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**JANE AUSTEN'S PRIDE AND PREJUDICE A
NOVEL IN BETWEEN ROMANCE AND
REALISM**

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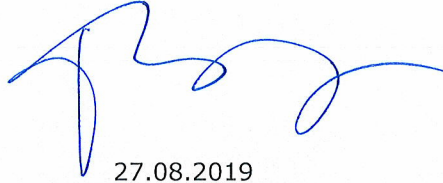
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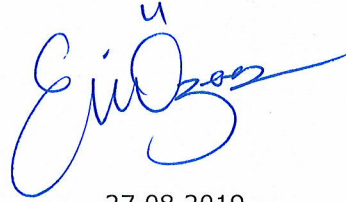
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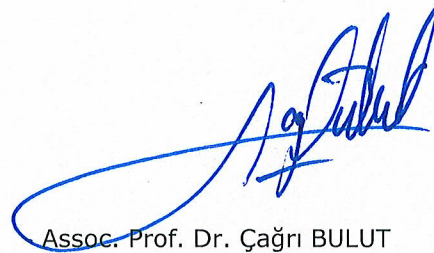
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ABSTRACT

JANE AUSTEN'S *PRIDE AND PREJUDICE*: A NOVEL IN BETWEEN ROMANCE AND REALISM

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Master, English Language and Literature

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The purpose of this thesis is to present a close analysis of Jane Austen's *Pride and Prejudice* (1813) based on its affinities with two genres often thought to be rather different than each other, namely sentimental romance and domestic realism. Using the theories of several critics, especially of Northrop Frye and Ian Watt, I argue that Austen's *Pride and Prejudice* is a novel in-between. The main terms that will be considered in the critical examination of *Pride and Prejudice* are characterization, narration and use of settings. Several elements specific to both sentimental romance (the rise of heroine, her quest and the idea of happy ending) and domestic realism (verisimilitude and irony) will be discussed before reaching the conclusion regarding the "in-between" status of Jane Austen's masterpiece. Focusing on the characterization of the novel's protagonist, Elizabeth Bennet, I will discuss the generic affiliations of her quest-like story, her existential and financial need to overcome several momentous obstacles, her consciously delayed but ideally fulfilled happy ending, her realistically-rendered social surroundings, and finally her ironic attitude throughout the novel. In creating an occasionally flawed but ultimately idealized heroine and presenting the domestic and social interactions in which this heroine discovers herself, Austen indeed employs elements of both sentimental romance and domestic realism.

Keywords: romance, heroes, hero's journey, heroine, English, quest, obstacles, happy ending, sentimentality, emotion, letters, realism, verisimilitude, domesticity, particular setting and date, irony.

ÖZ

JANE AUSTEN'İN *AŞK VE GURURU*: ROMANS VE REALİZM ARASINDA BİR ROMAN

Gülce Aydemir

Yüksek Lisans, İngiliz Dili ve Edebiyatı

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Bu tezin amacı, Jane Austen'in *Aşk ve Gurur* (1813) romanının, genellikle birbirlerinden oldukça farklı olduğu düşünülen iki türe - 'duygusal romans' ve 'içsel/ ailevi gerçeklik' – benzerliklerinden yola çıkan yakın bir analizini sunmaktır. Özellikle Northrop Frye ve Ian Watt olmak üzere çeşitli eleştirmenlerin teorilerini kullanarak, Austen'in *Aşk ve Gurur* eserinin arada kalmış bir roman olduğunu tartışmaktayım. *Aşk ve Gurur*'un eleştirisi incelenmesinde göz önünde bulundurulacak ana terimler, karakterleştirme, anlatım ve zaman/mekân kullanımındır. Jane Austen'in başyapıtı hakkındaki “arada kalmış” statüsüne dair bir sonuca varmadan önce hem duygusal romansa has olan ‘kahramanın yükselişi, arayışı ve de mutlu sona erme fikrine’ hem de iç/ailevi gerçekliğine ‘gerçeğe yakınlık ve ironiye’ özgü unsurlar tartışılacaktır. Romanın başkahramanı Elizabeth Bennet'in karakterleştirmesine odaklanarak, onun “arayış” benzeri hikâyesi, birkaç mühim engeli aşması yolunda varoluşsal ve finansal ihtiyaçları, bilinçli olarak geciktirdiği ama en uygun şekilde gerçekleşen mutlu sonu, gerçekçi bir şekilde resmedilmiş sosyal çevresi ve son olarak da roman boyunca takındığı alaycı tutumunun genel hatlarını tartışacağım. Nitekim zaman zaman kusurlu ama sonuç olarak idealize edilmiş bir kahraman yaratarak ve bu kahramanın kendini keşfettiği içsel ve sosyal etkileşimler sunarak, Austen hem duygusal romansın hem de içsel/ailevi gerçekliğin unsurlarından yararlanmıştır.

Anahtar sözcükler: romans, kahramanlar, kahramanın yolcuğu, kadın kahraman, İngiliz, arayış/yolculuk, engeller, mutlu son, duygusallık, duygu, mektuplar, realizm, hayata benzeyen/ hayattan gelen, evcimenlik, belli başlı yer ve zaman, ironi.



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Gülce Aydemir
İzmir, 2019

TEXT OF OATH

I declare and honestly confirm that my study, titled “JANE AUSTEN’S *PRIDE AND PREJUDICE*: A NOVEL IN BETWEEN ROMANCE AND REALISM” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Gülce Aydemir

Signature

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September 24, 2019

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LIST OF ABBREVIATIONS

P&P : Pride and Prejudice



INTRODUCTION

“She [J.Austen] wrote whilst she could hold a pen, and with a pencil when a pen became too laborious.” (Austen-Leigh, 2008 p.138)

Lives of three or four families in a village, their love affairs and misunderstandings and finally happy endings with marriages for those who deserve to have them; these could be the very first impressions of what comes out of Jane Austen’s pen, according to many readers. Born on December 16, 1775, at the Parsonage House of Steventon in Hampshire, Jane was one of the eight children and the youngest daughter of the Austen family. During her lifetime, four of her novels were published, which were *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), and two of her novels were published after her death: *Northanger Abbey* and *Persuasion* (1818). In all of her novels, her main motive is to focus on conventional relationships and daily issues of life, regarding the motifs of romance and realism. As a passionate writer, Austen has based her particular choice of subject on an idealized heroine who is in pursuit of true love and surrounded by specific families and their interactions with each other. She limits herself by narrating in the third person and tries to interfere as little as possible so as to ‘represent her own society with objective personas’. Andrew Sanders states that “her [Austen’s] omissions were considered and deliberate. Her moral message is infused with an ideological insistence on the merits of good conduct, good manners, sound reason and marriage as an admirable social institution.”(369) Therefore, in favor of creating this exquisite community, Austen avoids several disputable topics such as politics, on-going wars, or terminal diseases. Austen has also refrained from referring to any kind of physical intimacy between her characters; any one can sense “[her] rigid avoidance of all physical demonstration of affections” towards one another (Copeland 161). Instead, Austen has chosen stereotypes like middle class families and daughters with marital expectations, landlords and ladies with possessions and officers and clergymen in search of either- expectation or possession- in the story. Also, being “classified as a novelist of manners”, Austen is willing to reflect the era she has been living in all details; in fact, what she mainly focuses on is a story of families from different social

and economic classes and their attitudes in relationships rather than their intimacy (Copeland 157). In order to create such a society of manners, Austen somehow breaks the conventional norms of society; for instance, in the very beginning of the story of her masterpiece, *Pride and Prejudice*, there is an opposition, in which readers are expected to discover what a woman with no possession must do rather than what a man in possession must look for. It reveals a reverse clue for the readers who are immediately introduced with the power of Austen's language and her realm.

Moreover, what Austen attempts to achieve is to form a society with males and females whose responsibilities are to lead these powerful heroines through this social context. For Sarah R. Morrison, this function of other characters in Austen's stories is summarized as followed: "Austen's heroes and villains are narrated as eloquently as possible so as to be capable of doing their primary function, which is to emphasize the female protagonists' experience of them" (338). The heroines of Austen's experiences have become prominent thanks to heroes and antiheroes in the narratives. This intentional emphasis on the heroine convinces both Cynthia Griffin and readers that "each person plays many roles. He is as many different people as there are people with whom he comes into contact. People are neither uniformly good nor bad"; that means each character is shaped by means of interaction with others (50). Austen desires her readers to get to the real heroine through the scattered information that she gives about her, through other characters. Through this less guidance in her novels, her acute sense of objectivity can be traced down, notably in *Pride and Prejudice*.

As Ian Littlewood tells us in the introduction part of Wordsworth Classics (1999), Austen's masterpiece, *Pride and Prejudice*, "[was] published in three volumes by Thomas Egerton, it appeared in January 1813, and Jane Austen had the satisfaction of seeing her 'darling child' become an immediate success among the fashionable novel-reading public", a significant reason of such popularity is the charming heroine of the book, Elizabeth Bennet, who is mostly described through other characters. In the eyes of Mrs. Bennet, for instance, Elizabeth "is not a bit better than others" (*Pride & Prejudice*: 5). However, later on after her second encounter with Mr Darcy, Elizabeth "was rendered uncommonly intelligent by the beautiful expression of her dark eyes" (*P&P*: 26). This portrayal of Elizabeth, the heroine of *Pride and Prejudice*, by her mother and her future companion can show

the readers that she is not just a random character whose features could be narrated with few words. She has “more of a quickness”, in her father’s point of view, and she is “pretty and agreeable” for Mr. Bingley. Austen, in a way, ensures her readers have ideas about the heroine through other characters so as to show her distance to the story. Her deliberate limitation and distance in the story reveals that she tries to break away from the perception of people through characters who “made up their mind and view the world through a set of firm opinions that limit their understanding of others and themselves”(Lau 95-96). Austen lets her leading characters be on the spotlight, develop and gain self awareness by building various intricate relationships in her novels. Also, as Janet Todd eloquently states:

Jane Austen’s universal popularity [derives from]: her ability to create the illusion of psychologically believable and self-reflecting characters. Her novels are investigations of selfhood, particularly female, the oscillating relationship of feeling and reason, the interaction of present and memory, and the constant negotiation between desire and society. (9)

After her several interactions with Mr. Darcy, for instance, Elizabeth, who “has something more of quickness than her sisters” (P&P: 5), has transformed into a person, who “till this moment, [...] never knew [her] self” (P&P: 229). This transformation enables Elizabeth to realize her own self and empathizes with Mr. Darcy, with whom she has mostly avoided communication. Besides, the presentation of Darcy has a similar element of ambiguity and indeterminacy. The first impressions of Darcy are related through the crowd in the hall: his “character was decided. He was the proudest, most disagreeable man in the world...” (P&P: 11). Yet, his anticipated change occurs by the end of the narrative: echoed by Elizabeth’s mindfulness, he turns into someone who is “as generous, she doubted not, as the most generous of his sex” (P&P: 342). Austen’s fame therefore depends not only on her capacity to design psychologically credible and self-reflecting characters, but also her mastery of connecting opposite concepts and traits through the search of selfhood. Both her male and female characters generally transform and set a bridge between feeling and reason, present and past, desire and society through the process of development. Through this development and transformation, she aims to reach what she deeply desires in her stories to reflect: the workings of a social world as “an admirable social institution”.

In pursuit of “an admirable social institution”, Austen presents a society by using with different characters from varying backgrounds. In *Pride and Prejudice*, we are introduced to two other families than the Bennets: the Lucases and the Bingleys, which economically and socially differ from one another. The Bennets are ‘particularly intimate’ with the Lucases, the landlord of which “had been formerly in trade in Meryton, where he had made a tolerable fortune and risen to the honor of knighthood by an address to the King, during his loyalty” and his wife, Lady Lucas, who “was a very kind of woman, not too clever enough to be valuable neighbor to Mrs. Bennet” from the very beginning of the novel (P&P: 19). Their interaction is reflected with the arrival of the Bingleys, who “were of a respectable family in the north of England; a circumstance more deeply impressed on their memories than that ...their fortune had been acquired by trade” (P&P: 16). By means of her depictions of each family with various backgrounds, Austen constructs a desirable institution of manners. Her families play crucial parts in the society; their recreations and visits at each other’s houses could be considered as representations of perfect domestic life. In none of these entertainments may one encounter any arguments or fights; not to mention personal/familial vendettas or duellos. Instead, there can be issues about the disdain of gentry and the derision of father, which could replace those above. What Austen has aimed at is to nourish the expectations of readers by providing them this probable society of conduct, reason and manners without referring to warfare or diseases. Moreover, Austen has paid attention to the values of family ties and strived to demonstrate this issue in her novels. The particular interaction of each character is so typical and plausible that anyone who has no or little information about the era could feel like they are drawn into that story.

Having a large family and commitment, Austen has clearly conveyed a message: family means everything despite its frailties and defects. Before presenting the ideal couples on her novels, Austen introduces us with several families with their characteristics, weaknesses and fallacies. By doing so, she clarifies her point from the very beginning of the book: she is not just writing an ideal love story for couples; she is in fact writing a semi-realistic and semi-romantic story with a strategy of representation that renders her social world imperfect at places and ideal at others.

As a master of the fulfillment of expectations, Austen also seeks to indicate her opinions on a strong and independent woman, her inner-journey and well-deserved happy ending through the characters she has given voice to;

[T]he dialectical structure of Austen's narrative work, we are brought to consider plausible routes towards positive agency, embodied in female characters, to reform and transform the otherwise degraded social context. The happy ending, after all, is only satisfactory if it offers the heroine rational autonomy as well as domestic bliss. Emma Woodhouse, Elizabeth Bennet, Anne Elliot, Catherine Morland, Elinor and Marianne Dashwood, and even Fanny Price, epitomize recognizable characteristics of rational female subjectivity finally unmarked by 'hysteria' or 'neuroses'. Their respective engagements in negotiation of the dangerous waters of possible outcomes; once faced with a common rite of passage from daughter to autonomous subject, map out abstract routes for positive resolutions of the social fate of women in the necessary transition from child to adult: a feminocentric focalization of the 'quest' narrative. (Tauchert 78)

Austen suggests credible stories based on a woman that is perfectly capable of acting reasonable as well as free from hardships. Austen's female-centered-social context proves the idea of self-sufficient heroines who have their ability to remodel this "degraded social context" through their actions. The heroines of Austen are sensible and wise enough to endure the oppression of society. These women do not have to get married with someone just for male possession or his honorable family name. They choose to marry for love and respect unlike the imposed idea of society; that is, a woman should find a prosperous bachelor to marry for. Austen is sensible and concerned about the unbiased representation of women in her novels. She tends to reflect not only the appreciation of the women but also the 'inner drama of her heroines' (Myers 228). In her further discussion, Myers stresses that "the heroine establishes her right to function on the three levels of womanhood by expanding her degree of self knowledge, reaffirming her integrity, or demonstrating her capacity for independent thought and action" (228). In order to achieve this womanhood, each character had to have a kind of struggle and finally come to realization of their true identities in the book, as for Elizabeth "[her] struggle has been to reaffirm her integrity. She is determined not to make a mistake which will echo the pattern of her

parents' marriage." (Myers 228) Austen's image of Elizabeth can be considered as a "wise and sensible heroine"; her portrayal in the book is not due to her crucial part in the love story, but due to her wisdom which is enough to make Elizabeth not to take a wrong step for her future regarding her parents' failure in marriage. As for Elizabeth's older sister Jane, her struggle is to demonstrate her capacity for independent thought and action. During her conversations with Elizabeth, Jane is sensitive enough to empathize with the others and mostly speaks of everyone in good terms. Yet, what Jane mainly does is just the opposite of Elizabeth who is under influence and prejudice during evaluating the events. And for the last level, Charlotte's conflict could be regarded to expand her degree of self knowledge; a woman of action, she knew how to survive in that society and took the first step by arranging her future with Mr. Collins. Her statement as not being a romantic made the readers realize that her background information about marriage would be suffice to meet her expectations. All these three women in *Pride and Prejudice* seem to show three levels of womanhood through their inner dramas by increasing their knowledge about life, keeping their integrity with successful marriages or reflecting their full capacity for independent actions or thoughts.

In this respect, every novel Austen has created could be regarded as her sanctuary for female characters which is designed for powerful heroines that are ready to take up a life-changing journey. Though her family members that are the first audiences have supported Austen in every single way, her main concern at first is to sell her novels for supporting her family. Living with an older sister and mother after her father's final journey, Austen has felt the responsibility of taking care of her family by doing what she has been good at: writing with a pencil when a pen became too laborious. In all her novels, she has seemed to base her stories on this basic reality; that is, on how to support a life on your own and a very simple yet bounding solution- the marriage, itself. Unlike the way she has acted in her own life, Austen designs a legal and realistic way for her female characters to assure their lives. As an empathetic daughter, she has been familiar with her era and the rules of her society; for women, in order to survive and have a place in the society, they have to marry into one of the prominent families. Marriage means "a place, or specifically the very solid idea of home" for women back then. Therefore, she shapes her novels and of course the minds of her heroines based on this: to have a place means to get married, which, in reality, provides no free place for women. Elizabeth's search of home in

the story is actually based on her escape from her own boundaries of Longbourn Estate, where she lives. There has been no guarantee of a future place unless an opportunity arises, which is to find a suitable spouse. Nevertheless, Austen does not totally support the idea of 'marriage for status' and by presenting two declined marriage proposals- Mr. Collins to Elizabeth and Mr. Darcy to Elizabeth- in *Pride and Prejudice*, she indicates that she has been in favor of the survival and appreciation of women in the society. In this context, Todd suggests that, "at first sight so very different, the two suitors [Mr. Collins and Mr. Darcy] share a self-confident belief in the success of their offers- symptom of the cultural mastery accorded to men" (71). In contrast to financially dependent and insufficient women, Austen has given free choices to her female characters so as to unsettle the authority of manpower. In addition, Austen has reflected the consequences of their choices; as noted by Ashley Tauchert, who comments on Austen's female characters' choice of wrong or right marriages:

The heroine's avoidance of the wrong marriage is as important as to her happy ending as her final recognition and acceptance of the right one. When the heroine finds herself positioned within a narrative sequence leading to a mistaken marriage, her only available agency is negation. (81)

Instead of choosing the wrong suitor, Elizabeth takes the risk of living as an unmarried and distressed woman and she has saved herself from this 'mistaken marriage'. However, in the case of Elizabeth's youngest sister, Lydia, one can simply infer that her wrong choice of marriage drifts her into an 'unhappy ending' and she ends up finding herself in a mistaken one. Lydia's negation has been explained through her constant teasing towards her sisters and her loss of affection towards Mr. Wickham. She is not aware of her elopement's consequences and mistaken marriage; her ideas upon marriage are not simply out of love but just flirtation. Lydia is not Mr. Wickham's real choice for marriage, just a pawn for him who marries her only after making a deal with Mr. Darcy. Therefore, it is obvious that Lydia's presence in the story is just to set an example of an ending of a financially insufficient woman as opposed to powerful and independent heroine.

While narrating her novels anonymously, Austen appreciates her society as well as her environment by creating a strong, self-determined and ideal heroine who can endure every social and financial burden during her quest within the frames of

realistic setting and time. It must be emphasized that Austen's books are generally claimed to be "realistic novels" which are

characterized as the fictional attempt to give the effect of 'realism', by representing complex characters with mixed motives that are rooted in a social class, operate in a highly developed social structure, interact with many other characters, and undergo plausible and everyday modes of experience. (Abrams 132)

Also Northrop Frye similarly thinks that as different from the novels of romance-writers such as Emily Bronte and William Morris; Austen's books belong to the genre of the realistic novel, along with *Robinson Crusoe* and *Pamela, or Virtue Rewarded*. Although, with their plausible characters with everyday situations and ironic observations, Austen's book do reflect some of more prominent features of the realistic novel, they may also be considered romances due to their rather idealistic depictions of the heroine with her adventurous journey ridden with obstacles and happy ending by a well-deserved marriage. Therefore, unlike Austen's limitation of topics in her novels, we cannot limit her novels only to realism; they do also remind us of romance. It is clear that readers are welcomed with an everyday story of a believable yet idealistic character whose experience will be shaped throughout a journey; especially regarding the summary of *Pride and Prejudice*, that is:

the story of the home life of the family of Mr. Bennet, who lived in circumstances of reputable ease in a village whose limited society the reader comes to know as well as though he had been native born. There is a humorous, whimsical father, a serious, ingenious, designing, but inconsequent, mother, and there are five daughters. The story is of the various happenings as these daughters win their way to settlements in establishments more or less excellent. It contains an imperishable picture of the high-spirited Elizabeth, who wins at last by virtue of that nobler self-respect which conquers her own baser pride and banishes all prejudice. (Stoddard 112)

Austen's specific choice of topic, her limited society, and portrayal of high-spirited heroine, according to Francis Hovey Stoddard in *Bloom's Classic Critical Views on Jane Austen*, are the points that I would like to make use of in my analysis of the novel during this study.

Throughout this dissertation, my priority focus will be the examination on *Pride and Prejudice* in terms of figures of ‘sentimental romance’ and ‘domestic realism’. I argue that given the novel’s affinities with both genres, it could be considered an “*in-between novel*”. The main elements that I will be commenting on are the following: the characterization of the heroine, her quest for a house or for ‘a place’, her happy ending, the impression of verisimilitude through temporal and spatial settings and the use of irony. Austen in a way guides these terms so as to reach the final by maintaining the expectations’ of her readers, an ideal union of improbable couple within the frames of realistic surroundings and attitudes.

In the first chapter, I will examine the notions of romance and its sub-branch ‘sentimental romance’, by considering the studies and definitions of Northrop Frye, J.A. Cuddon, and Ian Watt. I will then explain the affinity between the sentimental romance and Austen’s novel- both in more general elements and by addressing three particular characteristics of the term in different subsections: the rise, the quest and the removal of obstacles, the function of letters, and the crucial delay of happy ending.

In the second chapter, I will discuss the notions of realism and particularly of domestic realism in the light of the studies and definitions of Ian Watts and J.A. Cuddon as well as other critics like George Levine, Andrew Sanders, Daniel Cottom, Michael McKeon, and Cynthia Griffin. I will show how Austen’s novels could be connected with elements of domestic realism and particularly with the idea of verisimilitude and the use of irony, two aspects which I will address in different subsections.

All in all, within the scope of these notions, the novel, *Pride and Prejudice* will be used as a guide for a close analysis to enlighten each notion. I will also explain and exemplify the selected notions of each term within the frame work of Jane Austen’s *Pride and Prejudice* so as to present the novel in-between, which gathers the elements of romance and realism.

CHAPTER 1: THE NOVEL'S AFFILIATIONS WITH THE ROMANCE GENRE

1.1. Romance: Its mutated meanings and sub-branch, *Sentimental Romance*

Etymologically, romance is called a “vernacular language” that originates from Latin after the fall of Roman Empire. The word also specifically relates to the word “romans or romanz”, an Old French word describing “language”, *Romanice*, and the literary works composed in it. Based on this etymology, *Merriam Webster* defines romance as including “the narratives chronicling the adventures of knights”. It has been used to define particular works; as such, it may refer to a genre, a mode or a literary term. As Northrop Frye states, romance appears to have existed as “a mode [that] presents an idealized world” (*Anatomy of Criticism*, 151). In this ‘idealized world’, Frye claims, “heroes are brave, heroines beautiful, villains villainous, and the frustrations, ambiguities, and embarrassments of ordinary life are made little of” (151). Accordingly, in romances, there is hardly any space for typical human characters with regular attachments, or for the frustrations, ambiguities and embarrassments of mundane life. It is a world of representation that suggests a “counter part of apocalyptic world which [may be called] analogy of innocence” (Frye 151). Frye essentially portrays the idea of romance with the metaphor of impeccability, where there are transcendent characters without flaws or weaknesses. In addition to this portrayal, Frye argues that, it serves as a mediator “between the novel, which deals with men, and the myth, which deals with gods” (*Theory of the Novel*, 7).

Arising as a genre in the medieval ages, romance has since spread and mutated in various literary works throughout centuries. Its definition and influence on another work, which is *The Arabian Nights*, have been expressed as followed:

Whatever else a romance may be (or have been) it is principally a form of entertainment. It may also be didactic but this is usually incidental. It is a European form which has been influenced by such collections as *The Arabian Nights*. It is usually concerned with characters (and thus with events) who live

in a courtly world somewhat remote from the everyday. This suggests elements of fantasy, improbability, extravagance and naivety. It also suggests elements of love, adventure, the marvelous and the 'mythic'. For the most part the term is used rather loosely to describe a narrative of heroic or spectacular achievements, of chivalry, of gallant love, of deeds of derring-do. (Cuddon 803)

Romance then includes a form of entertainment as well as a way of escape from everyday life while foregrounding the themes of heroic adventure, dignity and love. Despite its improbability and use of exaggeration; romance might be coincidentally instructive.

It would be somewhat impossible to track down the fully comprehensive definition and history of romance given the loose application of the term over several hundreds of years. Having branched out of ancient Greek literature and Arthurian romances, it has metamorphosed into Gothic and Victorian novels, Romantic poetry, sentimental novels and today's romantic-comedy genre. It has been applied to almost every form of works; such as the epic works of Homer, *the Iliad and the Odyssey*, *Sir Gawain and the Green Knight* from medieval period, Ann Radcliffe's *The Mysteries of Udolpho*, the works of Wordsworth, Coleridge, Shelley, Byron from Romantic period and Henry Mackenzie's *The Man of Feeling*. These specific samples of romance have spread across vast periods in literary history. This chapter attempts to highlight the identification of its themes, motifs and general characterizations of romance and particularly of its sub-branch, 'sentimental romance'. It emphasizes three narrative characteristics of romance- i.e. the rise, quest, and realization of the heroine which well describes the dramatic trajectory of *Pride and Prejudice*.

While commenting on, the relation between romance and the main ancient Greek literary genres, i.e. tragedy and comedy, Frye offers a suggestive template for the narrative structure of romance: "Romance, like comedy, has six isolatable phases, and as it moves from the tragic to the comic area, the first three are parallel to the first three phases of tragedy and the second three to the second three phases of comedy..." For reasons of clarity, these phases may be enumerated as follows:

1. "the myth of the birth of the hero", where "the infant hero is often placed in an ark or chest floating on the sea...from there he drifts to land...or is rescued from among the reeds on bulrushes on a river bank. The infant either may be rescued either from or by an animal, and many heroes are nurtured by animals

in a forest during their nonage, which is psychologically related to embryo in the womb". The identity of hero remains mysterious;

"[t]here is a search for the child, who has to be hidden away in a secret place. The hero being of mysterious origin, his true paternity is often concealed, and a false father appears who seeks the child's death". The hero is raised up by not his parents, but animals that become the heroine's guardian. (198-199)

2. Then comes "the innocent youth of the hero", where "this phase presents a pastoral and Arcadian world, generally a pleasant wooded landscape, full of glades, shaded valleys, murmuring brooks, the moon, and other images closely linked with the female or maternal aspect of sexual imagery... It is often a world of magic or desirable law, and it tends to center on a youthful hero, still overshadowed by parents, surrounded by youthful companions", which mainly focuses on his idle period before he sets up his life. (200)

3. The phase of "the quest" follows, which - Frye describes as "the normal quest theme". The hero takes up a quest and embarks on his adventurous journey, in pursuit of a token, leaving his own surroundings behind in order to discover his real identity and to show his worthiness for his lord. The token serves as a symbol for change and improvement in his life, after which he mentally and physically gain power. (200)

4. In a narrative phase that "corresponds to the fourth phase of comedy..." the main theme is "the maintaining of the integrity of the innocent world against the assault of experience." It is clear that the hero strives to maintain the unity of this innocent world against the attack of "frustrations, ambiguities and embarrassments of normal life". (200-201)

5. "The fifth phase" which "corresponds to the fifth phase of comedy... it is a reflective, idyllic view of experience from above, in which the movement of the natural cycle has usually a prominent place." Although this phase seems similar to the second phase in that, "it presents experience as comprehended and not as a mystery." This presentation of "experience" could be associated to "an active cycle from innocence to realization". The hero develops throughout his quest; his innocence and naivety vanish; he transforms into a self-aware and free hero that is both sentimentally and logically ready for the happy ending. (202)

6. Finally, the last phase corresponds to, “the collapse or the disintegration of this ideal world” which “marks the end of a movement from active to contemplative adventure.” The depiction of this phase could be “the old man in the tower, the lonely hermit absorbed in occult or magical studies”. In further version of romance, this portrayal is “associated with comfortable beds or chairs around fireplaces or warm and cozy spots generally.” Both images illustrate a happy ending in which the hero gets what he deserves after a long and tiresome journey. (203)

The multi-definitions of romance as well as the phases of Frye can be clarified by the work of Ian Watt, *The Rise of the Novel*, “The romance, in other words, is an exuberant meeting-ground for multitudinous narrative strands: [it is] studded with the standard tournaments and duels that test the prowess of its hero, punctuated with the conventional damsels in distress who are the motors of the action, and strongly charged with folklore motifs.” (65) Similar to the third phase of Frye, Watt also asserts several forms of obstacles, like “tournaments and duels”, for the hero to show his abilities while explaining the strands of romance. M.H. Abrams and Geoffrey Galt Harpham define the related idea of “quest” as follows:

The plot of the prose romance emphasizes adventure, and is frequently cast in the form of the quest for an ideal, or the pursuit of an enemy; and the nonrealistic and occasionally melodramatic events are claimed by some critics to project in symbolic form the primal desires, hopes, and terrors in the depths of the human mind, and to be therefore analogous to the materials of dream, myth, ritual, and folklore. (255)

In addition to Watt’s and Frye’s ideas and with the definition of Abrams and Harpham, it is clear that romance has its roots in tragedies and comedies. The themes of “the birth, the innocent youth, the quest, the ideal world of hero and passage from innocence to realization and the collapse of the ideal world”, the way Frye distinguishes, are the eminent features in medieval romances, which could be associated with phases of tragedy and comedy. In earlier examples of romance, the romantic hero would be a male whose birth is either cursed or heralded. Initially, he has limited information about his past as he is cast away from his real background and is sent to work for royal family. While growing up, he searches for his real identity, which he has somewhat been informed about. Discovering his national

identity, the hero is sent to a journey so as to accomplish the final task, his seal of honor and virtue. He has to overcome a great deal of adventures in pursuit of a token, such as a ring or a sword, which is either a symbol of a courtly love or his loyalty for his highness. By performing supernatural feats, he survives and conquers the obstacles, gaining the heart of his beloved and respect of his ruler. His adventure may be understood as a spiritual journey where he gains self-development as a character. This development, which endows him with a sense of self awareness, brings about a happy ending, where he no longer has to be “perfectly brave” or prove himself either his lover or his lord/highness. The transformation of the hero’s ideal world authorizes the mundane aspect of romance which provides heroes to survive like normal human beings rather than supernatural creatures. During the following centuries, the “six isolating phases” of romance identified by Frye undergo significant changes. The hero is no longer just a loyal servant to the king; he has become a part of a royal family. His quest is not about defeating enemies with his supernatural power but dealing with his own demons. He gets to define his own faith with his noble actions, which could result in either achievement or failure.

The hero’s journey gradually changes into the struggle of the hero in the society. The hero or the heroine, as the protagonists could be male or female from middle class, instead of showing his loyalty by challenging with a celestial enemy or coping with his evils, tries to preserve his or her dignity and family. Eventually, the hero has eventually begun to act with the consciousness of the society in which he or she could experience awareness, some kind of enlightenment for her position in society, regardless of the idea of success or failure, rather than with the consciousness of a mighty being. Instead of destroying her demons, the heroine has to defeat her innocence so as to be enlightened. Namely, she evolves mentally and survives in society, just like the forms of romance is summarized in Frye’s *Anatomy of Criticism* below;

Romance divides into two main forms: a secular form dealing with chivalry and knight-errantry, and a religious form devoted to legends of saints. Both lean heavily on miraculous violations of natural law for their interest as stories. Fictions of romance dominate literature until the cult of the prince and the courtier in the Renaissance brings the high mimetic mode into the foreground. The characteristics of this mode are most clearly seen in the genres of drama, particularly tragedy, and national epic. Then a new kind of

middle-class culture introduces the low mimetic, which predominates in English literature from Defoe's time to the end of the nineteenth century. (123)

Although the core of romance does not change totally, it gradually acquires a new sense and tone in novels. Furthermore, it has taken a brand-new meaning by the involvement of woman from middle class as a heroine and her experience of conflicts and her virtuous feelings, which could be reflected as the manifestation of self. Frye claims that the ideal has been transferred from Arthurian high mimetic mode to low mimetic one; that is, from a chivalric hero to a middle class heroine. With the arousal of emotions, specifically the concept of honor and goodness, and the correspondence of characters, there has emerged a new type or genre, *the sentimental novel*. Consequently, not only the actions of heroines would be taken into consideration but also her feelings or conflicts will be reflected explicitly or in the written form. By means of the situations these heroes would come across, they would be obliged to feel the emotional density, which can be expressed by sudden urge to burst into crying or laughing at a situation that cannot be controlled or changed. Even though the connotation of the word, sentimental, could be perceived as referring to 'merely emotional', J.A. Cuddon's definition could be instructive to get the whole picture; "it concentrated on the distresses of the virtuous and attempted to show that a sense of honor and moral behavior were justly rewarded. It also attempted to show that effusive emotion was evidence of kindness and goodness" (858). Thus, the idea of sentimentalism must be considered as an inseparable part of romance.

With this regard, hereupon, romance not only accommodates the idealized world but also the sentimental world of the heroines in subsequent works. These protagonists, without any supernatural powers or miraculous strengths, would clearly reveal their true selves by narrating their opinions on a piece of paper or sharing their ideas with others, while tackling their parental, financial or social difficulties; even if this meant suffering or experiencing some kind of awareness. The explicit declaration of emotions through letters, as a matter of fact, has provided readers to empathize with the protagonist and as well with the mode of romance. Gradually, this mode has been emotionalized rather than fantasized. With the use of letters and the material difficulties of real life, the heroine has got to experience the things by

burst of emotions. This release of emotion could be expressed by not tolerating merely the pain but sharing it with someone who would be socially and psychologically equal to the heroine. In fact, this process has contributed romance to reflect the heroes or heroines in a less-idealized world with common issues. Similarly, Ian Watt states:

In the romances, therefore, while courtly love provided the conventional beginning and end, the main interest of the narrative lay in the adventures which the knight achieved for his lady, and not in the development of the love relationship itself. Gradually, however, the code of romantic love began to accommodate itself to religious, social and psychological reality, notably to marriage and the family. (143)

Therefore, it can be clearly understood that the shift of mode in romances has been achieved by the arrival of woman and her limiting element, the marriage, itself. For the sake of marriage, the function of correspondence, whose idea is to reveal the change of emotions of heroines through narration, cannot be disregarded in addition to facial interactions and parental interventions, whose influences could be regarded as issues that the protagonists deal with. Namely, this modified idea of romance has been still surviving in Jane Austen's works, too; especially in *Pride and Prejudice*:

the novel plays with conventions of eighteenth-century sentimental romance: parental interference is parodied in Lady Catherine, and the usual external obstruction is replaced by internal doubt; instead of love at first sight, a convention of sentimental ... fiction comes initial contempt and resentment. (Todd 61)

Although the remarks of Janet Todd present how Austen parodies with conventions of "sentimental romance" in *Pride and Prejudice* where internal issues are at stake, apparent obstacles that the heroine has to deal with and her happy ending by means of the love of her life and her emotional dilemmas cannot be underestimated. That is, both Lady Catherine's absurd yet righteous interference and Mrs. Bennet's so-called yet fair parenting are two obstructive issues that the protagonist of *Pride and Prejudice* has to cope with during the novel so as to reach her happy ending. Also heroine's change of feelings and honorable reactions through the events show the readers that this novel needs to be considered as a romance based on sentimentalism. These issues represent some sort of emotional obstacles in which the heroine needs

to overcome so as to prove that she is capable of protecting her love and having her own family, i.e. her happy ending.

The idea of establishing a family, which could be associated with the idea of happy ending, should also be considered another element for the mode of romance. It is vital to include this idea in order to legitimize the issue of love in the eyes of society. There are no random marriages of lovers in romances; instead there are marriages of lovers whose future could be appropriate for becoming a family.

According to M.H. Abrahms and Geoffrey Galt Harpham, Austen's novels, published between the years 1811 and 1818, could be counted as 'romance novels':

Love stories that focus on the heroine rather than the hero, in which, after diverse obstacles have been overcome, the plots end happily with the betrothal or marriage of the lovers. This narrative form was exemplified early in such classic novels as Samuel Richardson's *Pamela* (1740) and in all six of Jane Austen's novels, published between 1811 and 1818. (351)

The most well-known themes of romance, i.e. the rise of heroine, her quest through self-realization with the notions of sentimentalism, letters and obstacles, and "happy ending" should be taken into account as a guide for comprehending Austen's works. The heroines of each novel of Austen do not have a kind of awareness within society; therefore they should be treated like 'virtuous' characters whose feelings and honesty have never been shattered. Before the journey begins, heroines have already proven themselves to be worthy of taking the quest, yet it is obvious that this journey is going to change their perception of life and the society. In fact, when the quest is over, they would become much more aware of the state of their life and the society. Especially, for instance, Elizabeth Bennet, the heroine of *Pride and Prejudice*, is chosen to be worthy of taking the quest due to her virtuousness and capacity of perception of life.

Assuming all the points dealing with the identification and motifs of romance above, it is proper to say that romance, which is the product of twelfth century vernacular work, should be considered simultaneously as a genre, a mode consisting of an idealized world, a mediator between novel and myth as well as a form of entertainment. Its main motifs, i.e. the rise, the quest and the happy ending of hero, could be modified and absorbed during the centuries. The idea of sentimentalism, which has turned the romance into a much more emotional sense, provided readers a

way to develop some kind of empathy for the protagonists. Employing Austen's pioneer work, *Pride and Prejudice*, I will discuss the rise, the quest and the removal of obstacles, the function of letters and finally the crucial delay of happy ending with apparent examples in the next chapters.



1.2. The Rise, the Quest and the Removal of Obstacles in *Pride and Prejudice*

No one is born to become a heroine yet when the time comes, this heroine rises from others as an idealized one, who is capable of performing special tasks and taking a step outside of her natural surroundings. She is destined to begin a journey which is full of obstacles. Overcoming this chain of obstacles is what a heroine of romance should do in order to complete her quest. During this quest, however, there can be both major and minor obstacles that could test the capacity of the heroine. In minor obstacles, there is a conflict between the heroine and society; therefore, they could mostly cause some tension during the journey and they have no accurate result for the heroine. On the other hand, in the major ones, this conflict is between the heroine and her proper companions and she could present herself to be worthy of taking up this journey. Both conflicts serve the heroine's self-realization and a happy ending. Similarly, in *Pride and Prejudice*, Austen assigns Elizabeth, the heroine, to deal with both major and minor obstacles which are her unstable interactions with Mr. Darcy and Mr. Wickham and her discreet interactions with Mr. Collins and Lady Catherine. Through the novel, Elizabeth endeavors to overcome the obstacles, yet the deeper she dives into this quest, the more she comprehends how challenging the obstacles needed to be dealt with. In this part, the rise, the quest of Elizabeth and two different obstacles, major and minor ones, will be analyzed by means of specific examples from the book, *Pride and Prejudice*.

Before the quest, it is essential to explain the rise of heroine and which incident causes her to begin her journey. In *Theory of the Novel* by Clifford Siskin, Austen's "obstacles are particularly treacherous", and so as the ones Elizabeth overcomes (567). Notably, till Mr. Bennet, the father of Elizabeth Bennet, has mentioned the name of the heroine, there are no visible signs of her. Although his description does not clarify the image of heroine, his distinction of Elizabeth among her sisters could be fruitful: "but Lizzy has something more of quickness than her sisters" (P&P: 5). Her "quickness" transforms Elizabeth into not only a mentally but also emotionally powerful heroine in conducts and words. Inherently, Austen attempts to reflect an objective representation by employing other characters in the story to depict the appearance of Elizabeth. Concerning Mrs. Bennet, Elizabeth is neither "half so handsome as Jane, nor half so good humored as Lydia" (P&P: 5) and

for Mr. Darcy, she is “tolerable; but not handsome enough to tempt” (P&P: 12); yet she is “very agreeable” (P&P: 12) for Mr. Bingley and “uniformly charming” (P&P: 122) for Mr. Collins. These contradictory ideas of characters about Elizabeth demonstrate that her looks do not match with the criteria of “an ideal heroine”; she is neither fabulous nor decent but she has both agility of mind and sentimentality of heart which characterize her as “a suitable choice of heroine”. For instance, after her first encounter with Mr. Darcy, whom she knows very little in the beginning of the book, she expresses her opinion in the company of others cleverly, “I could easily forgive his pride, if he had not mortified mine” (P&P: 21). This humiliation has emotionally awoken Elizabeth and enabled her to regard Mr. Darcy as a challenge. This is the moment that Elizabeth rises from others as an idealized one. Darcy’s reckless words trigger Elizabeth to take action. Obviously she could not tolerate being considered “tolerable” by anyone; therefore, Elizabeth regards Mr. Darcy a proper companion in conflict.

In ongoing chapters, whenever they assemble, Elizabeth feels totally carefree in words but emotionally limited in practice. In fact, she is after a quest of testing him so as not to be tested. In a way, she secretly hopes to reveal and eventually eliminate his weakness, i.e., - his pride. For instance, in one of the evenings, on the issue of ‘an accomplished woman’ who fits the criteria of suitable woman for marriage for Mr. Darcy, Mr. Darcy’s long list of qualities of a woman prompts Elizabeth to test him. She intentionally disregards herself and feels free to utter: “I never saw such a woman, I never saw such capacity, and taste, and application, and elegance, as you describe, [and] united” (P&P: 43). Elizabeth’s purpose is to show her full capacity, taste and application towards Mr. Darcy in practice so as to prove that she is “an accomplished woman”. She tries to surpass this visible conflict on her journey to the extent of her capacity, yet while unveiling each weakness of Mr. Darcy, her own flaw gradually surfaces. As in another conversation between Mr. Darcy and Elizabeth, it can be observed that Elizabeth tends to devalue Mr. Darcy’s statement, which is “My good opinion once lost is lost forever”, by criticizing him to have “a defect...to hate everybody” (P&P: 63). However, she has been subjected to another criticism of Mr. Darcy in which she “willfully misunderstands everybody”. Her fault emotionally triggers some kind of instability between Elizabeth and Mr. Darcy till his confession of love. His unforgivable acts, which are Mr. Darcy’s separating his friend, Mr. Bingley, from Elizabeth’s older sister Jane Bennet and Mr.

Wickham away from the property which is promised by Darcy's father for him let Elizabeth to cope with Darcy's weakness by rejecting his hand in marriage. This rejection could have precipitated Elizabeth overcome a great deal of obstacle in her quest if she had not received Mr. Darcy's letter, which explains why Darcy pushes Bingley away from Jane and Wickham from his own life. With the arrival of the letter, the handicap she thought that she had already removed has actually resurrected and brought her to a degree where her quickness has been shattered, changing into the sense of prejudice. Having been prejudiced about Mr. Darcy, Elizabeth has concluded that her biggest obstacle is not her companion in conflict but herself. Her multi-reading of the letter has contributed to resolve this matter between herself and Mr. Darcy; eventually she has begun to comprehend Mr. Darcy not as an obstacle but as a companion with whom she feels equal to accept his hand in marriage. And finally, the quest of Elizabeth has been completed owing to the happy ending in which she has been rewarded by a successful marriage.

Unlike Mr. Darcy, Mr. Wickham, on the other hand, does not appear as an obstacle at first in Elizabeth's life. Since "his appearance [is] greatly in his favor; [and has] all the best part of beauty, a fine countenance, a good figure, and very pleasing address" (P&P: 80), Elizabeth has imagined Mr. Wickham her "companion in life". She cannot help being deceived by his false guidance on Mr. Darcy till the letter. However, he would not have betrayed Elizabeth's trust if Lydia, Elizabeth's younger sister, had not eloped with him. By acting so, Mr. Wickham has proved himself unworthy of Elizabeth and created a conflict between them. In this conflict, her sentimentality has been tested rather than her quickness in practice, as she has been incapable of warning her father about the malicious intentions of Mr. Wickham. With this unfortunate incident, Elizabeth has felt like she has been trapped over and she could not have removed this handicap if it had not been for the support of Mr. Darcy. His quickness in practice and her sentimentality have provided Elizabeth to remove the obstacle and reach the end of her quest.

For Elizabeth, both Mr. Collins and Lady Catherine appear as minor forms of obstacles; none of them makes any visible changes in Elizabeth's life and are not removed personally by Elizabeth. In Mr. Collins' case, Elizabeth has been dragged into a proposal in which she could not control. This proposal could be defined as a minor obstacle in Elizabeth's life, which has been removed by not herself but by her

friend, Charlotte. After Charlotte has accepted Mr. Collins's proposal, Elizabeth's reaction towards Charlotte could be regarded as the mixture of anger and surprise: "Engaged to Mr. Collins! My dear Charlotte, [it is] -impossible!" (P&P: 140). As a romantic heroine, Elizabeth should have removed the obstacle by means of her capacity of quickness. That means she should have removed the possibility of another proposal to a different woman, yet she fails to suppose it possible "that when called into action, she [Charlotte Lucas] would have sacrificed every better feeling to worldly advantage" (P&P: 141). Elizabeth believes that Charlotte and she share same ideas on everything including "a happy ending"; she could not have expected Charlotte to give up on the idea of a happy ending. Mr. Collins is also in neither search of romance nor a happy ending; he has chosen Charlotte as a suitable companion due to her being "not romantic" and expectation of "only a comfortable home" (P&P: 140). In any case, Mr. Collins has never been able to turn into a proper companion in conflict for Elizabeth and his removal by Charlotte would not make any considerable changes that can mentally and emotionally shift Elizabeth during her journey.

In Lady Catherine's case, visible obstacles could be Elizabeth's "having low connections" as Miss Caroline Bingley claims, and also her having been victimized by the gentry. Lady Catherine, whose rank has been inherited thanks to her deceased husband, Sir Lewis De Bourgh, does not support the idea of unity of her nephew with a girl of low connections, because she desires to unite her daughter with Mr. Darcy so as to keep the title and wealth inside of the family. Lady Catherine purposely takes a visit to Longbourn Estate so as to clarify the unity of Mr. Darcy and her daughter;

The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other. It was the favorite wish of his mother, as well as of her. While in their cradles, we planned the union: and now at the moment when the wishes of both sisters would be accomplished, in their marriage, to be prevented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family! (P&P: 390)

Her objection, which would be regarded as a form of minor obstacle, does not have any influence on Elizabeth. According to Ian Littlewood, Lady Catherine "speaks for the aristocratic concept of marriage as a contract between families, Elizabeth and

Darcy oppose to this concept of marriage as a personal agreement between individuals” (XIV). Elizabeth considers Mr. Darcy out of this “contract” and sees this “peculiar kind of unity” not as an obstacle to be removed. Mr. Darcy’s feelings and token would be sufficient for her to disregard this conflict. And finally, she accepts Lady Catherine as the way she has always been, an arrogant and garrulous person, whose opinions are not worthy of being taken into consideration. After the marriage, Elizabeth even takes the risk of not seeing the lady for a while, which indicates that through this couple of tension she manages to surpass this obstacle and moves on.

All in all, it can be said that through the removal of these major and minor obstacles, Elizabeth has gained both self-realization, which results in both her mental and sentimental development as well as a happy ending. By use of her quickness and sentimentality, which shows her rise from others, Elizabeth has been able to overcome the obstacles and get a reward in return.

1.3. The Function of Letters in Elizabeth's Quest

Letter-writing, or correspondence, could be regarded as one of the motifs of the sentimental romance. The use of letters in a novel could be significant in that they present the hidden parts of a character as well as his or her inner world. They focus on the privacy of characters which cannot be expressed in words. Writing on a blank page of letter could be regarded a bit less terrifying than talking to someone face to face. Moreover, letters avert the narrator from loss of words, stuttering, awkward silences and uneasiness that communication could bring about. They could be employed for manipulating others, sending invitations or delivering personal messages. Likewise, Watt clarifies the purpose of correspondence in his work:

In the sixteenth century and earlier most regular correspondences were of a public nature, concerned with commercial, political or diplomatic affairs. Letters were of course written about other matters, about literature, family concerns and indeed love: but they seem to have been fairly rare and confined to a relatively restricted social circle...as Lady Mary Wortley Montagu called them, "that was so common in the eighteenth century-- correspondences in which people of very varying social classes habitually exchanged news and opinions about their ordinary lives." A fairly recent parallel to the kind of change that seems to have occurred is afforded by the telephone: long reserved for important transactions, usually of a business nature, its use, as facilities improved and cheapened, was gradually extended, especially under feminine influence perhaps, to the purposes of ordinary sociability and even intimate converse. (191)

In Watt's opinion, letters were the best and most common way to focus on both matters like love, friendship, or business and daily life of characters without being intimidated by the restraints of social class. They mainly provided intimacy between a man and a woman in a more economical way. In Austen's novels, these points have partially fulfilled the main purpose of correspondence.

As a writer of transitional period that is between the late 18th and 19th century, Austen has referred to the importance of letters and its influence on characters in her earlier novels such as *Sense and Sensibility*, *Mansfield Park*, and *Persuasion*. Similarly, the first version of 'Pride and Prejudice' was narrated in the form of letters, as an epistolary form, and was named, '*First Impressions*'. Nevertheless,

Austen is aware of the fact that the function of letters in her novels generates the main idea of the plot, which is to increase a self-realization of the heroine through the messages that they deliver. Similarly, Todd explains;

‘First Impressions’ may have been drafted in 1796–7 when Jane Austen was in her early twenties. Over the next years it was read by family members and perhaps altered extensively in the early 1800s. In her own words, Austen ‘lopt & cropt’ the work (*L*, p. 202), making a taut, spare text with few descriptions of person or place. Something of an earlier form may remain in the use of letters. (61)

Remarking the issue above, this ‘lopt and cropt’ could be interpreted either as Austen’s self-restriction on emotions, or her effort of designing an idealized world for her audience where they would experience to explore the hidden message of the author. Todd, as an experienced critic, continues her discussion by giving an example from *Pride and Prejudice*:

Darcy’s letter brings about the *eclaircissement* and is tied to events, for Elizabeth reads and rereads it so that her own response converses with the contents, and the document is not inert but forms part of a dramatic scene. Elizabeth is the heroine least overwhelmed by literature and its language, but this letter is treated as other heroines treat literary texts; she soon knows it by heart and it starts to work on her mind like her own experience. (61)

Although the whole novel does not consist of letters, their influence on the characters and events is truly significant. Especially the letter of Darcy to Elizabeth should be regarded as a precipitating the cause of sentimental romance after which Elizabeth’s rush of emotions could be espied. In *Pride and Prejudice*, in Volume 2 Chapter 13, the description of Elizabeth’s feelings towards Darcy’s letter can set an explicit example for this romance: “but such as they were, it may well be supposed how eagerly she went through them, and what a contrariety of emotion they excited”(225). This apparent density of emotion could be analyzed as her way of dealing with the issues in which she has no control of. The language of the letter and its writer create such a huge effect on Elizabeth that she evolves sentimentally and socially; her emotions are shaken and her life before this letter seems meaningless to her. Between two chapters, one of which consists mainly of the letter and the other all about Elizabeth’s absorbing its content, readers are drawn into a rush of emotions

and reflections. As Felicia Bonaparte suggests that “reading is done with the mind, not the eye”, it is clear that Elizabeth reads the letter in the light of her mind (157).

In this case, the letters specifically written by men in *Pride and Prejudice* function as tokens for Elizabeth to complete her quest and attain self-awareness. Therefore, her quest for self starts with this enlightenment, where she begins to face her family issues by means of an irresponsible father with an indiscrete mother and three carefree siblings. It's after Darcy's letter that, Elizabeth turns into a veritable heroine whose quest is to complete her journey, which is the requirement of her quest and, the discovery of her true identity. Bearing this in mind, a “happy ending” could be foreseen for Elizabeth, which is the unity of lovers. Her entitlement to love may be viewed as the ultimate result of her journey, in which she accomplishes the heroine-status. Although there are almost twenty letters in *Pride and Prejudice*, this subsection will mainly focus on two letters to Elizabeth, the heroine, from Mr. Collins and from Mr. Darcy and will explain how those letters serve Elizabeth to complete her inner-journey, which presents her self-discovery about her family and life, with success.

The first letter which will be discussed is from Mr. Collins. This letter, which is sent to Elizabeth's father, Mr. Bennet, is considered one of the precipitating incidents of Elizabeth's quest. Although it is not directly aimed at the heroine, it is related to Elizabeth's family. Until Mr. Bennet breaks the news about the letter from Mr. Collins, no information of the characteristics of the writer of letter is given. Rather than revealing Mr. Collins' general appearance, Austen prefers narrating this character's inner side through his letter. Before the letter, Mr. Bennet's view on his mysterious cousin unveils Mr. Collins' characteristics: “About a month ago, I received this letter and about a fortnight ago I answered it, for I thought it a case of some delicacy, and requiring early attention. It is from my cousin, Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases.”(P&P: 68) From Mr. Bennet's perspective, the letter is clearly a threat to his family. He is certain that Mr. Collins' letter does not reflect his true intentions; as he is the birth right owner of Longbourn Estate and considers the Bennets as the tenants. Before Mr. Bennet opens the letter, he already knows that as he has no next of kin, and the estate will be entailed to a male heir in the family, who is Mr. Collins. Therefore, with the light of Mr. Bennet's actions towards the letter of Mr. Collins, his letter

functions as a kind of invitation; its real purpose, however, is to deliver a personal message, which is to present himself to be a desirable opportunity for marriage.

Regarding these perspectives of Mr. Bennet, it can be deduced that Mr. Collins' real intention could not be to recover the relationship with his relatives. In fact, he makes use of the resentment between him and the Bennets as a tool for a probable relationship. His "filial scruples" as Mr Bennet claims, has allowed him to keep the resentment for some time, yet he wishes to terminate this resentment by means of offering a visit to the estate. As a pompous character, Mr. Collins starts and finishes the letter talking all about himself, mentioning his doubts about reunion with the Bennet family, and his position provided by a ladyship, that is, "Lady Catherine De Bourgh, widow of Sir Lewis De Bourgh" (P&P: 70). Mr. Collins injudiciously reminds the Bennets of the future of estate. His statements do not seem helpful to Elizabeth, who wants to figure out the real characteristics of Mr. Collins, "He must be an oddity, I think, I cannot make him out." (P&P: 71). Analyzing the intention of letter without re-reading, Elizabeth manages to figure out the real characteristics of Mr. Collins right after the letter. Her question to Mr. Bennet about the so-called sensibility of Mr. Collins simply reveals everything: he is an insensible man and a braggart whose so-called good intentions will shift into his true intention, in later chapters, which is to get married to one of the Bennet girls just to make amends for the condition of estate. It could be interpreted that Elizabeth has been fully aware of his characteristics and his real intention, which she would choose to avoid. With that "pompous [style] of writing", she has become certain of one thing indeed, that he is not a suitable match for her. Therefore, it is her deliberate choice to stay neutral next to Mr. Collins as long as possible by ignoring his civilities, till his proposal.

The second letter, Darcy's letter, delivered by hand has revealed the reality of Darcy and allowed Elizabeth to become aware of his true feelings. In the beginning of the novel, Darcy is pictured as an enigma but after meeting Elizabeth in person and through the letter, he appears as a flesh and blood character. The information dealt in the letter is far too private and intimate for others to hear aloud and that's why Darcy prefers delivering the letter by himself. This function of letter has provided Elizabeth to enter the privacy of Darcy's world by reading again and again to gain better understanding. Watt also argues the importance of letters on their writers' inner lives that can also be seen in Darcy's state:

The major advantage, of course, is that letters are the most direct material evidence for the inner life of their writers that exist. Even more than the memoir they are, to repeat Flaubert's phrase, 'le reel écrit', and their reality is one which reveals the subjective and private orientations of the writer both towards the recipient and the people discussed, as well as the writer's own inner being. (193)

In Darcy's letter, Elizabeth has oriented herself through the subjectivity and privacy of Darcy, whose interactions with other people are weak to build a relationship. Therefore, his "express[ing] [himself] not by speaking but by writing letters," could be interpreted as "a distinction which is entirely in keeping with the inward and subjective nature of the dramatic conflict involved." (Watt 211) For Ian Watt, Darcy could be thought of as a kind of character whose inner conflict makes him much more complex for Elizabeth to figure out. Unlike Mr. Collins' letter, the letter of Darcy has been read three times, each of which clarifies the deeds of the statements of the narrator. Furthermore, according to Andrew H. Wright: "this is not the end: indeed it's only the beginning of Elizabeth's very gradually successful efforts to know herself"; it is obvious that Elizabeth has sentimentally gained a self-realization, which has been overshadowed by her vanity, after she reads the letter a second time with a clearer mind (117).

The things that Elizabeth has already known about her family members and missed about Wickham are revealed through this letter, which helps her reach a level of enlightenment. Her acceptance of being wrong and improvement as a heroine could be visible in those lines:

She grew absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling she had been blind, partial, prejudiced, absurd. "How despicably I have acted!" she cried; "I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candor of my sister, and gratified my vanity in useless or blamable mistrust! How humiliating is this discovery! Yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind! But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason

away, where either were concerned. Till this moment I never knew myself.”(P&P: 229)

Her perplexed emotions after the letter has demonstrated the readers that she has felt a complete stranger to herself and had to witness the reality about her low connections as well as her misjudgment of Mr. Wickham, who is an officer and acts as if she might be in love with Elizabeth. Additionally, for Wright,

[Elizabeth’s] big change dates from her second reading of Darcy’s letter; then she excoriates herself for her blindness- though she cannot be expected to have guessed the full measure of Wickham’s evil: his complete misrepresentation of Darcy, his planned elopement with Georgiana, his dissipated existence in London. (127)

Although Elizabeth has not consciously let herself be believed in Wickham, she wants to visualize him the way she gets to know him from their gatherings, talkative and charming, till Darcy’s letter. Moreover, she has come to realization of the existence of deeper affections towards the man she most hates, Mr Darcy, who she has previously seen as “the last man in the world whom [she] could ever be prevailed on to marry.” (P&P: 215). These two effects of the letter have made Elizabeth gain a kind of awareness as a heroine. And when Elizabeth totally finishes the letter, rather than just looking at it as “a regular piece of paper with peculiar intentions”, she holds on to the letter as “her letter”: “She could only think of her letter” (P&P: 231). This letter has become an important token of her journey of becoming a heroine. By keeping this token till the end, Elizabeth shows her loyalty and virtue towards her lover. The letters significantly contribute to the completion and the achievement of her inner journey as a romantic heroine, a journey by the end of which she will have mentally and emotionally developed.

Taking the phases of sentimental romance into account, it could be summarized that Elizabeth as a heroine has made use of the letters as tokens for self realization and with each letter, her world has been shaken in that she becomes aware of the bitter facts of her identity and her inner-life. Therefore, the function of these two letters could not be ignored for the sake of the heroine’s self- development.

1.4. The Crucial Delay of ‘happy ending’ in *Pride and Prejudice*

As I have indicated in my discussion of Frye’s understanding of the romance above, the outcome of events in a romance is achieved through a “happy ending”. In order to reach this “happy ending”, the heroine is supposed to complete a quest. After overcoming the obstacles in this quest, she has morally deserved to get a reward at the end. In typical romances, this reward mostly appears either eternal prosperity or immortality; in Austen’s novels, on the other hand, it is presented by marriages of the heroines with suitable companions. These rewards are supposed to meet the expectations of the heroines who wish for marriages based on true love and respect. During the quest, there are some incidents that have sentimentally influenced and led the heroine not to prevent but to postpone her “happy ending”, that is, the marriage of Elizabeth and Darcy. In this part, I will discuss three main incidents: the disrespectful relationship between her father and mother, Mr. and Mrs. Bennet, the unsentimental proposals of Mr. Collins and Mr. Darcy, and the elopement of Mr. Wickham with her sister, Lydia in order to explain and analyze the delay of “happy ending” of the heroine in *Pride and Prejudice*, Elizabeth Bennet.

The first and foremost incident could be the rude attitude of Mr. Bennet towards his wife, Mrs. Bennet as “respect, esteem, and confidence, had vanished for ever; all his views of domestic happiness were overthrown” (P&P: 261). Elizabeth emotionally keeps a distance towards the idea of marriage, she “has never been blind to the impropriety of her father’s behavior as a husband” (P&P: 261). Her parents do not share a tremendous love for each other. Their conflicting characteristics make each other’s life intolerant and they seem to lead a marriage based on disrespect. Mr. Bennet is a man of “odd mixture of quick parts, sarcastic humor, reserve and caprice” and his wife, Mrs. Bennet is “a woman of mean understanding, little information, and uncertain temper” (P&P: 5). From Mr. Bennet’s point of view, he feels trapped in “the experience of three and twenty years”, keeping himself at a distance from his family by spending most of his days in his private library where “he had sure of leisure and tranquility”(P&P: 79), and constantly mocking his wife whenever she talks. For example, during one of their conversations about Mr. Bingley, the tenant of Netherfield, Mrs. Bennet made a clear point of getting one of her daughters to get married with the young man, whereas Mr. Bennet makes fun of his wife indirectly by suggesting that she should not visit Mr. Bingley with the girls

as she might be liked “the best of the party”. His attitude towards his own wife is mostly sarcastic: Mr. Bennet never feels guilty of hurting her in front of the girls. From Mrs. Bennet’s point of view, she pretends that they have an ordinary marriage in which it is usual for couples to lead a distant relation and have some conflicts. Her limited understanding and unpredictable anger turn her into a figure of criticism for her husband. She is also criticized by her extreme arousal of emotions in the middle of a conversation: “don’t keep coughing so, Kitty, for heaven’s sake! Have a little compassion on my nerves. You tear them to pieces” (P&P: 6); Mrs. Bennet is obviously on the target of Mr. Bennet as she is desperately seeking for some attention that is missing. In fact, during the novel, there are no inclinations of Mr. Bennet and Mrs. Bennet taking a walk or spending some time together; they willingly choose to stay away from each other. Thus, it can be deduced that Elizabeth has been acting sensible enough to keep herself away from possible relationships due to her parents’ distant relationship.

Unlike her flirtatious younger sisters, Elizabeth is cautious and attentive so as not to have such a disrespectful and intolerant relationship just like her parents in the future. Furthermore, while she is talking to Charlotte, her best friend, about Jane and Mr. Bingley, she merely wishes for a life without a marriage by saying, “if I were to determined to get a rich husband, or any husband, I daresay I should adopt it” (P&P: 24). In a way, it could be said that she is willingly avoiding a companion similar to her father and she excludes herself from the idea of “happy ending” for some time, till she feels this ending would both make her happy and fulfilled.

Second incident that pushes Elizabeth to delay her happy ending is the effect of proposals that imply the issue of becoming “the last one”. Both men, Mr. Collins and Mr. Darcy, desire to marry Elizabeth in their own way: the former wants a wife for his house, the latter wants a wife for his mind yet none of them regards marriage as a reciprocal unity of love and respect. They seem to show their deep interest for the heroine, yet they do not wish to show any interest towards how Elizabeth feels. In Mr. Collins’ case, it can be seen that Elizabeth has been his second choice for marriage. Before proposing to Elizabeth, Mr. Collins intends to marry the eldest sister, Jane Bennet, in the estate and asks for Mrs. Bennet’s consent; yet he gives up the idea immediately as he is informed that “[she] was likely to be very soon engaged”(P&P: 79). His ideas have shifted from Jane to Elizabeth just as “Mrs.

Bennet was stirring the fire” (P&P: 79). He has not been looking for a unity of true love; in his own words, he is “a man...who naturally looks for happiness in the marriage state” (P&P: 123-124). He even accuses Elizabeth for being “headstrong and foolish” as she refuses him twice. In her second refusal, she clearly says: “You could not make me happy, and I am convinced that I am the last woman in the world who could make you so” (P&P: 120). This emphasis on “the last” could be interpreted as her unwillingness of the idea of marriage, even if “she was selected from among her sisters as worthy of being the mistress of Hunsford Parsonage, and of assisting to form a quadrille table at Rosings, in the absence of more eligible visitors”(P&P: 98). She wants to get married neither for the sake of the family nor for the sake of Mr. Collins’ happiness. Elizabeth is sure that Mr. Collins could not guarantee her a happy ending; therefore she purposely defends the idea of “the last woman” so as to avoid from Mr. Collins’ happy ending and save herself from the trouble of a wrong union.

Before Mr. Darcy’s declaration of love, Elizabeth’s given up on people and she no longer thinks that she would be happy and loved someday, “the more I see of the world, the more I am dissatisfied with it; and everyday confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the experience of either merit or sense” (P&P: 153). Thus, when Mr. Darcy declares his love towards Elizabeth, she has already been in anger and “immovable dislike”. And without considering whether she’s hurting Mr. Darcy or not, she frankly states: “you were the last man in the world whom I could ever be prevailed on to marry” (P&P: 215). In this situation, being “the last man” would be a kind of insult that is specifically aimed at Mr. Darcy. Elizabeth has never desired a man who “had no doubt of favorable answer and spoke of apprehension and anxiety” (P&P: 211). His outrageous confidence and subsequent language towards her family members keep her away from the idea of marriage and charges him to be “the last man”.

After both proposals, Elizabeth’s faith for a “happy ending” has been shattered and she purposely delays her own happy ending; as in any of these unities, she believes that she cannot find real love and respect. Instead, she has been chosen by Mr. Collins for his own “happiness” in which she could domestically serve him and by Mr. Darcy for his own “mind” in which she could mentally serve. That is, Mr.

Collins expects Elizabeth to become a wife for his house and for Mr. Darcy, Elizabeth will become a wife for his mind. In either case, Elizabeth, as a romantic heroine, has to turn down these proposals so as not to serve any of them but to get her own “happy ending”, as they do not guarantee her a life: that is, a life full of love and respect. Although Elizabeth regards Mr. Wickham as “beyond all comparison, the most agreeable man [she] ever saw” for a while to make her feel like she can actually get a happy ending with him, after Mr. Darcy’s letter, she has a chance to see what she has missed before (P&P: 163). Mr. Wickham’s duplicity for property makes Elizabeth change her mind immediately. She has actually saved herself from a mess unlike her younger sister. Elizabeth is wise enough to see the danger that Mr. Wickham might get to her family. However, by hiding Mr. Wickham’s story, that is his previous elopement with Mr. Darcy’s sister, from her own family, she unintentionally involves her sister into a disaster, which is also another reason for Elizabeth’s delay for happiness.

And finally, the elopement of Mr. Wickham and Elizabeth’s younger sister, Lydia has created a chaos in the Bennets. Lydia, who is flirtatious and naïve girl, wants to be in the company of officers in Brighton. Therefore, she brags about traveling there. After Lydia stays in Brighton for a while, she is deceived by Mr. Wickham and elopes with him. Elizabeth again needs to cope with this as “a business that cannot be delayed” (P&P: 302). Although she tries to persuade her father for not sending Lydia alone to Brighton, she feels that she “might have prevented!- [she] who knew what he was.”(P&P: 302). In order to guarantee a happy ending for her sister, Elizabeth has to sacrifice her own “reward” and yet after this incident, “she was convinced that she could have been happy with him [Mr. Darcy]; when it was no longer likely they should meet”(P&P: 342). Their elopement not only sabotages the chance of the unity between Elizabeth, the heroine and Mr. Darcy but also destroys the chances of the Bennet girls to have “a happy ending” for themselves. This incident causes Elizabeth to delay her happy ending not on purpose, however; as she has been unwilling to do so.

After Elizabeth encounters Mr. Darcy, she was certain that “he was exactly the man, who, in disposition and talents, would most suit her” (P&P: 342). This suitability has changed Elizabeth’s feelings; she has started to believe that her own happy ending is attached to this young man’s future. Unlike her expectation of true

love and respect, she is welcomed with true admiration and commitment, which are the sentiments she has been rewarded as a heroine. In fact, Elizabeth's change of heart and mind have been accomplished thanks to Mr. Darcy's efforts on arrangements of Lydia's and Mr. Wickham's wedding and on conciliation of Mr. Bingley's misunderstanding, in which he clarifies the false accusation on Jane Bennet. Darcy believes that Jane is not a suitable match for Mr. Bingley due to her low connections and hidden feelings. Elizabeth thinks that she does not need to postpone her happiness and when she is visited by Lady Catherine, Mr. Darcy's aunt, she no longer hides her thoughts and utters: "He's a gentleman; I am a gentleman's daughter; so far we are equal" (P&P: 392). This equality is not based on their social life but based on their mind and heart: Elizabeth is in love and has respect towards Mr. Darcy and feels confident that he is her reward for a happy ending.

All in all, it is clear that Elizabeth postpones her happy ending due to those three incidents that are the unbalanced relationship of her parents, the unexpected proposals of two of gentlemen, Mr. Collins and Mr. Darcy, and the elopement of Lydia Bennet and Mr. Wickham. She needs to provide her own happy ending not by means of others' desires but by means of her own choices. Only after being certain that she can be happily loved, Elizabeth chooses her own happy ending by accepting Mr. Darcy's hand in marriage.

CHAPTER 2: THE NOVEL'S AFFILIATIONS WITH THE REALISTIC NOVEL

2.1. A Journey from Realism to its sub-branch, *Domestic Realism*

Having started as a movement in literature, realism could be regarded as a revolt against romance and its motifs. Unlike the former, whose focus is on the hero and the quest, realism attempts to reflect the familiar and everyday life of people. Opting for a vernacular language, it portrays the real life the way it is usually understood rather than the way it should be by refraining from any idealization. While presenting the actual snapshot of life, it also focuses on major issues like social pressure and material difficulties. In George Levine's "Realism, or, in Praise of Lying: Some 19th Century Novels", these issues are presented through the 'realistic novel', "in which characters cannot shape their fates, but must learn to accommodate themselves to the world's pressures" (356). As opposed to the themes of escape and opportunity in romances, the themes of realism offer conflict and complication. That is, the conflict is based on the inner feelings of the characters and complication refers to the experiences of those characters. Therefore, realistic works forge a much more objective image of life. This image could be traced down from verses to novels. Ian Watt concentrates on the rise and image of realism with the relation of artistic description;

The main critical associations of the term 'realism' are with the French school of Realists. 'Réalisme' was apparently first used as an aesthetic description in 1835 to denote the 'vérité humaine' of Rembrandt as opposed to the 'idéalité poétique' of neo-classical painting; it was later consecrated as a specifically literary term by the foundation in 1856 of *Réalisme*, a journal edited by Duranty. (5)

Watt fundamentally associates the idea of realism with the rise of the novel. Based on the description of the word, "*réalisme*", Watt tries to reflect its artistic value in relation to literature, by including it as a literary term. Therefore, it would not be wrong to state that the popularity of this concept has been achieved through the rise of the novel. Within the framework of its reflection and rise, the key elements of this literary term and the sub-branch, domestic realism will be discussed in the light of *The Rise of the Novel* and will be analyzed in relation to the masterpiece of Jane Austen, *Pride and Prejudice*.

Through the depiction of 'verité humaine', the transfer of this much more objective image of 'realism' into literary works could be achieved through conflicts and complication, which are the disturbing parts of the reality. Watt likewise makes a similar assumption between romance and realism by focusing on the diversity of human experience and the idea of realism in a novel;

If the novel were realistic merely because it saw life from the seamy side, it would only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but in the way it presents it. (6)

Watt mainly attempts to present human experience with all its varieties. These varieties approach the human experience not as a reflection or illusion; yet they keep its transparency. This transparency of presentation of life could be associated with the idea of "verisimilitude"- or lifelikeness. Within this concept, the truth of life could only be comprehended by the experiences of the individual rather through a stereotypical point of view, known as "romanticized".

Thanks to the guiding principles of John Locke in particular and other philosophers, literature has gained a totally new and wider perspective on the apprehension of reality by means of the individual, who belongs to lower parts of society; such as, the middle class. Similarly, Andrew Sanders asserts that "English novel appears to have developed in response to a demand for a new kind of literature which emphasized the significance of the private experience. It cannot be argued that the central characters in the novels of the first half of the century are drawn exclusively from the middle- classes..."(303) Hence, instead of the presence of a hero from aristocrats or monarch, there arises a hero of middle class with his 'private and unique experience'. Furthermore, "to avoid the extremes..." Levine argues that this heroine "must be created as a middle-class figure who lives comfortably but without excessive wealth, whose life runs rather smoothly" (358). As opposed to traditional ideas on the reflection of truth, this individualistic attitude towards truth has directed this term into a brand new phase. Explaining these characteristics of the realistic novel above, Watt makes the following observations:

[T]he novel is a full and authentic report of human experience, and is therefore under an obligation to satisfy its reader with such details of the story

as the individuality of the actors concerned, the particulars of the times and places of their actions, details which are presented through a more largely referential use of language than is common in other literary forms. (28)

Here, Watt is expanding the definition of the realistic novel by means of setting specific criteria, which he exemplifies with reference to the works of Defoe and Richardson. Their differences from earlier writers, in Watt's point of view, could not only be decided by their being pioneers of this movement but also their representing the key elements of realism in their works. Both in *Robinson Crusoe* and *Pamela, or Virtue Rewarded*, the life of an individual and the detailed analysis of the surroundings have been entreated without idealization. By focusing on the theme of individualism, they have also provided every character with a proper name so as to increase the credibility of their works. Within the context of his discussion of proper names, Ian Watt refers to the work of Thomas Hobbes:

Logically the problem of individual identity is closely related to the epistemological status of proper names; for, in the words of Hobbes, 'Proper names bring to mind one thing only; universals recall any one of many'. Proper names have exactly the same function in social life: they are the verbal expression of the particular identity of each individual person. In literature, however, this function of proper names was first fully established in the novel. (14)

Rather than a universally known title such as in medieval works like Chaucer's *Canterbury Tales* whose tales are given titles as "The Wife of Bath's Tale" or "the Knight's Tale", for Watt, the hero has gained an identity by having a proper name as well as a family name, which ensures him a background. He specifies this naming process within the framework of the novel and implies that the historical names or titles given in earlier forms of literature would not have the same purpose as within the novel. In accordance with this, it is essential for Watt that, in all Jane Austen novels, there is a heroine who has a proper name "Elizabeth Bennet" and the story has been narrated mostly from her side but not by herself:

in her novels there is usually one character whose consciousness is tacitly accorded a privileged status, and whose mental life is rendered more completely than that of the other characters. In *Pride and Prejudice* (published 1813), for example, the story is told substantially from the point of view of

Elizabeth Bennet, the heroine; but the identification is always qualified by the other role of the narrator acting as dispassionate analyst, and as a result the reader does not lose his critical awareness of the novel as a whole. (302)

In the light of Watt's work, the idea of a privileged consciousness and, individualism, can be combined with a 'particular time and place'; and this could be achieved through the novel. Furthermore, the development of the character in the novel can be observed through a detailed setting and date of the plot. There is no obscurity of time and place as in a romance, and the characters are fully conscious of their settings.

It must be emphasized that the use of proper name as well as, the particularity of setting and time contribute to the realistic depiction of domesticity. This idea has been expressed with the words of Watt, who handles the issue by giving examples from Richardson, "This direction, of course, is towards the delineation of the domestic life and the private experience of the characters who belong to it: the two go together-we get inside their minds as well as inside their houses" (176). With the access of the house or "the family" in the novels, the readers are shown the private lives of the characters as well as their domestic conflicts. The description of domestic life with proper names, particular times and places in novels result in a more specific kind of realism i.e., domestic realism, which can be defined as "the actual house-life of an individual and interactions with other individuals". This idea has been reflected most suitably in the novels of Jane Austen. Austen knows a precise way to combine an individual with the premise of her domestic life in the society as Daniel Cottom mentions:

Austen represented a psychological interiority that would become part of the standard of realism...This was a scheme of representation that was well adapted to a society in which the figure of the individual and the issue of the individual's private judgment and affective domestic relations became of vital concern... (201)

Here, Austen presents a society in which the figure of individual, that is the heroine and her subjective ideas with domestic relationships have turned into a crucial matter. In *Pride and Prejudice*, readers are directly introduced with the heroine's family, the Bennet family, and their house-life. The novel begins with their

conversation about a tenant of Netherfield Park, later on in the second chapter on Volume 1, all members of the Bennet family are displayed in their daily life:

Observing his second daughter employed in trimming a hat, he [Mr. Bennet] suddenly addressed her with, 'I hope Mr. Bingley will like it Lizzy.' 'We are not in a way to know what Mr. Bingley likes,' said her mother resentfully, 'since we are not to visit.' 'But you forget, mama,' said Elizabeth, 'that we shall meet him at the assemblies, and that Mrs. Long has promised to introduce him.'(6)

The heroine of the novel, Elizabeth Bennet, has first appeared in person in this very chapter and she has been portrayed while she is dealing with her "domestic relation" in the living room of Longbourn, the estate of the Bennet family. She has been given voice to express her ideas in her family and she does so as she is decorating her hat. Thanks to her words, it is also clear to see that she will interact in an assembly, where she gets to meet new people. This social environment could be an example of her domestic realm in which she and her family could be perfectly observed.

Watt emphasizes the literary success with which Austen unites the individuals' interiority with the domesticity, a success which she became known for:

Jane Austen's novels, in short, must be seen as the most successful solutions of the two general narrative problems for which Richardson and Fielding had provided only partial answers. She was able to combine into a harmonious unity the advantages both of realism of presentation and realism of assessment, of the internal and of the external approaches to character; her novels have authenticity without diffuseness or trickery, wisdom of social comment without a garrulous essayist, and a sense of the social order which is not achieved at the expense of the individuality and autonomy of the characters. (302)

The authenticity and wisdom of her novels could be achieved through the use of the idea of domestic realism in her novels, and Watt also refers to the use of individuality and autonomy of the characters within an order of society. In the novel, readers are drawn into the realm of Elizabeth Bennet: while, she is even not included sometimes in the chapter, yet her side of the story has been echoed through the society.

Lastly and most importantly, one cannot consider the effect of irony apart from the key elements of realism. In *The Penguin Dictionary of Literary Terms* by J.A. Cuddon, the functions of the irony have been clearly explained: “Irony has many functions. It is often the witting or unwitting instrument of truth. It chides, purifies, refines, deflates, scorns and 'sends up'. It is not surprising, therefore, that irony is the most precious and efficient weapon of the satirist”(461). Therefore, it would not be accurate to assign only one meaning for the events as well as the actions of characters. Every word or action they take should be approached, redefined, or “sent up” with more than one endorsement. There is a fine line between what the author simply tells and what the author really implies; by drawing attention to this, Cuddon, in fact, attempts to turn “irony” into a unique and useful tool for the satirist. Furthermore, Watt also refers to “later novelists such as Jane Austen and Flaubert”, who “were to incorporate such conflicts and incongruities into the very structure of their works: they created irony, and made novel readers sensitive to its effects” (130).

In the very beginning of the novel, *Pride and Prejudice*, the readers are welcomed with an apparent use of irony in the very first sentence of the novel: “It’s a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife” (P&P: 3). This is the truth which is mediated by the surrounding families, as this single man turns out to be a valuable asset for the families. According to Ian Littlewood, “the process of translating this into its opposite- a single woman must be in want of a husband with a good fortune- takes us to the heart of Jane Austen’s world. And by the time we’ve read a few more paragraphs, we should have acquired a clear enough idea of the surrounding landscape.” In fact, what she means is “a single woman with no possession at all” should search for a “man with fortune”; and Austen makes her readers assume this “truth” as a reality, yet this reality of hers is just the opposite of what she has meant. And with this conflict of hers, the readers are drawn into the surrounding landscape of a family whose possessions are not sufficient for the future. Regarding this issue, Austen takes this family as the center of the story and lets them have a conventional future through their interactions with others in the society. She has created her characters with full of understanding and of perspectives as Watt wraps up:

Her analyses of her characters and their states of mind, and her ironical juxtapositions of motive and situation are as pointed as anything in Fielding,

but they do not seem to come from an intrusive author but rather from some august and impersonal spirit of social and psychological understanding. (301)

As an incredible narrator, Austen knows how to analyze her characters in the course of events and she, without any direct interference, presents them in their domestic environment. Her characters are not just an element or a substitute for the heroine; they all have their sides of the story which contributes both the heroine and the main story. As Griffin states, Austen, through the novel, takes the readers, “around and about the Bennets’ world, catching a manifold of meanings” (49). In any case, with these multiple choices of meaning, she creates a realistic effect whereby readers are dragged into the world of Bennet family.

All in all, the key elements of realism could be organized with the effect of lifelikeness- also known as verisimilitude- in accordance with the use of individual and the particular name with the time and place and, finally, the use of irony. All these elements should also be associated within the basis of domestic environment; that is, the effect of household. It can be argued that Austen has made use of all these elements in accordance with domesticity and reflected them in her novels, especially in her masterpiece.

2.2. The Idea of 'Verisimilitude' in *Pride and Prejudice*

In order to reflect the daily life as the way it is understood, the idea of verisimilitude or -lifelikeness cannot be neglected in novels. In Cuddon's *The Penguin Dictionary of Literary Terms*, this word covers "likeness to the truth, and therefore the appearance of being true or real" (1022). This likeness could be traced down in the diversities of individual's experience and conflict in society in terms of particular setting and time. In *Pride and Prejudice*, these issues are based on the heroine, Elizabeth Bennet, and more specifically on her experiences and conflicts as narrated as a part and parcel of a proper setting and date. There are five various settings in the novel where Elizabeth has had different experiences that associates her to this daily life as Deirdre La Faye explains in sequence in *Jane Austen: The World of Her Novels* that:

1) Longbourn Estate, where Elizabeth and her family reside and she gets news about Mr. Collins:

in the village of Longbourn which is about a mile south of the imaginary market town of Meryton and also not far from another market town, to which she (Austen) does not give a name. It is not until nearly the end of the story that Longbourn is specified as lying within ten miles of the Great North Road... as it runs from London to Scotland through Barnet and Hatfield (Faye 179)

2) the Netherfield Park where Mr. Bingley and his sisters, Caroline Bingley and Mrs. Hurst and with her husband, Mr. Hurst accommodate for a short period of time and Elizabeth needs to stay with them so as to take care of her ill sister, Jane Bennet;

3) the Hunsford Parsonage, where Elizabeth has been summoned to stay over and found out the misconduct of Mr. Darcy over Mr. Wickham and Jane Bennet;

4) Rosings where the members of upper class, Lady Catherine De Bourgh, her daughter, Miss De Bourgh with a governess, Mrs. Jenkinson reside and,

5) Pemberley where Mr. Darcy with his younger sister, Georgiana live and Elizabeth gets to visit, and which Faye explains,

[it is] described in some detail by Jane Austen, at the beginning of the third and final volume of the novel. Although we do not yet know it, this is where

Elizabeth will eventually find herself living, so it is important that we can envisage the joys that await her. The park is very large — the Gardiners are later told it is ten miles in circumference - and from the lodge-gate there is a half-mile drive through woodland to the top of a hill, from which Pemberley House itself can be seen on the opposite side of the valley. (197)

Each character's house serves Elizabeth to reflect on her particular circumstances; indeed, it is through these houses that, Elizabeth's private life is revealed. Also, Marjorie Bolton states: "the greatest verisimilitudes of the greatest novels are their insights into the human heart: society and its demands; human beings in relation to family, friends and others;" (24). Through the Austen's greatest novel, traces of verisimilitude are presented by means of Elizabeth's society; that is, her family, friends and other people. The particular time in the novel is presented through the letters that are sealed with proper names and date, and change of seasons so as to increase the credibility. In this section, I will discuss specific examples related to verisimilitude which contributes to the effect of realism in *Pride and Prejudice*.

In the novel, each place serves one of the Elizabeth's particular experiences and interactions. For instance, Elizabeth has to decline the proposal of Mr. Collins at Longbourn, and she needs to go Netherfield for taking care of her older sister, Jane Bennet. She visits her friend Charlotte at Hunsford and gets a proposal from Mr Darcy. And finally, she is invited for the dinners at Rosings where she gets to know Mr. Darcy. At Pemberley, Elizabeth gets a chance to look inside of the mansion and imagine how it could be like to be the mistress of Pemberley. All these particular locations provide readers with a sense of authenticity and realism- even though they are entirely imaginary. By ascribing proper names for each place, Austen tries to present the realistic experiences of Elizabeth in the story. For instance, Longbourn Estate is at the risk of being taken from the Bennets as there are no male heirs in the family and the Bennet sisters have no right to claim the right of the estate for themselves (182). Elizabeth, however, being aware of this fact, does not accept Mr. Collins' proposal just for the sake of her house. In Elizabeth's mind, her feelings are far more valuable than the sense of property. Although Mr. Bennet is aware of the fact that his family is at the risk of losing their estate to a stranger, he cannot stand losing her own daughter and, states: "An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. -Your mother

will never see you again if you do not marry Mr. Collins, and I will never see you again if you do” (P&P: 125). Mr. Bennet is certain that Elizabeth cannot be happily settled if she ever accepts Mr. Collins’ offer. Elizabeth’s expectations clash with Mr. Collins’ in that he has preconceptions related to marriage entirely against Elizabeth’s search of ideal companion. She believes that one should not have an arranged marriage for the sake of possession. In Barbara K. Seeber’s *General Consent in Jane Austen*, Elizabeth is the one “presenting herself as marrying only for love” (90). In a way, by choosing love, Elizabeth attempts to detach herself from the boundaries of the property in which she lives with six other family members, i.e. her parents and four siblings, Jane, Lydia, Kitty and Mary Bennet. And by rejecting Mr. Collins’ offer, Elizabeth rejects to be a part of the estate in the future in which she has got to share.

On the other hand, when she sees Pemberley for the first time, she wishes to be the part of that mansion; “at that moment she felt, that to be mistress of Pemberley might be something!” (P&P: 269). Unlike at Netherfield Park and Rosings, which are almost as great as Pemberley, Elizabeth has never felt so strongly attached to a place. In Pemberley, she feels like she is at home, “with [these] rooms [she] might now have been familiarly acquainted!” (P&P: 270). Till Elizabeth sees Pemberley, other places function as an alternative way of escape from her own habitat. Whenever Elizabeth travels far from the Longbourn Estate, she does not crave for going back home. Elizabeth’s mobility during the story indicates that she feels much more herself, independent and strong, when she is out of Longbourn. Therefore, in order not to be limited and to have her own experiences, Elizabeth goes beyond her surroundings and prefers various kinds of locations rather than her real home. With each different location, she begins to take on a different role. In Netherfield Park, she is a loving sister and aids Jane in her recovery. When Jane gets sick during her trip on horseback, only Elizabeth gets worried about her sister’s condition. She walks almost “three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone!”(P&P: 39); Elizabeth recklessly risks her status for her sister’s well-being without regarding any social conventions: not dressed properly, she travels without a chaperon on a sudden impulse to keep her sister company. Although Elizabeth has been harshly criticized by Caroline Bingley and Mrs. Hurst at Netherfield, she seems to ignore their traditional opinions. As a self-confident

heroine, Elizabeth is occupied with her sister and she has no interest in her deeds and clothing. According to James Brown,

Elizabeth's haste to walk three miles to Netherfield, heedless to mud and appearances, in order to nurse Jane is a rare instance of a lone woman's rapid movement being presented favorably. She is not doing the right thing, but the brilliancy of her complexion attracts Darcy. (26)

Elizabeth's rush shows that she willingly goes beyond the convention for the sake of her sister's health and she does not feel sorry for her action though it takes Darcy's full attention on her. She also knows for sure that both she and her sister do not belong to Netherfield Park where they are regarded socially and economically ineligible. At Hunsford and Rosings, where she gets to visit her friend Charlotte in her new house after her marriage and she is invited to cheer up Lady Catherine, she becomes a thoughtful and joyful friend, and seems to keep up with Charlotte and Lady Catherine. Though neither Hunsford nor Rosings resemble her own house, Elizabeth feels much more independent that she acts with her mind. When she is proposed for the second time by Mr. Darcy, she declines his offer with the comfort of her stay at another estate. When she is criticized by Lady Catherine about her "performance," Elizabeth receives "them with all the forbearance of civility;" (P&P: 196). These three locations provide her confidence, while her own house gives her a sense of limitation.

In Pemberley, however, Elizabeth feels like she is neither limited nor independent. For the first time in her life she feels like she does not have any idea about how to act. Her reactions about Pemberley are illustrated as follows:

Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt, that to be mistress of Pemberley might be something! (P&P: 269)

In her eyes, Pemberley presents some kind of true life experience, which she has never completely experienced at her own house. Elizabeth wishes to become the mistress of Pemberley, it is clear that she for the first time forgets her own realm and enters into the world of Mr. Darcy, where she can enjoy the view as well as the nature. Elizabeth has become a traveler in Pemberley, where she gets to see the

pictures and sculptures of the Darcys and the Wickhams, whose father serves for the Darcys. Through her temporary stay, Elizabeth is charmed by the natural beauty of the house and in fact, H. Elizabeth Ellington suggests that “the physical setting of Pemberley forms Elizabeth’s consciousness of her love for Darcy”, her surpassed feelings are manifested through this visit (89). This house demonstrates the hidden parts of Darcy where he “has an opportunity to shine as landlord, brother, master, to display his good taste and breeding, to show Elizabeth that her rejection of his proposal has influenced him to change, to become more open and less arrogant” (Ellington 97). Thanks to Mr. Darcy and his house, readers get to witness the private life of Elizabeth in which she emotionally and mentally evolves. After her visit, Elizabeth has affirmed her misjudgment about Darcy and begun to anticipate him from a particular perspective. For Elizabeth, Mr. Darcy is no longer a distant and arrogant person; in fact, he becomes a sincere and modest person whose deeds prove Elizabeth his true personality.

Another element of verisimilitude in the novel is the use of particular time. This element is mainly provided through letters sealed with proper names; for instance when Caroline Bingley sends an invitation to Jane Bennet at Netherfield Park, she finishes her letter with her name at the end by saying “Yours ever, Caroline Bingley”(P&P: 33). Likewise in the letters of Mr. Collins and Mr. Darcy, these signs of names are also visible at the very end. Considerably, in Mr. Collins’ letter to Mr. Bennet, the date and address at the beginning of the letter help readers follow the current state of events easily during the novel; “Hunsford, near Westerham, Kent, 15th October”(P&P: 69). Furthermore, change of months to seasons are given so as to increase the reliability of the novel: in Volume 1, in order to make a specific explanation about Elizabeth’s trip to Hunsford, where she visits her friend Charlotte, the date is given: “[...] sometimes dirty and sometimes cold, did January and February pass away”(P&P: 171). In Volume 2, as Elizabeth is on her way to Longbourn, “It was the second week in May”, so as to emphasize on her trip, the use of time is essential (P&P: 241). These recordings of time during the novel show that Austen not only presents a bunch of characters and places so as to narrate a story, but she also makes use of particular domestic settings and time in order to reflect the everyday life of the characters she created.

Through the use of particular setting and date, this idea of verisimilitude has been achieved in *Pride and Prejudice*. As E. M. Halliday states that “Much of *Pride*

and Prejudice moves at the pace of life itself: the action is rendered with a degree of detail and fullness of dialogue that gives a highly developed dramatic illusion” (61). This illusion is associated with the daily life that Austen aims to present: although their names are imaginary in the story, the everyday life on these various estates is rendered realistically. And Austen lets the readers believe in her truthfulness, just the way Boulton depicts: “The greatest novelists has both to be sincere- to genuinely wanting to tell the truth-and to achieve verisimilitude- to enable the reader to believe in his truthfulness” (28). I believe that her sincerity and desire to tell the truth is what makes this novel an ideal and credible work of art.



2.3. The Use of Irony in *Pride and Prejudice*

During the process of writing, most authors assume the familiarity of their readers with the setting, the time and the events in the story. Hence, instead of giving these directly, they purposely choose to imply what they really mean to say. In Robert Irvine's *Jane Austen*, this implication is provided through the element of "irony", which is "in its broadest sense means simply 'saying something other than what is meant', and in this case the novel is telling us about events in one way and requiring the reader to notice that this is not the correct way of seeing them" (106). Austen, in her works, makes use of the irony in witty and sarcastic way so as to keep the element of humor in her stories as well as leading her readers through the events. And as Carole Berger suggested that her use of rhetorical language is what makes Austen respected deeply as it provides the readers imagine her characters and situations within the specified environment:

A conspicuous feature of Jane Austen's writing is her rhetorical skill. Whether it be through direct commentary or through the more oblique, ironic methods for which she is now most admired, Austen generally affords her readers the pleasure of being able to "place" a character-or assess a situation quite readily within a carefully discriminated framework of value. (531)

Likewise, in *Pride and Prejudice*, Austen's ironies have made the readers become aware of the state of society in terms of this environment she has narrated. Through characters and events, Austen adopts irony as a characteristic element in which she aims to show "the unsaid" as Harold Bloom points out:

Irony, which essentially is saying one thing while meaning another, is Austen's characteristic mode. Austen's irony, while endlessly genial, unsettles all her meanings. Where we seem most assured of the happiness or perfection attained by her heroines, we learn to look more closely and to surmise the implied reservations of this ironic vision. A great master of metaphor, Austen is also a genius of the unsaid: she expects the astute reader to say it for her" (8-9).

Endlessly humorous yet unsettling, Austen's ironies in *Pride and Prejudice* function to hint at "the unsaid". She adopts this mode so as to direct her readers to "look more

closely” for what is hidden at for a better understanding of the individual and society I would like to show by giving examples in the reminder of my discussion.

It must be remembered that Austen does not represent the story as her own; instead, she chooses a third person, Elizabeth Bennet, creating the whole story on her life. As E.M. Halliday suggests:

[I]t is Elizabeth Bennet’s story. But how [do we] know this? The title gives no clue, and Elizabeth is not the storyteller. The opening pages make it clear that the matrimonial prospects of the Bennet daughters will direct the action—but there are five daughters. True, three of them look far from promising: Mary is a pedantic bore; Lydia is an empty-headed flirt; Kitty is just empty-headed. But both Jane and Elizabeth are attractive and accomplished, and for several chapters it looks as if Jane’s chances with Bingley will bring the central action into focus, with Elizabeth playing some subsidiary role. How is it, then, that by the time we are quarter way through the, novel—say by the time Mr. Collins makes his celebrated proposal to Elizabeth—it has become perfectly clear that Elizabeth is the heroine of *Pride and Prejudice*, and that Jane is only a secondary character? (59-60)

This question could be explained through the power of irony that Austen employs in the novel. She purposely directs her readers to keep them in suspense by hiding her heroine till the quarter part of the novel. Austen tends to reflect her heroine not directly but implicitly by means of presenting her in a “subsidiary role”. For instance; if Jane were the main character in the story, then readers should have had a closer look at Netherfield Park when she is invited by Mr. Bingley’s sister, Caroline Bingley. However, till Jane’s letter about her health, no information or event is granted about Netherfield; with the letter, readers are provided how friendly Jane has been treated by the Bingleys. Neither Jane’s parents nor her younger sisters seem to be concerned about her health. Thanks to Elizabeth, who is “feeling really anxious, is determined to go to her,” readers get a chance to see inside of Netherfield Park (P&P: 35). During Elizabeth and Jane’s stay at Netherfield Park, Jane’s condition is presented through only Elizabeth’s visit at her bedside. No one else’s visits of Jane at Netherfield have been provided for the readers. Her purpose therefore is not only to assist her ill sister but to provide a scene for readers to witness what is going on. She is the only one who can detach herself from the others and become exceptional than

others. Namely, in *The Novels of Jane Austen* by Darrel Mansell, Elizabeth is depicted as “superior to her surroundings. She is proud as well as prejudiced”; her “pride and prejudice” let Elizabeth believe that:

[S]he is not a Bennet herself, her shame as she watches them 'expose' themselves, her pride in being mortified by theirs. Eventually she will have to acknowledge that she too is a part of the family. Elizabeth will have to acknowledge that her last name is Bennet before it can become Darcy. Only then will she be ready for the world. (81)

Her ignorance about her family's “expose”, where they seem to misbehave in the society and make Elizabeth feel ashamed, till her marriage causes Elizabeth ironically detached. For Mansell, after when Elizabeth accepts what she has been ignoring about her family and values her last name, she “finally surrenders her ironic, superior detachment by marrying Mr. Darcy.”(83)

Similarly, Mr. Darcy detaches himself from his family and friends in terms of his pride and prejudice; he feels himself superior to others and mostly undervalues Elizabeth's family. Ironically, Mr. Darcy proposes Elizabeth twice although her ‘tolerable’ appearance at the very beginning and humorous family has been criticized by him. According to Mansell, both Elizabeth and Darcy are attached unlike their superiority; through the acceptance and understanding, they seem to equalize their pride and prejudice

[that] have been invaded by the real world, which they are now willing to accept in preference to their own. They have been brought down into the same family: Darcy will have Mrs. Bennet to converse with during the long evenings at Christmas, and Elizabeth will have the similar consolation of Lady Catherine. Elizabeth's shame at her mother's silly behavior in Darcy's presence already has had its counterpart in Darcy's shame at his aunt's 'ill breeding'. (103)

Each family member awakens a kind of shame for both Elizabeth and Darcy. Nevertheless, this shame seems to make them appreciate each other and act against their prominent opinions, in which Elizabeth visualizes Darcy as arrogant and Darcy portrays Elizabeth as prejudiced. On the other hand, in both of their lives, there is Mr. Wickham whose actions they have not predicted. In addition to their disappointing family members, as Mansell argues, “Elizabeth and Darcy have

accepted Wickham into their family - or perhaps they have accepted themselves into his. All three are now members of the same defective, Wickhamised family.”(103) Darcy’s sister, Georgiana’s previous attempted- elopement, which causes Wickham to be kicked out of Pemberley, and Elizabeth’s sister’s last elopement with Mr. Wickham have made Darcy and Elizabeth turned into his victims and share the same defect. Whether or not they fully “accept” Wickham, “the angel of light” into the family, he has eventually become a part of Bennet and Darcy family, thanks to his unity with Lydia Bennet. As Bloom continues to argue:

Wickham is simply a member of the family. He is carrying on his commerce with it at the end, although excluded from Pemberley, [the estate of Mr. Darcy]. But he is even there, all the same. 'Are the shades of Pemberley to be thus polluted?', Lady Catherine, [aunt of Mr. Darcy] asked when Elizabeth seemed about to marry into her family; and the answer is that Pemberley has been polluted from the beginning. The large estate in Derbyshire which was set up in the beginning to be Elizabeth's final home has never been quite free of Wickham. His picture may still hang there. (107)

His harmful presence in Darcy’s family has already caused a lot of trouble; therefore it is obvious that Elizabeth will never be away from him and his picture, which is still in Pemberley. Though Elizabeth and Darcy seem to detach themselves from others, they cannot feel free from the presence of Wickham, who has become ironically first their enemy and then their family member.

In addition to “the unsaid” of individual, I would also like to focus on “the unsaid” of society within a striking example from *Pride and Prejudice*. It is when Caroline Bingley, out of nowhere, utters the words about reading in an evening at Netherfield Park with the presence of Darcy, Elizabeth, Bingley and Mrs. Hurst: “How pleasant it is to spend an evening in this way! I declare after all there is no enjoyment like reading! How much sooner one tires of anything that of a book!- When I have a house of my own, I shall be miserable if I have not an excellent library.”(P&P: 60). She is a character who does not read much and therefore she does not completely evaluate the words she has been saying. So as to take Mr. Darcy’s interest on her side, she unconsciously tells her opinion which clearly indicates in the novel that women in possession care much more about fashion than reading. Therefore, Caroline considers how fancy her estate would seem when they have “an excellent library”. Austen, intentionally meditating Caroline into these phrases,

attempts to present what is hidden. For Austen's part, reading is "enjoyment" and "one never tires of a book"; yet by attributing such an unrefined character as Caroline to utter those words, she intentionally desires to be sarcastic and witty while wishing her readers to "look closely" at the inauthentic, unrefined manners of certain individuals. During the novel, when we observe the actions of Caroline, it is clear that she is depicted as a character that is after money and title. Thus, if this hobby of 'reading' made her close to Darcy, she would willingly accept the idea of reading. Her real aim is not to read, as she is incapable of reading others unlike Elizabeth, who can "discern people and situations extraordinarily well: she understands her family perfectly, knows Mr. Collins from the first letter he writes, comprehends the merits and deficiencies of Bingleys almost at once, appreciates Lady Catherine de Bourgh at first meeting", as Andrew H. Wright suggests, but to take attention of someone whom she favors, which is Mr. Darcy (111-112). Also for Ian Littlewood, "there are circumstances in which a remark about libraries can be tantamount to a proposal. [...] In translation [of Caroline Bingley's remark above]: What a suitable wife I would make for Mr. Darcy, with his splendid library at Pemberley"(X). Austen does not only focus on the reading as a hobby but as a tool for characteristics, therefore; she ironically deploys the characterization of Caroline for demonstrating that readers should avoid just reading only for the sake of a proposal, but also should read closely for a better understanding of events.

All in all, the use of irony is a characteristic tool for Austen and she made use of this tool in *Pride and Prejudice* through the development of characters and events. Therefore, while reading the novel, she intentionally keeps her readers in dilemma and curiosity by means of implications through the use of characters and events.

CONCLUSION

In Austen's novels, readers do not learn about any ordinary life of a woman; instead they set out on a journey with a powerful heroine who is ready to take action and go beyond the conventions. Even though this heroine is conscious of the rules of her society and her own limitations about her virtue and purity, she does not hesitate to act in her own way; that is, she feels free to question the rules and cross the limits. While creating this kind of heroine that looks for answers and is ready to go beyond, Austen in fact adopts a totally different perspective in her novels about women. She does not follow the code of rules in which virtue is considered sacred and special only for women. On the contrary, Austen presents a multiplicity of virtues that both men and women can learn and practice. In this respect, Sarah Emsley argues in *Jane Austen's Philosophy of the Virtues*, how Austen disregards virtue as a code of rules and sets up a whole new point of view in her time:

Virtue, for Austen, is not just about sex and chastity. Protecting a woman's reputation is important in the novels, but despite the tendency of her society to identify virtue as female chastity, Jane Austen did not define virtue in this narrow sense. Instead, she opens up questions about the whole range of the classical and theological virtues, and demonstrates how both men and women must work at negotiating the appropriate balance that constitutes virtue. (3)

In this way, Jane Austen becomes the voice of women and narrates them in a non-conventional way, where they are not only regarded as a role model of virtue; instead, she depicts strong and sensible heroines who are fully aware of their virtuousness, which is neither ideal for man and women nor all about gender. By preserving these heroines' reputations through the novels, Austen tries to enhance this virtue issue by questioning the classical and religious ones, and presenting how both men and women should agree on a suitable harmony that has built up this issue. Also, she analyzes the conflicts between and among clashing virtues so as to reflect how it could be understood as an accurate harmony between excess and defect. Through this analysis, she desires to create a heroine that has been purged of any clichéd sense of virtue. By narrating the story of a heroine in a society adopting this modern sense of virtue, Austen tries to raise her voice by assigning a mission to her, which is setting the conditions for her journey through self-discovery and eventually her happy ending, i.e. the main elements of romance. Her realm, in fact consists of a

domestic setting in which houses of families and their interactions are the main issue, therefore while Austen is creating an idealized yet powerful heroine to be assigned on a quest for self-discovery and love, she also moves around realistic settings and have ironical attitudes towards society.

Austen's focus on women, especially her representation of powerful heroine, her new sense of virtue, quest of self and love within the realistic ground and her use of irony are the prominent reasons that I have approached in this study. During the search of these reasons above, I have analyzed both the elements of "romance" and 'realism' represented in *Pride and Prejudice*. On the one hand, Austen's work contains certain important elements of romance, including the rise of heroine, the obstacles through the quest, the density of emotions and the sentimental use of letters, and the idea of delayed happy ending. On the other hand, we observe, certain elements of realism such as the idea of verisimilitude and irony, especially as these relate to the representation of domestic realm. The main purpose of this analysis is to demonstrate that *Pride and Prejudice* is neither fully a romance nor a realistic novel; it is a novel in-between. In fact, it creates a strong heroine, Elizabeth Bennet, "[that] is definitely the heroine: not only does she explicitly represent one of the words of the title of the story: she also quiet thoroughly dominates the action", as Andrew H. Wright states, and whose adventures readers are interested in and with whose quest that promises her a happy ending, even if it is intentionally delayed, and experiencing her intensive sentiments through letters (110). And additionally, it offers readers a larger portrayal of heroine's private life within the frames of the snapshot of everyday life and the use of irony, which demonstrates us a duality and hypocrisy of the attitudes of Elizabeth as well as other characters and the state of events in *Pride and Prejudice*.

Through the research of romance, the shifted meaning and derivations have been analyzed and its vital motifs have been narrowed down thanks to the detailed studies of Northrop Frye and J.A. Cuddon as well as other critics. Under the 'six isolatable phases' of romance, that are: "the birth of hero, the quest, the ideal world, the passage from innocence to maturity, a happy ending and finally the disintegration of ideal world", as Frye has claimed, the most notable and valid ones for this study have been selected and elaborated on: the rise of hero, the quest, and the idea of happy ending. In this brief version of "romance", the hero is idealized by his extraordinary powers to beat the supernatural enemies, such as dragons or ogres in

pursuit of a happy ending. He takes a journey so as to find a token and with its presence, he could prove himself to be worthy of his superiors. During this journey, he comes across evil creatures, which are supposed to be dealt with, as well as pathfinders that function for showing the right way. Finally, when he completes the quest with success, that is defeating the enemy, and presents his token to his lord, that is either a magical ring or sword, he is rewarded. He either accepts happiness with the marriage of the beloved one by providing the ring for her or power by delivering the sword for the court. On the other hand, through the years, the idea of hero has shifted into a hero from royal family, whose obstacles no longer consist of beating a supernatural enemy; instead, he needs to deal with his own inner demons. And this time, the hero is at risk of facing both an achievement and failure, too. With the concept of society's standing in the forefront, however, the identity of hero and the idea of quest have altered. Instead of a male-targeted hero, there comes a heroine with her struggles to preserve her dignity and family in the society. Through her leading role in the story, there appear new motifs in addition to the previous ones such as the arousal of emotions, the correspondence between characters and the convention of marriage as a happy ending which construct a sub-branch of romance; 'sentimental romance'.

Within the frame work of Jane Austen's masterpiece, *Pride and Prejudice*, I have analyzed this powerful sense of heroine and motifs of sentimental romance in order to justify the idea of "a novel in between". In the story, Elizabeth Bennet, the heroine, takes up a quest in pursuit of a happy ending, in other words, she is after "the quest for an ideal love-match" the way Charles H. Hinnant claims (298). Yet, she has to overcome several major obstacles, that signify conflicts between the heroine and her suitable partners, Darcy and Wickham, and minor obstacles that reflect conflicts between the heroine and society, through the sensible interactions with Mr. Collins and Lady Catherine. During her journey, Elizabeth gets several letters, one of which, the letter of Darcy, serves as a token for self- development by which she experiences intense feelings. According to Bonaparte, "Elizabeth's destiny is tied to her being able to read both the letter and its sender"; and as a heroine, her self-development is depended on her capacity to read both the content and the sender of the letter (143). By doing so, Elizabeth starts to see the reality of her family that she intentionally denies. This reality hits Elizabeth as a "traumatic experience, a violent shift from innocence to self-knowledge" in her life before she can reach her

happy ending, which Hinnant asserts (294). And in the final step, by coping with several incidents that postpones her happy ending, Elizabeth gets her reward by accepting happiness, i.e. the hand of her beloved one, Mr. Darcy.

As opposed to romance, realism tries to present the familiar and daily life of people. Without any idealization, it mainly presents life the way it is understood. Its major issues are like social pressure and financial difficulties. It deals with conflict and complication rather than the themes of escape or opportunities. In his pioneer work, Watt draws a strong connection between the rise of novel and the idea of realism through its traces and objective images in art from verses to novels. As Watt also suggested, the novel aims at including the diversities of human experience with all its manifestation and unpleasantness. His ideas evoke the concept of verisimilitude or, lifelikeness insofar as, the novel's realism is based on its objective and realistic presentation of life. The novel makes an effort to include the experience of an individual who comes from lower parts of the society, unlike in the romance, who has been stereotyped to be "perfectly flawless". Instead of a hero from royalty, there comes a hero from middle class with his private and unique experience. So as to increase the credibility of the idea of individualism, each hero is given proper names in accordance with a particular place and time. This particularity of setting and date in the story is necessary in that it does not allow any fanciful obscurity fit for the action of idealized heroes. Through the experience of such non idealized characters, the readers get a chance to give a glimpse of their everyday life, their domestic lives.

Austen is expert at providing a realistic sense of domesticity with her sketches of temporal and spatial settings, as Boulton also suggests: "the background is well drawn, but what matters is the interplay of character and motive" (127). In Austen's novel, Elizabeth's interplay and motive for others have been narrated through the detailed and specific settings. For instance, Elizabeth lives with her family in Longbourn Estate which is the property of The Bennets. There are also four other settings with proper names; The Netherfield Estate in which Mr. Bingley and his relatives, Mr. and Mrs. Hurst with Caroline Bingley reside, The Hunsford Parsonage where Mr. Collins and Mrs. Collins- Charlotte Lucas- whose finance is covered by Lady Catherine de Bourgh, the owner of The Rosings Mansion, and The Pemberley Mansion where Mr. Darcy and his younger sister, Georgiana live. Each

property is narrated in details so as to reflect the familiar setting explicitly, in which “locality is part of background: a country, a district, a town, a village; or something smaller: a farm, a house,” that Boulton argues (132). In these local settings, every family members do share rooms together, have meals and gatherings like assemblies together, which reflect the snapshots of daily life. Though the powerful sense of idealized heroine is echoed through the novel, Elizabeth’s private experiences and interactions with other characters make this novel closer to reality.

Lastly, the use of irony rather than the use of exaggeration, as in romances, can be counted as another element of realism. The writer’s deliberate implications and limitations, instead of his hyperbolic narration, are vital in the story so as to make it more attractive to the readers; to emphasize the ‘shocking truths’ about an idea in the story, a writer purposely prefers not to be direct about his way of thinking, he makes use of wit and sarcasm to avoid misunderstanding. Austen, in fact, makes use of characters and situations in order to avoid directness in her novels. Additionally, Cottom indicates that: “Jane Austen shows just how extensive her irony can be - so extensive that it allows readers to see all sorts of misconceptions in her characters while satirically seducing those readers into ignoring their own misconceptions”; that is, her generic ironies lead readers to follow characters fallacies unconditionally (109). In *Pride and Prejudice*, readers first get to see one of these generic ironies about marriage in the very beginning of the novel. Her ironies represent both the duplicity and hypocrisy of people and actions as well as guiding the readers unquestioningly through the story, presenting life the way as it is without any idealization or exaggeration.

Even though the works of Jane Austen are defined as ‘realistic novels’ in M. H. Abrams’ glossary, and the works of Frye and Watt; the portrayal of an idealized heroine due to her ‘quickness’, her quest that is based on self development, the obstacles that she has removed and her acceptance of happy ending through marriage prove us that this definition seems insufficient. The deeper we analyze the novel, the more we witness that Elizabeth is idealized through her ‘quickness’; her power is her wit. She believes in love and respect in terms of ‘a happy ending’, she rejects imposed social conventions, such as a loveless marriage for the purpose of financial security and status.

On the other hand, she is not naive enough to marry just for the sake of love; she appreciates mind and reason unlike other characters in the story. She is not just after love, but after love with reason and happiness. So, in pursuit of ‘a happy ending’, she takes up a quest, in which she mentally grows and changes due to the obstacles that she removes and tokens that she receives in form of ‘letters’, in particular settings and time. Elizabeth has experienced diverse incidents in those settings and her sense of ‘pride’ and ‘prejudice’ has ironically detached her from the Bennet family where she has been raised. Through the lapse of time in the story, which emphasizes Elizabeth’s mental improvement during her journey, she has gone through several situations that delayed her happy ending. By coping with each situation individually, she has proved herself to be worthy of a marriage with the man, Mr. Darcy, that she has detested in the beginning of the novel. Nevertheless, she has transformed from a ‘woman with no possession’ to a ‘woman with status’ thanks to Mr. Darcy by means of marriage; therefore, Elizabeth not only reaches her happy ending as a heroine in romance but also follows the implied social convention that is mentioned in the very beginning of the novel as in realistic novel. Elizabeth’s complex characteristics and ‘interactions with others in everyday modes of experience’ make her not just an idealized heroine running after her quest for love; but she also emotionally and mentally grows to become a heroine that balances between her romantic desires and reasonable actions. If Elizabeth hadn’t been through the stages of experiences that provided her with change and self-development, she would not have completed her quest in success and got her reward, in that case; she could have ended up living with her parents while despising the idea of ‘happy ending’. However, she chooses change and improvement in her life; she has taken up the quest that will lead to her achievement and success. Consequently, she deserves to be rewarded by becoming a wife to Mr. Darcy.

Finally, I believe that Jane Austen’s *Pride and Prejudice* not only provides her readers with a story of a heroine just in pursuit of love, but also a story of a heroic pursuit for a deserved and gained happy ending. Through the elements of romance and realism, this novel, *Pride and Prejudice*, should be defined as a novel in between. According to Karen Newman, “Austen’s artistic achievement in rendering the inner life of her characters, of Elizabeth...wins our sympathy regardless of the ultimate ‘lessons’ these heroines may learn”; that is, her success does not only locate in raising sympathy on readers but also in creating heroines with meticulous private

life (700). During her quest-like yet credible story of Elizabeth, readers, as Watt argues, get to witness “the social and moral problems raised by economic individualism and the middle-class quest for improved status”; and Austen’s focus on “novels on marriage and especially on the proper feminine role in the matter” provide readers a world full of idealistic yet powerful women through the centuries (302). Therefore it can be understood that Austen’s powerful yet complex characters with diverse journeys; and especially her extraordinary heroine with her self-developmental quest will continue to “inspire a great devotion in her readers”, which Linda Troost suggest, as well as the authors, who wish to continue the legacy of a world as idealistic and realistic as Austen (401). In a way, her stories and heroines are like the pearls in oysters whose “light and sparkle” will never fade away during the centuries.

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