stressful situations (for example during Marian's illness and Lydia's disappearance) and deal with these situations based on experience and wisdom. Brandon and Darcy also show that they can express genuine appreciation from the start (eg, their loved ones' music and beauty). This is a clear sign of maturity.

Willoughby / Wickham

Seeing Mr. Darcy and Colonel Brandon are the mature characters, while Willoughby and Veecham are examples of the most immature men ever. Their selfishness, preferences and behavior towards others shows that both of them are immature. But not that they are portrayed so negatively, but about the heroine's first love. When Sense and Sensibility is introduced, Willoughby saves Marion when she injures her leg. He makes a great impression and immediately makes his love for Marion very clear. Wickham's entry into Pride and Prejudice is also quite heroic, as he is part of a regiment that lives in the nearby town of Meryton, where the Bennetts live. He also initially made a good suggestion and wooed Elizabeth. Wickham and Willoughby, on the surface, are fun and charming, unafraid to compliment their contemporary love-interest. However, they both reveal their

immoral nature by tricking or trying to seduce Brandon and Darcy Ward. When Darcy reveals Wickham's true history with Elizabeth, he plans to elope with Georgiana Darcy, who acts innocent, and there are hints that Wickham has an "inappropriate" relationship in the novel. Wickham is ultimately portrayed as a fool with a somewhat forgiving attitude. On parallel lines, Willoughby draws Colonel Brandon's young pet and child. The importance of money is central to Wickham and Willoughby's affairs, as they both want to marry a very wealthy man. Instead of marrying the woman he truly loved, Marianne, Willoughby married money. Willoughby's story is a sad one. He loved Marianne, but she selfishly put money before his love. In Wickham's case, his plans are not working as expected. After expressing his initial interest in Elizabeth Bennet, his interest soon expands to an intriguing young woman. But Wickham isn't happy with the money, which dominates his libido when he runs off with Bennet's sister, Lydia. After a brief sexual relationship, Wickham marries because of selfishness and his past fantasies. And the story of Wickham and Willoughby ends tragically. Willoughby leaves the woman he loves and marries for money. He knows about love and chooses a materialistic life over true love, so he will never be happy. Always charismatic, Wickham is known for seeking bodily pleasure over frequency. His downfall begins with his attempts to seduce Georgiana and ends with his decision to seduce Lydia, forcing her to marry him rather than marry for money.

Both Willoughby and Wickham are described as libertines in Jane Austen's marriage to Hazel Jones. An easy win for Friend Willoughby. Given George Wickham's sexual preferences, one can only guess what his wife would be up to if he wasn't visiting.

(50) As a result, Wickham and Willoughby consider "primitive" or "infantile" movements, "immoral traits (22)" and "real vulnerabilities, weaknesses," Moore considers immature behavior. We believe that we have a "sense of superiority" that creates a sense of superiority, and superiority.(22) In terms of their general category, they adhere to "knowing is dangerous but attractive" (Cowden, Lafever). , Wider, 10) -Bad boys|| -her only goal is singleness|| (143) This is shown in both men's attraction to the opposite sex and their desire to marry for money, whether they are successful or not.

2.5.2. Edward Ferrars / Mr. Bingley

After introducing the mature parallels to the immature characters of Darcy and

Brandon and Wickham and Willoughby, we move on to the final male parallels. The feeling and tenderness towards Edward Fellers and the arrogance and prejudice of Mr. Fellers is inevitable. Bingley. Parallel to this, look for a character that shows maturity, but may not be fully mature at the beginning of each novel. Just as Feller and Bingley target the young, especially in terms of love, we see the family's "lack" of maturity dominating them.

Edward Fellers met Dashwood's sister through his sister-in-law, his mother-in-law. He is a kind and intelligent man who befriends and falls in love with Eleanor Dashwood. Because of her conservative nature, her family has become overwhelming, especially in the beginning of the novel where her mother and sister exert a tremendous influence on her. He took the first opportunity of insulting his brother-in-law on that occasion, telling him very plainly of his brother's high hopes, of Mrs. Ferrar's determination that both her sons should marry well, and of the danger of going. (*Sense and Sensibility*), to any young woman who tried to woo him. In *Pride and Prejudice*, Mr. Bingley arrives at Netherfield with his friend Darcy, his two sisters and brother-in-law. Bingley, like Edward Ferrers, is easygoing and gentle, and is taken in by Bennet's older sister, Jane. Like Edward, Bingley was initially influenced by those around him. "Miss Bennet had settled down to be a lovely girl, and her brother thought it would be such a compliment to remember her." (*Pride and Prejudice*), which shows the influence of her sisters and her friend on her romantic choices. Moreover, Darcy and Bingley persuade the sisters to move from the Netherlands to London, thus leaving Jane behind. Bingley had a great modesty in nature, and had a stronger faith in my judgment than in his own. So it wasn't too difficult to convince him that he was wrong (*pride and prejudice*), again shows its effect on him. Edward and Bingley are polite, cautious and somewhat shy men, and Eleanor and Jane are discreet, no promises are made, and when Bingley goes to London as Edward, there are no differences between them. Commitment is missing. Both Bingley and Edward Ferrers have been in love in the past; As indicated by Darcy's comment to Lizzie "I have seen her in love many times before." (*Pride and Prejudice*, 153). However, the reader learns more about Edward's past than Bingley. It turns out that Edward is secretly engaged to a young woman, but this turns out to be a reflection of the strength of Edward's character, rather than a lack of youthful wisdom and evil. Although lost and not very much in love with the woman, Edward refuses to break off the engagement so he can keep his word. Fortunately, after the inheritance, the skeptical woman turns to her already wealthy brother, and eventually,

when all misunderstandings are resolved, Bingley marries Jane and Edward marries Eleanor. Bingley and Edward can be seen as ideal 'best friends', described as 'sweet and safe [...] kind, responsible and honourable. [...] This man dislikes confrontation and can sometimes be assertive because he doesn't want to hurt anyone's feelings.' (Cowden, LaFevre, Veeder,) In *Edward Ferrers and Mr. Bingley*, we look at characters who are not fully mature at the beginning, but in the novels still show great signs of maturity. Their late maturity is shown. . and they work it out. Edward's maturity is even more evident when he refuses to walk away from his previous engagement to Lucy Steele at her own expense and rejects her, even though he knows that he loves Elinor and that they deserve to be with someone better. Edward and B. Ngli's maturity is characterized by their "calm stability" and "ability to appreciate others" (Moore, 62) (eg. Edward in his relationship with Bingley and Dashwood in Jane's beauty) and shown in their compassionate and crushing personalities.

Thus, male characters can easily be paired with parallels, each parallel connected to a specific pattern. A kind and dutiful warrior, a kind and friendly best friend, and a charming bad boy but not a good friend. Their growth traits make Darcy and Brandon, Bingleys. Roles in Women: Conscious or Unconscious.

By using archetypes in her stories, Austen expresses her preference for a certain type of romantic relationship, which Hazel Jones describes as "the best kind of relationship based on mutuality, love, and respect." Jones further supports the idea that Austen is promoting a certain type of romantic relationship, writing that "a truth emerges: marriages founded on love and respect are more likely to stand the test of time than material benefits." more likely" (1) Jones further argues that "friendship in marriage, developed over a long courtship in the past, is permanent rather than temporary" (1) Further evidence for Austen's strengthening of relationships based on long-term acquaintances is found in *101 Things You Didn't Know About Jane Austen*, in which Elizabeth and Marianne " "They are saved by marrying favorites and are more fortunate in this than men and women who choose mates based on superficial criteria without fully understanding their role," argues Patrice Hannon. "And live to regret their bad decisions."

The female archetype that Austen uses for the four heroines is that of a nurturer – competent, calm and confident, as well as a caring listener to everyone (Cowden, LaFever, Veeder,) However, the two are different parallels – as Jane and Elinor reach full maturity,

Elizabeth and Marianne are still their As the side develops, pairs can be separated by maturation stages. The fact that Elizabeth and Marianne are not yet fully grown makes some choices in the books less than ideal (for example, charmingly abandoning Wickham and Willoughby) until they fully mature by the end. Choose the "right" romance books that will put you in a certain mood.

The similarities between the female characters are not as clear as the male characters. This is due to the close similarities between the four main female characters of the same archetype in terms of archetypes. And when it comes to maturity, it's not as big a difference as the male character, and all four women are mature. The only difference is if you are fully matured. Women are multidimensional, but there are also combinations of their characteristics, especially since we know more about the characteristics of women than men. For example, Marianne and Jane falling ill from walking in bad weather and being cared for by their sisters unites the characters. However, there are some general considerations that lead to the following major similarities:

2.5.3. This Elinor/Jane

Eleanor Dashwood and Jane Bennet are both sisters of their families and both are smart and intelligent. At the beginning of each book, two women get along well with a friend and soon fall in love. Edward Fellers for Elinor and Bingley for Jane. Both couples have similar values and values. All four are quiet, thoughtful, rational and do not show their emotions. However, Charlotte Lucas mentions Lizzie, to Bingley (Jones, 18), because this discreet attitude promises no one and no one is sure of another's feelings. As for Jane's feelings for them, separated from their love interests, both women accept it, and outwardly, they keep to themselves, even though they're not particularly upset about it.

Do you doubt me, cried Jane, coloring a little; 'Of course you are of no use. He may live on in my memory as the kindest man I have ever known, but that is all. I have nothing to hope for or fear and blame him for. Thank you so much, God! I don't have that pain. Since some time - I definitely try to get the best.' (Pride and Prejudice).

Both women's families believe that more is said than is actually said, they are, in fact, families that make assumptions and make hints and suggestions to potential relationships. This frustrates Elinor and Jane, but they keep it to themselves as much as possible.

Jane and Elinor tell their sisters that they have feelings for Mr. Bingley and Edward Ferrars in the sequel, but they can't expect anything from their feelings because no promises are made. Both women are level-headed and intelligent, which is why they make sure to look cool in their love-interests' departure. Both Jane and Elinor held social conventions to a higher standard than their sisters, as "it was considered very improper for a woman to fall in love before it was declared a gentleman's prerogative." (Jones, 17). Claire Tomalin considers this further, "Austen contrasts Sense and Sensibility with the insight, polite lies and secure secrecy of one sister and the openness, honesty and freely expressed emotions of the other." (155) Elinor and Jane's banality makes it important for them to convince their hero's emotions before assuming anything about their own relationship. And when Elinor and Jane reunite as their love results, they marry at the end of the novel and finally come to the conclusion that there is much interest and respect between them.

Elinor and Jane are considered mature because they have a calm and stable presence, as well as the ability to appreciate others (Moore, 62), especially their sisters. Despite their initial attraction, they are reasonable and, thanks to their maturity, there are no assumptions about the relationship between Edward Fellers and Bingley. They may be hurt or heartbroken if they feel their relationships with these guys aren't working out, but their charm doesn't define their lives and they need to. However, it's enough practice to get going and it doesn't end when they reunite with their heroes. Jane and Elinor are the perfect examples of a nurturer to me by showing concern for others and caring for everyone around them and listening to others (Cowden, Lafever, Wieders, 92), especially as their sisters' confidants.

2.5.4. Marion/Elizabeth

Marian Dashwood and Elizabeth, or Lizzie Bennet, were the second daughters born in their family. There are talented young women with brains and musical talent. In *The Life of Jane Austen*, Claire Tomlin says "she (Lizzie) resembles Marion Dashwood in energy and wit". (p. 160) Both Marion and Lizzie have a romantic and positive outlook on life, and people's first impression of them is very important to them, meaning they can deal with someone who is a bit sloppy. Elizabeth's first impression of Wickham can be seen as

representative of a very superficial, elementary attitude: "His appearance was on his side; she had the best part of beauty, a fine face, a fine body, and a most pleasant address. (*Pride and Prejudice*, p. 59) And Col. After expressing her dislike for Brandon, Marianne forms a favorable impression of Willoughby without knowing much about him. In the quickly formed thoughts about his early romantic interests, we see some tension in the actions of Marianne and Elizabeth. Marianne falls in love with Willoughby early on and is killed in their first meeting with Elizabeth Wickham. Both women feel what they like and agree on what they think of Brandon and Darcy. Wickham's interest in Elizabeth, as well as his own, quickly fades (compared to Marion and Willoughby's relationship) and his eyes are fixed on the wealthy woman, Elizabeth accepts the position. Marion falls in love with Willoughby again and takes him in instead, but under threat of losing his inheritance, he chooses to date a much wealthier young woman, leaving Marion heartbroken. Lizzie learns more about Mr. Darcy learns this, especially when he helps him find his younger sister Lydia, who ran away with Wickham, and forces Lydia's pride and family to marry him. how to cure, instead of losing Lydia to Papa's life. Marion's opinion of Colonel Brandon changes as he proves to be reliable and trustworthy even in times of need, as he is sick and he carries his mother to her sick son's bedside. Over time, Marian and Elizabeth discover virtues for their heroes, especially in the help and devotion of men when needed. Both women know that this is the possibility of future love and a healthy relationship. This feeling that she will eventually fall in love with Brandon and Darcy.

Lizzie, especially Marian, shows a kind of immaturity by hanging on to the humor and charm of an immature person. But both women will eventually understand what's really important (i.e. relationships, relationships, trust, the benefits of friendships), appreciate mature men, and have happy marriages and long-term prosperity. To connect, it is fully matured. Elizabeth's attitude is tactless when she rejects Collins' proposal and Marianne's first dismissal of Colonel Brandon. The possibility of falling in love with these men seems impossible. But the difference between the two is that Elizabeth doesn't spend her time and energy getting to know Collins. He may not have found the same interest or affection in Collins, but he knew Darcy. At the beginning of *Sense and Sensibility*, Marian is 35 years old and Colonel Brandon thinks she is too old to love and not be seen as a potential romantic interest. As Marianne grows older, she recognizes Colonel Brandon's charm, despite her first impression that he is too old. These are traits that seem to be signs of immaturity, but are also clearly personality traits. Even after full maturity, they still love

romantic love, but their thoughts are no longer superficial, love is expressed in different ways, not just what they believed before they reached some maturity. Makes sense to me. Marian learns that love can be expressed differently during and after her illness, and she learns to understand the importance of acceptance and friendship, as well as less "passionate" fashion. This can be seen as their coming of age or maturity. The maturity that Elizabeth finally achieves usually occurs during her travels with her aunt and uncle and especially during a crisis in terms of Lydia and Wickham. She begins to see things differently and appreciate certain qualities in people and especially Darcy. Jane Austen The heroines in her works are very individual, sometimes wanting to grow, and they are not flawed, but they are real people. In *Jane Austen & Marriage*, Hazel Jones says "Jane Austen shows us women who make mistakes, women who learn from their mistakes, because this is how experience is. "It's invented. They react to any situation with people and intelligence and cunning." This is a statement that seems especially true of Elizabeth and Marianne. Taking care of others, listening to others (Cowden, Lafever, Wieders,) , especially in the case of their sisters, the characters have a "nurse" body, especially after maturity.

Based on the results of various romantic relationships in *Pride and Prejudice* and *Sense and Sensibility*, it seems that Jane Austen preferred a more "boring" type of marriage based on mutual respect and friendship. . However, Austen still seems to think romantic feelings, and especially friendship and mutual respect, are important, and marriage for good reasons such as money is not as acceptable as marriage for "passionate love". Elizabeth's inability to understand her friend Charlotte, who marries better things than love, is a way of showing that this type of marriage will not last long. Patrice Hannon writes: "Marriage of convenience is an important theme in Austen's novels. In *Pride and Prejudice*, Elizabeth Bennet's opinion of her friend Charlotte Lucas is not entirely correct, but the latter is "pregnant, narrow-minded, crazy" Mr. Collins." || (p. 65). Consequently, Austen thinks that marriage is less valuable than love marriage for very practical reasons because these marriages are often portrayed as happy. He seems to think of marriage for the above reasons. Like Mrs. Bennet, the reason is mutual harmony and Not admiration, worthlessness, or the prospect of lasting happiness, but Mrs. Bennet's extraordinary beauty. Among the similarities that this study focuses on are four happy marriages. Colonel Brandon and Marion Dashwood, Mr. Darcy and Elizabeth Bennet, Edward Ferrers and Elizabeth Bennet, Mr. Bingley and Jane Bennet. These are all

friendly and loving marriages that have been given time to develop. Edward Fellers and Erinore and Bingley and Jane are attracted to each other from the beginning, but they take enough time to get to know each other and develop a friendship and mutual respect until they eventually marry. Darcy and Colonel Brandon may not have developed romantic feelings for Elizabeth and Marion at first. But through a long acquaintance, these two women discover the virtues and maturity of Darcy and Brandon, form a friendship, and eventually have a happy marriage. The four marriages are based on the virtues of the mature character and their personal perspectives represented by the eight characters. On the other hand, our "villains" Wickham and Willoughby meet tragic ends due to their immature emotions and imagination. Always seeking carnal pleasure, Wickham eventually marries Lydia Bennet after being forced by Mr. Bennet. Darcy, but only to save the Bennet family from trouble and doom. At the end of the novel, Willoughby unfortunately marries Miss Grey, so he marries for money, not for love.

The end of this chapter attempts to discuss an analytical study of Austen and her contemporary thought. Jane Austen encourages a certain type of behavior and makes statements about how characters' personalities determine their romantic relationships. If a character is intelligent and responsible—which are considered mature personality traits—they should definitely have a long, happy marriage, but if it's driven by passion and superficiality, these traits are considered underdeveloped, then the character is destined. Ending a relationship with little or no joy for the wrong reasons. This is easily exemplified by the main characters in both novels; Jane Bennet and Mr. Bingley in *Pride and Prejudice* and Eleanor Dashwood and Edward Ferrers in *Sense and Sensibility* find happiness in their matches based on common sense and logic as well as long-term dating, comfortable knowing each other in time. Elizabeth Bennet and Marion Dashwood cannot find happiness with Mr. Dashwood. Wickham and Mr. Wickham. Willoughby respectively, their relationship is based on emotional preconceptions based on surface appearance and behavior; However, the women find true happiness in Mr. Darcy and Colonel Brandon, men they dislike at first, but as they get to know them better and gain respect and intellectual advantage, they fall in love.

So to summarize, we can say that Jane Austen uses certain types of character traits found in parallel characters to show and reinforce her vision of a happy, long-lasting romantic relationship.

The spectrum of English society depicted by Austen shows her expertise, but as a realistic novelist of her time she tried to highlight the confusion of human relationships and how men and women fall into this trap to unravel the mystery of life.

Chapter 3

Man and Woman: A Creation for Relation in Austen's Novels

3.1 Introduction

A magnificent way of narrating the relationship between man and woman is found to be the forte of Jane Austen. Her depiction of woman with substance and man with unprecedented power of love makes narrations worth every romantic flight. Relationships are the core of Austen's work. Men and women are created for relations. The intention of God's creation for men and women was to see them in good relationship. Austen has created a web of relationships in her novels. She understands them deeply and unfolds the thrills and challenges of falling into a relationship. Man and woman are made to love each other to know the meaning of life. Austen proves this fact through her craftsmanship where her novels portray middle class people's pursuing beneath intense emotions, moments of fierce passion, little and sharp turn in life and relationships to reveal the hard realities of life. The narrative techniques of Jane Austen remain predominant with the efforts to combining realism with romantic illustrations. The most interesting part of this effort is of course the admixture of comic incidents and witty dialogues that makes the reading process a delighted experience. The writings of Jane Austen is thus a clear blend of amusement, and narration of lifestyles and emotional experiences of human life in real terms.

Jane Austen as a realist writer put genuine efforts to connect her characters with real life situations and circumstances to establish her as recognised socially realistic author. The selected novels of this chapter - *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, *Northanger Abbey*, *Persuasion*, & *Mansfield Park* – are clear representation of real social lives of early 19th century. However, the representations are so knitted that it provides a bliss of reading romantic comedies. The romance, the love affairs, the restrictions for expressing love, expressions of male chauvinism or chivalry, good fortune, decent suitors, maintenance of dignity by the lady, are some of the keys induced by Jane Austen in all her narrations. The purpose remains static and it is made to feel the personal, emotional and social lives of the characters. It is like living the age with the characters and having bonds

with their emotional experiences. This is a narrative technique of Jane Austen that makes her novels not only romantically successful, but also identified as socially real entities.

The relationships between man and woman has been explored from varied dimensions. The expressions of emotions and feelings during courtship, love and marriage, has remained predominant fact in this research work. Apart from these thematic approaches, the focus is laid upon relationships that were marked within families, siblings, and relatives. Every chapter of this thesis will offer a new understanding of the relationship between man and woman in connection to the modern way of perceiving the same by the researcher. There is a kind of analytical approach that has led in terms of knowing relationships that existed in the early part of 19th century and the value and ethical notions that it still adds in contemporary modern social constructs.

3.2 Background Influences

Jane Austen (b.1775-d.1817) was very well versed in understanding British social construct and the rule of patriarchy as implied for man and woman, especially in terms of establishing a relationship. As identified Olsen (1999) the society of Britain during the early part of 19th century considered different roles to be played by the male and female members of the family. The idea is not only about the distribution of household responsibilities but also a clear reflection of the patriarchal mentality that was observed in societal structure of that time. Olsen (1999) the predetermined duty of man in a family or relationship is to take care of any kind of financial burden. It is at this pursuit that the suitable suitors in all the novels of Austen were identified to be from wealthy background. Along with social stature, there was a high demand for immense wealth and future scopes of prosperity. As for the female characters, the core responsibility is to please the male characters and establish the strong bond in their relationship. For the British social practices of the early 19th century, Olsen (1999) stated that women were destined to take care of the children and men was supposed to earn and offer her with a good life. There were definite failure noted in the writings of Austen, yet at the same time Austen tried to support entire scenario with the possibilities of intelligence and love in the female characters. The sense of inequality as identified Olsen has been well depicted by Austen in her novels, yet with very least possible rebel against the prevalent patriarchal structure. In a humble way, Austen highlighted the inequalities in the plots, and to a great extent tried

to accept the same with a strong remark towards the act of establishing equality. The political format of Britain in her time restricted women from voting and were even forbidden from choosing certain kinds of professions. Austen's approach thus remained more subtle in showing these loops, yet with clear specifications.

With her intelligent family background Jane Austen remained well aware of her restricted and limited lifestyle. Being brought up in a social construct of later half of 18th century, Austen always tried to get answers to the placement of women as the „second sex“. Selection of the profession of being a novelist is in itself a great leap from her restricted ambience to a podium of free thoughts of expressions. Her observation of women in everyday life and the social treatment as delivered to women, in middle class ambience remain the foreground of all over novels. The power to offer the mirror image of patriarchal mindset, remained the key element of making her works read widely. However, her publications remained anonymous as she was well aware of the fact that the patriarchal society will not accept her as a writer, who speaks out the minds of women. The preoccupation of her smart, intelligent and attractive heroines made the male readers of 19th century crave and long for a perfect life partner. Whether it be Elizabeth Bennet, Anne Elliot, Elinor Dashwood, Emma Woodhouse, Catherine Morland, or Fanny Price, Austen knew how to lure her young male readers. At the same time, her male suitors like, Edmund Bertram, Captain Fredrick Wentworth, John Knightley, Henry Tilney, Fitzwilliam Darcy, Edward Ferrars, Colonel Brandon, Frank Churchill, William Walter Elliot, Mr. William Collins, John Thorpe, Henry Crawford, George Wickham, or John Willoughby; revolved around the preferences that a female reader would prefer to imagine. As we look into the male characters we realise that for the male readers the female characters were more convincing than the male characters for the female readers. However, against this idealised notion Waldron (1999) states that it is not fair to consider that the heroines of Austen's novels are all idealised personalities. As for instance, Waldron refers to Elizabeth who too comprises of lots of weaknesses and rudeness (1999).

3.3 Austen's Personal Interpretation

It is interesting to note that Austen never has a conjugal life, yet was very proficient in elaborating the experiences of romantic courtship and eventually leading the loving

couples to marriage. In all her novels, Jane Austen described the feelings and emotions of unmarried girls and that remained interesting enough for male readers. The tricky part of Austen writings is that all these unmarried girls were so narrated that the male readers fall for them in an obvious manner. It is in this state that Austen added the importance of offering value and respect to the woman of their dreams. In a very systematic manner Austen brings down the idealised unmarried heroine to the floor of ordinary life and made the male reader understand that for winning over his lady love, he must maintain some gentlemanly behaviour. Rules to impress the lady love is so well furnished by Austen that even the male chauvinist writers could not disagree to her plots. All her women characters were structured as per the patriarchal expectations, yet they were also created with the purpose of establishing equal rights in the same society. The naïve and coy unmarried heroines of her novels were also bold enough to prove that they are not easy to impress. At this point, it is appropriate to consider Austen (2002) who expresses that the female characters of Jane Austen were not always positive, and were silly to a great extent. Austen (2002) also finds that it is the sense of humour and the wittiness of the author that saves the female characters from facing utmost embarrassment. There seems to be a stereotyped portrayal of characters in Austen (Austen, 2002). However, it is also right to see that apart from fortune and successful lifestyle, all the heroines of Jane Austen wanted to have a life partner who understand their dignity and are assured to treat them well even after marriage.

3.4 Purpose of Relationship

In the novels of Jane Austen the creation of relationship between man and woman were usually directed towards matrimony. Though the target remains towards the creation of happy matrimony, yet Austen was particular about showing the other sides of matrimony as prevalent in the society of her time. It is in the lead affair that moral and dignitary matters are emphasised with great values and virtues. Rest of the relations were justified by ordinary human feelings and preferences. However, the common thing that persists in all kinds of marriages mentioned above, is the feeling of security and satisfaction in the lady love. No marriage is possible unless the lady love gives her consent. The grounds for consent can be anything like materialistic luxury to family expectations to sexual satisfaction.

3.5 Elements for Relationship

On personal note, Austen always preferred having the elements of honesty and respect above all the other kinds of expectations. Though Austen was never married, yet her novels were always constructed in terms of idealising love affairs on the basis of true love and respect for the soul mate. Equality of status and economic security were definite expectations, yet at the same time gentlemanly treatment towards a woman remained the most preferred principle for happy and successful marriages. Belief in love rather than money was always prioritised by Austen and it is here that the element of romance gets over the state of realism. All the young women in all the novels of Austen were dependent either on their families or on their lovers (Moore, 1990). It is only the main female character that appear to remain full of independence in thoughts, irrespective of being economically dependent on family. The position of the unmarried women are more glorified by Austen. The purpose remained static about adding transition to traditional social construct. The thematic use of dependence of female unmarried characters over own or other families is much illustrated by Austen.

The essence of being lady like and making sacrifices of personal choices for a suitable suitor appeared to be a common trend in her society. It is through matrimony that the unmarried were allowed to shift the roof of dependence. The restricted structure of the society and the male dominated professional lives are all part of this particular socio-economic format. Such exceptions detached the essence of realism from the plot, yet the narrative illustrations of Austen were so strong that there was the creation of such dignified women to idealise better positioning of women in the early phase of 19th century. As pointed by Heilman, marriages in the prevalent 19th century England is marked as „an objective, or way of life, or resolution of uncertainties and tensions (Halperin, 1975, p.133). It is this sense of uncertainty and stressful ambiguity that Austen tried to elaborate in her novels. The selection of partner appeared to be a very thoughtful matter. As for instance in her novel, *Northanger Abbey*, as we look deep into the words between Catherine and Henry Tilney, we find that Tilney, makes a simple comparison between dance and marriage. In his words (Austen, 1817),

„And such is your definition of matrimony and dancing... You will allow, that in both, man has the advantage of choice, woman only the power of refusal; that in both, it is an engagement between man and woman, formed for the advantage of each; and that when once entered into, they belong exclusively to each other till the moment of its

dissolution; that it is their duty, each to endeavour to give the other no cause for wishing that he or she had bestowed themselves elsewhere,... You will allow all this?"

More expressions noted in the same thread says,

„Yes, to be sure.... I cannot look upon them at all in the same light, nor think the same duties belong to them.“ (p. 82-3)

This particular conversation makes a clear image of marriage as perceived in 19th century. The belief about the difference that „the man is supposed to provide for the support of the woman, the woman to make the home agreeable to the man“, defines the socially bestowed responsibilities. Then again, „he is to purvey, and she is to smile“ no matter what the woman feels like. The risks of courtship leading to the eventual state of marriage is noted as crucial for Austen. There is no way that courtship or marriage can be treated lightly. However, even after elaborating the seriousness of marriage and its rigidity in social construct, Austen never compromised in finding the traces of humour in every relationship and in every character (Harman, 2009). It is the balance between seriousness of marriage and the expression of humour among the lovers and suitors that add life to the entire plots. Jane Austen made the reader aware about the dangers and the risks involved in falling in love and eventually getting married (Jones, 2009). Still she too remains optimistic about the relationships where virtuousness and honesty are more preferred than anything else.

3.6 Picturisation of Men and Women

The craft of offering satiric representation of early 19th century patriarchal society made her writings gain adequate attention and the tag of being matured enough to reflect the society in general. Her target to add transition to patriarchal social format attains great deal of contributions from her writings. She was a kind of writer who was successful in transitioning neoclassicism of 18th century to romanticism of 19th century. It is her skill to look through human expressions and character that made Jane Austen evolve as one of the most popular realistic novelists of 19th century and the time to come. Picturisation of men and women in Austen's novel were handled very elegantly.

As against her contemporary beliefs and practices, Austen took a bold step to offer a very contradictory platform for expressing dignity of women against patriarchal chauvinism. Her writings were not only bold, but also dignified enough to place women on equal stature with men. In a very diplomatic manner Austen seemed to satisfy the egos of her male reader, and at the same time making the point of equality and respect for women very distinct. Her writings stood contrary to male-centric social structure.

The relationships of man with women has been redefined by Austen by keeping in consideration with love and sentiments of both the beings. There is hardly any biased expression used against any man or women in all her novels. Traditional values of man centricism as observed by her contemporaries get managed and handled well by Austen.

There remains no trace of prejudice, but explanation to understand and follow emotions of women as well. Human emotions and social concerns related to love and marriage were expressed equally for both men and women. It is the essence of honesty and truthfulness that were kept in focus by Austen. Irrespective of class wise demarcation, Austen made sure that love and marriages are made in heaven and nobody on earth can bring hassle to the union of loving souls. There was a sense of holiness that Austen followed to express every incident related to love and marriage. Social discriminations were handled extensively and with wide ranges elaborations so that the characters get justified in expressing their honest feelings for the right suitor. Reflection of truthfulness and honesty in a man are the basic elements that Austen focussed to demonstrate the ways to win over lady love. Feminine consciousness gets assured in terms of bringing in profound inclination towards the practice of respecting emotions of both men and women. Though woman has the upper hand in accepting a love or marriage proposal, yet Austen made it obvious that the man too needs necessary space for expressing his love for her.

3.7 Competitiveness in relations

The relationships between man and woman in the novels of Jane Austen, always remains highly competitive. The male and the female protagonist were equally good-looking and dignified. There remains a constant tug of love-and-hate that eventually leads to the state of breaking all barriers to meet the destined soul mate. If the suitor has good fortune and looks, the beloved is also equally gorgeous and intelligent. The combinations of the male and female characters in all her novels are unique and extensively decorated to meet the ego of both male and female readers. It is very interesting to note that Jane Austen could read the minds of real life people and hence is so successful in depicting their realistic thoughts in the romantic characterisations. Her precision in placing perfect couples always juxtaposed with mismatched and ill-suited couples. As for instance, illustrations of Mr Bennet and Mrs Bennet in *Pride and Prejudice*, Mr Elton and Mrs Elton in *Emma*, confirms that it is not necessary that all couples are suitable for each other, and that life ends up being rosy. There is the thread of practicality held tight by Jane Austen, whereby the instance of love appeared not only challenging for both man and woman at their social level, but also very much perplexing at personal level. Jane Austen states very clearly that it is also inevitable to separate human emotions from personal experiences. It is thus, very necessary that every person try to understand the other person with adequate amount of considerations for his or her experiences. To understand the mind and emotions of the opposite gender is a complex task, but with genuine love and honest dedication every relationship can attain appropriate mutual compatibility.

3.8 Austen and the Matter of Realism

The term realism in literary arena is noted as a literary tool that is abrupt in rejecting the extended extravagance and the state of escapism. There remains no room for illusion, but space for practicality. The narrative approach led by Jane Austen remains very close to this instance of realism. However, it is the lifelike illusionary narration that makes her novels depict romance and comedy in association with realistic experiences. The characters were always ordinary people, with ordinary sensitivities and egos (Kirkham, 1997; Newton, 1986). The locations, the events, the meetings, etc. were all placed with adequate amount of simplicity and elegance. Austen was very much aware of the interest and lifestyles of her readers. It is this experience in her that makes her novels so appealing to people in general. The real life depictions of 19th century middle class society remains

predominant in all her novels. The inclination towards fortune, yet at the same time maintenance of personal dignity are the two basic characteristic features of 19th century middle class population that made Austen a highly appreciated author of her time. As the participation of the middle class population in reading was increasing, Austen made it obvious for them to read and know the expectations and lifestyles of the high class population from the perspective of characters from middle class origin. Austen was very abrupt in rejecting high class snobbishness and show offs, and the same were used to be the core elements in the major protagonist. Mocking extravagance in Emma, exemplifies such expressions. This is a thematic approach that appealed to middle class readers in a huge manner.

3.9 Class-oriented Perspectives

The connection of prejudice towards the high class society by the middle class population were well elucidated by Austen, yet at the same time Austen offered highly appreciation to the humanitarian behaviour of the high class population. This is an approach that noted the element of realism in Austen and was used to reject any kind of illusionary notion about either of middle or high class populations of 19th century. Amidst different kinds of real life character, Austen made sure that the lead characters will always represent goodness of being human and will remain compassionate about both social and personal lives. The opinionated characters of Mansfield Park and Emma were so real that appeared very easily among the real life family, friends, and acquaintances of the reader. The approach was very entertaining for the middle class population and hence gained extensive acceptance, especially through subscriptions, libraries, and different reading clubs. As every novel of Jane Austen gets interpreted there are mysteries unsolved about the emotional journey that one undergoes. The popularity of her novels made Austen one of the most read narrators of all time. In this research work the relationship between man and woman gets analysed. As for this chapter the creation of such relationships gains specific importance.

3.10 Relationships in the novels

3.10.1 Sense and Sensibility

The topic of love in Sense and Sensibility (1811) is though not very intense as it is in pride and prejudice, yet the thematic way of representing the relationships between man

and woman has been well illustrated by Austen. Being an epistolary fiction, this particular novel demonstrated the term Sense in terms offering good judgement, prudence and the sense of wisdom. On the other hand Sensibility has been placed for sympathetic minds with adequate sensitivity and emotions. Austen offers her heroine Marianne as a lady with all expected sweetness and owner of attractive qualities. She is structured as a very desirable character with great intelligence, frankness, loveable heart and with musical talent. Her relationship with Willoughby is a very contrastive picturisation. However, Austen tried to pursue the message that love can make sense amidst all adversities. Irrespective of intense feelings for Willoughby, Marianne marries Colonel Brandon, and again the novel gives surprise by Marianne's decision. Tomalin in this context also reveals that for many readers this marriage appears to be an unsatisfactory ending to the novel (1997, pp. 156–157). It is the twist and turn of woman's heart in this novel that offers adequate space for exploring the reasons that create intimate relationships between man and woman.

3.10.2 Pride and Prejudice

In the plot of *Pride and Prejudice* (1813) essence of charmness is made available in every page. As the novel starts, there is a very gradual way of embracing love in every leap. The character of Elizabeth Bennet, as narrated by Austen is a real example of witty-beauty combination. Her stubbornness is something that Darcy could not ignore. Irrespective of kinds of snobbish ambience. There is this genuineness in Elizabeth that creates the atmosphere of love in the novel. Adorable personality of Elizabeth is a representation of woman from early 19th century who is not easy to impress, but can be idealised to be a very dignified woman to make love with. Darcy's inclination to Elizabeth was obvious as she was not only smart, intelligent and beautiful but also very delightful to be with. In context of the relationship between man and woman, this particular narrative concentrated in making the reader realise that marriage is the ultimate bonding for true love and considerations with wealth or social class remains secondary when the hearts agree to give company to one another. The creation of relationship between man and woman in this novel is based on more intelligent kind of love that ignores every demarcating possibilities.

3.10.3 Mansfield Park

The narrative of *Mansfield Park* (1814), comprises of well depicted psychological

complexities among the man and woman characters, especially in terms of creating relationships. As against all the other novels of Austen, this particular piece of art handles less humour and positivity. However, miraculous transformation of human character remains consistent even in this novel. Emerged from a much neglected childhood, Fanny Price grows to be a stunner. Her feelings of love comes for her cousin Edmund that moves with total withdrawal, in the beginning. Attempts to woo her by Henry Crawford does not make any sense to Fanny. Eventually again it is Edmund who comes back to Fanny and completes her love cycle with equal reciprocation. The independence of acceptance and rejection of love as illustrated by Austen remains equal for both man and woman. She expresses the fact that as woman is attractive enough to make a man fall in love with her, even man can be equally decent and handsome to make a woman fall for him. The matter of acceptance rejection are matter of preferences in a particular moment of time. Feelings of being destitute is something that can get visible in man or woman in a respective class. However, the support of true love as in Fanny, is something that can create peaceful relationships as with Edmund in the end; is possible even if the same gets distracted by the man and woman in themselves.

3.10.4 Emma

The plot of Emma (1815) is all about Emma Woodhouse, who is an idealised loveable character that a man can ever imagine. Her kindness and happy nature in balance with her 'slightly' spoilt attitude makes Emma popular among men. The concept of relationship with man remained very high spirited for Emma. Her instances of flirtation initiated with Frank Churchill and her ultimate decision to love Mr Knightley, reveals that woman plays a very vital role in establishing the relationships with men (Irvine, 2005). Austen was more bold and clear in noting the fact that a woman should be intelligent enough to make the ultimate right choice. There can be some unwanted experiences, yet by the end of the day the decision taken is all about the way she gets impressed with. It is also true to note that the elite class of Emma appeared to be an added advantage to her independent behaviour. Being a girl from higher class there was adequate room for available attention even from men other class. However, Austen never tried to make Emma appear as a proud lady, rather she gets portrayed as beautiful lady desired by many. The core idea of Austen is to highlight that the creation of relationship between man and woman is beyond any class-oriented identity. It is the love and humble persuasion of true feelings that leads a person to true love.

3.10.5 Northanger Abbey

Austen's *Northanger Abbey* (1818) is about a clergyman's 17 year old daughter, Catherine Morland. The novel depicts the way different men can treat women in various different ways, yet at the same time it is the humbleness and respectful attitude of man that wins over the lady love. The silliness in the heroine has been well depicted in the novel, but Austen also confirmed the innocence and naivetés in her with all clarity. Her growth towards maturity has been much accompanied by the support of Henry, who 10 years older than her and is well versed in expressing crystal clarity of Catherine. The creation of love and respect for one another remains the key of building a trustworthy relationship between Henry and Catherine. Austen remains very practical and emotionally justified while making such loveable pairs. For the reader knowing a woman through her growing years is a magnificent experience. Austen creates her characters in such a way that they send a very positive message to the society. Respect for Catherine by Henry is so warmly depicted that in every possible way, the reader gets inclined to accept such a transition in him/her. The emphasis was more on building of a relation based on appreciated maturity of a man who understands the process of growing ladylike character in a woman, here Catherine.

3.10.6 Persuasion

Creation of a romantic and loveable relationship between Frederick Wentworth and Anne Elliot in *Persuasion* (1817) is yet again an interesting plot to defy class-oriented stereotyped beliefs for better relationship between man and woman. The difference of place and time between the pivotal characters makes no difference towards their feelings for each other. Though Frederick and Anne were separated, yet when they come face to face with each other after more than a span of 7 years; their feelings remained spontaneously justified for each other. Austen was inclined to make the reader feel that there is nothing in this world that can add hurdles to love of true heart. Development of human nature is inevitable, and role of true love in this domain is vital. Such intense approach can be found in this novel, when the reader undergoes the process of transformation in the personality of Catherine. Role of her lover, Frederick is depicted with utter responsibility and extensive sense of maturity. Austen remained static about her feelings that love knows no bar, not even the bar led by two very different natures in a couple. The ultimate union for lovers in this novel too is marriage. There can be nothing

more beautiful than the marriage of loved hearts and Austen advocates it all though her narrative pursuit.

3.11 Art of Narration: Lives of Ordinary People

The key of narrative approach of Austen has deep-roots into the trends of narrating ordinary people with ordinary ideas and lifestyles. The innovative experiments adapted in her novels were kind of astounding experiences that got revealed. In no time the novel gives the feeling, the ambience, the characters, the anger, the prejudice, the hatred, the snobbishness, the sensations, and even the grieves of the characters. Everything gets placed in such a way that there were essence of familiarity in every page, yet the element of surprise and humour in every description. Acceptance of probable reality for a reader becomes obvious and smooth as he or she keeps on turning down the pages of Austen's novel. The reader can very easily related oneself with conversations at dinner table, preparing for community dance or ball, experiencing outing to a beach, get together, picnics, etc. Even the scenic beauty and landscapes appear familiar to the reader. It is the elementary narrative approach of Austen that defy the essence of realism from her works, yet the feeling of real life circumstances by the reader places her narratives back to realism. In a way, Austen implied the fictional plot to describe realism from social grounds and led the same to explore human feelings from romantic experiences. Her narrative venture attained base from social reality of her own social structure and conventions as followed by her friends, family, and acquaintances from Southern England during early part of 19th century. Respective class based behavioural differences and expectations are much expressed from real life experiences of the author. Thus, the essence of realism was not only strong in her novels but also are driven practically for illustrative understanding. Close encounters with real moral and ethical experiences are part of Austen's narrative. Expressions related to human relations are all made out of personal observations and experiences of Austen's acquaintances. She was deliberate in expressing ordinary relations with all kinds of twists and turns connected to the matter of love, hate, anger, and romance. Behaviour of the husbands, wives, parents, children and siblings are all collected from real ordinary lives. All her subjects are full of varied human emotions. Instances of feeling the pleasure by falling in love, having a suffocated relations, outburst of emotions, making decent friendships, platonic experiences of love, getting along with neighbours, are common to Austen's narrative.

3.12 Social Realism

Social realism for Jane Austen is a matter of understanding the perceptions that the society bears for women. Being a woman by herself, Austen was even very expressive in showing emotions of her lady characters. It was obvious for the 19th century society to perceive women as graceful entities, but through Austen, people started seeing women more closely. Austen made all possible expressions to show her reader how a woman feels and how she can be impressed. The hidden emotional world of women was much explored by the reader through Austen's novel. It was pretty interesting for the male readers who get to know women well through Austen. On the other hand, the female readers were surprised to see how beautifully their emotions are expressed by Austen. In a way there was a clear communication set between the men readers and the women readers. Austen also made it obvious that men must respect women to get their attention and love. A well behaved man is always appreciated by Austen's heroines and that appeared to be a trend setting practice for the 19th century society. The implementation was highly acclaimed by both middle and high class people. Austen's efforts to establish a balanced relationship between men and women attains high acclamations, as her novels were not only vivid but also synchronised with the idea of gaining a healthy loveable relationship for any couple. It is her thrive for realism that made all such depictions very real to the reader. The inclination towards building of a loveable relationship between man and woman, made Austen popular even after the ages to come. Her understanding of women emotions and things that makes her fall in love are much acknowledged by feminists. Though there are bifurcations in interpreting Austen by many feminists yet some way or the other, respect for women wins the game.

3.13 Feministic Ideology

Amidst the profound feminist ideologists like, Elizabeth Elstob, Clara Reeve, Maria Edgeworth, Hannah More, and Mary Wollstonecraft, Jane Austen, evolved as an author who was handling feministic ideologies neither from a social nor political point of views, but was dealing specifically on consciousness of women. Her novels depicted psychology of woman in a very subjective manner (Chelliah, 2017). The connection between man and woman for Jane Austen is a matter of understanding an idealised relationship in making a family. Austen remained very critical in knowing the psychology

of men and female members of the families under patriarchal formal. The efforts were led towards the concept of ideal family where men and women are treated equally and there is always room for reformation. Austen was very particular in making her readers understand that though patriarchy is in favour of facilitating more power and independence to men, yet the role of women in fulfilling the life of men can never be ignored. Her detailed elaborations about women characters showed that men and women are in need of each other. With adequate amount of space and considerations the relationship between man and woman can be well nurtured. Austen's focus was on all kinds of relationship. When she referred to the relationship between man and woman, she meant the relationship between father and daughter, mother and son, brothers and sisters, husband and wife, and above all between lover and his beloved. Against the mainstream preferences, Austen made it sure that the female characters get the upper hand. Whether it is the wife, mother or beloved, there is always adequate amount of space for their expressions. There was a constant effort of having the wave for accepting changes in the patriarchal mind sets. The traditional believes 17th and 18th centuries to offer superior place to men in society, has been much challenged by Austen. The simple and ordinary approach I to look into family oriented structure when women in real life always has the upper hand. Though the society appears to be in favour of men, yet none can deny the fact that in the families most of the decisions were taken by either the wife or the mother. This is an ordinary trend that Austen highlighted and her reader agreed to the same. Emphasis over change is stereotype ideology of men-oriented society has been transformed to women-oriented family lives. The purpose remains very static in relation with the process of maintaining peace and happiness in every possible way.

3.14 Theme of Marriage

Quality life is stressed over snobbish and diplomatic way of entertaining men's ego. Austen was inclined to make her reader understand the ideologies as developed by Locke and Defoe. Austen as an author emphasised on "affective individualism" whereby the importance was given to individual preferences and needs. There is also promotional efforts led by Austen in understanding "companionate marriage" that defied traditional believes and practices of treating men as superior to women. Austen was clear with her words that for marriage and having a happy family both man and woman must have adequate amount of companionship. As marriage is all about having the secure bonding

between the members of the family, Austen stated that the daily activities of every family should get well nurtured by compassion and care. Activities like bringing up children in very decent manner, and upbringing more peace to family life need equitable and very well balanced distribution of autonomy, independence and power among the man and the woman in the conjugal bonding. The shift made in the structure of sharing power within the family started affecting the age old perception of women as naïve and coy. The male characters were made to agree with the fact that the women characters are equally intelligent and smart. Moreover, they possess such beauty that can weaken male chauvinism. This ideology has been connected to welfare and maintenance of peace in society as a whole in every novel of Jane Austen.

Novels by Jane Austen make specific impressions about transitions in value system. She in particular considered that the opinionated point of views must get countered by enlightened ideas. In order to establish a dignified position for women, Austen promoted strong feministic approaches. However, her approaches were not as radical as it is noted by some scholars. Austen lacked in leading any kind of aggressive point of view against the male characters of her novels. She just presented them as integral part of society and like her female characters, even the male characters were of different nature and behaviours. There was a constant balance in introducing every male and female character in her novels. Austen was very keen and precise in developing a relationship. Her approaches were like jigsaw puzzles, where the right lady is meant to suit the right suitor.

3.15 Creation of Bonding

Thematic concern of creating a bonding and leading the honest bonding of heart to marriage remained very balanced in Austen's narratives. There were characters who were tied in the holy knot of matrimony, even though they are characterised as imbalanced entities. All such relationship were identified as a connection between hearts that has been justified by head. The element of love and respect wins over every hurdle that comes. As in case of Fanny and Edmund, the hurdles in the way of establishing their union gets fortified by their spiritual feelings for each other. Though Austen never ignored the fact that marriages are also established on the basis of physical attraction between a man and a woman, yet the author never let it happen in case of the main lead characters of her novels. The serenity of love and the dedicated honesty towards the partnership, are marked as the

most delighted element of a successful relationship between a man and a woman. As for instance, Marianne in *Sense and Sensibility* expresses that she expects nothing from her partner, just that (Austen 1811)– “I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings, the same books, the same music must charm us both”. As these simple expectations of Marianne gets clouded she expresses her insecurity and anxiety to her mother, in the following manner (Austen 1811) – “Mama, the more I know of the world, the more I am convinced that I shall never see a man Whom I can really love. I require so much”

The theme of companionship has been always celebrated by Austen. All the lady couples from all the novels add a good level of satisfaction and sense of security in the minds of the readers. Broken hearts, ignorance, rejections, temporary inclination from other love interests were definitely narrated to satisfy the element of social realism in the novels. However, at the end of the day, it is the efforts of patience, understanding, mutual feeling, and respect that creates successful bonding between man and woman. This is an instance that can be noted in the plot of *Persuasion*, where, as Anne refuses the proposal of marriage by Charles Musgrove, there is the hint about her inclination towards the love interest of Wentworth. By this act Wentworth realises that Anne is person with great respect for herself and will never compromise with things that are not accepted by her heart. He further understands that the act of refusal by Anne is a kind of “perfect excellence” that a woman possesses. He respects her emotions with an „unrivalled hold“, to which Austen illustrates that - „There, he had seen everything to exalt in his estimation the woman he had lost, and there begun to deplore the pride, the folly, the madness of resentment, which had kept him from trying to regain her when thrown in his way“ (Austen, 1817) Wentworth wastes no time and very frankly expresses to Anne (Austen, 1817), “But I was proud to ask again. I did not understand you. I shut my eyes, and would not understand you or do you justice”

Elaborations couples with hasty marriages were also narrated by Austen to show a comparative understanding between pure love and love for the sake of comfort and materialistic owning. Superficial qualities in such relationships are marked as inevitable, yet there is always room for happy endings if the relationships are handled more passionately and respectfully. There were exceptions and even the exceptions were

noted as part of ordinary life. As the kinds of conjugal relationships gets classified from Austen's novel, there are four determined categories that can be marked as – ideal marriage, romantic marriage, materialistic marriage and the transgressive marriage.

3.16 Idealized Marriage

The ideal marriage is noted as a realistic marriage by Austen, where understanding and affection for the life partner is marked with great practical care. This is a kind of relationship that comes out of more complicated affair and is capable of structuring strong minded connection between the partners. The relationship between Elizabeth & Darcy, Emma & Mr. Knightley, and Fanny & Edmund stand proof to this relationship.

3.17 Romantic Marriage

The next common kind of relationship is the romantic marriage where love remains in the form of traditional practice of considering the man as the decision maker of the family and the wife meant to take care of the household. In this kind of conjugal affair both man and woman are gentle in nature, and are far from having any complications in their lives. The relationship between Fanny & Edmund Frank, Jane & Bingley Jane Fairfax, & Churchill Harriet & Mr Elton can be well exemplified.

3.18 Materialistic Marriage

There were exceptions as in case of marriages of Maria & Mr. Rushworth, Charlotte & Collins, which were made for pure kind of comfort and convenience or the materialistic marriages. The role of fortune in these marriages were marked by Austen as the key element of choosing a life partner. Peace and happiness on a long term basis is never assured for such marriages.

3.19 Transgressive Marriage

The last kind of marriage identified in the novels of Jane Austen is the transgressive marriage where there is immoral and degrading aspects were noted with matter of disgrace. Adultery and elopement were the keys in such marriages. As in case of Julia Bertram & John Yates, Lydia & Wickham, and Maria & Henry Crawford; the concerns were totally related to the personal feelings of the lovers rather than the restrictions and protocols as

observes by the society. The important point to be noted here that the lead protagonists of each of the novel we all characterised by ideal marriage based on platonic love affair. The idea is to promote socially accepted dignified marriages than just flowing with the flow. Amidst all such variations, the only thing that Austen remained constant with, is the need to establish equality; both personally and socially. Such demands were not forwarded with any aggressiveness, but there was a calm and balanced way to interpret the imbalanced situation and put forward the right way of treating a woman.

3.20 Conclusion

Eventually, it can be well considered that the efforts to create relationship between man and woman, by Jane Austen is by far remarkable. As against many of her contemporaries, the boldness in her writings are subject to display the efforts to add transition to the traditional way of interpreting patriarchal set up of her age. The act of positioning both man and woman in a relationship, is very systematically arranged and narrated with all kinds of realistic sentiments and emotions. Challenging the patriarchal values and the appreciating feministic stand point to lead expressive minds, remained as basic forte of Austen. From the analysis mentioned above, the realisation of love and marriage in a human relationship gets marked by the sense of gaining a stable society. Austen did considered that the relationship between man and woman is definitely a matter of great complexities, but it is genuineness in them that relieves fundamental problems for attaining togetherness and this chapter has dealt with all the concerns and care of human life by highlighting various issues of marriage, love, togetherness and companionship where men and women cannot live apart. They are created to live together for living a proper life.

Chapter 4

Marriage and Other Problems: A Journey to Self-Discovery

4.1 Introduction

Jane Austen's work undoubtedly has its rightful place among the English classics. Certain scenes and characters in his novels became famous and served as inspiration for many other works, including contemporary masterpieces, and his reading audience grew a thousand fold, making him famous in the history of the English novel.

In her novels, Austen reflects the time and society in which she lived with her attitudes and opinions. This period of the late eighteenth and nineteenth centuries in England was characterized by a change in people's view of the world, man's place in it and relationship to God. The rise of ideas of individuality, natural rights and freedom caused changes in family life and even in personal relationships, and his novels reflect the same complexities in a very small way.

In each of her six novels, the theme of dating and marriage is central. Marrying the man of their dreams is the ultimate goal of all of Austen's heroines and her stories always end with the lament of 'happily ever after'. Her novels are a journey of self discovery to learn the pros and cons of a relationship. Austen's novels explore the intricacies and complexities of human relationships, including marriage, courtship, romance, love and partnership.

Austen's works can create the impression that the author's worldview is naive in this respect; He sees a happy marriage as a solution to the problems inherent in life for all; Everything is perfect forever when his heroines finally marry the man they love. We never get to see what the couple does next in their public life. But is Austen portraying the ideal marriage on its positive, happy side? Is a happy marriage what a woman wants? How does Austen portray marriage in her writings? And how are the social changes I mentioned above reflected in the novels? A closer look at his work reveals that the stories are full of

examples of the imperfection and problems of marriage and family life.

In this chapter, I have selected three Austen novels for discussion. They are *Sense and Sensibility*, *Pride and Prejudice* and *Mansfield Park*, which deal with questions of dating, marriage and relationships and include examples of problems and failures in marriage. Selected novels are analyzed and compared against the historical background and arguments of secondary sources. The body of this chapter is divided into four sub-chapters, the last three each focusing on one book and reflecting on marital, family and other human relationships.

The first chapter provides the necessary historical and theoretical background to the social functions of marriage and the role played by family relationships in the eighteenth and early nineteenth centuries. Explains how the family changed during that time. This change in life is reflected in Jane Austen's novels, which represent the transition from the old order to the new, from the classical world of the 18th century to the entry of the modern world, which began with the advent of the 19th century. Fielding himself and earlier novelists Daniel Defoe or Richardson, or all of his 18th-century depictions of life, were in fact, but Jane Austen's values did not follow outside of Jane Austen's characters, even though earlier novelists were not self-centered. It is a commentary on the novels in the form of a satirical show that sets the tone. Specific events in the British Isles and their impact on gender and child-parent relationships. It covers the problems of finding the right partner and also discusses what are the key factors in making such a choice and how the marriage ends.

The next sub-chapter focuses on the novel *Sense and Sensibility*, analyzing its representation of widows and widowers and relating it to the historical context.

The third sub-chapter focuses on *Pride and Prejudice* and describes the problematic relationships between two couples – mother and father, daughter and her husband, assessment and comparison of their roles. Taking the example of these two marital relationships, it also discusses the relationship between a happy marriage and poor parenting.

The fourth sub-chapter focuses on the novel *Mansfield Park* and further develops the problems of a troubled marriage, unlike the characters highlighted in this book such as poor parenting and widowhood. The second part focuses on adultery as a way to escape from an unhappy marriage.

Late 18th and early 19th century marriage

Changes in people's home life also take place in novels but the changes are mainly in middle class families. The hardest part of the transition is marriage. After that women become dependent on their husbands, marriage is the most important event in women's life to make or break their future. Choosing a wealthy spouse is especially about their social security. So most of Jane Austen's novels begin with the topic of marriage.

People often come up with a variety of reasons for choosing to get married as they see it as the next logical step in their lives. They get married with the idea that their spouse will bring joy, prosperity and happiness in their lives to fill the void. But they are not aware enough to know that happiness lies within themselves. Jane Austen, at one point, makes us understand that it is the character's responsibility to create their own fulfillment and happiness through her characters; In fact it's clearly nobody's business in *Pride and Prejudice*, Elizabeth's life does not depend on Darcy's kindness despite Darcy's fortune. He decided to live his life anyway.

It is interesting to note that Austen was not aware of the changes taking place among her contemporaries. The great agent of social aristocracy is the institution of marriage. Although never married herself, Jane Austen shows remarkable insight into the institution of marriage and highlights its importance in the social context of her time.

The Cambridge Advanced Learner's Dictionary and Thesaurus defines marriage as "a legally recognized union between a man and a woman, or living as a common ceremony." The definition reveals what is needed to understand the social role of this organization in the society that identifies such a community. However, this definition does not fully account for changes throughout the organization's history due to religious, social, political, economic, and educational changes. All of these factors have a lasting effect on the value systems of a given society at a given time and together form a cultural

background that "influences the ways in which family members relate to each other and is based on legal norms" performance, structure, practice, power, affect and gender" (Stone 21). The marriage-parenthood cycle brings these elements together and makes the family structure the basic unit of society. It is necessary for further development through reproduction.

Dating and marriage are major themes in Jane Austen's novels, and because Austen actually chose to describe the time and society in which she lived, the image of marriage that she presents to readers in her novels derives from this model. are specific to social classes. Even at this crucial time. Thus, this section examines the social functions of the institution of marriage, its role in the family experience, and the relationships between husband and wife and between children and parents in the late 18th and early 19th centuries. - Classes.

4.2. Development of effective personality

The England of Jane Austen's time (and her novels as well) saw a century of political turmoil, religious strife, civil war, and revolutions at home and abroad. The enlightened ideas of philosophers and scientists like John Locke, Isaac Newton, Jean Jacques Rousseau and others provided a fresh perspective.

About social order and the individual in nature, about relationships with God, and about basic needs. Everyone's rights. Absolutism, religious dogma, loyalty, and justice were gradually replaced by humanism, social contract, rationalism, individualism, and natural rights ideas. If the family is the pillar of the state, changes in the value system will inevitably seep into this microcosm. Lawrence Stone also discusses this phenomenon in *Family, Sex, and Marriage in England*: "In the atmosphere created by this decline of mental tension, this decline in religious fervor and this new political theory, some bright ideas took root in eight years by the middle of the tenth century. Strongly influenced by the idea that family relations were one of the basic rules, as well as a growing concern to do some research on the inhumanity of man to humans or to animals, it was a feature of eighteenth-century intellectual and political life. It reflects changes in family relations, its organization and functions, dating back to the mid-17th century.

"Affective individualism" is defined by "more freedom for children and equal sharing between husband and wife [...] instead of another wall of the nuclear family with intervention or sibling support, and further withdrawal from the public community." (Rai 149) This complex and gradual change manifests itself in two aspects that are fundamental to any marital relationship - authority over ultimate intention and basic criteria/motivation for choosing a life partner with a future.

The former has had a positive effect on the transfer of decision-making power from parents to children. As parent-child relationships became more romantic, adolescents were given more latitude in choosing marriage partners, and parents sought their children's approval (or understanding). The pattern of unnecessary arranged marriages has given way. The close relationship between parents and children in the nuclear family brought to the fore the standard of marital happiness and suppressed parental veto power. However, this suppression is not absolute and is usually based on a mutual understanding that selection is made "within a family of more or less equal economic and status, with parental veto power".

Evidence of this new pattern is certainly discernible in this period, as changes were neither immediate nor universal, and actual practice in sexual arrangements varied across and even within social classes.

Jane Austen and Marriage Hazel Jones points out this situation in the introduction to her book, saying that the social classes in Austen's book are no exception – although they are more likely to view peer marriage as positive and marital happiness as appropriate to this goal. Chastity marriages were common” and Jones also included the aristocracy in this state of “flux” (Jones 1).

4.3. Marriage of spouse

As the median age of marriage has been pushed into the mid-twenties, there has been a sharp increase in the likelihood that partner selection depends on appropriate judgment. At this age young people are more mature, they have experienced the world and their identity is more or less established. Despite these problems, many child care providers still

need some protection if the family's interests are threatened. Such a 'dissolution' took shape in Lord Hardwicke's Marriage Act 1753. The law governing marriage included marriage contracts (only church marriages were now legally recognized and thus sealed) and, in particular, prohibited marriage for individuals. Under twenty-one years of age without the consent of their parents or guardians. Henceforth couples who wished to marry against their parents' wishes had to flee to Scotland, especially to Gretna Green, where the law was not enforced.

In her novels, Jane Austen often depicts balls, country balls, and other types of gatherings. Events like these are a great way for young people to mingle freely with others and find potential mates. The London season at national level and the subsequent season in Bath served to increase exposure across the country. These opportunities increase the possibility of forming relationships based on empathy, knowledge of each other's characteristics, and sharing of common traits. This was further supported by the education of young women, who could be good companions to their husbands and based on friendship rather than casual romance.

4.4. Dissolution of marriage

Jane Austen saw marriage as a choice between husband and wife and an engagement for good. In "Northanger Abbey" he comes up with the idea of annulling the marriage as long as they belong to each other.

Stone has a somewhat similar perspective on marriage dissolution, whether compassionate or conciliatory. In fact, no matter what couples say about marriage, the marriage is still not happy. But in this day and age, for most people in England marriage is an indissoluble bond and the only option is to try to come to terms with it. It was possible to set aside bed and board for marriages broken up by infidelity or violence, but the Church of England did not allow anyone to remarry. At the end of the seventeenth century, a new possibility arose divorce by private act of Parliament. This allows remarriage but is for the wealthy elite and is also very difficult to achieve. For the poorer social classes, the alternative was elopement, bigamy, or annulment through the common folk practice of "wife selling." However, for many only the death of their spouse could break the sacred bond, and given the average age of first marriage was twenty-eight for men and twenty-

seven for women (Stone 44), and the high death rate among the elderly, situations in which one of the couple outlived the other were rare. . A widow and widower can choose whether or not they want to remarry Jane Austen novels. Jane Austen's world of relationships is a holistic phenomenon where situation and circumstances play a major role and she unravels the various layers of human understandings when it comes to marriage and the above discussion makes us understand how marriage is as long as the institution exists. It helps to analyze a person in a certain way, which leads to self-discovery, in the following chapters we are going to take a closer look at these specific widows, adultery and other problems in unhappy marriages.

Austen, and questions whether it is possible that this choice did not come to Austen's mind at all or if she considers it so unimaginable. If the latter is the truth, G. B. Stern contrasts the situation with the comical portrayal of Marianne considering people over thirty-five to be too old to marry (Kaye-Smith 33). At the time, the low life expectancy (due to, among other things, the high mortality rate of women in childbirth, ineffective medical treatments for various diseases, wars, etc.) meant that it was not uncommon for people to marry more and more, once or twice in their lifetime. Of course, the pattern varies between social classes and genders. Widows are more likely to find a new spouse and generally do so in a shorter period of time. The reason for this may be the need for a woman to take care of the children and their household. Wisner-Hanks comments on other reasons that prevent women from remarrying: "[...] wealthy or comfortable widows may have seen no advantage in remarrying, for this would put them under the legal control of a man again, and poor widows, particularly elderly ones, found it difficult to find marriage partners." (Wiesner-Hanks 79). He further discusses the importance of dowry in this area of family relations. Women were expected to contribute a certain amount of material or financial resources to the marriage. Given that Mrs Dashwood had been left without much financial means since her husband's death, and had three daughters who were still unmarried, she did not, despite her good nature, have an auspicious marriage. For a potential second husband, the three young girls would represent a significant investment in their dowry and little potential for future gains from their respective marriages.

4.5. Widowhood and Funds

Mrs. Jennings, another widow in *Sense and Sensibility*, plays Mrs. Dashwood's friend. Although she is a widow, her situation is reported to be different. After her husband's death, she is left with "a fair amount of communication" (Austen 31), and is now very well married with two daughters, giving her "a fashionable district with a London house." Allowing you to live comfortably and travel as often as you like." (Jones 58). The word sum refers to the price to be paid in a marriage settlement and the widow's share of her husband's property." The widow of the landowner has the right. Deducts her right to one-third of the income of her husband's land." A portion of the property or estate may be set aside for such purposes.

Specific terms are subject to negotiation between the families involved and the prospective spouses. Another provision may have been included which allowed the wife to keep her father's lifetime contribution and pass the remainder to her children at her discretion. "In this way the children of the first marriage are protected from the financial loss of the second cousins in the future." (Jones 59) In this regard. This is exact compensation for a large fortune bequeathed to Mr. John Dashwood from his mother, Mr. Henry Dashwood's first wife, leaving only a small portion (a life interest) to her husband, Henry.

4.6. Widowhood and authority

For many widows, losing a husband means complete disruption to their lives, often caused by financial problems and changes in their circumstances. Men are getting bread; Hard work and jobs are almost exclusively for men. However, in some cases the death of a husband means an opportunity to gain social and economic power that married women cannot. "Widows who inherit wealth or property from their husbands, or who recover their dowry after their death, are generally free to invest or dispose of it as they wish." (Wisner-Hanks 94). Possible remarriage could restore these women to the role of wives under the authority of their husbands.

Mrs. Ferrars, "with great wealth and possessions" (Jones 179), is the third widow in *Sense and Sensibility*, and certainly represents a group of women of the middle and upper classes who have their lives without husbands. And the purest calculation of

unattractiveness in the marriage market is often a reality with poor widows or widows with many children (Wisner-Hanks 95). Mrs. Ferrers' widowhood placed considerable power in her hands, which enabled her to act independently in the supervision and control of family affairs. As the legal head of the family, he is very active in directing the lives of his children in many areas. Speaking to Eleanor Dashwood, Edward Ferrers revealed that he was not allowed to choose his career path:

For Mrs. Ferrers, the most important thing is respect and she values her children's happiness above all else; He wants the family to be safe. Along with his career, he wants to manage his personal life and especially choose his future partner to improve his financial and family life situation. For his son and heir, Edward, he chose Miss Morton, daughter of an aristocrat, at £30,000. He believed that Eleanor Dashwood was at the bottom of his social rank and very unsuitable for Edward, as she was "a private gentleman's daughter, not above three [thousand pounds]". (Austin 334) Knowing his son's love for Eleanor Dashwood, he is also very critical of her.

Disrespects every possible opportunity. The people around him (including his family) are pawns in the game he plays when Edward and Lucy Steele are secretly engaged. Mrs. Ferrers first tries to bribe Edward to break his promise to Lucy, and when he refuses, she banishes him. It turns out that there is only one technicality in the plan to replace Edward's planned union with Robert and Miss Morton. He uses the same method on Robert when he runs away from Lucy, alienating her as well.

Indeed, widowhood puts women in a very different position and can change their economic and social status almost overnight. For some, it allowed man freedom from subjugation. Such women often choose not to remarry because it (once again) undermines their husbands' social and legal identity. "This social and economic freedom, which worries many commentators" (Wisner-Hanks 94), has done little except cause some social pressure. But wealthy women can resist such practices. On the other hand, for economically constrained widows, remarriage is the only possibility of reunification, but their position in the marriage market is less attractive.

Ignorance about marriage, ignorance about education marriage and its problems leads to self-realization and upbringing plays an important role in marriage system. Sense

and *Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*'s works highlight the fact that personal growth is growth that fosters a sense of personal power and worth and, at the same time, leads to a nurturing unconscious. a happy and unsuccessful life.

The story centers on Mr. Bennet, a noble family from the fictional village of Langbourne, near Meryton in Hertfordshire. Mr. Bennet and his wife had five unmarried daughters and their property passed to Mr. Bennet's nephew, Mr. Bennet. Collins. With these opportunities and so little wealth to spare Mrs. Bennet, it is not surprising that her main goal in life is to marry off all her daughters to rich men (Jones 10). The story then moves on to themes of dating, love, morality, marriage and more.

4.7. The marriage of Mr. and Mrs. Bennet

The first characters that introduce readers to *Pride and Prejudice* are Mr. and Mrs. C.J. Bennett. The opening conversation between them that fills the first chapter is as full of wit, humor and sarcasm as the last. It really captures the importance of the relationship between a man and his wife in just three pages. Mrs. Bennet is as happy and furious as she appears throughout the story when she tells her husband that Netherfield Park has been given to Mr. Bennet. Bingley, "a man of great wealth; four or five thousand a year" (p& P2), no doubt refers to it. Mr. Bennet never shares his enthusiasm. In fact, his attitude should not be different from that of his wife. He expresses displeasure with the conversation and seeing no way out of it, he uses his wits to immerse himself, at least at his wife's expense. He almost never shows joy and, more importantly, equals the nostalgia, sarcasm, and sarcasm with which Mrs. Bennet likes to share her innocent happiness. Is it his theatrics ("Design it!" (P&P3))? Shared by The Lovely Bennett. Do not imitate his opinion and accuse him "you like to make fun of me". (P&P3) In this regard. In fact, according to some evidence in the second chapter, it appears so. Instead, it represents a kind of masochistic theater, Mr. Bennet's behavior, a strange mixture of absurdity and contempt, often provokes the least favorite thoughts and feelings in his wife, and then they force them out of the room. "Weary of his wife's zeal" (P&P 5).

On the other hand, Mrs. Bennet never tries to understand her husband. Often, both his incompetence and his coarse tone are almost unrecognizable, except for an exclamation of disbelief at the possibility of his misunderstanding: "I'm sorry, my dear sir. Bennet, [...]"

how do you get tired?" (P&P2) Certainly Mrs. Bennet.

Even if she wanted to, she could not attempt to respond brightly or intelligently to her husband's comments and thereby clarify his point. Because, when he talks, he has to tell her not to talk about it. Mrs. Bennet's point of view is accurate and always in her narrow mind. And what is important to him is not important to Mr. Bennet. In this case it is very appropriate to compare two trains traveling in opposite directions.

Austen herself summarily concludes the conversation in the first chapter, confirming what careful readers should already suspect at this point: As questions inevitably arise in the reader's mind, such as how two such opposites can transition from a relationship to a marriage, Austen continues to provide a very succinct narrative through the second half of the book. He won't wait. Couple

The explanation is not simple: Mr. Bennet is gifted with "youth and beauty and the fine excitement that youth and beauty often give," and only after marriage does he find himself "misunderstood and free-thinking." His wife is an example. His vision of a lifelong partner is not favorable and all affection is gone.

Real life shows that people can change a lot. In this case, Mr. Bennet and/or Miss Gardiner (Mrs. Bennet's maiden name) may have been very different in their youth, but the change must have been rapid and transformative, as Austen wrote in the ultimate intention of one. Huh. The commitment was "at the very beginning of their marriage" (P&P 206).

Second, people often make strange choices in love, and Austen portrays some unique couples in her work, such as Edward Ferrers and Lucy Steele and Sir John Middleton and his wife Lady Middleton. Moreover, we cannot imagine that Mr. Bennet is attracted to Miss Gardiner for any other reason than her youth and beauty. Mr. who is a lawyer in Marion. The Gardiner family was not prominent in social life or wealth; Mrs Bennet was left £4,000 by her father (P&P 23). Finally, Austen hides the fact that it is ineffective in a contract based on economic motivation. Finally, her "domestic happiness" and Mr. Bennet's feelings of despair are treated with his "indiscretion" (Austen 206), assuring the reader that this is a pure conflict between the two young men with their hopes and ideals. They had feelings for each other.

4.8. A Failed Father

"Sadness forever" is felt throughout the novel between Mr. and Mrs. Bennet, shrouded in nostalgia and sarcasm. Austen, however, Mr. The attitude of allows her to define. and Mrs. C.J. Bennett was successful not only as a husband and wife but also as a parent. Mr. In Bennett's case, there is a strong connection between his frustration with his marriage and his commitment to abandoning his responsibilities as a parent and head of the family. The apparent dysfunction of the relationship affects the entire family, as Austen makes clear when she imagines it through Elizabeth's eyes in chapter nine. Despite deep feelings of respect, Elizabeth terms her father's behavior toward her mother as unfair and critical (P&P 207). He finds that almost every young man at some point feels the shame of his family, and Fitzwilliam Darcy's novel accentuates this inadequacy. She recognizes the fact that if her father had used his intelligence and his position as the head of the family, he would have been able to measure the effect that Mrs. Bennet's poor judgment and unfair treatment of her had on his three young siblings. Loyalty of the whole family. can be reduced. , but with the exception of Elizabeth, "Mr. Bennet is indifferent to the rest of his children and remains in his library, leaving them to the care of his mother and his own devices.

This lack of parenthood shows its true extent as a consequence of unfulfilled marital expectations in Lydia's elopement tragic transaction with Wickham. This is the only time we see Mr. Bennet actively acting as a father to someone other than Elizabeth. 13 However, he was not very successful in his endeavours, gave up too soon and was taken over by Mr Gardiner and first Mr Darcy.

Furthermore, the whole thing is allowed because of her kindness and ignorance (although Elizabeth senses danger and tries to persuade Lydia not to go to Brighton). "Though he sees things clearly, he cannot act, but he does not" (Ode 38).

Here, then, he failed twice: first, to understand the potential danger that Elizabeth stood before him as her father; Second, even after her concern, he does not listen to her and chooses not to intervene, which stigmatizes the entire family. Elizabeth harshly criticizes her father while talking to her uncle. Gardiner for reasons behind Wickham's

elopement with Lydia. He says that Wickham need not be afraid because he knows that no one will stand up for Lydia, and "from my father's attitude, his laziness and little attention, he [Wickham] might have guessed who she was talking to. Inside." their family, he does as little as any father would do on such an occasion, and as little as thinks." (P&P 245) has. Indeed, if Mr. Bennet could hear it himself, such criticism would be more severe. Elizabeth thought about her father's abilities.

Lydia's behavior grossly violates morality and tarnishes the reputation of the entire family, especially her four unmarried sisters. At this time Mr. Bennett changed his attitude and became determined to do better as a family man. "Who should suffer but me? It's working on me, and I must feel it." (P&P 260). But he continues: "No, Lizzie, let me feel how guilty I am for once in my life. I'm not afraid to overdo the impression. It passes very quickly." (P&P 260) is concerning. Odeh comments on this: "After the incident her feelings of inadequacy as a parent disappear as quickly as she expected, indicating that she knows what is wrong with her but not really. There is a desire to change." (Odeh 36-37) This is true and the trace of the change in his behavior is soon completely lost, and Austen explains: "When this first transport of anger produced his activity in seeking her, he naturally lost his life." All turned to old unemployment." (P&P 269).

Mr. Bennet regains his "normal philosophical balance" (P&P 259) and now his only concern is the financial side of the arranged marriage - he does not want to see his father-in-law, but her. He was in a difficult situation as he did not have the money to pay the debt. At the same time, he expresses satisfaction with the minimal involvement he should have in the business (P&P 268). From the moment the Bennet family knows how to escape until the wedding day, Bennet shows no emotion other than anger, shame and rejection from Lydia and Weckham. Also, some satisfaction for a wild girl marrying such an insignificant man (P & P 267-268). Bennet decides to go against his wife's wishes, refuses to accept the new couple to Longbourn and strongly opposes her decision. However, after a while he retreats to his quarters and, with the encouragement of Jane and Elizabeth, allows the couple a visit (P&P 273). His reception is cold and rigid, but he changes his mind about Wickham quite dramatically. Bennet is an intelligent man, but he is irrationally attracted to the shallow charm and pleasant qualities of a man who woos his daughter, and plans to leave her if money is not paid. Even after Darcy learns of all the good things he has done for his family, he still calls Wickham his favorite son-in-law. "I adore my three brothers very much, [...] Wickham, perhaps, is my favourite; but I think I shall be as happy with

your husband as with Jane." (P&P 332) Even though Lydia is never his favorite character and her actions make him despise him even more, his so happy welcoming of such an ordinary person into his family further demonstrates his fatherly feeling. It is very weak.

Even after all is settled the only sign of change is the raising of Kitty Bennet. He may think that Mrs. Bennet is eager to help Lydia find her husband among her police acquaintances, so she chooses him among other influences from Lydia and perhaps her mother. I continue to keep it. But Kitty is not allowed But Kitty is not allowed the same freedom as Lydia, and "although Mrs Wickham often invites her to come and be with her, with promises of balls and young men, her father will never consent to her leaving." (P&P 338).

4.9. Innocent Mother

Mrs. Bennet is the complete opposite of her husband not only in personality but also in his attitude towards his family. He has five daughters all over his world and his ultimate goal is to get them married well. But as readers, we can only imagine if this excessive attention is a response to the unfortunate their marriage process or vice versa. For some reason, Bennett's neglect of his fatherly role gave his wife complete control over the girl's upbringing and education. Of the five girls, Lydia and Kitty were the most troubled by their mother's bad behavior and low spirits. As a result, Lydia is her mother's favorite, reminiscent of her youth, and despised by her father.

Wickham is a natural outgrowth of the carelessness and flirtation his mother allows. However, Mrs. Bennet cannot see her imperfection. Also, when things seem worst, he unilaterally contributes to the pain through his play, "Such a vibration around me, such a flapping, such a numbness in my side. I'm having so much fun," "my headache and such." Beating". In my bed, I can rest neither day nor night," (P & P 250). As soon as Lydia is finally ready to marry, she is relieved again and shares her success with her neighbors and her daughter, who is married at the age of 16. She didn't even think about the fact that her irresponsibility with Lydia had ruined her. Her entire family, and she may not make him happy in the future.

Finally, you Mrs. Given Bennett's dysfunctional relationship and the resulting lack of a

parent-child relationship, to determine who is more responsible, Bennett would have to say so. Of course, Mrs. Bennet was a bad example of improper behavior and foolish thinking, but in the almost complete absence of a better model, the girl naturally followed. On the other hand, Bennett has the power and intelligence to teach his daughters what is important compared to his wife, so by stepping in he diminishes his mother and their influence. This can make training more relevant. But, voluntarily, he relinquished all the privileges connected with his family as a father, spent most of his time in solitude with books in the library, and resolved to remain as obscure as possible.

4.10. Immoral Lydia

In each of Jane Austen's six novels, one finds a husband and all the heroines achieve "happily ever after." But Lydia and Wickham's irresponsible love affairs and subsequent marriages are a stark contrast to their fate. The story has no ending, but its ending destroys the typical Elizabeth and Jane's ability to find happiness in the future. And while "the old everyday way was to follow people obsessed with the afterlife and tell us what happened to them" (Cornish 122), Austen also pays some attention to the couple's actual status and their marriage, which is not a very happy ending. Maybe Lydia thinks so. However, a closer look at the characters of Lydia and Wickham and the plot of the marriage suggests this.

The first comprehensive description of Lydia's character is in the following paragraphs:

Lydia is a strong, energetic 15-year-old girl with fair skin and a friendly face. A mother who shows her love in childhood is a lover. He has a sense of humor and gentle nature. No doubt attracting the attention of royalty, there was humor in praising his uncle's delicacy and their own simple qualities.

It gives you a true picture of Lydia's past and her words. Not only is she her mother's favorite, but she also takes after Mrs. Bennet's five daughters. Unwittingly, Mrs. Bennet's vulgarity and greed finds its deep roots in Lydia's personality. Only 16 years old, she wastes time in idleness, thinking about her husband's possibilities and enjoying loving the people who are now. When the militia arrived at Meriton, his and Kitty's joy was endless. "When there was a policeman in Meryton, he was loved; And when Meryton is within walking distance of Langbourne, they go there permanently. (P&P 187).

Not having men isn't bad at all, but if you don't want to ruin your reputation and perspective with gossip, you should follow the rules of knowing and respecting base men. The woman's position should be passive, waiting for the man to make all the steps, not just the first step.

In public, unmarried girls were not allowed to interact freely with strangers. At public balls, they are "accompanied by an attendant who is either a relative of the bride or a friend of the old man." Her job is primarily to socialize, guide the girl, protect her from outside dangers and give due attention to the men without much to do with dancing. This is to protect him from the dangers of his misconduct. "Ordinarily, a young woman could expect her mother to look after her at a meeting or dinner party..." (Selwyn15). But we know that Mrs. Bennet pays little attention to her duty, and that Lydia and Kitty are largely left to their own devices. When Lydia moves to Brighton, the role of advisor is given to her teacher, Mrs. Forster. Mrs. Forster fails to bring Lydia under her control, with fatal consequences.

So, when she runs away from Wickham, it's an act of blatant selfishness, not just an obscene threat to corrupt her sister's mind but also especially to Colonel Forster and his wife. Because I'm in an awkward place. Thus, showing another side of a woman's role and how marriage works is a means of introducing the world to the complexities of married life.

4.11. Charming Liar

Wickham's attitude reflects the fact that the concept of illusion fails to reflect the reality of life. We first "meet a young man, whose face was very good to him. He had the finest beauty, a broad face, a handsome countenance, and a most pleasant speech" (P & P63). His demeanor is very positive and kind and immediately endears himself to everyone around him, including Elizabeth Bennet. Just by Mr. McCarthy's letter. Darcy reveals his true villain, reminding both Elizabeth and the reader of the previous events and all the actions and deeds of Wickham, Darcy and Elizabeth. Leave me alone, environment.

When his lies, dishonesty, and carelessness were exposed, Elizabeth was astonished to see how her outward and good nature had blinded her to judgment; When he escapes, we learn that even his commanding officer knows nothing of value about him, which is

somewhat ironic of the military structure (Fulford 170). A gambler and actress, Wickham was very adventurous and knew the art of deception in behavior and appearance. He joined the militia only to escape debt, and for this reason left the Brighton regiment. Foolish Lydia means nothing to him, his fortune is small, but "he was not a young man who resisted the opportunity of having a companion." (P&P 277) So he took it with him.

4.12. Improper Union

While marriage is a union of heart and soul, an inappropriate union of body and mind can lead to unhappiness, unhappiness, despair and helplessness. Eventually, the pair are found in London, and in exchange for Darcy's financial support and other favors, Wickham marries Lydia. She has no reason to be happy in her patchy marriage (everyone except Mrs. Bennet and Lydia knows that), but Miss Bennet is better off being away than Lydia. However, as the bad news quickly spread around (Jones 112), most people knew that Lydia was in trouble living with Wickham two weeks before the wedding (P&P 270). Elizabeth had reason to believe that Darcy and Bingley, inspired by the reactions of Collins, Lady Catherine and others (although their views were quite extreme), would never again accept such a family relationship.

The family (again, with the exception of Mrs. Bennet) are even more frightened when the newlyweds arrive without any grief or trouble, pretending that nothing untoward has happened. "Lydia is just Lydia; unbridled, uncontrollable, wild, loud and fearless. She goes from sister to sister asking for compliments. Lydia succeeds in being the first of the five sisters to marry, and "they marry" women no matter how questionable their purpose, their nature or their intelligence. Even so." (Jones 180) In this regard. "She is very modest in taking off her wedding ring in front of her old acquaintances, showing her new position in the neighborhood. She [...]" (Jones 98). With her mother so influential, her ultimate goal is to find a husband, and she succeeds regardless.

Likewise, Wickham, despite a loveless marriage, manages to secure financial and professional support for the rest of his life. His gambling debts are paid off, and after joining the regular army (with a lot of help from Mr. Darcy), he finds fame and mobility, hiding his past and allowing those he knows to move on. Also, later, when Elizabeth

marries Darcy, the family ties that Darcy (despite rejecting Wickham) will never allow the disgrace of the family and is forced to help Wickham. It happens if he is in trouble.

During her brief visit to Longbourn, Elizabeth notices that Lydia is very fond of Wickham, but it is also noticeable that Wickham is not very fond of Lydia and that Elizabeth regularly engages with the two of them. He sees his doubts about the possibility of long-term happiness. They are gathered for themselves.

Desires are stronger than its virtues. When Austen gives us a glimpse of their future, we know Elizabeth is right about her, and after a while all signs of love disappear. Also, couples are constantly running out of money and leaving the same place to move to another place. But they are not ashamed to surpass their wealthier relatives in money or housing, so they can afford lifestyles beyond their means and both enjoy them as they please: Lydia and her "balls and young men." As a visitor to "the men" or Pemberley Wickham, "I was far from entertaining myself in London or Bath" (P & P 339), probably spending time in gambling and women. Hence, it can be said that both are enjoying their happiness, Pride and punishment.

4.13. Lucky Sister

In *Mansfield Park*, Jane Austen begins the story many times in her other novels. END-"Happily Ever After": Almost 30 years ago, Miss Maria Ward of Huntingdon was lucky, just £7,000. Sir Thomas Bertram, of *Mansfield Park*, in the county of Northampton, was capable of casting spells, so that he was raised to the baronet class of women, bringing with him all the comforts and rewards of mansions and great wealth. Miss Maria Ward, now married to Lady Bertram, is not the main subject of the novel, but as the story progresses, Austen has a few opportunities to read about the marriage of a young and beautiful young woman married to a rich man. the man It continues to be given to the nobility and society for years after marriage. In addition, the novel gives us a unique opportunity to compare the very different fates of the three sisters.

Mary's joy was endless. A wealthy little lady (700 pounds less than whatever Mrs. Bennet gets after Mrs. Bennet's share of £5,000) all sorts of possessions she has

accumulated throughout her life. Calculate the benefit. But Mr. Compared to Bennet's choice of wife, this was not a marriage based solely on Mrs. Bertram's monetary needs and Sir Thomas Bertram's evil nature and lust. Because even now, after 30 years of our marriage, we can see that even Mrs. Bertram is still in love.

When Sir Thomas returns from Antigua, his wife celebrates differently from their usual behavior. Austin writes satirically of this scene: Man. He was not afraid that someone would spoil his happiness. These "victims" show how much her husband loves her and how much she misses him, even though the husband doesn't notice until she returns home. For Sir Thomas, the expression of emotions is less, but if his wife is not willing, it is the center of his family and his country does not show the unusual joy and satisfaction that comes from further afield. It is expensive. environment. He might have made the most of the opportunity to be redeemed in the presence of his wife instead of returning home first. In fact, the couple's relationship proved to be the couple's happily ever after and she became a happy sister.

4.14. She is Happy to be a Widow

Mrs. Bertram's two sisters were similarly impoverished and perhaps less beautiful, but found no such fortune in her choice of husband. She had to report to Rev. Norris, a friend of her father-in-law, and Mr. Norris was unable to provide significant financial benefits to his future spouse," a sister noted. It means." It was a more practical course of action for fear of being too old to make a choice. We may, therefore, infer that any love interest had little or no effect on the formation of the couple's union. They had no children. When Mr. Norris died, Mrs. Norris showed no evidence of the slightest remorse for her husband. .On the contrary, she is confident that she can do better without him (Austin 19).She is a greedy, selfish and deceitful woman, who is a busy man.

He only cares about her welfare. He has no real feelings for his wealthy sister, this connection is only important to him for financial and social gain. He said, "shoot" (Austin 6). Your initiative to accept Fanny into the Bertrams is not a charity. Mrs. Norris wants to appear warm and outgoing, but is unwilling to make sacrifices on behalf of her son. Mr. I dare say that a woman with a personality like Norris's would probably be better off being single, without the social benefits and security of marriage (especially if her financial situation is inadequate) as marriage brings her no subjective well-being, but the objective

benefit recognized by society.

4.15. Weak love and bad judgment

A third sister, Miss Frances Ward, resembled her sister in some respects. For Mrs. Bertram, her choice was based on her arrest. Prema married against family members. Unfortunately, another dimension in their marriage.

Ms. Like Norris it is not financially viable. In fact, he married a poor illiterate sailor. The match was a bit disappointing. Large families are poor and have many children to support their meager income. Additionally, Mr. Price is active and has a disability and heavy drinking.

If Jane Austen's ideal is the union of two people based on friendship, true love and affection, why does she make the character of Mrs. Frances Price the scapegoat for such a happy marriage? Why is the main character so desperate if the only difference is that he is married to a poor sailor? Is the economic aspect of it more important to Austin? The answer is no, it depends on the person. Also, like Mrs. Bennet, the exchange may be based on love, but depending on people's friendships and getting to know each other, the feelings are probably not well-supported and painful. It was not deep enough to hold, put back.

Price resembles her sister Lady Bertram's carefree and listless demeanor. Lacking money and having a large family, Fanny's mother was eager to do the menial work that exhausted her. "This woman neither educated nor restrained her children, and the house was from first to last a place of mismanagement and anxiety [...]" (Austin 348). She was not ready for gifts for her personality, character and her place in his life, she willingly kept herself by her own choice. Sir Thomas agrees to help his poor relatives due to his pride, negligence and stubbornness, but only Mrs. Price approaches him to help him in his troubled situation. She broke off her relationship with her sister. Likewise, Mr. Price is unfit as a husband and father. He completely neglects to raise his family and children and only enjoys his work and drinking. Neither Mr. nor Mrs. Price can do the same thing, adapt and support each other.

4.16. Idle but lovely drone

Looking more closely at Mrs. Bertram's personality, she does not seem to be very clear. His personality is not entirely negative and he does not fit the main character of Austen's novel. Her marriage leaves her with a relaxed and lazy personality (unlike her sister Frances Price), a reputation for doing nothing all day, and an ability to leave worries and decisions to others. This also applies to one's own child.

Mrs. Bertram did not pay attention to her daughters' education. He didn't have time to worry about that. In a sense, Ms. What Bertram Stone calls the "idoltrous drone" is believed to be the result of an increase in emotional personality, self-interest, and sociability. Answer with the properties of the object. "These cards showed a group of middle- and upper-class women delegating household affairs to housekeepers, reducing the burden of fertility through contraceptive measures, attending novels, theaters, plays, etc. "riding and making official visits. "It is a fashion to encourage the delicacy and sensibility of women who are discouraged from any activity." Many women were upset and talked too much.

However, Lady Bertram does not look the least bit sad. He sleeps comfortably on his couch and shows no signs of doing anything. As Sterne describes it, he never wakes up from his lethargy to "work for pleasure or liberation." Others." (Kay-Smith age 30). On the other hand, unlike her sister, Mrs. Norris, she is not subtle and never misbehaves with Fanny, and Sterne continues: "When Tom was sick, Fanny wanted to be with her aunt, to blame her for bad things. did not love. She was truly unkind through her quiet distrust; compared with Aunt Norris, she certainly endeared herself to her niece during Fanny's stay at Mansfield. (Kay-Smith aged 31). "He talked to him, listened to him, read to him; and such was the stillness of the evening, such Her perfect protection from every indecent sound in the tete-a-tete was inexplicably welcome to a mind that rarely rested in its terror or shame.

Lady Bertram asks her husband for his opinion and advice (Kay-Smith 30) in everything she relies on, which shows her high opinion and deep respect for her husband, which, as I suggested earlier, is linked to genuine feelings of love for him. . Indeed, with Sir Thomas Bertram she finds not only marital bliss, but also a place well suited to her character and talents. It sheds light on the intersecting roles of women who demonstrate herpower and impose her will on others by sitting still.

4.17. Irresistible attraction

Meeting, flirting, marriage, adultery are some of the main storylines of *Mansfield Park* in the love triangles of Maria Bertram, Rushworth and Henry Crawford. The romance between Maria and Crawford is inevitable in most novels, but it disappears when Maria marries Mr. Crawford. Rushworth and Henry leave to meet Fanny, but when Maria and Henry run away together, he ends up meeting Fanny. The story resurfaces in the climax.

This is the only time Austen touches on the subject of injustice from such a narrow angle and places it in the middle of other actions of the characters. In all other cases where the author discusses the violation of marital fidelity due to illicit romance, it is hidden from the direct awareness of the reader, at a safe distance from the central plot.

Maria Bertram and Henry Crawford became close when they first met, but by then Maria was already engaged to Mr. Crawford. Rushworth. Henry Crawford is not handsome, but he has a strong personal charm and he knows it. Both she and her sister Mary are "reckless and extravagant, full of joy, amusement and flirtation [...]" (Kay-Smith 49). His flirting games are a game of sorts for Henry, who likes to tease the women around him by giving them the attention they crave. Because "Mrs. Bertram was willing and ready to please" (Austen 38), Crawford initially flirts with the two. But the fact that Maria is engaged makes her all the more attractive, as she reveals in her conversation with her sister: "Besides, Miss Bertram is engaged. Don't forget that, my dear brother. Choose from him."

"Yes, and I love her very much for it. An engaged woman is always more agreeable than an unattached man. She is content with herself. Her worries are gone, and she feels she can use all her powers. Happiness." without fear Everything." If a woman is engaged he is safe: no harm will come.

4.18. A marriage of pride

Here Austen exposes the fact that a relationship bordering on ego or pride cannot be taken seriously. They need love, affection and mutual respect and protection. When

marriage fails it opens a window to many unwanted desires where flirting and adultery stops and it allows for self-realization and there is a point Austen wants to prove that relationships are fragile, they are temporary and not permanent. When marriage is associated with pride, it often looks bad. The seed of pride leads to destruction, but people realize the consequences of bad choices.

The match between Maria and Rushworth lacks affection for each other from the start. It is a pragmatic move on both sides. For Mary, marriage was a woman's duty. She was now of marriageable age, and Rushworth possessed a crucial characteristic: he had neither appearance nor address, he could provide her with a substantial income and a house in London, and stay with Mary. It sounds like the "fun" she needs in life. Rushworth is attracted to Maria's beauty and finds himself (in his mother's opinion supported) at a time when she is convenient to marry. With the strong promotion of matchmaker Mrs Norris and the consent of the absent Sir Thomas, the engagement is soon closed. Austen's brief description of this passage in two paragraphs (despite mentioning that their meeting took several months) gives the reader the impression that such an important stage in life is just a shopping list item for both parties.

It soon becomes more or less clear to everyone at Mansfield Park, except Rushworth, Mrs. Norris, and Lady Bertram that Rushworth is a dull, clumsy man, and that Mary, despite his wealth, does not really like him. Among other things, Edmund is inexplicably blinded by the danger looming before his eyes.

Maria seems like someone who claims to be practical and logical in what she says and does. He does not seek happiness in its spiritual sense, but only in the physical sense of the word, which refers to comfort and security in his life. Then Henry Crawford appears on the scene and starts tapping the emotional chords in it. She was hungry for his attention, his sweet words and his compliments. There was a part of her that didn't like her domineering father and neglectful mother, and she didn't want to like her husband. Still at Crawford, he lost his sense of the past and was ready to leave the prosperous life at Southerton. Mary is almost represented as a victim of her own unsatisfied feelings as a result of her unsatisfied environment. Unfortunately, this makes him fall for Crawford too easily, and he doesn't think it's just a game for him. To her credit, Crawford proved to be an outstanding performer during Lover's Vows rehearsals. Fanny said, "She didn't like him

as a person, but she had to accept him as the best actor, and then many people were not different from him." (Austin 146) Who 146. But Fanny's character is, at worst, unsatisfying in her situation. Yet when Crawford directs his advances toward her, she doesn't budge. The difference between Maria and her brother is that in her character Fanny has the qualities of pride, politeness and vanity, which are strongly reinforced by Mrs. Norris, which makes Maria go to Crawford very quickly. There is Patricia Beer compared Maria Bertram to Lydia Bennet and said "[...] how seductive Wickham and Crawford are". In other words, girls are attractive criminals. They want to attract them and actively participate.

Rushworth was a different man in his opinion of Henry Crawford. At this stage of the novel, she is not blind enough to notice that, despite her cunning and self-indulgence, she is deeply interested in the person of her future husband, Henry Crawford. After the Southernton incident, when Maria and Crawford walk through the door (this scene is a wonderful allegory for the sexual tension between Maria and Crawford, with the spikes on the door threatening to tear Maria's dress, crossing the line of imaginary justification) and different iterations of The Lover's Vows, his dislike for Henry grows. Although his unbiased skepticism and wealthy man and Maria's future husband make him better than Crawford's position, he intervenes, stops it, and at the same time shows that he cares for Maria. So from a certain point of view, he made it worse.

The return of Sir Thomas Bertram was a turning point for Mary and Henry. For Mary, it was now or never. She is engaged to Rushworth, but if Crawford proposes, as she mistakenly believes he will, her choice is clear. But, as a woman, she does nothing; His only option was to wait for Crawford to make his move. For Crawford, on the other hand, it was the end of his game. Mary promises Rushworth and now Sir Thomas returns home.

It is a shock to Maria when she learns that Henry will not come back to take her hand, but soon her old sense returns: her mind is so cold that she seeks out all that is left. A person who can grow arrogant and vengeful.

Now Mary's motivation to marry Mr. Rushworth is proud. Henry disappoints his love, but Mr. Rushworth, his backup plan is still available and he is masochistic enough to use it as evidence of his indifference to Henry. Sir Thomas is skeptical of the union and suggests Mary break off the engagement, but she refuses. This is his chance to escape Mansfield:

Freedom is more important than ever; they want so skillfully in Mansfield. He is unable to withstand the restrictions imposed on him by his father. She must escape him and Mansfield as quickly as possible, and find solace in the world of fate and reward, vanity and the wounded soul. His mind was very firm and undifferentiated.

4.19. Sin and its punishment

Maria's mistake is the same pride and arrogance that led her to marry Mr. Rushworth, to show that he has given up on his feelings for Henry, does not give up when he meets him again. She allows herself to be charming again and participates in Henry's games. This time there were dire consequences. She falls in love again and runs away from Henry. This meant ruining her and her family's reputation and causing great shame to her husband. Although Mary Crawford, and most probably Mary, felt that the marriage between Mary and Henry would be publicly disgraced after a certain time, Edmund Bertram's response to Mary Crawford's "suggestions of good feasts and large parties" (Austin 409) however extreme the idea was to a certain section of polite society, it implies that it is not cynical but immoral. Edmund calls this a "terrible crime" (Austen 409) and there is no way to remedy the situation.

Also, Henry wanted to marry Mary. He's attracted to women who just can't get it, and Maria is competitive as a bride and gets angry before their date. Unlike Maria, Henry walks away without worrying about his reputation. The double standard of sexual behavior

"[...] a man must have had some sexual experience before marriage[...]" and "[...] fornication and fornication are exclusively male prerogatives [...]" (Stone 315) he proposes that he can leave her alone and do her some harm. Her fame. According to Austen, the only severe (earthly) punishment for his behavior is the regret of destroying his chance of happiness with the woman (Fanny) he truly loves.

"Adultery must not affect the reception of sinners in the upper classes, although

adulterous women do not immediately have the same faces as adulterous men," notes Jones. (Jones 104) and Mary's punishment was more severe than Henry's. Then Mr. McCarthy. Rushworth easily²¹ divorces her (as Austen suggests, a punishment for his past ignorance of Mary's behavior), cursed by his family and sent abroad by his aunt Mrs. Norris (Austen 416 compared to Mr. Rushworth, Austen 416) who tells her father that "There was no intention of introducing into the family" some sympathy for Mary's plight.

The aim of this chapter is to analyze the happy marriage, troubled relationships, negative sides of marriage and other issues depicted in Jane Austen's three novels and how all these facts of life lead to self-discovery. A journey to understand one's worth to show that Austen recognized these complexities of married life and incorporated them into her work.

In the first, more theoretical section, I describe changes in British society, analyzing changes in family patterns due to increased individualism and changes in dating strategies that prioritize sexual arrangements and personal happiness. environment. I have described the nuances that distinguish the partnership marriage model in England from that of other parts of Europe.

For Part Two, I selected three of Jane Austen's novels, looked at specific characters and characters, and used examples from the text to illustrate Austen's approach to marriage and self-expression through them.

In *Sense and Sensibility*, Austen approaches the subject of the widow from several different perspectives. After her husband's death, Mrs. Dashwood was left without protection and adequate financial support, and her three daughters were in danger of being unable to marry. At the same time, Austen shows that the death of a husband (lover or not) does not necessarily mean a difficult social and economic situation, but it makes the role of a woman in marriage as powerful as possible.

A happy marriage and the problems arising from it very often affect the relationship between the husband and his wife. In *Pride and Prejudice*, we portray a situation where a failed marriage leads to parenting dysfunction and Lydia's highly erratic behavior, which focuses the entire family on something dangerous. The later marriage between Lydia and

Wickham takes a deliberately unpleasant form, exemplified by her parents.

In *Mansfield Park*, Austen proves that love and affection alone are not enough for a happy marriage. Good judgement, knowing your and your partner's characteristics is equally important and indispensable. However, even a husband-wife marriage is not successful in raising children and thus endangers a happy family life. Austen considered adultery a serious crime and found no justification for Mary's case. Mary's own pride and poor judgment made her marriage unhappy, and her pride led to such sinful behavior. Hence his punishment is just.

Although Jane Austen idealized courtship tactics in marriage in her heroines' affairs, we cannot say that she idealized marriage in general. He knows the challenges of such a relationship and that not all marriages are happy. In every story we can find facts that contradict this "happily ever after" idea. Jane Austen's novels present a good picture of the true state of English society and the same applies to every society in the world. It considers the relationship of life and marriage and highlights the important factor in achieving happiness and at the same time the challenges of life. His novels explore why and how choosing a marriage or life partner plays an important role in social relationships and discovers the truth of self-realization.

CHAPTER 5

Love and Money: A Desire to Live with Reference to Jane Austen's Novels

5.1. Introduction

At the very onset, all the novels by Jane Austen are recognised as narratives of love and the desire to lead a happy life. The essence of happiness as noted by the novels of Austen are all related to the desire of living a peaceful life rather than a disturbed rich life. Though the importance of money definitely rules the narratives, yet the search for happiness, respect and dignity remained consistent. However, there is in-depth realisation about the importance of money as in the works of Austen's *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*. The thematic concern related to love is very closely connected to the matters of owning and expressing fortune by the suitors. Burgess (2003, p. 170), notes that Austen will readily agree to the fact that the thematic way of presenting love among the characters are also referred to their social status quo. Amidst the style of representing romantic narrative technique, the hold over classical expressions were kept intact in Austen's novels. Austen was not only offering a mirror image to the 18th and 19th century England, but also was highlighting the class-oriented demarcations based on economic status of the people in general. Money and love were juggled in between the social practices of maintaining class-based classification of love. It is a delightful sight to see that all the characters of Austen's novels valued love over money. However, the family and friends were much inclined to appreciate a couple only if the suitors are from well-to-do families.

In this chapter, the narrative skill of Austen towards love will be critically appreciated on the basis of examples quoted from her novels. Theme of love and money as used in Austen's works will be analysed to understand the lifestyles and value-based beliefs of Austen's time, and the relevance of the same even in the contemporary world. Moral values and emotional experiences will get evaluated in relation with the positioning of money by Austen and her social ambiances.

5.2. Importance of Love

The importance of love in the novels of Jane Austen predominated every aspect of handling human emotions. Definition for love as illustrated by Austen is a matter of human feeling that must get reciprocated with sense of security and respect. The most notable point to be marked in case of Austen's romantic leads, is their inclination towards being recognised as individual and being loved for the sake of being an individual person rather than for being beautiful or rich. The concept of love for Austen is more archetypal in nature. There is an enormous sense of maturity in understanding human emotions and offering respect to the one whom you admire. Leading a life with determined humanitarian principles is more important for Austen's love stricken lead characters than just falling in love for the sake of love.

As in case of *Sense and Sensibility*, the outlook towards love for Marianne is more generalised way of getting emotional dominance, whereas for her elder sister Elinor, love is a reversed way of getting generalised emotions. Through these sisters Austen elaborated two different perspectives of considering love. Unlike Marianne, Elinor considered love as a matter of sensible decision. Irrespective of her soft corner for Colonel Brandon, Elinor insists her mother to make a more thoughtful decision while considering him as the suitor for Marianne.

Considering a thoughtful way of accepting Colonel Brandon and noting humanitarian features in him appears more sensible way of looking at a love interest than just flowing with emotional feelings. Austen in this way appears more sensible towards considering love as a feeling that gets justified when humanitarian grounds get attached to it.

Offering thought to love and to deal with the separation from love with grace, makes Austen's perspective more sensible than it gets considered in general. In *Pride and Prejudice*, the fear of getting separated from the person one loves, is a matter of great sensation. However, the definite way to deal with the same is noted by Austen in the most decent manner. The state of separation in love is definitely a disturbing emotion, but for Austen as she depicts the parting of Mr Bingley and Jane, she prefers to restrict any uproar of emotion. As Jane gets separated from Mr. Bingley, she tries to accept the detached moments in the most graceful way. She expressed her suffering very amicably and decides to get over it without causing any trouble to the homely ambience.

Love gets an extended definition when acceptance gets prioritised over will. In her novels, Austen made sure that every colour of love must be expressed. She was particular in dealing with love as a more attached emotional and subjective feelings. In *Mansfield Park*, when Fanny was decided to move in with the most arrogant aunt, Mrs. Norris. Though for Edmund it was a very sensible decision kind of decision, yet for Fanny there was a clear rejection towards the behaviour of Mrs. Norris towards children, Fanny was very clear with her words that Norris does not know how to love and care children. Fanny states - "I can say nothing for her manner to you as a child; but it was the same with us all, or nearly so. She never knew how to be pleasant to children. But you are now of an age to be treated better; I think she is behaving better already; and when you are her only companion, you must be important to her." (*Mansfield Park*, p. 26)

The idea of love towards children is a special feeling and Austen clarified through Fanny that every sensible human being must be generous enough to express lovable behaviour to children. The behaviour of Mrs. Norris is never accepted by either Fanny or the readers of *Mansfield Park*.

Expression of love gets generalised in *Emma*, as Harriet Smith expresses a very romantic experiences with Mr. Elton to Emma, as- "Whatever you say is always right . and therefore I suppose, and believe, and hope it must be so; but otherwise I could not have imagined it. It is so much beyond any thing I deserve. Mr. Elton, who might marry any body! There cannot be two opinions about him. He is so very superior. Only think of those sweet verses—"To Miss . ' Dearme, how clever!—Could it really be meant for me?" (*Emma*, p- 74)

The words addressed to Harriet by Mr. Elton appeared so romantic that the happiness in her gets manifold, and she takes a very static generalised view of Mr. Elton, "cannot be two opinions about him". The feeling of such genuine love gets paid by marriage and for Austen that is the only way to make love eternal. There is no room for experiment or analysing such genuine feelings. Love in itself has been expressed as a humane experience that justifies everything about the person one genuinely loves. This is a kind of love that is noted as a general face of love that knows no critical ways of looking at things and allows to have the bliss of it.

The flirty side of love gets detected in almost all the novels of Austen. However, in *Northanger Abbey*, it gets expressed directly when Henry responds to the query of Catherine about the relationship between Henry's brother Frederick Tilney and her (Catherine's) brother James Morland. In a very composed manner Henry reveals the light yet deceitful image of love. In his words- "Is it my brother's attentions to Miss Thorpe, or Miss Thorpe's admission of them, that gives the pain?" ... "I understand: she is in love with James, and flirts with Frederick" (*Northanger Abbey*, p. 151).

Through such direct expression Austen tried to show the image of love as the way it gets perceived by every different individual in their own different way. The blissful and true essence of love is definitely the most treasured experience that a human being can have, but as for the deceitful side of love is concerned, it is also the undeniable aspect of expressing love for a different kind of feeling. Importance of love, as noted by Austen in the aforementioned expression reveals the dark side of love, and is not perceived as something that can be accepted in general.

In *Persuasion*, the love to express pseudo social status by Sir Walter and his daughter Elizabeth is the real feeling of self-love. Though this family has atrophied condition, yet they refuse to compromise with their sense of personal superiority. This father-daughter duo keep their superiority intact over adequate will. Such love for one's superiority can be perceived when Elizabeth comes to know that William Elliot is desperate to meet her, she states,

Oh! I have been rather too much used to the game to be soon overcome by a gentleman's hints. However, when I found how excessively I was regretting that he should miss my father this morning, I gave way immediately, for I would never really omit an opportunity of bringing him and Sir Walter together. They appear to so much advantage in company with each other! Each behaving so pleasantly! Mr. Elliot looking up with so much respect!" (*Persuasion*, p. 213)

The sense of superiority in the words of Elizabeth gets distinct as she uses Sir Walter in the form of surrogating herself, and leads the attribution towards William Elliot with the emotional intensity. Her deliverance of superior attitude for respect is noted as a return to her reaction. The interesting aspect of self-love, as specified by Austen, reveals the sense of detachment in Elizabeth and her superiority as against the identity of William Elliot.

The notion of love is definitely very important for all the characters of Jane Austen and every character is in search of true love. Though there are variations and mismatches, yet they too are part of different colours of love. Love for Austen is a colourful experience and is subject to attain success only when the foundation of love relies on honesty and respect. Love is very important for Austen and her characters. The definition of love as expressed through the novels of Austen are all related to the state of compatibility. Love in the form of lovers, couple or self-love, demands absolute sincerity. There is a selflessness thread of maintaining love and the same gets recognised in the writings of Austen.

5.3. Importance of Money

In all her narratives, Austen considered money, wealth or fortune, as an element for respect, superiority and mark of high class. She positioned money as an important ingredient of a comfortable life. This is a definite way the English society of Austen's time perceived money. David Spring, stated very appropriately by referring the novels of Jane Austen as "persons seem all to have their price" (2009, p.45). In all the novels of Jane Austen every character gets introduced with its background in terms of social status and wealth. Though Austen never encouraged her characters to lead their recognition based on their wealth and money, yet it appeared to her that her 19th century English society would definitely want to know where the character stands in terms of class. Austen was very clear in letting moral values and decent behaviour get counted over the family property and wealth. Since, her plots were all surrounded by people from middle and higher class social circles, it seems obvious for her to mention the assets held by every character. Use of money based classification is definitely the key mode of narrating every storyline, yet they were all detached when it comes to the state of offering humanitarian outlook to any relationship.

In the plot of *Sense and Sensibility*, the damsels-in-distress from the Dashwood family gets rescued by Sir John Middleton. Austen refers Sir Middleton as "A Benevolent, philanthropic man" (*Sense and Sensibility*, p. 119) and his personality as an opposite demonstration of the Dashwood ladies. Austen narrated the personality of Sir Middleton in a very realistic portrayal:-

"the friendliness of his disposition made him happy in accommodating those, whose situation might be considered, in comparison with the past, as unfortunate. In showing kindness to his cousins therefore he had the real satisfaction

of a good heart” (Sense and Sensibility, p. 33).

The positioning of Sir Middleton in this novel picturises the sense of humanity that a rich person should have. Austen’s attempt to bring in the goodness of Sir Middleton comes from his decision to help Dashwood ladies. Austen tried to establish that the role of money is definitely important in one’s life, but to courage to help someone in the time of need makes the person worth respect. Respect has been always been counted above money in the narratives of Austen, and also is a message that she tried to give to the wealthy personals of her age.

In *Pride and Prejudice*, Austen presents the friendship of Elizabeth with Colonel Fitzwilliam as a promising relationship. However, after three chapters in this novel, Austen presents a conversation between Elizabeth and Fitzwilliam, where concerns related to money gets much specified. It is in this conversation that Fitzwilliam confesses, “there are not many in my rank of life who can afford to marry without some attention to money” (*Pride and Prejudice*, p.183) This is a declaration that surprised Elizabeth and it was a kind of embarrassment for her to think, “Is this...meant for me?” (*Pride and Prejudice*, p.183). Such a repulsion in Elizabeth appeared obvious as Austen always tried to add humbleness and generosity above the possession of wealth. The proud declaration of Fitzwilliam about his rank and affordability disappoints Elizabeth. As Fitzwilliam losses Elizabeth’s respect after hearing the aforementioned quotes, Austen makes is quite aware that well sophisticated and intelligent woman cannot be impressed by flaunting of wealth. The target of Austen in this context is to look for a person who can impress Elizabeth and at the same time does not consider his wealth as a subject of his pride.

The superiority of Mrs. Norris in *Mansfield Park*, is a clear representation of English society of 19th century. As against her wealthier cousins, Fanny has been narrated by Austen as a very lady with personal dignity. It is her self respect that makes Sir Thomas realize, that despite poverty a person can maintain the sense of superiority. Austen clears it when Sir Thomas notices in Fanny, “the advantages of early hardship and discipline, and the consciousness of being born to struggle and endure” (*Mansfield Park*, p.473).

While depicting the poor background of Fanny’s family, Austen acknowledges that for this family getting out of hardship is not possible and, irrespective of all their efforts they are not capable of competing with their rich cousins. However, Austen keeps unfolding

the, intelligent, generous and humble nature of Fanny in truthful manner. The objective this chapter is that irrespective of adequate money, a person can be efficient enough to be a good human being and by the end of the day it is the humanitarian generosity that gets recognised.

Austen through the novel *Emma*, too illustrate about people with rich and well-to-do establishments. However, against all the concern of money, representation of Miss Woodhouse gets elaborated on the basis of her moral values than value in use. As observed by Mrs. Weston, “With all dear Emma’s little faults, she is an excellent creature. Where shall we see a better daughter, or a kinder sister, or a truer friend?” (*Emma*, p. 39-40).

Though Mr. Knightley tried to belittle Emma, yet being “the heiress of thirty thousand pounds” (*Emma*, p.135), there remains no challenge for her. The richness of Emma as noted by Austen further gets accompanied by her level of scholarly intelligence. In the early portion of this narrative, Austen makes a revelation that Emma Woodhouse is a learned person. Austen made it clear that the sense of superiority is definitely present in Emma, but it comes from her intelligence and not from her possession. In a very interesting manner, Austen shows that when a lady gets wealth she turns up to be favourite to many, and she herself remains well aware of this fact.

Austen handles concerns related to financial depression in *Persuasion*. The character of Frederick Wentworth, who is introduced as a wealthy naval captain, reaches the ladder from rags to riches, which makes Frederick a very interesting character. As Frederick gets in bond with Anne Elliot, Austen expresses that a gentleman never forgets his promise, even though he grows rich. Austen brings in Anne as a lady who too is very consistent with her love, even when she was proposed for the first time by Frederick.

It is the consistent effort of keeping love intact that makes Frederick and Anne a successful couple. For Austen love is much valuable asset than any wealth in the world. Accepting true love and being with the one even during hard times is something that makes this narrative get above all kinds of infatuations toward money as the only resource of living.

For Austen money is an essential part of life and which is very true for modern society as well. It is money that can give a comfortable life. However, Austen constantly highlights that money should not be the ultimate source of defining life. In all her novels,

Austen referred money as an integral element to identify the status quo. But in no instance did she state that money can bring true love. Since life needs true love more than money, it is important to focus more on being a good person, rather than a rich one.

5.4. Human Life: Love or Money

In every instance, Austen tries to see the society against her rose-tinted glasses and bring out humanitarian aspects under the flash light. There is a constant debate of giving importance to either of Love or Money, for a decent peaceful life. Opinions vary as per knowledge, intelligence, and experiences of different people in different points of time. According to Gillie, “A „good“ marriage, in the society Jane Austen depicts, is always one which enhances status, and status is primarily a matter of wealth” (1985, p. 121). This kind of social arrangement was common in the Austen’s British society. It was common for any woman from middle-class, to marry a suitor who has enough wealth. Marriages on the basis of only love were never approved by families and not appreciated by the society at large. Economic asset of a man is the very essence of any matrimony. However, against this prevalent practice, Austen was never carried away by the stereotyped protocols of matrimony. She implied a very balanced way of showing different personalities with different preferences. There were no restrictions in showing that some people prefer to have wealth than a healthy relationship, whereas others prefer for a healthier love based relationship than just wealth. Austen always tried to show that a decent and intelligent woman prefers a gentleman in her life, especially the one who loves her more than anything else, even wealth. It is very pertinent to mention in this chapter that love and money are the compelling forces and factors to sustain a relationship.

In *Sense and Sensibility* the concept of life has been marked in a very delicate manner. It is in this novel, Austen was successful in depicting the innocent approach to life and the importance of love over money gets depicted as against the prevalent social practices and beliefs. Being her first novel, Austen remained very particular in offering more space to love. As for instance, when the secret engagement of Lucy and Edward gets revealed by Steele, Edward’s wealthy mother asks him to break his engagement with Lucy. She even threatens him that if he disobeys her then he must face the troubles of disinheritance. At such a point it is difficult for a young man of Edward’s stature to give up his assets. However, Edward denies to follow his mother’s command and decides to stay loyal with Lucy. With such a decision Edward loses his fortune, but in the writings

of Austen, he is turned up to be a perfect gentleman who keeps his promise and stays loyal to his love. The earned respect from Elinor and Marianne signifies that ladies of high decency prefer a partner who can give up everything for being loyal to them. This is a very transforming message that Austen was successful in delivering to the people of her time and society. Thus, the context of love dominates the role of money in the life of a gentleman, in this novel.

The sub plot of *Pride and Prejudice* that revolves around Wickham and Georgiana shows the dominance of money over love. As Mr. Darcy delivers his letter to Elizabeth, he tried to make her aware of the fact that Mr. Wickham is not a decent person. It is he who tried to gain more money from Darcy and on the refusal of the same he elopes with Darcy's sister Georgiana, who is just 15 years of age. Wickham did such a nasty act only to get hold of the large dowry that Georgiana can bring for him. The narration of a character like Wickham by Austen is a very smart way of making the readers aware of people who can get to any lower level and can compromise with their self-respect to own money. Austen never appreciates such a person and rather leaves this notion unto others to judge him/her. In contrast to Darcy, Austen can well make us understand where people like Wickham stand and how disgraceful they can be to the society. From the specification of characters like Wickham, Austen referred that self-respect and true love are more important for gaining a positive response from society. In this novel too the emphasis has been laid on people who consider love as more important than money.

Mansfield Park deals with London life. Through this novel, Austen tried to picture the vulgar middle-class community that focus in grubbing money from every possible source, especially the elite class. The obsession towards money, among the middle class society of London depicts that these people consider that everything can be owned if they have money which is of course true to every society. Dominance of money is very severe in this particular class. Austen tried to show that such obsessions are actually of no good, and it kills the sense of peace and instance of calmness in one's life (Monaghan, 1987). Referring to the act where Maria gets married to Mr. Rushworth for an enormous wealth of £12,000, Austen notes the words of Mary Crawford as - "her pennyworth", for being a fashionable resident of elite London. Soon, as against Fanny, Maria appeared to be a typical lady of riches and snobbishness. Apart from Fanny there was hardly anyone in this novel who gave importance to old un-fashioned values and manners. However, Austen was there

to rescue Fanny and defended by referring the basics of English society that demands preferences to humanitarian values above anything else. In this novel too, Austen supports the importance of moral values and true humanitarian love for humility and honesty against the snobbish artificial lives of the rich.

Plot of Emma is an absolute dedication to illustrate the life of rich. The character Emma in herself is a true representative of high class rich family. In a very interesting manner Austen presents Emma as the mistress of Hartfield and shows that she is a very intelligent girl, yet little spoilt girl. Her temporary flirtatiousness with Frank Churchill was just a representation of her nature to feel good by having the company of a man. However, though her rich attracted many young men, she experiences different kind of feelings with Mr. Knightley. Austen defines this feeling as love helps to understand that rich can charm many but when love happens, you gain a beautiful experience within your soul. The transformation of nature within Emma shows her keenness to Mr. Knightley and that makes her love win over the status owned through rich. In a systematic manner, Austen carried away the need to have a loveable companion rather than having few flirtatious partners. Austen efforts to show that love is superior to money makes Emma one of the most adorable lady characters of her novels. It is the bliss of love that adds the sense of pious beauty in Emma that was never attained through money.

Presentation of greed for money gets well exemplified by Isabella in Northanger Abbey. Austen was specific in mentioning that not only men, but even women are greedy of money and can be deceitful for not having any from her partner. The characterisation of Isabella, who changes her mind for James Morland, as he needs to wait to inherit property. Isabella starts looking for a better rich suitor for herself and breaks off James heart. Austen pictures this incident as a deceitful incident, but at the same time makes it clear that by this heartbreak, James actually gets rid of a greedy girl, and now his life is safer than it was with Isabella. As Austen strongly believed that only true love can bring peace of mind, the act of favouring money as the key for happiness was never encouraged by the writer. The narration of James status as he expresses his grief to Catherine is definitely very sensitive, but at the same time it shows how even the worst experience of heartbreak can be justified if your partner does not value love over money.

Persuasion represents Sophia Croft as a real character who married for love and not for money. Austen presents her with high esteem as Sophia never considered that money

can ever replace love. Her good life gets idealised by Austen and she is noted to be one of those ladies who understands human heart more than human fortune. While narrating the life of Sofia, Austen reaches to this conclusion that no matter how much a person earns, but if he hold adequate amount of decency and is good at heart, happiness and peace become easily achievable.

In all her novels, Austen follows a strictly unbiased way of looking into the concern of love and money. In a very obvious manner she holds love as the superior act for any human than being greedy of money. Her unbiased attitude makes it easy for her to show the reader that greediness for money is not restricted to any man. It can be equally owned by women. In any way, the person who thrives to go after money and decides to deceive love, can never be respected by society. For all the characters of Austen, love is a lesson to be learnt for life, and though money is important for a good living, yet love should not be sacrificed for money.

5.5. Key to Real Happiness

The key to real happiness in the works of Jane Austen are all related directly to the voice of the heart that works with great consultation with head. Austen never encouraged love as a fool's decision, rather emphasised that love must be so true and dignified that the couples should have the sense of security for each other. In all the lead characters of Jane Austen the decisions related to love is noted as the key for happiness. The characters are so strongly constructed that the reader can justify the importance of love over money in realises the means to achieve a happier life. According to Przybylska(2015, p. 18) Austen concentrated in identifying all kinds of „artificial barriers“ that create division between people. She noted that people in general believed that social divisions are integral part of society and are important for maintaining social decorum. However, she also specified that in some cases money as well as good connections can lead to the state of happiness (Przybylska, 2015, p. 18). There is no refusal to money in the writings of Austen, but for happiness, money can be a supportive means. Still, importance of love is very necessary in making the key to happiness.

In *Sense and Sensibility*, the feeling of happiness gains a very unique colour of

different moments. The love inclination of Marianne towards Willoughby is a very critically acclaimed side of love. Willoughby appears to be a deceitful person and his character gets further revealed as a notorious man in the novel. However, irrespective of his interest towards Marianne, he decides to marry Miss Grey, in order to get out of his debts. In a very confessing manner, Willoughby says to Elinor, "...for, had I really loved, could I have sacrificed my feelings to vanity, to avarice?—or, what is more, could I have sacrificed her's?—But I have done it" (*Sense and Sensibility*, pp. 320-21).

Willoughby's feelings for Marianne appears genuine, yet at the same time his decision to leave her for Miss Grey makes him a very appropriate villain for Austen's narrative. Austen creates the character like Willoughby, as she wanted to warn the young girls about not falling for good-looking people, and relies more on their sense to gain happiness. The element of love can be the guiding star, but to handle critical characters like Willoughby, women must be able to keep their logic and reason, in association with their emotion.

The plot of *Pride and Prejudice*, revolves around the love interest of Bennet sisters. The essence of happiness for these sisters varies distinctively. As for the Elizabeth Bennet, though Darcy seems to be a very suitable match, yet she does not accept his feelings unless she start getting impressed by his gentleman behaviour. The concern of happiness for this couple is in offering due respect and love to each other which is made clear in this quote regarding Elizabeth, "... attracted him more than he liked—and Miss Bingley was uncivil to her, and more teasing than usual to himself" (*Pride and Prejudice*, pp. 59-60)

Darcy was never instinctive enough to show his sympathy to Elizabeth. This is a deliberate way of having control over oneself, especially on the way of falling in love. Even the route to happiness gains adequate amount of scrutinisation, where the prejudiced feelings of Elizabeth changes over justified experiences of gentleness in Darcy. Austen reveals that attraction is different from happiness, and it is the responsibility of the self to recognise true ways to meet happiness and the right person in life. Impatience can be a key to unhappiness and hence should be avoided.

In *Mansfield Park*, the element of happiness gets defined in different ways for

different characters. As for instance, as Sir Thomas notes that his elder daughter Maria does not like Mr. Rushworth, yet gets her marry him for his £12,000 worth per year. At this point Austen gets very agitated by such ways of bonding based on money rather than love. In Austen's word, Sir Thomas is - "too glad to be satisfied perhaps to urge the matter quite so far as his judgment might have dictated to others". Maria on the other hand could not have all the attention of Mr. Crawford, but gains happiness when he starts showing interest after her marriage with Mr. Rushworth. Must such unethical extramarital affair gets paid heavily and eventually Maria loses both her partners. Though such story lines, Austen emphasises that love or money alone cannot make a relationship survive. It is the role played by moral values and ethical decisions that can make your life go smooth and can make you happy.

Emma reflects the definition of happiness through love than money. Austen states that happiness lies in inner peace and should not be compromised at any cost. The decent nature and well versed feature of Mr. Henry Woodhouse gets well exemplified by Austen to show that „politeness“ and „good-bearing“ are human nature that brings in the sense of satisfaction to human beings. Irrespective of pretentious behaviour of Ms. Elton, Mr. Woodhouse confirms that she should be treated in a best possible way,

"is a matter of mere common politeness and good-breeding, and has nothing to do with any encouragement to people to marry" (Emma, p. 280).

Mr. Woodhouse tried to state in the aforementioned line that no matter whatever is the purpose a person has with the other person, the behaviour should remain praiseworthy. It is this kind of outlook that Austen promoted and encouraged in her novels and referred good manners as the key to happiness.

Northanger Abbey pictures the flirtatious Isabella, who attains no happiness with anyone. Whether it is Catherine, James or Frederick, Isabella is unable to find happiness. She tries to get hold of fortunes, but fails to hold any. Austen representation of Isabella as a greedy disloyal girl, tries to exemplify that happiness needs genuineness in character. A person cannot get the key happiness unless there is decent amount of loyalty and honesty in his or her soul. On the other hand, Catherine is rather a decent girl and never gets attracted by rude John Thorpes. As Isabella realises Catherine's disinterestedness towards John, she says,

"Since that is the case," replies Isabella, "I shall not tease you any

further"; "I thought it a very foolish, imprudent business, and not likely to promote the good of either," for "it is not a trifle that will support a family now-a-days; and after all that romancers may say, there is no doing without money". (Northanger Abbey, pp. 145— 46).

For Catherine the context of finance holds no value, but for Isabella „there is no doing without money“. The reader finds that Catherine’s habit to avoid making financial judgments that adds the feeling of romance among her suitors. Catherine appears to be happier than Isabella as Austen inputs goodness in her thoughts and behaviour.

The definition of owning money and connecting the same to happiness gets well established in Austen’s *Persuasion*. As the Captain says,

"Ah! those were pleasant days when I had the *Laconia*! How fast I made money in her.—A friend of mine, and I, had such a lovely cruise together off the Western Islands.—Poor Harville, sister! You know how much he wanted money—worse than myself. He had a wife. . I shall never forget his happiness. He felt it all, so much for her sake." (*Persuasion*, p. 67)

He tried to refer to the importance of money. But for the smart reader of Austen the essence of happiness can be well detected through the context of love - I shall never forget his happiness. He felt it all, so much for her sake. Here the happiness is though sources by the flow of money, but earning it for the sake of the person he loved makes deeper sense. It is this connection that Austen tried to establish through her novels. For Austen, balanced feelings for both love and money can create the ambience for happiness. It is the responsibility of every individual to maintain the balance. Failure in the same or getting over powered by ambition can bring in direct downfall to peace of mind. Happiness for Austen is an asset earned through the capability to balance love and money, along with the kind and polite humanitarian features. Happiness is a definite challenge to achieve, and Austen tried to express it all through her novels.

5.6. Values & Emotions vs Money

The derivations of Odmark (1983) notes that values must get detected in two

different categorical dimensions. The characters diagnosed by Austen in terms of value and emotion, Odmark states that the varied character must get classified under determined morally accepted values of the 19th century England and the practices of social conventions as determined the socio-cultural set up of that particular time. As we read the novels of Austen, we realise that importance of moral values and human emotions are statured far above the stature of money. As for instance Miss Bingley is a true representation of her social conventions, whereas on the other hand Elizabeth is critical in terms of judging people. Similar features are noted in Mr. Darcy, who too shares the ideology of considering moral values and emotional attachments are human nature that must be placed above economic status.

The narratives of Austen remained very balanced in generalising the expressions related values and emotions. However, the humbleness vanishes when it comes to money. The money related conversations are usually arrogant and rude, whereas conversations that comprises of values and emotions are rather soft and delicate. Austen tries to display moral values and dignified expression of emotions in a constant manner. She prompts the experiences of her characters by stating,

"where youth and diffidence are united, it requires uncommon steadiness of reason to resist the attraction of being called the most charming girl in the world" (Northanger Abbey, p. 50).

The enlisted aspects of moral values and emotions get recognised through uncommon steadiness" and the attempts to „restrict the attraction“. These are the charms that Austen noted to be part of every gorgeous girl. The idea remained static by reviving the ideology of her society that demands girls to be charming. Along with this expectation Austen adds the essence of intelligence that makes the girls more attractive. Even in case of men, these are the aspects that makes them well-mannered beings that the society tends to respect. As these characteristic features get into the characters of Austen, preferences for being partner rises, "How quick come the reasons for approving what we like!" (Persuasion, p. 15).

Austen clarified that the values in a human being are inherited features and are tend to remain constant. The reason forwarded for such consistent delivery of value based behaviour and offering respect to human emotions, is the realisation that these are the elements that can bring peace to human mind. True values are identified as elements that can secure one's self and can bestow it with great tranquillity. However, there are instances, when Austen deliberately points out that, "The business of self-command she settled very

easily;—with strong affections it was impossible, with calm ones it could have no merit" (*Sense and Sensibility*, p. 104); and Austen further emphasises in these lines that, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (*Pride and Prejudice*, p. 3). Here Austen points out that even the wealthiest person at some point of time in need of relationship.

In *Sense and Sensibility*, Austen tries to offer point of views that contradicts her belief system. In the aforementioned word, Austen wants to highlight that there are people who think that strong affection is not effective enough for settlement, and that even calmness is of no relevance. Austen further notes through *Pride and Prejudice* that there are even people who think that all the eligible rich bachelors are always in search of partners and this is a thought that is even universally acknowledged. These kinds of generalised point of views are though added to the novels of Jane Austen, yet in a much specialised manner Austen refuses to accept them. Her appreciations are always accompanied by those school of thoughts that encourages the follow ups of moral values and emotional attachments. There is no room for deception, greed or pride. These are the elements that Austen associated directly in context of money. The moral values and emotional attachments are always used in contrary to money. All her characters who are inclined to follow moral values and emotional attachments, never were trapped by the disturbed ambience of grubbing money. Austen believed that people who are not connected emotionally should not agree to be with each other for life. If in any case they agree to be with each other on the basis of money then such relationships are assured to fail. In the case of Maria and Mr. Rushworth for instance, where Austen expresses-

“She had despised him, and loved another—and he had been very much aware that it was so. The indignities of stupidity, and the disappointments of selfish passion, can excite little pity. His punishment followed his conduct, as did a deeper punishment, the deeper guilt of his wife.” (*Mansfield Park*, p. 464)

The use of words like indignities of stupidity and selfish passion are the acts of deceitfulness for uncontrolled emotions are not at all appreciated in the society. It is never an act of dignified woman. The context of moral values is a matter of high esteem for Austen. Though she is an expert in offering characters who are from different middle- and high class backgrounds, yet the string that attaches them all is the process of learning lessons of life. All her characters who followed the path of being greedy for money faced their faith with sorrow and loss of relationships. However, characters who owned riches but

are never obsessed about their fortune attained suitable life partners of their choice. Austen was never against the status with possession of money. She is rather more justified in terms of being humble even with money. For Austen humanitarian emotions and values are the ingredient of happiness and should be handled with adequate honesty and gentleness. Failure of the same can lead to chaotic life and a constant process of facing failure in gaining a peaceful balanced happy life.

5.7. The Choice: Love or Money

The matter of choice between love and money for Austen's novels are basically in relation of the choices to be made by the female characters. Austen was well aware of all the plights that troubled the women of her time. The period of late 18th century and early 19th century hardly allowed women to take the centre stage. Being a strictly patriarchal form of governance the emotions and decisions of women were equally ignored. The path breaking writings of Austen gained enormous popularity for revealing the emotions and expectations of dark side of English society- the unrevealed side of Women population. In all the novels of Austen, the girls are nurtured in a very family- oriented ambience. There is hardly any space for expressing themselves in public. Whether it is - Norland Park in *Sense and Sensibility*, Longbourn estate in *Pride and Prejudice*, Mansfield Park in *Mansfield Park*, estates of Hartfield, Randalls, and Donwell Abbey in *Emma*, Fullerton in *Northanger Abbey*, or Bath in *Persuasion*; there is constant sense of confinement for the female characters. It is through Austen's narrative approach that all the female characters gain the liberty to make choices of their preferences. Whether it is love or money that are independent to make a choice. The failures and success of love affairs, engagements and marriages are definitely connected to the choices that the female characters make, yet at the same time there is the sense of independence that women of 18th -19th century avails through the novels of Austen.

It is very interesting to note that, unlike the female characters, the male characters of Austen's novels were created with the tendency and urge to have a life partner. All the male characters at some point of time, are allowed to make a choice. Whether it is for love or money, the choices are always offered with all facility. It is the personal choice of the male characters that decides their fate and the kind of partner that they will have. The choice for beauty against intelligence is an obvious plight for all the male characters. In a very

balanced manner Austen offers beauty to her female characters as she offers wealth to her male characters. The choices were all about considering the kind of life each character prefers to have. Austen emphatically points out the fact that money as an important ingredient of life, but obsession for the same has been highly criticised. Love on the other hand is an experience that demands honesty and the courage to sacrifice. However, Austen assures that for peace and happiness, the selection of love over money is the right choice. In all the plots and subplots of all her narratives, it is love and respect that gets attention and admiration of the reader. The presentation in itself is so structured that the reader gets channelised and very keenly motivated towards the process of considering the supremacy love and honest mode of accepting decisions.

The art of characterisation by Austen is very archetypical in nature and are constructed with vivid levels of maturity. Austen focusses in making a very distinctive choice of characters that if someone wants to lead a life in a particular manner and follows determined character traits, then there should be the courage to accept the results or the consequences based on the selected traits. All the characters of Austen's narratives are very human in nature. Longing for materialistic prosperity and maintenance of social rank are present in all the characters. However, the differences in them comes when life gives them the opportunity to make a choice. The choice that needs to be made between love and money. The protagonists and all their consorts are usually depicted to have finely demarcated accumulation of moral and personal values. As against the protagonists, the antagonists seem to make choices in favour of their ego and even stupidities. Their bad nature gets identified as they fail to identify any kind of value driven decision, and emphasised in gaining fortune and social rank. As for instance, the antagonists like, Willoughby, Robert Ferrars, John Dashwood from *Sense and Sensibility*, Wickham, Lady Catherine de Bourgh, Mr. Collins from *Pride and Prejudice*, Henry Crawford, Mrs. Norris from *Mansfield Park*, Reverend Philip Elton from *Emma*, Isabella Thorpe and Captain Fredrick Tilney from *Northanger Abbey*, & William Elliot, Anne Elliot's father from *Persuasion*; are criticised by Austen in such a way emerges a message that it is important to make choices that are more humane in character. Preferences to human emotions and love are marked with high priority.

Choice between love and money is never confused by Austen. In every aspect love and human emotions gets promoted and the thread leads to the construct of a healthy and

happy relationship. The archetypical construct of characters by Austen followed a very balanced mode of process while making choices. All the male and female protagonists are found to be very intelligent and very strong in maintaining an honest personality. Thematic selection of love that leads to marriage, remained focussed in terms of making the right decision that is not based on love at first sight or passionate love. Austen makes her lead characters to gain adequate control over their emotions. The choices for a happy conjugal life is also restricted of getting impressed by materialistic status of social ranking. The approach for a well-constructed balanced relationship remained dependent on mutual affection and absolute sense of respect for one another. As identified by Robert Moore, maturity in the protagonists of Austen remained typically archetypical in nature. Moore (1990) discovers that as per the level of maturity in each particular character, there is the privilege to act and further analyse situations in diversified manners. The characters of Austen reasons their choices and are well aware of the possible consequences. Moore (1990), rightly states that the maturity of Austen's characters are worth seeing and noticing (p. 61), with the capability to establish stability and result-oriented consequences, adequate calmness (p. 62), followed by authentic praise for the right choice (p. 62), and being compassionate and emphatic whenever needed (p. 121).

5.8. Conclusion

The importance of love and money are two different choices depending upon the choices based on the feelings and emotions and also to live in society for a healthy relationship, money become an integral part of human society. Austen established the need for love and compassion for a healthy and happy relationship. So it is very important to have more preferences and choices towards love based relationship, rather than focusing more on money. Austen's writings and her trend of preferring love over money gave her absolute popularity. On moral grounds it is appropriate to accept the love rather than money, as the base of all happy relationships; yet by considering the economic status of Austen's period it appears that Austen was also deliberate enough in offering relief to all from working and middle class background. Moreover, she does a brilliant job in motivating the youngsters of elite and capitalist class to focus on morally well nurtured life partners. Irrespective of such critical thought, on every possible ground, the motive of Jane Austen is to promote love and criticising obsession for money is still a prevalent acceptance for mental peace and tranquillity. On the other hand, if preference of choices are given, person would choose

love over money where love defines self respect, care, affection and humanity above all with its humbleness. Based on the facts of human survival and sustenance money is equally important with love and Austen has very well illustrated this fact by highlighting the relevance and significance of better and healthy relation in the light of balance between love and money. These are the two prominent forces which ignites desire to live in a society. When there is love and care, chances are there one can sow the seed of money but money alone cannot bring happiness and Austen promotes this idea for person's inner peace which construct a healthy and happy relationship.

Chapter 6

Conclusion

The most important aspect of Austen's novels is her commitment to relate the truth of actual people. Her actual people are those „who emerge from her writing“. She blends fiction and the fact to differentiate the people she has encountered in real life and those she has confronted in her imagination. The previous chapters of this thesis were an attempt to discuss Austen as a social realist novelist. She is an artist of real stature. Her novels are an essay on art for reality sake. The allegorical mode displays the versatility of Austen as a novelist. Since man and woman forms the nucleus of a family and their relationship depends on social strata within a society that creates a situation or circumstances for a relationship to be good or bad. This research hopes to bring a development in the field of English literature to understand Austen's point of view and the reality she depicts in her characters. It will disseminate knowledge based on its wider perception. The issues classified under different headings forms an integral part of human relationships. It will identify knowledge gaps, promote new ideas synchronised through different chapters gives a clear understanding how a writer experiences and explores the hard realities of life and offers solution for better understanding in human relationships.

Chapter one was an attempt to discuss Austen as a social realist where all her novels were textually analyzed where the conclusion reached to the point that writer is a part of society and her creation is the product of circumstances and situations. Chapter two presented the ideology of Austen and how her times shaped and molded her to depict an exact social life to be called as a social realist. Chapter three made a serious attempt to throw light on men and women and how these relations are created for serving the purpose and cause. Chapter four deals with the issues of marriage and other problems to understand oneself and to have a journey of self analysis. Chapter five hope to bring into light Austen's view about love and money and how these two are the paramount forces for leading a happy and successful life

Jane Austen's plays stand important in the history of English novels. The range and scope of her novels is very wide. She focuses on simple, social and domestic life. Her novels revolve around social themes. There is a tussle in her countryside, middle classes and

ordinary men and women. Her household and the home life is the centre of attraction for all the novels. Jane Austen wrote only six novels.

Though in quantity the novels are few but in quality they are great. She writes about people in action and gives a psychological study of men and women around her. She goes deep into the thoughts of human nature and presents her characters with her own reason and experience. There is a wisdom driven force and a moral purpose behind her writing. Her perception is clear. She has magical art of characterisation. Her themes are simplified, her magnified style and her craftsmanship of creating a novel is simply great and this makes her one of the great novelist. Austen occupies one of the formidable position in whole of the English fiction of 19th century. The realistic novel reinforced by knowledge and information gives ample evidence that Austen studied sociology and psychology very well. Austen has been identified with her age whereas the other novelist are critical and hostile of their times. She accepted the society the way it was where she did not pose any question. Her novels are blend of morals and morality where conventions and morals are prevalent but she defers although in a subtle manner. Austen's personal experience are record of her six novels. Her characters are ordinary from real life, they are agricultural, farmers, miners and even paupers. Like a realist novelist she avoids heroic deeds and figures and even those movements in the novels. She justifies her novels, she gives a true picture of society where she does not shirk from reality, morally judging others and reflecting on the lives of others. Infact, she gives a clear picture of the society of her days. Humanitarianism is one of the keynotes of her works. As a novelist, she has contributed extensively in plot construction, characterisation and technique of the novel. The critics of her times evaluated her as a writer who is in want of ideas and who heightens morals and emotions, elevates virtue which is beyond the composition of a charm of a novel. She was critically examine in terms of her subject matter and smallness of range but Jane Austen as a social realist exposes important theme which a country faces and no one can surpass the values she talks about. She exemplify those values in all her novels be it life value of its style and reason and restraints. She treats her good and bad characters equally. She reveals the difference between the facts and its appearance. She is famous for her own value and the character she presents. They are naturally and normally related to the environment. Though she writes about money and the social and economic standards of her times, it somewhere seems as if she is a Marxist. She exposes the social behaviour with all her passion and honesty. Like her writing span is very limited in the world of literature, her range of human society in the

novels is also very limited. Her characters are kind of people she knows closely. We do not find hunger, poverty, misery or terrible vices in her novels but there is an ample evidence of moral values in her characters, we do not see any major political happening and also Nature is rarely described. In fact her characters are presented inside the houses in their limited range and circle with some occasional parties and picnics. As chapter one deliberate upon Austen as a social realist, her subjects taken in the novels centre around everyday issues like marriage and courtships. Her relationships are broken and mended, it is the courtship times which develops tension but as far as marriage is concerned either it is good or bad, right or wrong, it has to stay on the basis of judgment and self-knowledge. Austen's heroines are able characters who judge others and it is their ability to choose suitable husbands. Austen's heroines can marry a man to their choice and this fact is quite prevalent in each and every society with a change of time or a transition of period that a girl can choose a boy of her own choice. *Pride, prejudice, sense, sensibility* and even *persuasion* form the burning topic in the novels. The novel *Sense and Sensibility* talks about two sisters where one represent a woman of sense where other represent of foolishness. In a way this novel has a double plot where the moral says that it is wise to behave sensibly and it is foolish to have too much sensibility. In every home, such characters exist where sense and sensibility goes hand in hand and it decides the joys and sorrow of home. The relationship based on the mind and heart hardly displays any truest emotions. The theme of sensibility is prevalent in the whole novel. The superiority of sense over sensibility marks the progress of a novel. In this novel, Austen glorifies sense and the dual plot gives an artistic beauty to the novel.

The novel *Pride and Prejudice* deals with the theme of marriage like her other novels where there is an intended revelation for exposing good or bad marriage. In this novel the leading characters apologies to each other for their initial pride. The novel describes few marriages through which the theme is developed. In the broader sense, the theme of marriage is the theme of pride and prejudice, it's like the feeling which comes in the way of marriage and this theme is very well represented by the character of Elizabeth and Darcy. The plot and symmetry of events is very well balanced. In the history of English novels *Pride and Prejudice* is one of the most popular and successful novel in terms of Austen's characteristics response to the world. She clears this view when Elizabeth Bennet tells Darcy:

“follies and non-sense, whims and inconsistencies do divert me, I own and I laugh at them whenever I can.....”

The novel *Mansfield Park* centres around its heroines Fanny Price who is a symbol of well cultured, cultivated harmonious way of life. The plot of this novel shows remarkable development from immaturity to maturity. The marriage issue in terms of material, intellectual and emotional compatibility are dealt with nice craftsmanship of Austen. The novel informs us that the material and social aspects are very important consideration for a marriage. Edmund is one who in want of emotional attachment and intellectual understanding finally makes it the good decision to marry Fanny, depending upon their similar ideology.

The novel *Emma* introduces the theme and the structure of the novel in a beautiful manner. The plot carries inward and the outward movement. This novel can be compared with *Pride and Prejudice* in terms of self-deception. The focal point of the novel is the self-discovery of the leading character Emma. Here Emma is resented as a heroine who illustrates her own delusion and lack of judgment.

The novel *Northanger Abbey* presents the stark reality of life with dual theme and it is the educative process of a heroine which provides a sense, not to be deceived by literature and not to be deceived by life. The heroine of this novel Catherine is lie Emma Woodhouse who indulges into mistakes and misjudgment due to her ignorance. It is a revelation through the character of Catherine who makes her stand on realism and sense.

The novel *Persuasion* persuades Annie not to marry Captain Wentworth and it is the Lady Russell who imparts title to the novel. The theme of the novel is love where Annie is in constant love for Wentworth and finally gives a second chance at happiness. The other theme which shadows the novels is pride and vanity. Pride can be understood in one's social position and vanity can be explained in one's personal appearances. *Persuasion* is a novel which carries a serious message. It is concerned with ageing and heroine is older, sad and experienced than other heroines.

The textual analysis of all these novels serve as an indispensable source to students and scholars in Indian universities. The relevant critical commentary is presented

in an easy and simple manner which will be beneficial for all those students of literature who studied Jane Austen.

Austen did not make it her business to preach a doctrine on some moral theme. Instead she saw herself as a rational observer and interpreter of the life as what she actually saw. Her novels are tedious practices of author where so much time has been spent to compose stories, her methods and creativity and a great control over his writings produced a wonderful writing material. She has created her characters so deeply so as to touch the lives and it seems as if Austen's speaks on their behalf as a true narrator of life story teller. Her novels are principally concerned with fabric of 19th century England where there are conventionalism and conservatism and at the same time cry for a change with alteration of system and reconciliation with the ideological norms. The attention is focused on the life of characters who live in the realm of dreams, aspiration and also wants to have a better life. The novels are full of detailed description of love, money, romance and other important issues of life. The physical frame of her novels and process of life, the food, drinks, clothes, lodging and conveyance reveals Austen's life style. She confines herself to an educated class who are land owners and professional men. The courtship is portrayed as her autobiographical touch. Her novels contains no politics, no literary or aesthetic life, and even there is no elements of sex radicalism, supernaturalism. Even there is nowhere mention of class problems, no landscapes, the simple, common, natural life of people is shown. The topics of her novels and the places she mention looks as a part of society where Austen has spent most of her times. The quality of characters is revealed fully. Her love is given a prime importance in the novel and humour add another colour to life. The below mentioned passage from *Pride and Prejudice* clarifies as to what kind of society Austen experienced and her characters reveal important aspect of love and humor.

Austen seems more than spiritual. her characters loved materialism where the individual pleasure is more important than the collective. Austen grasped things as they were. The relationship between her ideology and the world she see around is enclosed approximation. She presented human beings of all kind. The social world of Austen is a product of her own experience and imagination. Love is shown as a powerful force which tries to settle all issues. The theme of marriage is a self-definition of girls in a society. Money is seen everywhere and Austen seems to enquire from every corner the source of money for wellbeing through her character. The adolescence life is revealed in reality. The

social life of Austen is a combination of realism, imagination and charity. Her characters are very just and faithful interpreters of human nature.

The concluding chapter throws light on various aspects of Austen and her novels and the research title taken for the study has following dimensions:

Austen as a novelist: Jane Austen is one of the most successful novelists of her times. Her personality is towering among her peers and contemporaries. She depicts real life characters. The convincing power of Austen makes her different from other novelists. She adds dramatic elements in her works. She depicts sentiments and romance. She shows the comic side of life and painful side too. Her attachment and detachment with the world is a result of moral purpose. Though her range is limited, she shows the whole spectrum of life. The lighter and the brighter side of living and loving is beyond description. She has got a supreme understanding of being true to life and that makes her surpass other novelists. Her stature is very elegant. She is a skilled novelist. She devoted herself and the entire span of her life in writing the kind of novels which the whole world appreciates and she is placed among the best novelists of English literature. Her works are a blend of romanticism and classicism, the daily life of country gentry, though the stories are not very exciting but they are very sentimental which touches human heart. She is a born story teller and her works give everlasting appeal. She faithfully observes her characters. She does not pretend to be a social reformer. She cannot tolerate sin and her novels show her complete mastery as an artist over her material. The art of her observation is a secret to define her as a novelist. She is far from impartiality, the individualities and differences of her characters and the way she depicts makes her one of the leading novelists. All the six novels of Austen taken for study explain her as a novelist which reveals her craftsmanship, mastery and skill as a great writer.

6.1. Austen as a social realist:

Her realism is visible in every work through the disposition of real life characters. The sociology behind every character reveals the fact that her characters form the background of her describing as a social realist novelist. Her English voice and her novels are a result of what she is as a product of society and socio-economic color what she is touched with.

She experienced life when English society was transforming from agriculture to urbanization. The social problems along with the global issues like social, economic and political times transformed Austen's psyche and she becomes a psychological and social ideologist which she blends in her characters. The realist literature presents human beings as real men and women who find expressions in the work of novelist. The emotions and the deeds are presented in a realistic sense and the social experience of Austen makes her writing very authentic and real. Realism shook the entire Europe during 19th century and the writers of that time are capable of presenting external reality with an addition of internal reality through empirical investigations. Austen as a realist novelist took this painstaking research and achieved a place as no one could achieved as an accurate and realist. Realism is a particular method of composition and as an approach in the world of art and writing situates characters in a social setting which never were deprived of their true personalisation. Austen stifled literary experimentation with freedom of expression, thought and feelings. The common theme running through her writings is a moral aim of creating works which must be dominant, superseding aesthetic consideration. Austen broke the prevailing element of social realism in all her novels. The selection of cities and towns and the action of workers who lived in toil gives genuine presentation of English society. The study of social realism in the works of Jane Austen in relation with the man women relationship is a larger social system, and the study of her works consider social reality as one of the powerful medium to reflect authors' genuine effort to create social realism. Austen could not publish her novels while she was alive and she got wider popularity after her death and the literary production of her work did not face any difficulty as her works are more appealing and life touching and which pave way for voluminous works, critical commentary and critical reviews. Her study as a social realist is view in the context of an understanding of English society, its culture, manners and modes of living which made her to depict her characters lifelike and living.

6.2. Her style of composition:

Austen has composed novels highlighting social hypocrisy through irony. She becomes the voice of the protagonist. Her literary style is a mixture of direct speech and realism. The presentation of women and men are sentimental presentation. She has a psychological depth for narrating her characters which explains her views and she explains realism as an important genre of research with the blend of sociological approach. She is a

true realist in the sense that her final execution of her individual character and their everyday life keeps her in the realistic tradition. Her stories about education, moral code of conduct where characters see themselves as they are and try to become better as they could be. The morality and literature of her times coloured with manners, obligations to society and religious sentiments are touching points of her novels. There is an in-depth association between intellectual and moral developments. She has been criticised for being a feminist writer taking up feminist theme on the ground that some female characters are dominant of their own small world, some are confined to their own houses both internally and externally. Her novels are wrapped around the lives of men and women who try to live a life thrust upon them. Her composition also involves some funny and witty dialogues where she laughs at love at first sight and she does not give any importance to passion over ambitions and duties. The heroic deeds and the chivalric works are bit far from her novels. Her works are full of irony which is a powerful literary technique where she explains the plain meaning in a comic statement. She uses satire to expose the social hypocrisy of her times. She criticizes marriage market where she ridicules, "it is truth universally acknowledged that a single man in possession of good fortune must be in want of wife." In *Mansfield Park*, she depicts irony in a very subtle manner, "she (Mrs. Bertram) was a woman who spent her days in sitting, nicely dressed, on a sofa, doing some long piece of needlework, of little use and no beauty, thinking more of her pug than her children but very indulgent to the latter when it did not put herself to inconvenience." Her irony lights the follies and mistakes of her individual characters and her society and at times she uses this irony to expose the flaws of law, legal customs and traditions, social taboos and conventions and all the manners and matters. Her language is very accomplished and she appreciates those women who have knowledge of music, singing, dancing and drawing. She justifies this in *Pride and Prejudice*, when Elizabeth remarks;

"No one can be really esteemed accomplished who does not Greatly surpass what is usually met with a woman must have A thorough knowledge of music, singing, dancing and the Modern languages to deserve the world; and besides all this, She must possess a certain something in her air and manner of walking, the tone of her voice, her address and experiences, or the word will be but half - deserved."

She gives a distinctive voice to her characters where they can be easily distinguished by their speech. From her writing technique and as a language expert fully justifies that she

belongs to English class. Austen's narrative technique is the combination of reality and romance which is both a subjective and objective was a rector of Stevenson in Hampshire was quite aware of the fact that her roots belonged to both religious and cultural ethos. She belonged to a very noble family. Her father was adopted by a rich uncle. So in a way Austen had both humble and wealthy background. This background makes her reflect the rich and the poor. Few sorrows enjoys of her own personal life makes Austen weep and laugh over her characters with whom she was deeply attached. The true source of inspiration of her culture is her own world where she appears to be social realist novelists. She adopted no means of success to be a popular writer, in fact her contribution towards English novels lies in her innate strength of her own literary powers presenting characters with all human force with much ease and naturalism. It very comprises that at such an early age she could enquire the inside of human character then observation of manners and their natural display. All her novels shows affair and eloquent presentation to be a real presenter of events and happenings. She depicts the moral attitude, the taste and the warm affections as those characters really existed. Austen as a true observationalist and realist reflects her own sweet temper and real nature with beautiful heart. She was not very clever but valued, kindness, sympathetic and amusement were the genius of her works. The hopes and enjoyment, restlessness and jealousy, contentedness, unsuspiciousness, painful experiences are her truest reflection.

This thesis reflects Austen's autobiographical touches external truest records, internal mental conflicts and at the same time Jane Austen as a believer of realism and how relationships never leave human touch. Man and woman relationship are part of this whole global society and Austen's novels projects some of the glimpses of human portrayal as creation of this world who cannot exist without pain and pleasure.

The relevance or importance of this thesis can be explained in terms of following points - English literature as one of the core literature serves as a medium to enhance literary knowledge, information about a particular society especially English society of Austen's time. The socio-economic milieu and her personal understanding of different literary genres especially English novels makes this thesis as one of the most relevant study for upcoming literary scholars who wants to know about Jane Austen.

Social realism being one of the popular movement of 14th century paves way for

writer like Jane Austen to apply techniques, methodology and strategies which makes the scholars to understand this literary movement well.

Sociological approach as a viable method to critically examine any literary piece of art especially novel to impart its social authentication. Man and woman relationship since the time immemorial has made human society experienced various intricacies of life and this research work shall be a way to know and examine human life from various aspects to unfold the real facets of life.

This work gives an insight into various novels of Austen- as a basis for textual analysis to grasp its meaning and form so as to interpret these literary pieces to apply it and connect it with our personal private lives. This research work is a painstaking effort to collect primary, secondary and tertiary sources to inculcate a sense of hardwork and perseverance in a scholar. This research shows a remarkable intellectual growth of a person from student to scholar. To be an intellectually and socially fruitful member of a society to fall into an elite class to show the worth of education and literary. To compare and contrast, the critical commentary of different authors and novelist serves as a medium of instruction as to how and where apply the literary techniques of a writing.

Writing of this research work enables a scholar to enhance linguistic skills especially reading and writing because writing is a mental expression which gives way to one's thoughts and emotions. It is a writer communication where a scholar expresses his views regarding his/her standpoint about a particular work which he/she intends to take. Reading is an extensive and intensive effort to decode a written message and translate it through writer's expression. As 18th century writer Francis Bacon has very well remarked in the opening lines of his essay „Of Studies“, “studies serve for delight, for ornament and for ability” which means that studies give pleasure, reform our communications, impart us joy and to make us able to compete in a world where science and technology making huge development and progress. Education through books is a viable media to equip and empower one's personality where Francis Bacon's ideas are endorsed, “reading maketh a full man, conference a ready man and writing an exact man.” Here reading and writing as well as speaking are given prime importance where reading can make a person full of ideas, ready to answer and learning to write in an exact manner. This work enables to understand the reading, writing and speaking abilities come into action. Critically examining the piece

of art and associated with our real life situation and circumstances help us to know the worth of literature and a skill of writer. Picking up English literature and a particularly Jane Austen makes this work interesting on the basis that novel reading is still a passion of youngsters who want to live a successful contended life and novels offers ways and means to reflect on others' life and implement important experiences in our personal lives. Jane Austen is one of the widely read author whose novels are popular throughout English literature community and when it comes to Indian English literature, Austen can be very compared with a social realist like R.K Narayan who gives a realistic description and picture of Indian society. Studying a foreign author like Jane Austen gives a world view to understand global society at a large and one particular society like English society and grasp the meaning of life by understanding a prominent global author who gives a writer spectrum of human being's in action.

Research work and particularly this thesis has a purpose to be informed widely in terms of education and getting a good literary place being a highly literate person. This work might have lot of loopholes and limitations in terms of its academic and technical excellence but attempt has been made to explain the topic in a realistic manner and to correct and modify it as per the expert opinion and ideology. The relevance of this topic lies with the fact that it is one of the most burning topic of present day "*Study of Relationship Between Men & Women of Social Realism In The Novels of Jane Austen*" has reached to a point where lots of confusion, chaos, misunderstanding, despair, dejection, separation, isolation, depression is revealed in the lives of men and women of present day society and lot of expectation in terms of happiness, joy, affection, love, care, satisfaction and contentment is needed to bring peace and love in families where isolation can be eliminated with the help of restoration and reconciliation in relations. This topic is an honest attempt to understand different relationship of men and women in its different capacities and having one particular writer standpoint who has established as one of the best social realist novelist. Books are the source of inspiration and Austen's novels unfolds many reasons to study human relations in its truest deep sense of understanding and how different misunderstanding and confusion can be removed and balance can be maintained between rich and poor, low and high, loved and unloved so as to make this planet worth living and relationship worth loving. Lot of studies have been accomplished and done by many scholars and it is a raw maiden attempt to make her novels one more time alive and characters live with us in a real life situations.

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