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**Puppet Woman Vs New Woman: Quest for Identity
In Jane Austen's *Pride and Prejudice***

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DEDICATION

I dedicate my work to the memory of my grandfather, may God rest his soul.

To my dear parents; my mother Aldjia, my father Mohamed,

My brothers Abdu-elhamid

And Abdurrahman, my sisters also: Sara and Hala.

I dedicate this work as well to my intimate friend: Halima, Ghalia, Latifa, Zineb

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General Introduction

General Introduction

During the 18th century, Britain witnessed philosophical, religious, economic, political and literary changes, which contributed in the birth of many poets, writers, and novelists who were the offspring of English literature, among the writers one can mention: Walter Scott, Jane Austen and many others.

England was undergoing a rapid change during Jane Austen's lifetime, the economy was transforming from agricultural to an industrial system, and on the other hand, a series of inventions transformed the manufacture of cotton in England and gave rise to a new mode of production in the factory system. During these years, other branches also achieved comparable advances; these economic changes also affected the social stratification of the society in the middle, upper and aristocratic classes; the status of woman at that time was intriguing. Women under Austen did not work. A young woman's "job" was to make a good marriage for herself. In some circles, a marriage might be viewed more as an alliance. At the time, love-based marriage was rarely an option: both women and men used to focus only on the income of a potential mate in sizing up one's marital prospects. These social and economical changes were treated by Jane Austen, in *Pride and Prejudice* (1813) and by her contemporaries. Austen's *Pride and Prejudice* was distinguished from her previous works in which she showed more romantic tendency and eager desire for emotions and passion; Austen since the production of *Pride and Prejudice*, and besides romantic tendency, has devoted much energy to valorize reason and unveil reality rather than imagination and feeling.

Jane Austen has revealed her interests in woman development toward self knowledge and social position suggested by her loving dependence on mature, conscious man as it is shown in Elizabeth's marriage to a wealthy man "Darcy".

Marriage is the focal point of *Pride and Prejudice*; Jane Austen has chosen marriage as her main theme because in her world financially and socially, marriage was a woman's chief aim. Financially because of women's dependent position, marriage was the only honorable position. Socially, it marked maturity. When a woman got married and started a family, she takes her place in society. Therefore, marriage is the main interest in Jane Austen's world. In reality, Jane Austen presents her view against a background of conventional contemporary attitudes on the subject; she places a series of actual relationships: Jane and Bingley, Charlotte and Collins, Lydia and Wickham at the end of the story in the couples got married. Through

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all that, she shows to the reader and to Elizabeth, through the events of the story, what she considers to be worth in both marriage and life.

In fact, Women were treated as accessories or slaves “puppets” under the control of men. Jane Austen wanted to show that women are rational creatures and must be loved and respected. She also stated the real value of woman in society through her suggestion of a new type of woman, which could be called “the real woman”. This dialectical position view through woman would be seen urges one to raise several question about the way Austen has presented and introduced the model of woman which could undoubtedly, stand as an adequate substitute for the ancient image of woman during Austen’s epoch.

This very situation urges one to ask about the situation of woman during the eighteenth century and how does Jane Austen treated this phenomenon through pride and prejudice?

To discuss the raised questions, one has first to talk about the author and her literary mind and orientation. Since Jane Austen seems to be motivated and influenced by her personal experiences, her writings cannot be void of feminist tendency which praises the value of woman and transcendence woman’s lib. Her works though belong to a period where women were denied some rights, presents different women characters to play an important role in the daily political life of the epoch. To facilitate the systematic exploration and explanation of the phenomena of woman discrimination in the English society during the 18th, it is necessary to adopt a feminist theory. So it is important in the present study for there is no reading of and no thinking about texts without theory, and that to make vision clearer to discern things that helps developing a critical apparatus. The already set research questions could be systematically explained by means of this feminist theory, communicate the findings related to objective aimed at.

Since a literary theory can generally be located at the interface of components of the communication model, the adopted Femiminist theory look primarily at the relationship between text and author, the point which incite to choose different approaches such as the feminist approach and gender studies as well as the biographical approach. I believe, the latter helps understanding the introduced data relevant to the work and to the author, for the latter, in a given moment has referred to her life to make certain fictitious elements appear more authentic and credible. This seems important in the understanding of the intrigue of the story. It is also necessary because the question that I am trying to discuss is related to both the life of the author and the life of her main character Elizabeth Bennet.

To deal with this subject, I see it important to divide my work into two chapters. The first

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chapter aims at giving an overview of the feminist theory. Then, the most important events in Jane Austen's life will be given in a biography of the author. In addition to that, it will include Jane Austen's feminist perspective. The next chapter will provide a brief indication of the publication history of *Pride and Prejudice* and a comparative study of the Puppet Woman and the New Woman.

Motivation

Pride and prejudice is seen as a historical document which record the social and cultural background of the British society at that period. This could be shown through Elizabeth's pride, intelligence and sensibility. These features urged me to think seriously of the issue of woman not only during Austen's period but also nowadays. I believe the question of woman issue is not determined item of space or time. It is a universal and timeless cause. The complicity between the author and her characters is what rekindled in me, as a woman, to understand the reality of woman in the Austen period, though I am not pretending, to bring something original, but trying to contribute to eventual new readings of Jane Austen's works, and try as well to bring some interpretations to the might be existing link between her life as a writer and her literary achievements as woman. I guess, Austen has tried to show to the world that women posses an alternative in life which paves her way to exteriorize. This alternative is writing. This why, I agree that writing can stand as another means where an individual can express his ideas freely without being subjected to any sort of censorship.

Chapter One

Definitions and General Background

1- Chapter :One Outline

Introduction.....	.....
1.1 Woman in the 18 th century .....	.....
1.2 Woman in the 18 th century literature .....	.....
1.3 Jane Austen's profile.....	.....
1.4 Jane Austen as an 18 th century woman.....	.....
1.5 Feminism and Literature .....	.....
1.6 Feminist Theories: Understanding Gender.....	.....
1.7 Feminist Premises and criticism.....	.....
1.8 Jane Austen as a social critic.....	.....
1.9 Jane Austen as a literary critic .....	.....
Conclusion.....	.....

Introduction:

Any picture of the 19th century which focuses either on the reality of society; or on the life experience of the author, is the income of a literary work.

A general knowledge of the social and cultural setting in which the novel was written is important. For most novels reflect the customs and the values of a particular society; often criticizing it. The social status was determined by its classification between the aristocracy and gentry on the one hand, and the employers and craftsmen on the other. Jane Austen's works is a set among rural middle classes who are landowners. None of the major characters work, there is however, few distinctions among the social classes determined by the amount of wealth possessed by the members; for instance, Lady Catherine De Bourgh looks down on Elizabeth Bennet because she is not wealthy as she is:

"...how very ill Elizabeth Bennet looks this morning, Mr. Darcy ; she cried' I never in my life saw anyone so much altered as she is since the winter. She is grown so brown and coarse...."

(Chapter 23, 376)

Women life, in general, was limited to the home and the family, young women of Austen's day did not have these advantages. Although the daughter of upper and middle class could be sent to school, their education in schools consisted more of becoming "accomplished" than it did of expanding their academic knowledge. A woman's formal education was limited because her job opportunities were limited-and vice versa. Society could not conceive of a woman entering a profession such as medicine or the law and therefore did not offer her the chance to do so.

1.1 Woman in The 18th Century

It is really hard for a woman of the 21st century to realise what her life would have been like had she been years ago. Women of the mid-19th century had no such choices, most lived in a state little better than slavery; They had to obey men, because in most cases men held all the resources and women had no independent means of subsistence. A wealthy widow or spinster was a lucky exception. A woman who remained single would attract social disapproval and pity. She could not have children or cohabit with a man: the social penalties were simply too high. Therefore when the Bennet daughter travel in *pride and prejudice*, they always stay in company of relative or respectable married woman .Jane visits the Gardinners, Elizabeth stays with the now married charlotte.

Girls received less education than boys; they were barred from universities, and could obtain only low-paid jobs. Women's sole purpose was to marry and reproduce children. At mid-century women outnumbered men by 360,000 and thirty percent of women over 20 were unmarried. In the colonies men were in the majority, and spinsters were encouraged to emigrate. (Pandora, 1982)

Most women had little choice but to marry and upon doing so everything they owned, inherited and earned automatically belonged to their husband. This meant that if an offence was committed against her, only her husband could prosecute. Furthermore, rights to the woman personally - that is, access to her body - were his. Not only was this assured by law, but the woman herself agreed to it verbally: written into the marriage ceremony was a promise to obey her husband, which every woman had to swear before God as well as earthly witnesses. Not until the late 20th century did women obtain the right to omit that promise from their wedding vows. (Ibid,1982)

In 1890, Florence Fenwick Miller (1854-1935), a midwife turned journalist, described woman's position succinctly:

“Under exclusively man-made laws women have been reduced to the most abject condition of legal slavery in which it is possible for human beings to be held under the arbitrary domination of another's will, and dependent for decent treatment exclusively on the goodness of heart of the individual master”. (1890)

Every man had the right to force his wife into sex and childbirth. He could take her children without reason and send them to be raised elsewhere. He could spend his wife's inheritance on a mistress or on prostitutes. Sometime, somewhere, all these things - and a great many more - happened. To give but one example, Susannah Palmer escaped from her adulterous husband in 1869 after suffering many years of brutal beatings, and made a new life. She worked, saved, and created a new home for her children. When her husband found her, he stripped her of all her possessions and left her destitute, with the blessing of the law. In a fury she stabbed him, and was immediately prosecuted.

If a woman was unhappy with her situation there was, almost without exception, nothing she could do about it. Except in extremely rare cases, a woman could not obtain a divorce and, until 1891, if she ran away from an intolerable marriage the police could capture and return her, and her husband could imprison her. All this was sanctioned by church, law, custom, history, and approved of by society in general. Nor was it the result of ancient, outdated laws: the new (1857) divorce act restated the moral unfairness. Even adultery was not reason for a woman to divorce a man; however, it was sufficient grounds for a man to divorce his wife.

Signs of rebellion of woman were swiftly crushed by fathers, husbands, and even brothers. Judge William Blackstone had announced that husbands could administer "moderate correction" to disobedient wives, and there were other means: as late as 1895, Edith Lanchester's father had her kidnapped and committed to a lunatic asylum for cohabiting with a man.

Marxist and feminist theory consider that woman was morally and politically opposed to marriage among the rich husbands to provide a secure financial life, family wealth automatically passed down the male line; if a daughter is able to inherit anything, it was a small percentage, and this comes only if she had no brothers, and came from a very wealthy family, and remained unmarried, could a woman become independent. A very wealthy woman might make a premarital agreement for her wealth to be held in a trust fund, but in the majority of cases marriage stripped a woman of all her assets and handed them to her husband.

Fitting in rather uncomfortably, even hypocritically, with this state of affairs was the concept of woman as a goddess placed on a pedestal and worshipped. This contradiction has

been described admirably by R.J. Cruikshank:

“...Woman in the abstract was as radiant as an angel, as dainty as a fairy - she was a picture on the wall, a statue in a temple, a being whose physical processes were an inscrutable mystery. She was wrapped by the Victorians in folds on folds, and layers on layers of clothes, as though she were a Hindu idol. She was hidden in the mysteries of petticoats; her natural lines were hidden behind a barricade of hoops and stays; her dress throughout the century emphasised her divorce from reality. She was a daughter of the gods divinely fair and most divinely tall; she was queen rose of the rose-bud garden of girls; she was Helen, Beatrice, the Blessed Damozel, the Lady of Shalott. A romanticism as feverish as that could only bring unhappiness to its objects.” (Cruikshank,2003)

From reading Victorian novels and watching television costume dramas it is easy to forget that the vast majority of women were working class: Born without a penny, they began work between the ages of about 8 to 12 and continued until marriage. A woman's fate thereafter depended on her husband. If he earned enough to support her she would usually cease work, otherwise she worked all her life, taking short breaks to give birth. Anything she earned belonged to him.

Barred from all well-paid work women were forced into a very small range of occupations, half were in domestic service and most of the rest were unskilled factory hands or agricultural laborers. Almost the only skilled work for women was in the bespoke clothing trade, but even that was ill-paid and low-status. Seamstresses became a cause célèbre in the 1840's.

Simone de Beauvoir, in her famous book *The Second Sex* said that Prostitution¹ was rife in Victorian England, the majority being "casual", resorted to only when there was no alternative. Without the safety-net of a welfare system and with all wealth in the hands of men, it was to individual men that women were forced to turn and to sell themselves when

¹ Prostitution: is the business or practice of providing sexual services to another person in return for payment.

they desperate for life.

Women's clothing reflects their constricted lives; stretched lacing into corsets and cumbersome multiple layers of skirts which dragged on the ground impeded women's freedom of movement. Between 1856 and 1878, among the wealthy, the cage crinoline was popular as it replaced the many layers of petticoats, but it was cumbersome and humiliating. Sitting down, the cage rode up embarrassingly at the front. The skirts were so wide that many women died engulfed in flames after the material caught fire from an open grate or candle... (Infoplease,2011)

Women were indoctrinated from birth to accept their lowly status and yet many did rebel, and some analysed, criticised, and published books on women's situation. An excellent review of these can be found in Dale Spender's *Women of Ideas* (Pandora, 1982). During the early to mid-nineteenth century the social order was being challenged and a new philosophy was emerging, imbued with ideals of liberty, personal freedom, and legal reform. Black slavery was being criticised and challenged, and was abolished and working class men demanded that the right to vote be given to them, and not just to a few thousand landed gentry. It was in this climate that women like Barbara Leigh Smith began to think that women, too, deserved to be emancipated from their enslaved status.

1.2 Women in the 18th Century Literature

The cultural convention of woman and the social, political, and economic discrimination and deprivation lead to the way men were glorified in literary works; this later reflects the superficiality of male perception. the language used for woman in literature reflects how literary men were oriented and influenced: if one study the word “beautiful” which is used to describe woman, one should realize that these are images that shape our perception of that character in the text; by interpreting images like this, and the use of such dictions can lead to the true sinister nature of things that reduce woman, at best, sexual objects.

The representation of woman in literature has many dimensions to explore; literature has, for long, masqueraded as mere reflection of reality; it has been perceived just as a representation of things as they are; hence; no involvement in things as they are; it is merely mirror of life and similar rubbish. Interestingly, the way of representation woman takes place

in literature is not just a reflection, it is also an illustration of the way perception of woman is shaped by the way language is used in it, but if literature has anything to do with reality around us, and if we have the notion that literature reflects the reality around us, and we sincerely wish to reconstruct reality from literature, we shall have to turn to the way literature offers images and representation of woman, it is not neither a choice that we can make nor a fashionable intellectual trend to be followed.

1.3 Feminist Premises and Criticism

As a distinctive and concerted approach to literature, feminist criticism was not inaugurated until late in the 1960s. Behind it, however, it reflects many centuries of struggle for the recognition of women's cultural roles and achievements, and for women's social and political rights. Broadly defined,

“feminist criticism examines the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women”. (Tyson ,2006: 80)

Feminist criticism has grown to include a series of concerns: a rewriting of literary history so as to include the contributions of women; the tracing of a female literary tradition; theories of sexuality and sexual difference the representation of women in male literature; the role of gender in both literary creation and literary criticism

Feminist interventions in the production and reception of the literature has made a distinct contribution against revealing literature to be a cultural practice that has historically excluded the subjectivities of women: much of feminist criticism has been a concerted effort to challenge the representation of woman as constructed within a patriarchal symbolic. Since the way female characters were standardly portrayed, these characters were constructions, put together , not necessarily by the writers, who presented themselves, but by the culture they belonged to serve the continued social and cultural domination of males. Not unexpectedly, then, the attempt here is to call for specific feminist ways of reading and theorising that could tell us how typically female experience has been reflected in Jane Austen's works ;especially "Pride and Prejudice".

In fact, feminists share several important assumptions, which might be summarised as follows:

First, women are oppressed by patriarchy economically, politically, socially, and psychologically; patriarchal ideology is the primary means by which they are kept so. Patriarchy, which can be defined, in short, as any culture that privileges men by promoting traditional gender roles casting men as rational, strong, protective, and decisive; women as emotional (irrational), weak, nurturing, and submissive (Habib, 2005). In every domain where patriarchy reigns, woman is ‘other’: she is objectified and marginalised, defined only by her difference from male norms and values, defined by what she allegedly lacks and that men allegedly have. From the Greek philosophic writings to the present, the female tends to be defined by negative reference to the male as the human norm. She is defined as another, or kind of non-man, by her lack of the identifying male organ, of male powers, and of the male character traits that are presumed, in the patriarchal view, to have achieved the most important scientific and technical inventions and the major works of civilisation and culture. Summarising these long traditions of thought, Simone de Beauvoir states:

“Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being [. . .] she is the incidental, the inessential as opposed to the essential. He is the Subject; he is the Absolute—she is the other”. (De Beauvoir, 1971:234)

Second, Jacques Derrida offers a critique of western metaphysics², arguing that western thought is grounded in a series of binary oppositions. Put briefly, they are structured as follows: *“light/darkness, good/evil, soul/body, life/death, mind/matter, speech/writing, and so on”*. The terms are not conceived of as equal but exist in a hierarchical structure. Fundamentally, Derrida argues, western thought has privileged unity, identity, and immediacy, or presence, over absence. An early and influential claim for the relevance of binary oppositions for feminism is offered by the French writer and literary critic Hélène Cixous. Thought, Cixous asserts, has always worked by dual, hierarchised oppositions: Superior/Inferior. Cixous extended Derrida’s argument by focusing on gender, contending that implicit in each binary opposition is a distinction between man/woman,

² Western Metaphysics is a traditional branch of philosophy based upon the foundation of logocentrism at the cost of marginalization of other elements which remain in the periphery

masculine/feminine. She argues that language reveals what she calls ‘patriarchal binary thought,’ which might be defined as seeing the world in terms of polar opposites, one of which is considered superior to the other. Then, she presents the following list: “*Activity/passivity, Sun/Moon, Culture/Nature, Day/Night, Father/Mother, Head/Heart, Intelligible/Sensitive, Logos/Pathos.*” Oppositions like these organise the way we think, and for each opposition Cixous asks, “*Where is she?*” That is which side of each opposition is assumed to define some aspect of the female?

For Cixous, the answer is that the inferior term is always associated with the femininity, while the superior term is associated with masculinity. According to patriarchal thinking, the woman occupies the right side of each of these oppositions, the side that patriarchy considers inferior: heart, mother, nature, night, moon, sensitive and passivity. While it is assumed that the male is defined by the left side of each opposition, the side that patriarchy considers superior: head, father, culture, day, sun, intelligible, and activity. “*Traditionally,*” Cixous notes, “*the question of sexual difference is treated by coupling it with the opposition activity/passivity*” .In other words, patriarchal thinking believes that women are born to be passive while men are born to be active because it is natural for the sexes to be different in this way. Thus, if a woman is not passive, she is not really a woman. It follows that women are naturally dependent to men, that men are natural leaders, and so forth.

Third, the prevailing concepts of gender—of the traits that are conceived to constitute what is masculine and what is feminine in identity and behavior—are largely, if not entirely, cultural constructs that were generated by the pervasive patriarchal biases of our civilisation. As Beauvoir put it, “*One is not born, but rather becomes, a woman [. . .] It is civilization as a whole that produces this creature [. . .] which is described as feminine*” .While biology determines our sex (male or female), culture determines our gender (masculine or feminine). The word ‘gender’ refers not to our anatomy but to our behavior as socially programmed men and women. In fact, all the traits we associate with masculine as active, dominating, adventurous, rational, creative, and feminine as passive, timid, emotional, and conventional are learned, not inborn.

Fourth, not least among the factors inhibiting woman’s social and economic freedom is the result assumptions of certain suborn myths of woman, in art and literature as well as in daily life. Of all these myths, there is the feminine ‘mystery.’ This myth allows man to enjoy legitimately not understanding woman, and, above all, it enables man to remain alone by

living in the company of an enigma (puzzle). The male perspective is elevated into an absolute and normal perspective, and from that vantage point, woman appears essentially mysterious. In short, what the mythical treatment of woman does is to pose woman as “*the absolute other, without reciprocity, denying against all experience that she is a subject, a fellow human being*”. The female appears as the “*privileged other, through whom the subject fulfills himself: one of the measures of man, his counterbalance, his salvation, his adventure, his happiness*”.

Finally, repression is, however, gender-blind and represses males as much as it represses females. Hence, feminists are also very aware of the ways in which patriarchal gender roles are destructive for men as well as for women. For example, because traditional gender roles dictate that men are supposed to be strong (physically powerful and emotionally stoic), they are not supposed to cry because crying is considered a sign of weakness, a sign that one has been overpowered by one's emotions. For similar reasons, it is considered unmanly for men to show fear or pain. In addition; men are not permitted to fail at anything they try because failure in any domain implies failure in one's manhood. For Cixous, this never-ending privileging of the masculine, which results from what she calls “*the solidarity of logocentrism and phallo-centrism*”, damages us all, females and males alike, because it curbs the imagination and is therefore oppressive in general. “*There is no invention possible,*” Cixous argues, “*whether it be philosophical or poetic, without the presence in the inventing subject of an abundance of the other, of the diverse*”. (Sortes, 2000)

1.4 Feminist Theories: Understanding Gender

The term feminism or feminists first appeared in France and Netherlands in 1872, Great Britain in the 1890s and the United States in 1910. The French philosopher, Charles Fourier is credited with having originated the word feminism in 1837. (Offen, 1987). In 1894, the *Oxford English Dictionary* has introduced the word "feminist" for the first time, and a year later in 1895, the word "feminism" has been added. Today, *the Oxford English Dictionary* defines a feminist as "an advocate or supporter of the rights and equality of women"(493).

As a practical social relation, gender can be understood only by close examination of the meanings of ‘male’ and ‘female’ and consequences being assigned to one or the other within concrete social practices. ‘Female’ is sometimes reduced to an expression of male dominance. Feminist theorists have delineated many of the ways in which women's consciousness is shaped by mother, but fathering, as somehow extrinsic to man's

consciousness is still noticeable. Feminist theory, admits the critic Jane Flax, is “located at the center of cultural power [...] as an outsider discourse, that, a movement born out of the experience of marginality, contemporary feminism has been unusually attuned to issues of exclusion and invisibility. (Ibid, 1987)

The first feminist impulse to literary criticism is dissatisfaction. The feeling that the place allowed for women in the world of criticism is too small and misshapen. The next impulse is to look for evidence that what women feel is not merely idiosyncratic, but part of a large, complex barely perceived pattern. “If all literature is cultural history,” points out Arlyn Diamond, “good literature is the history of struggle, the honest and creative recording of the tension between the limits of being fully human which are part of the author’s culture and the pushing against those boundaries which disclose them.”ⁱ According to Diamond, then, feminist criticism is one of the best tools, which allow; at least, women critics to examine the deepest connections between literature and culture and to reveal the false claims to objectivity and science that consider women as biologically weak, and thus needs dependence and protection. Consequently, “feminist criticism is, and must be, political in the best sense of the word” (151). That is, the existing relationship between man/woman; male/female is politically gendered.

The words “feminist” or “feminism” are political labels indicating support for the aims of the new women’s movement, which emerged in the late 1960s. ‘Feminist Criticism’ is a kind of political discourse: a critical and theoretical practice committed to “the struggle against patriarchy and sexism, not simply a concern for gender in literature, at least not if the latter is presented as no more than another interesting critical approach on a par with a concern for sea-imagery or metaphor of war in medieval poetry.” (Toril, 1989)

The essence of politics is power, and the task of feminist critics and theorists is to expose the way in which male dominance over female constitutes perhaps the most pervasive ideology of patriarchal culture and provides its most fundamental concept of power. Feminism, namely liberal feminist school, is based upon a belief that women are individuals, who are entitled to full human rights and should therefore be free to choose their role in life and explore their full potential in equal competition with men. “Feminist political theory,” according to Valerie Bryson, “sees women and their situation as central to political analysis; it asks why it is that in virtually all known societies’ men appear to have power over women, and how this can be changed.” (Ibid, 1989) Not recognizing themselves in the reflections of

cultural representation, women develop a dual consciousness the self as culturally defined and the self as different from cultural prescription. Marina Yaguello points out:

“..Women feel differently, so they talk differently, have a different relationship to words and to ideas of which these are the vehicle. Asserting difference at the same time as demanding equal rights is obviously the position to take. We must impose female cultural models, which have a universal value in a world where ‘universal’ equals ‘masculine’. In other words, cultivate marginality until the margin takes up half the page. We have a long way to go...” (Ibid, 1989:103)

As a political discourse, feminist criticism takes its *raison d’être* from outside criticism itself. It is a truism that not all books written by women on women writers exemplify anti-patriarchal commitment. Annette Kolodny points out:

What women have so far expressed in literature is what they have been able to express, as a result of the complex interplay between innate biological determinants, personal and individual talents and opportunities, and the larger effects of socialization, which, in some cases, may govern the limits of expression or even of perception and experience itself. (Kolodny, 1987:173)

This anti-patriarchal commitment is particularly true for many early (pre-1960s) works on women writers, which often indulge in precisely the kind of patriarchal order feminists want to combat. Seen from this perspective, patriarchal oppression consists of imposing certain social standards of femininity on all biological women, in order precisely to make them believe that the chosen standards for ‘femininity’ are natural. “The authoritarian morality, which pervades obedience to some external power or inner code as the highest form of virtue,” points out R.E. Money-Keryle, “is a typical product of the Oedipus complex as this develops in an authoritarian society and patriarchal home.” That is, the appeal to the body as a source of female awareness stems from the fact that women have been unable to

conceptualise their own body, because their bodies have been colonized by patriarchal discourse. (Cixous, 2000)

The rough distinction between sex and gender can be seen as follows: either sex is privileged as a biological attribute upon which a gender ideology is imposed, or sex is denied as merely the ideological mystification that observes cultural facts about gender. Thus, if women are a sex, they are oppressed by gender; if women are understood as a gender, they are oppressed by sex. Feminism, as a theory, is not about establishing the true nature of sexual or gender deference, nor about abolishing it. Rather, the focus is on keeping sexual difference understood as the complex of sex and gender roles opens as the space of a radical uncertainty. The feminist critic Diane Elain writes:

“..The sense of the ‘different’ allows us to understand the feminist struggle to be recognized as not simply a struggle to assert an identity, but as a struggle to assert a difference, to bear witness to injustice done to women that simply cannot be expressed in the language of the patriarchy. This is the condition of so much feminist struggle: Women’s complaints make no sense within the terms of patriarchal language...” (Diane, 2003:78)

Femininity is sometimes reduced to an expression of male dominance, as when Catherine McKinnon claims “Gender socialization is the process through which women come to identify themselves as sexual beings, as beings that exist for men.” They are objects for satisfaction and for the material maintenance of life. “He [Man] is the Subject, he is the Absolute—she is the other.” De Beauvoir sates that Vis-à-vis the sovereign male, woman discovers herself to be an alienated other. In Julia Kriteva’s terms, femininity is “simply that which is marginalized by the patriarchal symbolic order.” Kriteva’s emphasis on femininity, as a patriarchal construct, enables feminists to counter all form of biologist attacks from the defenders of phallocentrism.

To conceive all women as necessary feminine and all man as necessary masculine is precisely the move which enables the patriarchal powers to define, not feminists, but all women as marginal to the symbolic order and to society. “Feminine theory in its simplest definition would mean theories concerned with the construction of femininity. From a feminist perspective, the problem with this kind of thought is that it is particularly prone to

attacks of biologism and often unwittingly turns into theories about female essences instead” (Troil, 1989). There is a fundamental hostility toward every consciousness: the Subject can be posed only in being opposed man sets himself up as the essential, as opposed to the other, the inessential, the Object. Katherina Dalsimer points out:

“...The ways in which men and women act toward one another are forged in families, and it is in families that they are replicated from one generation to the next. Sons learn to have a sense of entitlement and to be aggressive in pursuit of what they feel entitled to; daughters learn to be deferential. Daughters who give way to sons grow up to be wives who give way to husband: and for this reason these habits will take generations to alter...” (Dalsimer, 2004:371)

That is, man, as a Subject, does not enter into the realism of the patriarchal political, hierarchical ‘construction’ of the pyramids of society; rather, ‘He’ is produced by the ‘construction’ itself. Such patriarchal system regulates and controls individuals. “A man is always proving something,” points out Hélène Cixous; “he has to ‘show off’, show up the others. Masculine profit is almost always a success that is socially defined”(Cixous,1974)

The question—“what is woman?”— summarizes a long debate within feminism about its appropriation of both liberal humanism and essentialism. Immanent in all the feminist critical interventions of the 1960s and early 1970s, liberal humanism assumes the possibility of a coherent social and psychic identity, an identity endowed with individual agency. Humanism insists on a concept of self as potentially unified even where it has been fragmented by cultural violence of oppression.

In 1850’s, the ‘woman question’ had been raised by Victorians themselves. This pressing concern was due to the rise of women writers and the themes they dealt with. These themes, undoubtedly, differed from the prevailing ideology of womanhood: Elizabeth Gaskell called for sympathy for fallen women; Grace Aguilar exhorted solidarity between women themselves, and Charlotte Brontë explored the female identity by penetrating within the internal labyrinth of her characters. Moreover, there was an articulated and powerful protest

against restrictions of the imposed moral values. “Much writing of the early Victorian period,” states Kathlyn Burnison “illustrates the growing frustration women were experiencing and contradictions that they recurrently confronted.”

Woman, as feminism conceives of her, is “a creature in the process of becoming, struggling to throw off her conditioning, the psychology of oppression.” Ellen Morgan consider that when woman puts herself against her patriarchal culture and its institutions. She is teaching herself how to play the game of sexual politics on her own terms, and the stakes are her personhood and humanity (Ibid, 1974). In short, her story, in this period of transition, is the story of an education, of a coming to consciousness and subsequent development of self and search for authenticity, of rebellion and resolution. Her task is how to integrate the whole of her parts, which have been disconnected as she has faced the fragmentation attendant upon her socialization, a socialization which has prepared her to play many contradictory roles all with reference to men and male institutions. “*J/e* is the symbol of the lived; rendering experience is *m/y* writing, of this cutting in two which throughout literature is the exercise of language which does not constitute *m/e* as subject.” (Wittig, 1986)

1.5Feminism and Pride and Prejudice

Feminist approaches to literature have taken two main forms: the recovery of writing by women, including many texts that were lost or neglected; and the study of the image of woman in literature and culture. The American feminist critic Elaine Showalter puts it as follows:

“Its [feminism’s] subjects include images and stereotypes of women in literature, the omissions of and misconceptions about women in criticism, and the fissures in male constructed literary history” (Cixous,1974: 249).

It is often held, in addition, that the traditional aesthetic categories and criteria for analysing and appraising literary works, although represented in standard critical theory as objective, disinterested, and universal, are in fact infused with masculine assumptions, interests, and ways of reasoning, so that the critical treatments, of literary works have in fact been tacitly but thoroughly gender-biased. Cixous emphasises that writing has uphold and embarrassed the opposition between male and female. Woman has been defined in language, as a signifier,

defined in opposition to man: “*nearly the entire history of writing is confounded with the history of reason [. . .] it has been one with the phallogocentric tradition*”.

Feminism attacks male notions of value in literature by offering critiques of male authors and representations of men in literature. The aforementioned patriarchal, ‘masculinist,’ or ‘androcentric’ ideology permeates those writings, which have been traditionally considered great literature, and which until recently have been written mainly by men for men. It questions the long-standing, dominant, male, phallogocentric ideologies (which add up to a kind of male conspiracy), patriarchal attitudes and male interpretations in literature and critical evaluation of literature. Feminist critics demonstrate how often literary representations of women repeat familiar cultural stereotypes. Such stereotypes include the woman as an immoral and dangerous seductress, and so on. Literature, says Beauvoir, reflects the “*great collective myths*”(233) of woman: “*woman as flesh,*” adds Rafey Habib, “*as first womb then lover to the male; woman as the incarnation of nature and the door to the supernatural; woman as poetry, as the mediatrix between this world and the beyond*”(266). De Beauvoir’s means that, no matter how based or debased woman in literary works, she fulfills the role of otherness, being always an integral aspect of man’s self-definition, of the fulfillment of his existence, rather than enjoying true autonomy.

Typically, the most highly regarded literary works focus on male protagonists Oedipus, Ulysses, Hamlet, Tom Jones, Faust, the Three Musketeers, Captain Ahab, Huck Finn, Leopold Bloom—who embody masculine traits and ways of feeling and pursue masculine interests in masculine fields of action. To these males, the female characters, when they play a role, are marginal and subordinate, and are represented either as complementary to or in opposition to masculine desires and enterprises. Such works, lacking independent female role models, and implicitly addressed to male readers, either leave the woman reader as a stranger, outsider or solicit her to identify against herself by taking up the position of the male subject and so assuming male values and ways of perceiving, feeling, and acting.

Because feminist disagree so widely with the cultural, social, political, and psychological categories, feminist literary criticism is wide ranging, too. Whatever kind of analysis is undertaken, however, the ultimate goal of feminist criticism is to increase our understanding of women’s experience, both in the past and present, and promote our appreciation of women’s value in the world. Therefore, I think it useful to examine first the ways in which literary texts reinforce patriarchy because the ability to see when and how patriarchal ideology

operates is crucial to our ability to resist it in our own lives. Second, it is also important to be able to recognise when a literary work depicts patriarchal ideology in order to criticise it or invite us to criticise it. Finally, many literary works have a conflicted response to patriarchal ideology. On the one hand, the text undermines patriarchy's belief in female weakness through its portrayal of women's strength. On the other hand, the novel reinforces patriarchal ideology through its admiration of the way in which female characters conform to traditional gender roles.

All in all, a feminist critic asks questions of the following kind. How are women portrayed? How do these portrayals relate to the gender issues of the period in which the novel was written or is set? What sort of roles do female characters play? With what sort of themes are they associated? What are the implicit presuppositions of a given text with regard to its female characters? What does the work reveal about the operations (economically, politically, socially, or psychologically) of patriarchy? In other words, does the work reinforce or undermine patriarchal ideology? In the first case, we might say that the text has a patriarchal agenda. In the second case, we might say that the text has a feminist agenda. Texts that seem to reinforce and undermine patriarchal ideology might be said to be ideologically conflicted.

1.6 Jane Austen's Profile

Jane Austen was born on 16 December 1775 at Steventon near Basingstoke, her father was a clergyman, and she was the seventh child of the rector of the parish. Jane and her sister Cassandra, her senior by two years, were the only girls. The brothers adopted such professions as were an open to their social class: the eldest, James, was for a time a scholar at Oxford before becoming a cleric, while Jane's favourite, Henry, was at one time a banker, before he too entered orders. Francis and Charles were in the Navy. Of the five professions generally said to be open to men of Rank – politics, in the Church, law, medicine, and the armed services – the Austen seemed to have a marked preference for the Church and the Navy. Jane was to include a number of characters from those professions in her books, yet another of her brothers, Edward, was adopted by a member of the landed gentry, and became a country gentleman. Therefore, Jane Austen had ample models in real life for the characters we meet in her books.

Although Jane was born during, the French revolution and the rise of Napoleon were imminent, about to turn upside down most people's ideas of social stability and the class system; none of these events, which were to alter England so radically in the coming years, really touched

families of Jane Austen's sort, upper middle class, professional, conservative. She lived with her family a quiet life at Steventon until they move to Bath when her father retired in 1801, Jane attended several schools until the end of her formal education, when Jane was only eleven like Elizabeth Bennet; she had around her all the means to educate her if she wished.

Her father was a fine scholar with good library, but the Austen's did not try to hide the fact that they read novels. This is perhaps surprising, for, as Jane Austen wrote in "Northanger Abbey", novel reading was still something to which only young women would readily admit. Jane acquired thorough knowledge of English eighteenth-century literature, including the novel philosophy of Dr Johnson (1709-84) the poetry of William Cowper (1731-1800), as well as the novelist's technique of Samuel Richardson (1689-1761) and Henry Fielding (1707-54). In addition, she was much influenced by Burney (1752-1840): a novelist and contemporary of hers, who wrote about the same kind of society as she, in such works as *Evelina* (1778) and *Camilla* (1796).

Jane was soon busily. As a teenager, her writings already showed an original wit and liveliness, but this was apparently not an outstanding thing in her family for all of them accounted to be very talented. (Nash, 1980)

Jane attended balls with her sister in Basingstoke and was quite familiar with fashionable society from an early age. Though she wrote so much about marriage, she herself was destined not to have lost serious lovers in tragic circumstances. Certainly, Cassandra's fiancé, a chaplain in the Navy, was drowned at sea, and it seems likely that Jane's only serious love also died before there was even an engagement. Therefore, the sister has remained at home with their mother, and the only other events in their lives were several changes of house, all in an area of about a hundred miles.

The last years Jane spent in the village of Chawton in Hampshire; where she doted on her many nephews and nieces. Apart from writing frequent letters to her family and friends, she moved to Winchester to be near to her doctor, there she died in 1817. As a girl, Jane Austen wrote stories including burlesques of popular Romances. Her works were only published after much revision, four novels being published by her, and four novels being published in her lifetime.

Thus, befittingly, the English novelist, who in many ways was a product of the eighteenth century but who lived into the Romantic era, was buried within sight of orderly Georgian architecture of the Cathedral close. On her stone is inscribed :

“The benevolence of her heart, the sweetness of her temper, and the extraordinary endowment of her mind obtained the regard of all who knew her, and the warmest love of her intimate connections”. (Nash, 1995)

1.7 Jane Austen as a social literary critic

Although many might consider Jane Austen to be outdated and clichéd, her work retains an undying appeal. During the last decade the English-speaking world has experienced an Austen renaissance as it has been treated to a number of film and television adaptations of her work, including *Pride and Prejudice*, *Emma*, *Mansfield Park* and *Sense and Sensibility*. Film critics such as Bill De Lapp (1996) and Sherry Dean (1996) have commented on the phenomenal response these productions received and have been amazed by Austen’s ability to compete with current movie scripts. The reasons for viewers and readers enjoying and identifying with Austen’s fiction are numerous. Readers of varying persuasions have different agendas and hence different views and interpretations of Austen.

Austen’s novels: *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, *Sense and Sensibility*, and *Persuasion* – are re-read and reevaluated from a feminist perspective in order to call attention to Austen’s awareness of women’s second-class position in her society. Women’s experiences in Austen’s time are compared to women’s experiences in society today in order to illustrate, in some way, the tremendous progress the feminist movement has made. In addition, by examining what Austen reveals about the material reality of women in her time, it is possible to explore the legacy that modern women have inherited.

Literary critics such as André Brink (1998), Claudia Johnson (1988), and Gilbert and Gubar (1979) believe Austen to create feminist awareness in her novels. There are critics, however, who do not view Austen as necessarily feminist in her writing. Nancy Armstrong writes in *Desire and Domestic Fiction* (1987) that Austen’s objective is not a critique of the old order but rather a redefinition of wealth and status. In *Culture and Imperialism* (1993) Edward Said implicates Austen in the rationale for imperial expansion, while Barbara Seeber argues in

“The Schooling of Marianne Dashwood” (1999) that Austen’s texts should be understood as dialogic. Others, such as Patricia Beer (1974), believe Austen’s fiction primarily to be about marriage since all her novels end with matrimony. My own Reading of Austen takes into consideration her social milieu and patriarch inheritance. It argues that Austen writes within the framework of patriarchy (for example by marrying off her heroines) possibly because she is aware that in order to survive as a woman (writer) in a male-favouring world and in a publishing world dominated by men, her critique needs to be covert.

If read from a feminist perspective, Austen’s fiction draws our attention to issues such as women’s (lack of) education, the effects of not being given access to knowledge, marriage as a patriarchal institution of entrapment, and women’s identity. Her fiction reveals the effects of educating women for a life of domesticity, and illustrates that such an education is biased, leaving women powerless and without any means of self-protection in a male-dominated world. Although contemporary women in the Western world mostly enjoy equal education opportunities to men, they suffer the consequences of a legacy which denied them access to a proper education. Feminist writers such as Flis Henwood (2000) show that contemporary women believe certain areas of expertise belong to men exclusively. Others such as Linda Nochlin (1994) reveal that because women did not have access to higher education for so many years, they failed to produce great women artists like Chaucer or Cézanne. Austen’s fiction also exposes the economic and social system (of which education constitutes a major part) for enforcing marriage and for enfeebling women. In addition, it illustrates some of the realities and pitfalls of marriage.

1.8 Jane Austen as a Literary Critic:

When Jane Austen entered the ethic debates of her period concerning the moral stature of woman, the nature of knowledge, and the principles of conduct that promote dignity in the pursuit of happiness, she placed her case within the construct of the novel fiction. This served to locate her arguments squarely within the domain of language and its part in defining both real and imagery experiences (Grelle, 1991). The emergence of novel as legitimate literary genre coincided with recognition that reading fiction influenced values by producing individuals who could be contained and controlled, people pursuing intimate were felt to pose little threat to the political power structure of the state. Austen subject matter focuses precisely on the formation of intimate relationships between characters that must learn to understand themselves and other. Not only has this task challenged human being since writers

like Jane Austen defined the relationships based on compatible ethical standards and personalities, it lies foundation for achieving self-realization through a mirroring response to ethical issues raised in the text, the novel served to instruct readers, for Austen was well aware of the powerful influence that literature could exercise in shaping character not only within the page, but of reader themselves. Her texts emphasize that individuals are responsible for much of their behaviour, and the value governing their interaction the best character learn through experience and the most important lesson reveal how knowledge can be gained .

By recording her observation in the novel genre Austen confirmed her believe that written word could be invested with power, fiction itself providing a political force , while she was influenced by the enlightenment ideologies.

Conclusion

After studying the representation of woman closely, one can easily realize that woman was not fairly represented; the images and representation of woman in literature are a deception, a conspiracy, a mirage, and an abuse. *“Feminism is the revolution of women figures in society. It empowers women and places them (in a text) that empower them.”* According to this definition, women are placed in a text parenthetically as if women’s writing or women characters are an adjunct to or an aside from the text itself. Moreover, the parenthesis suggests that there is a relationship between realities and representation and it calls attention to the intentionality of representation.

Feminism is a philosophy of enabling women to fulfill their highest potential and not feel intimidated by Pre-conceived or socially constructed genders roles. Feminism does not necessarily mean you hate or look down on men, but means that as a woman, you want to better yourself and see yourself as an individual; In other words; Feminism is a woman’s ability and desire to express herself openly. However, she wants to. So she can be a prude, a slut, masculine, feminine, etc. It’s her choice.” The first part of the definition is one that suggests freedom from the stereotyped roles

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Chapter Two

Puppet women vs. New Women

Introduction

In *Pride and Prejudice*, Jane Austen presents an interesting reality of the 18th century life in England; principally, in Longbourn, the Hertfordshire country town that is mile from London. The presentation includes values, social life (family life and social classes), marriage, and pride and women status. After reading the novel, the reader could set a summary ordering the events of the novel and could deduce the major idea surrounding the novel and finding out the period in which this literary work was written. After that, he or she deals with the characters by setting an interpretation of their behaviours (action and speaking) which involves the message conveyed by the author. This message includes the relationship between the individuals and society (marriage) and human values through the living process in the British society. Although the characters in *Pride and Prejudice* are varied and interesting for their own sakes, in the way they related to each other they add to our appreciation of the story.

2.1 The Publication History

Austen began writing the novel after staying at Goodnestone Park in Kent with her brother Edward and his wife in 1796. The novel was originally titled *First Impression*, it was written between October 1796 and August 1797. On 1 November 1797, Austen's father sent a letter to London bookseller Thomas Cadell to ask if he had any interest in seeing the manuscript, but the offer was declined by return of post.

Austen made significant revisions to the manuscript of *First Impression* between 1811 and 1812. She later renamed the novel *Pride and Prejudice*. In renaming the novel, Austen probably had in mind the “sufferings and oppositions” summarized in the final chapter of Fanny Burney's *Cecilia*, called “*Pride and Prejudice*”, where the phrase appears three times in block capitals. It is possible that the novel's original title was altered to avoid confusion with other works. In the years between the completion of *First Impressions* and its revision into “*Pride and Prejudice*”, two other works had been published under that name: a novel by Margaret Holford and a comedy by Horace Smith.

Austen sold the copyright for the novel to Thomas Egerton of Whitehall in exchange for £110 (Austen had asked for £150). This proved a costly decision. Austen had published “*Sense and Sensibility*” on a commission basis, whereby she indemnified the publisher against any losses and received any profits, less costs and the publisher's commission.

Unaware that *Sense and Sensibility* would sell out its edition, making her £140, she passed the copyright to Egerton for a One-off payment, meaning that all the risk (and all the profits) would be his. (Columbia Electronic Encyclopedia C E E, 2012)

Egerton published the first edition of *Pride and Prejudice* in three hardcover volumes in January 1813, priced at 18s. Favorable reviews saw this edition sold out, with a second edition published in November that year. A third edition was published in 1817.

Foreign languages translations first appeared in 1813 in French; subsequent translations were published in German, Danish and Swedish. “*Pride and Prejudice*” was first published in the United States in August 1832 as *Elizabeth Bennet or, “Pride and Prejudice”*. The novel was also included in Richard Bentley's *Standard Novel* series in 1833. R. W. Chapman's scholarly edition of *Pride and Prejudice*, first published in 1923, has become the standard edition from which many modern publications of the novel are based.

2.2 Synopsis:

Pride and Prejudice is the story of the Bennet family, the parent and five unmarried daughters: Jane, Elizabeth, Marry, Catherine and Lydia. They live in a district of Longbourn in Hertfordshire about thirty miles from London.

When Charles Bingley, a rich single man, moves to the Netherfield estate with his two sisters Caroline Bingley and Louisa Hurst, the neighborhood residents are thrilled, especially Mrs. Bennet who hopes to marry one of her daughters to him. When the Bennet daughters met him at a local ball, they are impressed by his outgoing personality and friendly disposition. They are less impressed. However, by Bingley's friend Fitzwilliam Darcy, a landowning aristocrat who is too proud to speak to any of the local and whom Elizabeth Bennet overhears refusing to dance with her. The next day, Caroline Bingley invites Jane in Netherfield while she falls ill and Elizabeth comes to look after her. She meets Darcy with intelligent and proud personality. On the other hand, William Collins, the male relative of Bennet family visits Longbourn proposing marriage with Jane, her mother declared that she is going to be engaged; she turns to Elizabeth and easily rejects him and her mother got angry. He married Charlotte Lucas (Elizabeth's closest friend).

Bingley and the oldest Bennet daughter, Jane, soon form an attachment. Any serious relationship between the two, however, is opposed by Bingley's sisters (who do not approve

of Jane as a wife for Bingley because of her mother's lower status) and by Darcy (who believes that Jane is indifferent to Bingley). Meanwhile, Darcy finds himself attracted to Elizabeth despite his objection to her family. (Nash, 1980) He is drawn to her spirited wit and expressive eyes.

Jane feels anxious over Bingley when he wrote to her: they are leaving Netherfield; Elizabeth reveals dislike towards Darcy when Wickham tells her that he is denied by Darcy. Jane is invited by the Gardiners family in London where she hopes to meet Mrs. Bingley but nothing happens. Elizabeth is invited by her dear friend Charlotte at Hansford, where she meets Darcy and accuses him for separating the couple Jane and Bingley, and in denying Wickham.

The next morning, he sends her letter expressing himself innocently, therefore, she regrets about her prejudice. At Pemberley, Elizabeth and the Gardiners are invited by Georgina, Darcy's sister, for dinner. The couple: Darcy and Elizabeth, understands each other; meanwhile, Elizabeth hears that her sister Lydia has been eloped with Wickham. At the Netherfield, Bingley returns and engaged Jane; whereas, Elizabeth is threatened not to marry Darcy, when he makes the second proposal. At this moment, she accepts him. . (Ibid, 1980)

2.3 Types Of Discourse Used In *Pride and Prejudice*

The term "discourse" comes from the Latin word "*discursus*", which means "conversational speech." Today, discourse is commonly defined as a form of speaking or writing that expresses an organized, complete thought. Traditionally, the four types of discourse are argument, narration, description and exposition; with narrative discourse, an audience is told a story. The story is designed to make the audience feel differently about a certain topic. Narrative discourse might take the form of a play, novel, folk tale, personal narrative or myth. (Spender, 1989)

Narratives, as discourse modes, come in different types and formats and are put to use in different contexts, and often for quite different purposes. What falls under the header of narrative ranges from folk or fairy tales and oral histories to eulogies at funerals or sharing time recounts in preschool about what happened yesterday, to personal stories shared in institutional or more private conversational settings such as accounts in the courtroom, in therapy sessions or in research interviews, to bedtime stories, and to potentially more personal stories around the dinner table or in private (though sometimes also public) disclosures.

Varying quite drastically in content, these storied discursive genres nevertheless share certain family resemblances in terms of conventionalized discursive histories that set them aside and constrain the kinds of functions for where and how they can be put to use. In addition, speakers may choose to center their story exclusively on others (as in fairy tales, certain bedtime stories, eye-witness reports in court, or in gossiping about neighbors), include themselves to a degree (as in eulogies, roasting or wedding speeches), or make the self the almost exclusive topic (as in self disclosures in therapy or in research interviews, or as in confessions). (Ibid, 1989)

In "*Pride and Prejudice*", the narrator use a lot of free indirect speeches in portraying the characters .For example: in the 14th chapter, when Mr. Bennet talks about Lady Catherine with his nephew Mr. Collins; he was eloquent in her praise. The subject elevated him to more than usual solemnity of manner, and with a most important aspect he protested that he had never in his life witnessed such behavior in a person of rank -- such affability and condescension as he had himself experienced from Lady Catherine. She had been graciously pleased to approve of both the discourses, which he had already had the honor of preaching before her. She had also asked him twice to dine at Rosings, and had sent for him only the Saturday before to make up her pool of quadrille in the evening(Nash,1980). Lady Catherine was reckoned proud of many people he knew, but he had never seen anything but affability in her. She had always spoken to him as she would to any other gentlemen; she made not the smallest objection to his joining in the society of the neighborhood, nor to his leaving his parish occasionally for a week or two to visit his relations. She had even condescended to advise him to marry as soon as he could, provided he choose with discretion; and had once paid him a visit in his humble personage.

2.4 Characterization in *Pride and Prejudice*

The Oxford Dictionary defines the term Characterization as “the process by which the writer reveals the personality of a character”. There were two types of characterization, direct and indirect. Direct characterization is when a writer uses this method; we do not have to figure out what a character’s personality is like. Indirect characterization has individuals in which the narrator uses his own judgment, putting clues together to figure out what a character is like”. (Elements of literature. 1191) In *Pride and Prejudice*, characterization was

used quite often. In order to connect with characters as the reader, both types of characterizations should be used. Austen shared information about each characters personality. Characterization was used in *Pride and Prejudice* to enhance the characters. There are many examples of characterizations throughout *Pride and Prejudice*. Right from the beginning of the novel, Austen shared information with the readers about Mr. Bennet, “Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character”. This quoted stated that Mr. Bennet was sarcastic, reserved and the complete opposite of his wife. Although they are married and opposite, Mrs. Bennet was said to have an unpredictable temper, and the main goal in her life was to get her daughters married. By giving the reader this information, it can be predicted that both Mr. and Mrs. Bennet will battle against one another throughout the novel. Another example of direct characterization was telling the reader what Mr. Bingley was like. Mr. Bingley was a social butterfly, who was content and far from conservative. Mr. Bingley was also said to be good natured, full of humor, and great mannered. Austen used more direct characterization over indirect characterization, throughout the novel; Austen put out what each character was and often times how they looked. Overall, when an author like Austen, uses characterization, it allowed the reader to connect with some of the characters, so they will want to continue reading.

2.4Pride and Prejudice Character’s Analysis

2. 4.1 Major characters

2.4.1.1Elizabeth Bennet

The second daughter in the Bennet family, and the most intelligent and quick-witted, Elizabeth is the protagonist of *Pride and Prejudice* and one of the most well-known female characters in English literature. Her admirable qualities are numerous—she is lovely, clever, and, in a novel defined by dialogue, she converses as brilliantly as anyone does. Her honesty, virtue, and lively wit enable her to rise above the nonsense and bad behavior that pervade her class-bound and often spiteful society. Nevertheless, her sharp tongue and tendency to make hasty judgments often lead her astray; *Pride and Prejudice* is essentially the story of how she (and her true love, Darcy) overcome all obstacles—including their own personal failings—to find romantic happiness. Elizabeth must not only cope with a hopeless mother, a distant father, two badly behaved younger siblings, and several snobbish, antagonizing females, she

must also overcome her own mistaken impressions of Darcy, which initially lead her to reject his proposals of marriage. Her charms are sufficient to keep him interested, fortunately, while she navigates familial and social turmoil. As she gradually comes to recognize the nobility of Darcy's character, she realizes the error of her initial prejudice against him.(Khalil,2005)

2.4.1.2 Fitzwilliam Darcy

The son of a wealthy, well-established family and the master of the great estate of Pemberley, Darcy is Elizabeth's male counterpart. The narrator relates Elizabeth's point of view of events more often than Darcy's, so Elizabeth often seems a more sympathetic figure. The reader eventually realizes, however, that Darcy is her ideal match. Intelligent and forthright, he too has a tendency to judge too hastily and harshly, and his high birth and wealth make him overly proud and overly conscious of his social status. Indeed, his haughtiness makes him initially bungle his courtship. When he proposes to her, for instance, (khalil. 73) he dwells more on how unsuitable a match she is than on her charms, beauty, or anything else complimentary. Her rejection of his advances builds a kind of humility in him. Darcy demonstrates his continued devotion to Elizabeth, in spite of his distaste for her low connections, when he rescues Lydia and the entire Bennet family from disgrace, and when he goes against the wishes of his haughty aunt, Lady Catherine de Bourgh, by continuing to pursue Elizabeth. Darcy proves himself worthy of Elizabeth, and she ends up repenting her earlier, overly harsh judgment of him.

2.4.1.3 Jane Bennet and Charles Bingley

Elizabeth's beautiful elder sister and Darcy's wealthy best friend, Jane and Bingley engage in a courtship that occupies a central place in the novel. They first meet at the ball in Meryton and enjoy an immediate mutual attraction. They are spoken of as a potential couple throughout the book, long before anyone imagines that Darcy and Elizabeth might marry. Despite their centrality to the narrative, they are vague characters, sketched by Austen rather than carefully drawn. Indeed, they are so similar in nature and behavior that they can be described together: both are cheerful, friendly, and good-natured, always ready to think the best of others; they lack entirely the prickly egotism of Elizabeth and Darcy (Ibid, 2005). Jane's gentle spirit serves as a foil for her sister's fiery, contentious nature, while Bingley's eager friendliness contrasts with Darcy's stiff pride. Their principal characteristics are goodwill and compatibility, and the contrast of their romance with that of Darcy and

Elizabeth is remarkable. Jane and Bingley exhibit to the reader true love unhampered by either pride or prejudice, though in their simple goodness, they also demonstrate that such a love is mildly dull. (Ibid, 2005)

2.4.1.4 Mr Bennet

Mr. Bennet is the patriarch of the Bennet household—the husband of Mrs. Bennet and the father of Jane, Elizabeth, Lydia, Kitty, and Mary. He is a man driven to exasperation by his ridiculous wife and difficult daughters. He reacts by withdrawing from his family and assuming a detached attitude punctuated by bursts of sarcastic humor. He is closest to Elizabeth because they are the two most intelligent Bennets. Initially, his dry wit and self-possession in the face of his wife's hysteria make him a sympathetic figure, but, though he remains likable throughout, the reader gradually loses respect for him as it becomes clear that the price of his detachment is considerable. Detached from his family, he is a weak father and, at critical moments, fails his family. In particular, his foolish indulgence of Lydia's immature behavior nearly leads to general disgrace when she elopes with Wickham. Further, upon her disappearance, he proves largely ineffective. It is left to Mr. Gardiner and Darcy to track Lydia down and rectify the situation. Ultimately, Mr. Bennet would rather withdraw from the world than cope with it. (Nash, 1980)

Mrs. Bennet is a miraculously tiresome character. Noisy and foolish, she is a woman consumed by the desire to see her daughters married and seems to care for nothing else in the world. Ironically, her single-minded pursuit of this goal tends to backfire, as her lack of social graces alienates the very people (Darcy and Bingley) whom she tries desperately to attract. Austen uses her continually to highlight the necessity of marriage for young women. Mrs. Bennet also serves as a middle-class counterpoint to such upper-class snobs as Lady Catherine and Miss Bingley, demonstrating that foolishness can be found at every level of society. In the end, however, Mrs. Bennet proves such an unattractive figure, lacking redeeming characteristics of any kind, that some readers have accused Austen of unfairness in portraying her—as if Austen, like Mr. Bennet, took perverse pleasure in poking fun at a woman already scorned as a result of her ill breeding.

2.5 A Quest for Identity: Feminism and Woman's Identity

It is important to note that feminism, in so far as it is linked to woman and their grievances well as their need for change in society, identifies inequalities and injustices in the way

women are treated in a particular society, and the disabilities and disadvantages, which result from this situation. Primary aim of feminism is to work to eliminate mistreatment and unequal treatment of women, at the same time understanding that the exact situations of women can differ enormously in different cultures and at different stages of history. The means used to bring about changes in the situation of women may include political action; to change laws, for example, or to increase the participation of women in political life. They may also include attempts to influence public opinion by calling attention to the actual situation of women and the need to improve it. The second aspect of feminism is that it asserts the values of women, the human dignity and worth of each individual woman and also the distinctive contributions that women make to their culture. It is in relation to this aspect of feminism that one may direct attention to previous undervalued accomplishments of women in needlework, and folk medicine, for example. Here also one may find an emphasis on the social and cultural necessity of activities such as nurturing, caring for the helpless, and providing others with emotional supports, typically carried by women. (Jackson, 1993)

The situation of woman changes from one period to another, the thing that makes different views over the position of woman in social change. Woman's self-awareness contributed a great deal to the raise of new opinions and conceptions about the status of woman socially, politically and literary. This shift in term of perceptions generated among the élite certain philosophies or simply new reflections related the situation of the human beings in general and the woman in particular. Unlike the 19th century, the 20th and the 21st centuries witness an explosion of ideas over the human position in the world, i.e., the question of the recognition and the reconsideration of the human value and has become the very question because human beings are by nature possessors of intrinsic values which, supposedly, have to be preserved and protected. Among this human constellation, woman is the most concerned with this issue of revalorization, since she is subjugated and put under the yoke of persecution owing to patriarchy. Among the ways women have taken to assert their opinions, literature played an important role in answering questions asked by women, and unveiled certain reality that have been so long occulted, ignored and denied by the other.

2.6 Conflict between Puppet Woman and New Woman

The new encyclopedia Britannica defines Conflict as "a struggle or clash between opposing characters, forces, or emotions". A conflict can be either external or an internal conflict; "In an external conflict, a character struggles against some outside force: another

character, society as a whole, or some natural force” and “an internal conflict, on the other hand, is a struggle between opposing needs, desires, or emotions within a single character”. The main conflict throughout the novel was between Mr. Bennet and Mrs. Bennet and how they disagreed on almost every issue presented to them. Since Mrs. Bennet and Mr. Bennet do not agree on very much in the novel it led to major conflicts throughout the novel. (Taner, 1986) The major conflict was when Elizabeth was given the choice to either marry Mr. Collins or not, and by choosing an option would lead to one of her parents not talking to her;

“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” (Pride and Prejudice: 77).

After Lydia was located and the family found out that Wickham wanted to marry her, Mr. and Mrs. Bennet disagree yet again. Mr. Bennet wanted Lydia and Wickham to be married in London, so the family would not gain a bad reputation, while Mrs. Bennet, wanted them to come home to get married. The Bennets had different thinking on how to act; Mr. Bennet acted angrily and frigidly toward Lydia when she did come home with Wickham, while Mrs. Bennet was welcoming and friendly. Due to the conflicts throughout the novel between Mr. and Mrs. Bennet the story was able to become more developed and the choices the individuals made were based on who was liked by which parent.

Pride and Prejudice is vivid image of the conflict between Puppet woman and new woman in the 18th century English society characters are divided under these two categories:

2.6.1 Puppet Woman:

Women of the mid-19th century had no such choices. Woman most lived in a state little better than slavery. They had to obey men, because in most cases men held all the resources and women had no independent means of subsistence. A wealthy widow or spinster was a lucky exception. A woman who remained single would attract social disapproval and pity. She could not have children or cohabit with a man: the social penalties were simply too high. Nor could she follow a profession, since they were all closed to women .Jane Austen presents a variety of well constructed characters that has some common characters such as:

2.6.1.1 Mrs. Bennet

In *Pride and Prejudice*, the character of Mrs. Bennet is a symbolic character; she presents the ordinary or the conventional female character during the 18th; with the first sentence of the book. Austen deftly establishes the major theme and tone of *Pride and Prejudice*. She states: "It's a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife...."(Pride and Prejudice :01)

This sentence introduces the theme of marriage, which is central to the novel's plot, and also introduces the tone of irony, which will be used both verbally and structurally through *Pride and Prejudice*

Mrs. Bennet is a great comic character of the novel. She is the mother of Jane, Elizabeth, Mary, Kitty and Lydia. The only mission in her life is to see her daughters married to young, wealthy gentlemen with fortune. She does anything she can for what she wants to do. She insists Jane, her eldest daughter, to go to Mr. Bingley's place. She makes her stay as much as possible. When Elizabeth, the most sensible of Bennet's sisters, refuses Mr. Collins, she gets angry with her. She fears the reputation of her family and her husband as well after the elopement of Lydia but as soon as she hears of her marriage, she gets mad with joy. When she comes to know about the marriage of Elizabeth and Darcy, she talks of Elizabeth's house in the town, jewelry, carriages and that sort of things.

She is loud, empty-minded, noisy and frequently in hysterics. She does not have very good manners, and openly shares all her thoughts in public, whether they should be aired or not. She is a lady without commonsense. When it seems to her that Mr. Bingley and Jane are moving nearer to each other, she begins the talks of their marriage in advance in public. She is a lady often creating social blunders. Whenever she finds herself in pressure, she rushes to her husband Mr. Bennet, who never listens to her seriously and makes fun of her.

She is a humorous figure, providing light relief by her continual chatting and gullibility. She exemplifies for the reader a figure in a failed marriage based on early sexual attraction. She also affects the action of the book by unwittingly convincing Darcy that marriage between Bingley and Jane would be a mistake, his final acceptance of her is a true triumph of love over *Pride and Prejudice*. (Khalil 2005).

2.6.1.2 Charlotte Lucas

Charlotte Lucas is Elizabeth's best friend, Jane Austen described her as 'sensible', 'intelligent. She has always seen the necessity for practical marriage, and knows how to achieve it by encouraging a man, just as she encourages Collins. She makes the relationship work, at the same time retaining her emotional independence. The lesson of Charlotte's marriage teaches Elizabeth as nothing else can that practical considerations are both important to (Ibid, 2005), and possible in, a marriage, a realization that is vital before Elizabeth can marry Darcy. Although, she is Elizabeth friend, and she acts as a contrast to her, in her practical and rational attitude in life.

2.6.1.3 Jane Bennet

Jane Bennet, the eldest daughter of Mr. and Mrs. Bennet, is the most beautiful of the five. She is kind, sweet-tempered and perfectly beautiful as Darcy described her "*...you are dancing with the only handsome girl in the room...*" (Pride and prejudice: 11) She is not beautiful outwardly only; she is quite beautiful from her inner too. She is so beautiful that cannot think ill of or about anybody. She sees only good side in anybody. She is quite feminine and to some extent, reserve too. She cannot express her feelings. And this trait of her nature leads her to some miserable condition. She is nearer to Elizabeth. She is worried about her family's reputation. She often discusses with Elizabeth. In this way, she is an innocent character. (Nash, 1980)

2.6.1.4 Caroline Bingley

Caroline Bingley is a disagreeable character. She is a clear example of social pride and prejudice arising out of her own beauty, riches and education. Jane Austen faults Caroline for her snobbery, for her wish to marry Darcy and the way she tries to win him, her jealousy of Elizabeth, and her interference in Jane and Bingley's relationship. As the typical marriage-minded woman, Caroline also presents another useful contrast to Elizabeth. She is also a potential rival to the heroine at Netherfield, and when Elizabeth visits Pemberley and overcomes yet another obstacle to her union with him.

2.6.1.5 Lady Catherine De Bourgh

Lady Catherine De Bourgh is Darcy's aunt and Collins's patroness. A caricature of pride and social prejudice, she derives pleasure in life from controlling others and providing her superiority, often with humorous effect. She adds substance to Wickham's claims of the Darcy pride by demonstrating it, shows Collins's pride through his reaction to her, and contrasts Darcy's good pride with her bad. Austen uses Lady Catherine De Bourgh to show Elizabeth's character, first when she stands up to her at Rosings and later at Longbourn.

"...Not so hasty, if you please. I have by no means done. To all the objections I have already urged, I have still another to add. I am no stranger to the particulars of your youngest sister's infamous elopement. I know it all; that the young man's marrying her was a patched-up business, at the expense of your father and uncles. And is such a girl to be my nephew's sister? Is her husband; is the son of his late father's steward, to be his brother? Heaven and earth! – of what are you thinking? Are the shades of Pemberley to be thus polluted...?" (Pride and Prejudice:79)

their middle-class connections. Here she argues that Darcy marrying Elizabeth and bringing her to Pemberley would be like bringing a homeless guy to a castle.

2.6.2 The New Woman

The *New Woman* was the term used at the end of the nineteenth century to describe women who were pushing against the limits which society imposed on women. Today she might be called a *liberated woman* or *feminist*. Gail Finney gives a concise description of her:

The New Woman typically values self-fulfillment and independence rather than the stereotypically feminine ideal of self-sacrifice; believes in legal and sexual equality; often remains single because of the difficulty of combining such equality with marriage; is more open about her sexuality than the 'Old Woman'; is well-educated and reads a great deal; has a job; is athletic or otherwise physically vigorous and, accordingly, prefers comfortable clothes (sometimes male attire) to traditional female garb.

In Jane Austen's works, the question whether notability and gentility are confined only to persons of high rank is an old theme in English literature. It figures in all of Jane Austen's novels, for although she did not reject the hierarchical standards of social rank current in her time, she was an intelligent observer of human society. This made her ask whether what went in the clothes of fashionable gentility really was genteel. Part of these notes suggested that Jane Austen accepted the social standards of her age. This means she did not wish to change

society so that, say, all men were equal. In other words she refuses the concept of her period that male and female are not equal; the standards of society are not to be broken, but while some characters (such as Collins, lady Catherine, and Miss Bingley) follow them blindly to flatter their own social standing and show how good they are, the intelligent ones such as:

2.6.2.1 Elizabeth

Elizabeth's basic character is clear. She is an upper-middle-class woman, not very twenty-one. She is attractive but not beautiful as Darcy has described her in their first meeting" " *Pride and Prejudice*, with lovely eyes which show her intelligence and personality. She is clever, quick, lively, with an ability not only to see the humor in people and event, but also to laugh at herself.

Elizabeth's most appealing characters is her independence, her self-sufficiency:

".....and with regard to the resentment of his family, or the indignation of the world, if the former were excited by his marrying me, it would not give me one moment's concern-- and the world in general would have too much sense to join in the scorn....." (*Pride and Prejudice*: 221).

She does not regulate her behaviour to please others, but judges things for herself, giving her firm opinion and acting on it. She can, in fact, be sharp tongued and quite capable of teasing and challenging people. She acts decisively and, certainly at the start of the novel, will not to change her mind, however great the emotional pressure. For example, how she quietly and calm stands up to Mrs. Bennet over Collins's proposal:

"..Really, Mr. Collins," cried Elizabeth with some warmth, "you puzzle me exceedingly. If what I have hitherto said can appear to you in the form of encouragement, I know not how to express my refusal in such a way as to convince you of its being one..." (*Pride and Prejudice*:95).

She argues at the end of the book, and is probably correct, that her Self-sufficiency finally made Darcy fall in love with her (Nash,1980).

To offset this formidable strength of character Austen creates Elizabeth as an emotional character. She feels great affection for Jane and is concerned about Lydia and Kitty. She feels great affection for Jane and she is concerned about Lydia and Kitty. She has a surprisingly equal, warm relationship with her father, though she is exasperated by her mother. She is genuinely goodhearted and kind, actively so, not passively like Jane. She is firm friends with

Charlotte and responds warmly and intuitively to Georgiana's shyness. She even tries to let Collins down lightly, despite her aversion to him, and is willing for Lydia's sake to strike a truce with Wickham. Later she helps the couple with her own money. In short, she is warm-hearted and emotional woman.

Elizabeth's cleverness and strength of character, which we sense are unusual in her society, also give her a feeling of natural superiority. She is more intelligent than others and she enjoys that. Elizabeth is more intelligent than others and enjoys that, Elizabeth does not patronize Collins, for example, but she sees the difference between herself and the clergyman very clearly. In short, she suffers fools, but will always feel superior to them.

Her way of coping is to laugh at whatever she cannot accept or whatever threatens her; to laugh at adversity is better than sheltering behind one's pride, like Darcy, or sinking into sadness like Jane. However, it has its dangers. Elizabeth tells Darcy she hopes she does not mock what is 'wise or good' "...Follies and nonsense, whims and inconsistencies do divert me, I own, and I laugh at them whenever I can..." (Pride and Prejudice: 50), but in fact she does just that. She mocks him, for she cannot otherwise cope with his superficial manner, and she does not look beyond it to see the real man.

The two main targets for Elizabeth's prejudice are Darcy and Wickham. She remarks that from the beginning she meant to be 'uncommonly clever' in disliking Darcy 'without any reason' "...There certainly was some great mismanagement in the education of those two young men. One has got all the goodness and the other all the appearance of it..." (Nash, 1980). In fact, her original dislike is seen as being justified. Darcy's first comment was cruel enough to offend. Afterwards, however, she delights in provoking him, and when he is denounced by Wickham, is more than ready to believe the accusations about him. One moment she is stating firmly that she does not think Darcy capable of such inhumanity, the next she is obviously accepting Wickham's story that he is.

Along with her developing character, Elizabeth's views on love and marriage also change. Jane Austen uses Elizabeth to show the mature, ideal marriage, and by contrasting through her eyes other, less worthy marriage, readers themselves learn what is best.

Soon after the publication of *Pride and Prejudice*, Jane Austen wrote about Elizabeth Bennet, "I must confess that I think her as delightful a character as ever appeared in print, and how I shall be able to tolerate those who do not like her at least, I do not know".

Conclusion

This chapter is a survey on Jane Austen's socio-historical context and her position as a writer and as a woman. It develops an over view of puppet and new woman in the history of Britain with a reference to Jane Austen's literary tendency which is "Femiminist"; in other words I have dealt with the methodological scaffolding based on a comparative approach. Its socio-historical perspective may lead to the choice of theoretical tools to be used in the study of the novel. It may, thus, integrate the British and the Femiminist theoretical propositions.

General Conclusion

Jane Austen's novel *Pride and Prejudice* has never been taken off the shelves at bookstore. The novel is considered a classic; *Pride and Prejudice* focuses on a mother who wanted her unwed daughters to become married mainly for financial reasons, but also because it was socially expected. The story revolved around choosing whether to marry for love or to marry for money and security; ultimately the daughters decided who they wanted to marry. Mrs. Bennet wanted the daughters to be married no matter the person, on the other hand, Mr. Bennet was not pushing them into relationships they did not want to be in. Elizabeth and Jane experienced love, but not without heartache.

This novel is good for those that like romantic stories with a twist of humor and wit. The wit and humor added to the ever developing story line. The novel itself was strong in the fact that it pulled the reader into the story. The plot made the reader want to go on, to find out who was going to end up with whom. A common theme throughout *Pride and Prejudice* was woman and marriage, a topic Jane Austen struggled with throughout her personal life. Jane Austen let her readers inside her characters thoughts, perhaps her own thoughts, allowing the reader to connect with individual characters. Not only did she present a variety of information relative to a character, she created multiple characters of varying personalities, so the same character personality is not presented twice. Before reading *Pride and Prejudice*, be sure to be prepared for her humor and wit as she presents a serious topic of her time, her books would not be the same without it.

Human values are significantly presented in the novel. Woman should be intelligent, sensible, well socially integrated and cultivated to marry a man with a fortune. Men should be honored, well mannered positively in dealing with the surrounding and they should possess wealth to be loved. Character's speech presented in the novel which let the reader recognize them as real people, which is the narrative discourse used by Jane Austen. This recognizable feeling stems from the writer's way of representing facts because characters are mirror of society to which the author belongs.

In *Pride and Prejudice* Jane Austen has presented an important issue in the 18th century which the division of women personalities according to their attitudes; Jane Austen's writing are always defending women; her main focus was on their personalities, manners and their intention toward each other; after reading the novel reader could easily notices two categories

of woman: puppet woman and new woman; puppet woman ,is woman who is influenced by the social convention of the 18th century, while a new woman is a woman who rejects the all the social rules and acts.

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Résumé

Although *Pride and Prejudice* begins with the anonymous figure of a rich, single man, the novel is actually concerned with the middle-class, single woman. Most of the women were as the Bennet's sisters and Charlotte Lucas are caught in a bind. These girls are too high class to get jobs, but not high class enough to inherit wealth to support themselves. Basically these women have two options: wedding bells or penny-pinching old maid hood. *Pride and Prejudice* offers us a look into this rather intensely feminine world of courting, marriage decisions, and social realities.

Elizabeth is held up as an alternative role model for females. By providing a female character who is bold, independent, honest, and forthright, Jane Austen is making a radical critique of the social construction of female identity in early nineteenth-century England.

Key words:

Comparison, puppet, women, literature, representation, dignity, identity.