Unit - 1

LITERARY TERMS PART I: THE ELEMENTS OF NOVEL AND SHORT STORY

Unit Structure

1.0 OBJECTIVE

The Unit deals with the Plot, Character, Setting, Narrative, Themes, Point of view of Novel and Short Story and it will help readers to understand the basic concepts that give fiction and the short stories their coherence and appeal.

1.1 PLOT

A plot is a causal sequence or arrangement of incidents or events in the story. To understand it well, read the following story:

"Bablu, a boy of fifteen, studies hard to master the English language but finds it difficult due to his vernacular background. He takes the guidance of many teachers but finally realizes that he has to start to speak in English if he wants to master it. He stands in front of the mirror for hours, and talks to himself and reads

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passages from newspapers, and watches television news and films in English. Gradually he realizes that it's not as difficult as he thought it to be. Finally, he manages to master the language, and becomes a famous speaker."

Now the story of Bablu has three parts-

1. Bablu's ignorance of the English language and his determination to master it.
2. His failures to learn the language with teachers.
3. His self-study and his success.

If you carefully read, you will find out that these three parts form the beginning, the middle and the end of Bablu's story.

If I replace the end with the beginning, what will happen?

For example: "Bablu speaks English of International standards at the starting of the story itself. When a listener asks him the secret of his mastery over the language, he narrates him the whole story of his struggle and self-study."

What have I done? I just rearranged the incidents by replacing them. Why did I do that?

Well, I actually changed the plot of the story to make it more interesting.

So, then, what do we mean by Plot? The Plot is an arrangement or rearrangement of the incidents of a story so as to make it more interesting.

Where else do we see such examples? Well, in cinemas, in dramas and in novels. The writer plays with the structure of the story to catch hold of the reader and keep amazing us with his shocking treatment.

So the plot, in other words, is the reason for the things that happen in the story. The plot draws the reader into the characters' lives and helps the reader understand the choices that the characters make.

A plot's structure is the way in which the story elements are arranged. Writers vary the structure of the story depending on the needs of the genre. For example, in a mystery, the author will withhold plot exposition until the end of the story.

A story, however, is not always a straight line from the beginning to the end. Sometimes, there is a shifting of time and this is the way we learn what happened and why; it keeps us amazed

throughout the story. Good and well-narrated stories always have all the plot elements in them.

1.2 CHARACTER

There are two meanings to the word character:

1) The person in a work of fiction- a short story, a novel, a drama, a poem or a cinema. For example, Rancho, Raju and Farhan - the characters in the film *Three Idiots.*

2) The characteristics of a person. We use this word to show the features of a person's qualities. The first meaning, however, is expected in the context of the present study.

So, a person in a work of fiction- the hero or the villain, and other persons are all known as the characters in that work of art.

At least one character is clearly central to a story with all major events having some connection to this character.

She/he is also known as the protagonist of the story. The character in opposition to the main character is called the antagonist.

The Characteristics of a Person:

In order for a story to seem real to the reader, its characters must seem real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

a) His/her physical appearance.
b) What he/she says, thinks, feels and dreams.
c) What he/she does or does not do.
d) What others say about him/her and how others react to him/her.

Characters are convincing if they are: consistent, motivated and life-like (resemble real people).

Characters are...

1. Individual - round, many-sided and complex personalities.
2. Developing - dynamic, many-sided personalities that change (for better or worse) by the end of the story.
3. Static - Stereotypes; they have one or two characteristics that never change and are often over emphasized.

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1.3 SETTING

Writers describe the world they know. Sights, sounds, colours and textures are all vividly painted in words as an artist paints images on canvas. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting.

The setting is created by language. How many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination.

Some or all of these aspects of setting should be considered when examining a story:

a) Place - geographical location. Where is the action of the story taking place?

b) Time - When is the story taking place? (historical period, time of day, year, etc.)

c) Weather conditions - Is it rainy, sunny, stormy, etc?

d) Social conditions - What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)

e) Mood or atmosphere - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

Thus the setting is an important tool to make the story interesting and simple to understand.

1.4 NARRATIVE

Narrative means story, and stories are written or spoken. The narrative genre is used in factual stories, imaginary genre stories, poems, historical fiction, science fiction stories, horror stories, adventure romance, parables, slice of life short stories, informal letters, diary entries, autobiographies, biographies, cartoon strips and photo stories. When we tell our friends about the things we have been doing, we are actually telling them or narrating them stories.

While telling them such stories we embellish them, emphasize certain things, omit events which are not important, give examples, and also make our language interesting. We actually are narrating them the story.

1.4.1 Parts of the narrative:

Introduction- The introduction or the opening of a narrative is an attention grabber. The beginning is about the place where the story takes place when the story takes place, the introduction of the characters, and the introduction of the question or the issue that is going to be further narrated in the next parts of the story.

Body: This part is the main narrative where the story is developed.

Conclusion: the conclusion is the climax, the resolution of the issue raised in the introduction, or the logical end of the story.

A good narrative should have the beginning with a good introduction, it should be built around a theme or themes, the characters and the locations should be carefully created, the incidents should be dramatically or effectively arranged, the main issue should be properly dealt with, the past tense should be used.

1.5 THEMES

The theme or themes is/are the major subject the writer has written in his/her story. It conveys his/her message. For example the subjects like education, poverty, war, adventure, women empowerment, etc. can be themes of short stories of fictions. The theme of a fable is its moral. The theme of a parable is its teaching. The theme of a piece of fiction is its view of life and how people behave.

In fiction, the theme is not intended to teach or preach. In fact, it is not presented directly at all. You have to extract it from the characters, action and setting that make up the story. In other words, you must figure out the theme yourself.

The writer's task is to communicate on a common ground with the reader. Although the particulars of your experience maybe different from the details of the story, the general underlying truths behind the story may be just the connection that both you and the writer are seeking.

Here are some ways to uncover the theme in a story:

i. Check out the title. Sometimes it tells you a lot about the theme.
ii. Notice repeating patterns and symbols. Sometimes these lead you to the theme.
iii. What allusions are made throughout the story?
iv. What are the details and particulars in the story?
v. What greater meaning may they have?

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Remember that theme, plot and structure are inseparable, all helping to inform and reflect back on each other. Also, be aware that a theme we determine from a story never completely explains the story. It is simply one of the elements that make up the whole.

1.6 POINT OF VIEW

Remember, someone is always between the reader and the action of the story. That someone is telling the story from his or her own point of view. This angle of vision, the point of view from which the people, events and details of a story are viewed, is important to consider when reading a story.

Types of Point of View:

1.6.1 Objective Point of View:

With the objective point of view, the writer tells what happens without stating more than can be inferred from the story's action and dialogue. The narrator never discloses anything about what the characters think or feel, remaining a detached observer. It's like a camera is showing you an action. When you watch a video without any voice or sound, you yourself need to observe and interpret it to come to a conclusion.

To understand better, read the following story:

A wife asked her husband, "Darling, tell me how much you love me?"

"A lot," said the husband.

"A lot means nothing concrete. Tell me exactly how much?" She insisted.

"Means I can do anything for you."

"Anything means?"

"Anything!"

"Means you can die for me?" She asked further.

"Maybe! Yeah, I guess! Why not?"

"Okay, then. Jump from the top of the building, and prove."

The husband jumped from the top of the building and died. When the police asked her about the reason for the jump, she replied, "Well, he wanted to prove that he loved me." (Story by Dr. Kishan Pawar)

In this story, the writer has not told anything about the following things:

The time, place, year, age of the characters, their natures and the end whether the police arrests the wife? The writer has objectively, like a camera shown us the story. He has left these details to be guessed by the readers. Such a style is used by the writers to write short stories and novels too.

1.6.2 Third Person Point of View OR **Omniscient Point of View:**

The third person means the use of third person pronouns such as -he, she, it and they. Here the narrator does not participate in the action of the story as one of the characters but lets us know exactly how the characters feel. We learn about the characters through this outside voice. To address the characters in the story, the writer uses the third person pronouns-he, she, it and they.

The difference between **Objective Point of View** and **Third Person point of View** is interesting to know. In the objective type, the writer does not comment on the nature of the incidents in the story, the behavioural patterns of the characters, the hidden meanings of their dialogues etc. in the Third person type, however, the writer adds his authorial comments, unlike the objective type. The author with the use of third person point of view, for example, while writing the story discussed above, will talk about= who the husband and wife are, their age, that they were fed up with their lives, were overtired and frustrated with their lives, the police arrests or do not arrest the wife, so on and so forth.

Third person point of view is also known as the omniscient point of view. Why? The reason is interesting. Omniscient, Omnipotent and Omnipresent are the three unique qualities of God. Omniscient means one who knows everything, Omnipotent means one who has the potential or the power to do everything, and Omnipresent means one who is present everywhere. The writer who uses this point of view is in no way lesser than the God of the novel, or the story he is writing. He knows everything about everything in the story, he is present everywhere in the story, he can do anything= for example, he can make a rat speak, he can organize a race between a rabbit and a tortoise and can make the tortoise win. Only God can make it possible otherwise. Hence, the name omniscient.

1.6.3 First Person Point of View:

In the first person point of view, the narrator participates in the action of the story. He or she is one of the characters in the story. Generally, it's used to write autobiographies. This narrator tells only the incidents that are known to him/her. Unlike the third person point of view, he cannot tell anything about the actions taking place in absentia, nor can he tell anything about the thoughts in the minds of the characters.

1.6.4 Limited Omniscient Points of View:

A narrator whose knowledge is limited to one character, either major or minor, has a limited omniscient point of view. Here the writer tells the detailed story of that character only.

1.6.5 Second Person Point of view:

In this narrative technique, the writer uses the second person pronoun “you” to address the reader. For example-

“At the age of twenty-five, someone meets you and tells you that you are not the son of Catholic parents, but the son of a terrorist who was shot down by the police when you were a sixmonth infant. What will you think? Your life will be shattered to pieces…”

1.6.6 Multiple Points Of View:

Sometimes the writer uses all of the above discussed points of view or some of them depending on the choice of the author, and the need of the story. Examples of this in literature are Emily Bronte’s *Wuthering Heights* and William Faulkner’s *Sound and Fury.*

1.7 LET’S SUM UP

Thus in this Unit, we have tried to understand the basic elements of narrative writing - novel and short stories. The knowledge of these terms helps us understand and appreciate the prescribed texts.

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Unit - 2

LITERARY TERMS PART II: TYPES OF NOVEL

Unit Structure

2.0 OBJECTIVE

The objective of the Unit is to make the readers acquainted with different types of novels like Bildungsroman novel, picaresque novel, epistolary novel, stream of consciousness, novel of social reality, psychological novel, historical novel, science fiction, gothic novel and graphic novel. It will help one to understand the minor differences that bring out special changes and ensure the typicality of each type of novels.

2.1 TYPES OF NOVEL

2.1.1Bildungsroman Novel

Bildungsroman is a special kind of novel that focuses on the psychological and moral growth of its main character from his or her youth to adulthood. It is a story of the growing up of a sensitive person who looks for answers to his questions through different experiences. Generally, such a novel starts with a loss or

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a tragedy that disturbs the main character emotionally. He or she leaves on a journey to fill that vacuum.

During the journey, the protagonist gains maturity gradually and with difficulty. Usually the plot depicts a conflict between the protagonist and the values of society. Finally, he or she accepts those values and they are accepted by the society, ending the dissatisfaction. Such a type of novel is also known as a coming-of-age novel.

Bildungsroman novel is the story of formation, education and cultural growth of the hero that mainly aims at teaching moral lessons to the readers. The birth of the Bildungsroman is normally dated to the publication of *Wilhelm Meister's Apprenticeship* by Johann Wolfgang Goethe in 1795–96, or, sometimes, to Christoph Martin Wieland's *Geschichte des Agathon* in 1767. Although the Bildungsroman arose in Germany, it has had extensive influence first in Europe and later throughout the world. Thomas Carlyle translated Goethe's novel into English, and after its publication in 1824, many British authors wrote novels inspired by it. In the 20th century, it spreads to Germany, Britain, France, and several other countries around the globe.

In a Bildungsroman, the goal is maturity and the protagonist achieves it gradually and with difficulty. The genre often features a main conflict between the main character and society. Typically, the values of society are gradually accepted by the protagonist and he/she is ultimately accepted into society — the protagonist's mistakes and disappointments are over. In some works, the protagonist is able to reach out and help others after having achieved maturity.

There are numerous examples of Bildungsroman or coming-of-age novels in English literature. Let us briefly analyze some:

Example-1

The History of Tom Jones, a Foundling by Henry Fielding

This is among the famous Bildungsroman examples written in a comic mode. Squire Allworthy, a wealthy landowner, discovers a foundling, Tom Jones, on his property. Tom Jones grows up into a lusty but honest young man in contrast to his half-brother Blifil who was a personification of hypocrisy. Tom falls in love with "Sophia Western" but it is opposed by her father, on account that he is a "bastard". After this loss, Tom undergoes many experiences and finally it is revealed that Tom is a son of Mr. Summer - a friend of Allworthy, and Mrs. Waters who is Allworthy's sister. Therefore, society accepts him when it is established that he is not a bastard.

Example 2

David Copperfield, a novel by Charles Dickens

This can be termed as a Bildungsroman as it traces the life of David Copperfield from his childhood to maturity. His mother re-marries a man named Edward Murdstone who sends David to work for a wine merchant in London from where he runs away to finally reach his eccentric aunt Betsey Trotwood who agrees to raise him and calls him "Trot". We see a change in David's "undisciplined heart "as after Dora's death, he does some soul searching and chooses sensible Agnes as his wife, a woman who had always loved him.

Example 3

James Joyce's novel, *A Portrait of the Artist as a Young Man*

This is a coming-of-age story of a character, Stephen Dedalus. The story starts with Stephen in a boarding school at the age of sixteen. One day he goes back to his room. He falls sick due to the unbearable load of his sins and decides to change himself. He goes to the church for a confession where the cleric is exceptionally kind. Thus, Stephen discovers another path in his life as he becomes a cleric. Later in the novel, Stephen's life takes another turn. He realizes that he cannot waste his life as a cleric. He needs to live in society and be innovative like an artist.

2.1.2. Picaresque Novel

Picaresque has derived its name from the Spanish word, 'picaro' meaning 'rogue' or 'rascal'. The picaresque novel is a popular sub-genre of prose fiction. It is usually satirical and depicts the adventures of a roguish hero of low social class. It is a realistic and often humorous. The protagonist lives by his/her wits in a corrupt society. M. H. Abrahms says, "Picareque fiction is realistic in manner, episodic in structure …and often satiric in aim." Thus, character is a rogue, the plot of the picaresque novel is episodic and loose, the manner is realism and the purpose is to satirize the social foibles.

This novel originated in sixteenth century Spain and flourished throughout Europe in the seventeenth and eighteenth centuries. It continues to influence modern literature. Although the elements of Chaucer and Boccaccio have a picaresque feel and are likely to have contributed to the style. The modern picaresque begins with Lazarillo de Tormes, which was published anonymously in Antwerp and Spain in 1554. It is variously considered either the first picaresque novel or at least the antecedent of the genre. The

title character, Lazarillo, is a pícaro who must live by his wits in an impoverished country full of hypocrisy.

In other European countries, the Spanish novels were read and imitated. In Germany, Grimmelshausen wrote Simplicius Simplicissimus (1669), the most important of non-Spanish picaresque novels. It describes the devastation caused by the Thirty Years' War. In Le Sage's Gil Blas (1715) is a classic example of the genre, which in France had declined into an aristocratic adventure. In Britain, the body of Tobias Smollett's work and Daniel Defoe's Moll Flanders (1722) are considered picaresque, but they lack the sense of religious redemption of delinquency that was very important in Spanish and German novels. The triumph of Moll Flanders is more economic than moral. The classic Chinese novel Journey to the West is considered to have considerable picaresque elements. Having been written in 1590, it is contemporary with much of the above - but is unlikely to have been directly influenced by the European genre.

2.1.3. Epistolary Novel

An epistolary novel is a novel written as a series of documents. The usual form is letters, although diary entries, newspaper clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs, and e-mails have also come into use. The word epistolary is derived through Latin from the Greek word epistole, meaning a letter (see epistle). The epistolary form can add greater realism to a story because it mimics the workings of real life. It is, thus, able to demonstrate differing points of view without recourse to the device of an omniscient narrator.

There are two theories on the genesis of the epistolary novel. The first claims that the genre originated from novels with inserted letters, in which the portion containing the third person narrative in between the letters was gradually reduced. The other theory claims that the epistolary novel arose from miscellanies of letters and poetry: some of the letters were tied together into a plot. Both claims have some validity. The Spanish "Prison of Love" (1485), the first epistolary novel, by Diego de San Pedro belongs to a tradition of novels in which a large number of inserted letters already dominated the narrative.

There are three types of epistolary novels: Monologic which gives the letters of only one character, like Letters of a Portuguese Nun; Dialogic which gives the letters of two characters, like Mme Marie Jeanne Riccoboni's Letters of Fanni Butlerd (1757); and Polylogic which gives the letters of three or more characters.

The founder of the epistolary novel in English is said to be James Howell who writes of prison, foreign adventure and the love of women in his “Familiar Letters”. The first novel to expose the complex play that the genre allows was Aphra Behn's ‘Love-Letters Between a Nobleman and His Sister’ (1684). Behn explored a realm of intrigue with letters that fall into the wrong hands, with faked letters, with letters withheld by protagonists. The epistolary novel as a genre became popular in the 18th century in the works of Samuel Richardson such as Pamela (1740) and Clarissa (1749). Henry Fielding's *Shamela* (1741) is written as a parody of Pamela. In it, the female narrator can be found wielding a pen and scribbling her diary entries under the most dramatic and unlikely of circumstances. The epistolary novel slowly fell out of use in the late 18th century. Jane Austen also tried her hand at the epistolary in juvenile writings. It is thought that her lost novel "First Impressions", which was redrafted to become Pride and Prejudice, may have been epistolary: “Pride and Prejudice” contains an unusual number of letters quoted in full and some play a critical role in the plot.

2.1. 4. Stream Of Consciousness

In literature, stream of consciousness is a method of narration that describes in words the flow of thoughts in the minds of the characters. The term was initially coined by a psychologist William James in his research “The Principles of Psychology”. He writes: it is nothing joined; it flows. A ‘river’ or a ‘stream’ is the metaphors by which it is most naturally described. In talking of it hereafter, let’s call it the stream of thought, consciousness, or subjective life. (https://literarydevices.net/stream-of-consciousness)

Another appropriate term for this device is “Interior monologue” where the individual thought process of a character associated to his or her actions are portrayed in the form of a monologue which addresses the character itself. Therefore, it is different from the “dramatic monologue” or “Soliloquy” where the speaker addresses the audience or the third person.

The Stream of Consciousness style of writing is marked by the sudden rise of thoughts and lack of punctuations. The use of this narration mode is generally associated with the modern novelist and short story writers of the 20th century. Let us look at some examples of this narrative technique in literature, as follows:

1. James Joyce successfully employs the narrative mode in his novel “Ulysses” which describes the day in life of a middle-aged Jew, Mr. Leopold Broom, living in Dublin, Ireland. Read the following excerpt:

“He is young Leopold, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself. That

young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school, his book satchel on him bandolier wise, and in it a goodly hunk of wheaten loaf, a mother's thought."

These lines reveal the thoughts of Bloom. He thinks of the younger Bloom. The self-reflection is achieved by the flow of thoughts that takes him back to his past.

2. Another 20th century writer that followed James Joyce's narrative method was Virginia Woolf. Let us read an excerpt from her novel "Mrs. Dalloway":

"What a lark! What a plunge! For so it always seemed to me when, with a little squeak of the hinges, which I can hear now, I burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as I then was) solemn, feeling as I did, standing there at the open window, that something awful was about to happen …"

By voicing their internal feelings, the writer gives freedom to the characters to travel back and forth in time. Mrs. Dalloway went out to buy flower for herself and on the way her thoughts moves in past and present giving us an insight into the complex nature of her character.

3. We notice the use of this technique in David Lodge's novel "The British Museum Is Falling Down". It is comic novel that imitates the stream of consciousness narrative techniques of the writers like Henry James, James Joyce, and Virginia Woolf.

Below is an excerpt from Chapter 3 of the novel:

"It partook, he thought, shifting his weight in the saddle, of metempsychosis, the way his humble life fell into moulds prepared by literature. Or was it, he wondered, picking his nose, the result of closely studying the sentence structure of the English novelists? One had resigned oneself to having no private language any more, but one had clung wistfully to the illusion of a personal property of events. A find and fruitless illusion, it seemed, for here, inevitably came the limousine, with its Very Important Personage, or Personages, dimly visible in the interior. The policeman saluted, and the crowd pressed forward, murmuring 'Philip', 'Tony', 'Margaret', 'Prince Andrew'."

We see the imitation of the typical structure of the stream-of-conscious narrative technique of Virginia Woolf. We notice the

integration of the outer and inner realities in the passage that is so typical of Virginia Woolf, especially the induction of the reporting clauses “he thought” and “he wondered” in the middle of the reported clauses.

It is a style of writing developed by a group of writers at the beginning of the 20th century. It aimed at expressing in words the flow of a character’s thoughts and feelings in their minds. The technique aspires to give readers the impression of being inside the mind of the character. Therefore, the internal view of the minds of the characters sheds light on plot and motivation in the novel.

2.1.5. Novel of Social Reality

Realism is understood by two ways: a literary movement of novel writing during the 19th century and a mode of literary forms which represent human life as it is. Realistic fiction is often opposed to romantic fiction. The romantic fiction presents life as more picturesque, fantastic, adventurous, or heroic than actuality, whereas realistic fiction represents life as it really is. Realistic novel may have any kind of plot form; it may be tragic or comic or satiric, or romantic. It is characterized by the effect of realism which represents complex characters with mixed motives and the characters are rooted in a social class and they undergo everyday experience.

Novel of social reality is also known as social problem novels or realist fiction. The origin of this novel goes back to the 18th century though it gained popularity during the 19th century. It was Victorian Era which witnessed reaction to industrialization, social, political and economic issues and movements. In the 1830s, the social novel saw resurgence as emphasis on widespread reforms of government and society emerged, and acted as a literary means of protest and awareness of abuses by government, industry and other repercussions suffered by those who did not profit from England's economic prosperity. The sensationalized accounts and stories of the working class poor were directed toward middle class audiences to help incite sympathy and action towards pushing for legal and moral changes, as with the Reform Act of 1832, and crystallized different issues in periodicals and novels for a growing literate population. Different sub-genres of the social novel included the industrial novel that focused on the country’s working class rural and urban poor and also the later ‘condition of England’ novel that was geared toward education, suffrage and other social movements. Deplorable conditions in factories and mines; the plight of child labor and endangered women; and the constant threat of rising criminality and [epidemics] due to over-crowding and poor sanitation, were all laced into the story lines of these novels.

Many of the different novels held a moral or supernatural element that linked reform to Christianity and played on the perception that the middle class were more economically sound but also more devoted to their religiosity, therefore more prone to assist the lower classes before the aristocracy. An example of this was Charles Dickens' Christmas Carol where the lead character Scrooge is instructed by several ghosts to live a Christian life and help his less fortunate neighbours and employees. Though the majority of these novels were to sensationalize and shock the middle class into political action and reform work, opposition against these novels was rapid throughout their peak years during the 19th century. An element of the growing mass culture that came with more economic prosperity and literacy in the middle class led to a saturation of literature that combined the respectable and the scandalous and meant wealth to the authors, editors and distributors of these novels. This was often read as an underhanded way for outsiders to make a profit off the struggles of disenfranchised, uneducated and underemployed populations. But the genre of the social problem novel was also an indicator of the social changes within Victorian society. Therefore, the social novels did not determine the structures, government or institutions of the nation but the social novel was determined and was a reflection of the nation. A debate rages over whether or not the social novel ever declined but elements of the genre have permeated into different mediums since the 1850s. The social problem novels were not confined to England but were written throughout Europe and the United States. An example is Russian author Leo Tolstoy, who championed reform for his own country, particularly in education and added his novels “War and Peace” and “Anna Karenina” to the realist fiction genre. Newspapers would continue to sensationalize stories; novels would continue to inspire and thrill the public; and elements of social novels still provide the messages of marginalized parts of different societies today.

2.1.6. Psychological Novel

A psychological fiction, also called psychological realism, is a specific sub-genre of the wide ranging thriller genre. This genre often incorporates elements from the mystery and the thriller genres. The thrillers focus not only on plot over fictional characters but also emphasize on intense physical action over the character's psyche. Psychological thrillers tend to reverse this formula to a certain degree. It emphasizes the characters just as much if not more so than the plot. Psychological novel emphasizes on interior characterization, the motives, circumstances and internal action which spring from and develops external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more than usually important. And they often delve deeper into the mind of a character than novels of other

genres. The psychological novel can be called a novel of the "inner man," so to say. In some cases, the stream of consciousness technique as well as interior monologues may be employed to better illustrate the inner workings of the human mind at work. Flashbacks may also be featured. While these three textual techniques are also prevalent in "modernism," there is no deliberate effort to fragment the prose or compel the reader to interpret the text.

The Tale of Genji, written in 11th century Japan, has often been considered the first psychological novel. In the west, the origin of the psychological novel can be traced as far back as Giovanni Boccaccio's 1344 Elegia di Madonna Fiammetta. In Mill on the Floss, George Eliot presents the glimpse of Maggie's innermost desires, her hopes and fears. The 20th century has witnessed Stream of consciousness technique which enables novelists to take their readers into the minds of the characters, revealing character's thoughts and feelings. In psychological novel the novelist attempts to capture the flux of time without caring the time sequence.

2.1.7. Historical Novel

Historical novel refers to a novel written and set in a particular time of history depicting the spirit, manners, and social conditions of that time. Usually the specific historical period is well before the time of writing, sometimes one or two generations before, sometimes several centuries. The historical novel attempts a serious study of the relationship between personal fortunes and social conflicts. The popular form known as the historical or 'costume' romance tends to employ the period setting only as a decorative background to the leading characters. The tense is always past and the subject matter is either public or private event. The character is either actual historical figure or one invented by novelist whose destiny is involved with actual event. M. H. Abrams writes: "The historical novel not only takes its setting and some characters and events from history but makes the historical events and issues crucial for the central characters and narrative."

Sir Walter Scott and James Fennimore Cooper are the historical novelists from British and American literatures respectively. In English, Thackeray carried forward the tradition of this genre. Other prominent successors to Scott included Manzoni, Pushkin, Gogol, Hugo, Merimee, Stendhal, Balzac and Tolstoy.

György Lukács, in his 'The Historical Novel', argues that Scott is the first fiction writer who saw history not just as a convenient frame in which to stage a contemporary narrative but rather as a distinct social and cultural setting. His novels of Scottish history such as 'Waverley' (1814) and 'Rob Roy' (1817) focus upon a middling character who sits at the intersection of various social

groups in order to explore the development of society through conflict. His 'Ivanhoe' (1820) gains credit for renewing interest in the Middle Ages. Victor Hugo's 'The Hunchback of Notre Dame' (1831) furnishes another 19th century example of the romantic-historical novel as does Leo Tolstoy's 'War and Peace'. In the United States, James Fennimore Cooper was a prominent author of historical novels. In French literature, the most prominent inheritor of Scott's style of the historical novel was Balzac. The genre of the historical novel has also permitted some authors, such as the Polish novelist Bolesław Prus in his sole historical novel, 'Pharaoh', to distance themselves from their own time and place to gain perspective on society and on the human condition, or to escape the depredations of the censor. In some historical novels, major historic events take place mostly off-stage, while the fictional characters inhabit the world where those events occur. Robert Louis Stevenson's Kidnapped recounts mostly private adventures set against the backdrop of the Jacobite troubles in Scotland. Charles Dickens's Barnaby Rudge is set amid the Gordon Riots, and A Tale of Two Cities in the French Revolution. In some works, the accuracy of the historical elements has been questioned, as in Alexandre Dumas' Queen Margot. Postmodern novelists such as John Barth and Thomas Pynchon operate with even more freedom, mixing historical characters and settings with invented history and fantasy, as in the novels The Sot Weed Factor and Mason & Dixon respectively. A few writers create historical fiction without fictional characters. One example is 'I, Claudius' by 20th century writer Robert Graves; another is 'The Masters of Rome' series by Colleen McCullough.

2.1.8. Science Fiction

Fantasy is a general term for a fictional works such as dream vision, fairy tale, romance, science fiction etc. which portray the fictional imaginary world peopled with magical and preternatural characters. These terms encompass novels and short stories that represent an imagined reality that is radically different in its nature and functioning from the world of our ordinary experience. Often the setting is another planet, or this earth projected into the future, or an imagined parallel universe. The two terms are not sharply differentiated but by and large, science fiction is applied to those narratives in which an explicit attempt is made to render plausible the fictional world by reference to known or imagined scientific principles or to a projected advance in technology and so on. This transformation need not be brought about by a technological invention but may involve some mutation of known biological or physical reality, e.g. time travel, extraterrestrial invasion, ecological catastrophe. Science fiction is a form of literary fantasy or romance that often draws upon earlier kinds of utopian and apocalyptic writing. Science Fiction, a.k.a. SF, the alternative form 'sci-fi' was called 'scientific romances' by H. G. Wells and others.

Mary Shelley's ‘Frankenstein’ (1818) is often considered a precursor of science fiction but the basing of fictional worlds on explicit and coherently developed scientific principles did not occur until later in the nineteenth century, in such writings as Jules Verne's ‘Journey to the Center of the Earth’ and H. G. Wells' The War of the Worlds’. Recent important authors of science fiction include Isaac Asimov, Arthur Clarke, Ray Bradbury, J. G. Ballard, and Doris Lessing. Science fiction is also frequently represented in television and film; a notable instance is the ‘Star Trek’ series. Fantasy is as old as the fictional utopias, and its satiric forms have an important precursor in the extraordinary countries portrayed in Jonathan Swift's ‘Gulliver's Travels’ (1726). Among the notable recent writers of fantasy are C. S. Lewis and J. R. R. Tolkien (The Hobbit, The Lord of the Rings), whose works incorporate materials from classical, biblical and medieval sources. Ursula Le Guin is a major author of both science fiction and works of fantasy. Some instances of science fiction and fantasy project a future utopia (Le Guin's‘ The Dispossessed’), or else attack an aspect of current science or society by imagining their dystopian conclusion (George Orwell's ‘Nineteen Eighty Four’ and Kurt Vonnegut's ‘Cat's Cradle’); and many writers use their imaginary settings, as Swift had in ‘Gulliver's Travels’, for political and social satire (Aldous Huxley's ‘Brave New World’ and much of Vonnegut's prose fiction). See utopia and dystopia and satire. A recent development is cyberpunk, a postmodern form of science fiction in which the events take place partially or entirely within the "virtual reality" formed by computers or computer networks, in which the characters may be either human or artificial intelligences. A well-known instance is William Gibson's ‘Neuromancer’.

2.1.9. Gothic Novel

Gothic novel or gothic romance is a tale of terror and suspense. It is a type of prose fiction which was inaugurated by Horace Walpole's ‘The Castle of Otranto: A Gothic Story’ (1764) and flourished through the early nineteenth century. Some writers followed Walpole's example by setting their stories in the medieval period, while others set them in a Catholic countries such as Italy or Spain. The locale was often a gloomy castle furnished with dungeons, subterranean passages and sliding panels. The typical story focused on the sufferings of an innocent heroine caused by a cruel and lustful villain. Other elements comprise of the use of ghosts, mysterious disappearances and other sensational and supernatural occurrences. The principal aim of such novels was to evoke chilling terror by exploiting mystery and a variety of horrors. Many of them are now read mainly as period pieces but the best opened up to fiction the realm of the irrational and of the perverse impulses and nightmarish terrors that lie beneath the orderly surface of the civilized mind. Mary Shelley’s ‘Frankenstein’ (1818) is about an ambitious scientist creates a monster whom he then

spurns in revulsion. Discarded and loveless, monster embarks on an orgy of blood revenge which ends in tragedy and hair-raising horror.

The other typical examples of Gothic novels include William Beckford's ‘Vathek’ (1786) which set in both medieval and Oriental and it deals with both erotic and sadistic. Ann Radcliffe's ‘The Mysteries of Udolpho’ (1794) and other highly successful Gothic romances, and Matthew Gregory Lewis' ‘The Monk’ (1796), which exploited, with considerable literary skill, the shock-effects of a narrative involving rape, incest, murder, and diabolism. Jane Austen made good-humored fun of the more decorous instances of the Gothic vogue in ‘Northanger Abbey’.

The term "Gothic" has also been extended to a type of fiction which lacks the exotic setting of the earlier romances but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre or melodramatically violent and often deals with aberrant psychological states. In this extended sense, the term "Gothic" has been applied to William Godwin's ‘Caleb Williams’ (1794), Mary Shelley's remarkable and influential ‘Frankenstein’ (1817), and the novels and tales of terror by the German E. T. A. Hoffmann. Still more loosely, "Gothic" has been used to describe elements of the macabre and terrifying in such later works as Emily Bronte's ‘Wuthering Heights’, Charlotte Bronte's ‘Jane Eyre’.

Thus, Gothic novels were being written in the end of eighteenth century when there was interest in the supernatural. Its name is derived from the architecture, haunted medieval castle full of terror and horror. The characters are supernatural, preternatural, ghosts. It is set against the backdrop of sensational and violent atmosphere. Its features are shared by modern popular fiction and horror films.

2.1.10. Graphic Novel

The term “graphic novel” is generally used to describe any book in a comic format that resembles a novel in length and narrative development. Graphic novels are a subgenre of “comics,” which is a word you may also hear people use when referring to this style of book.

Graphic novels are books written and illustrated in the style of a comic book. The story is told using a combination of words and pictures in a sequence across the page. Graphic novels can be any genre and it can tell any kind of story. The format is what makes the story a graphic novel. The elements of graphic novels include text, images, word balloons, sound effects and panels. The graphic novel in terms of storytelling resembles to early cave drawings,

hieroglyphics and medieval tapestries like the famous Bayeux Tapestry.

Graphic novels are different from comic book. The former is more serious and realistic while later is fantasy and science fiction. The graphic novel is one story that reaches the end while comic book is a series coming up with new stories every month. The mood of the graphic novel is serious and reflective while that of comic book is suspenseful and exciting.

Graphic novels have all the elements of literature like plot, characters, dialogue, setting and audience. In addition, it has its own distinctive features such as balloon for speech and thought which is used to express the character's thoughts and words. Let's look at some key terms of graphic novels:

Panel: It is a box which contains the image or/and text

Frame: It is a border which surrounds and contains the panel

Gutter: It is a space which lies between panels

Caption: It is a box of text which gives details on the background and setting of the scene. It is separated from speech and thought bubbles. It is often written at the top or bottom of the panel.

Speech bubble: It contains the dialogue spoken by different characters within a scene. It's usually enclosed in a bubble or another shape. It can also stand on its own, close to the speaker.

Thought bubble: It is similar to the speech bubble. It contains the internal dialogue of a character and is usually shaped like a cloud coming from the character's head

Special effects sounds: words that give a sense of sound on the page (e.g. BANG! THUMP!). The words are either bolded to make it stand out on the page.

Close-up: It is an angle that zooms into an image like a character's face in order to allow closer view. This technique is sometimes employed to convey a feeling of intimacy between the reader and character. Look at the following images:

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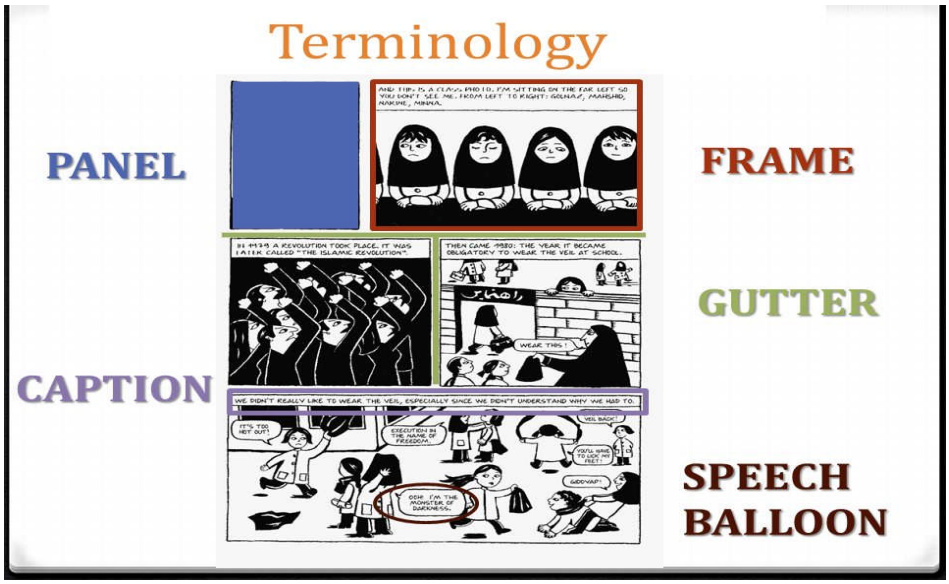
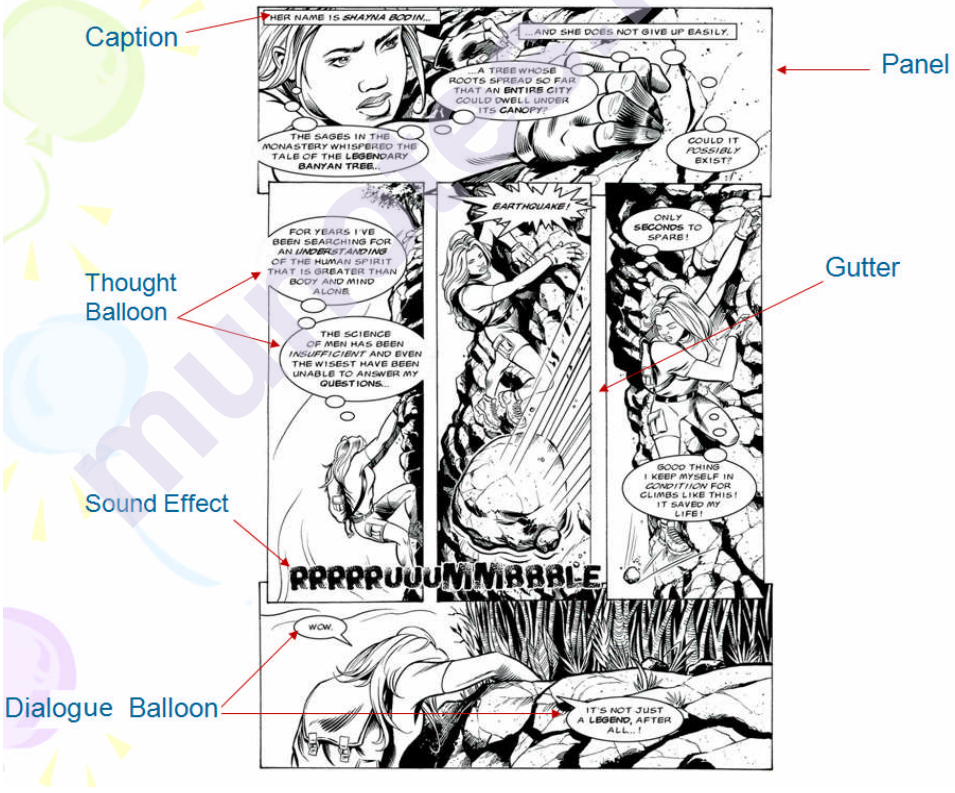


Source: http://slideplayer.com/slide/8250435/ accessed on 28th May 2018



Source:https://bcpscohort12graphicnovelsmanga.pbworks.com/w/file/fetch/60031720/Capture999.PNG

Fan historian Richard Kyle coined the term "graphic novel" in an essay in the November 1964 issue of the comics fanzine *Capa-Alpha*. The term gained popularity in the comics community after the publication of Will Eisner's *A Contract with God* (1978) and the start of Marvel's Graphic Novel line (1982) and became familiar to

the public in the late 1980s after the commercial successes of the first volume of Art Spiegelman's *Maus* in 1986 and the collected editions of Frank Miller's *The Dark Knight Returns* in 1986 and Alan Moore and Dave Gibbons' *Watchmen* in 1987. The Book Industry Study Group began using "graphic novel" as a category in book stores in 2001. (https://en.wikipedia.org/wiki/Graphic_novel)

2.2. LET'S SUM UP

In this unit, we have tried to understand the novels and their types. The idea is to define the type of novel followed by their typical examples. And in the end a very brief historical account or masterpieces of the genre is given so that a historical perspective can be developed for the further studies in this area.

2.3. IMPORTANT QUESTIONS

1. Write short notes on any four of the following:
   a. Bildungsroman Novel
   b. Picaresque Novel
   c. Stream of Consciousness Novel
   d. Novel of Social Reality
   e. Psychological Novel
   f. Historical Novel
2. Explain your views about the basic difference between the Graphic Novel and Comic Book.
3. What is the genre of difference between the Novels on Science Fiction and Gothic Novels? Also trace and explain their similarities.

2.4. REFERENCE

- Abrams, M. H. Glossary of Literary Terms.
- Abrams, M. H &et. A Handbook of Literary Terms.
- Chris Baldick, Oxford Dictionary of Literary Terms

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Unit - 3

A CRITICAL STUDY OF THE PRESCRIBED SHORT STORIES PART 1

Unit Structure

3.0 OBJECTIVES

- To help the students understand the style and technique of the authors- O'Henry, H.H. Munro and Oscar Wilde
- To acquaint them with the critical summary prescribed in the Syllabus- "The Last Leaf", "The Open Window", "The Nightingale and the Rose".
- To help them study the themes and characters in the above stories

3.1 INTRODUCTION TO O'HENRY

O' Henry is the pen name of William Sydney Porter (1862–1910) and his works include a novel and some 600 short stories. His talent for brilliant caricature, local tone, narrative dexterity and empathy tempered by irony made him an immensely popular writer in the last decade of his life. From December 1903 to January 1906

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he produced a story a week for the New York *World* and also wrote for magazines. His first book, *Cabbages and Kings* (1904), depicted fantastic characters against striking Honduran backgrounds. Both *The Four Million* (1906) and *The Trimmed Lamp* (1907) explored the lives of the people of New York in their daily routines and quest for romance and adventure. *Heart of the West* (1907) presented truthful and interesting tales of the Texas range. Then in rapid succession came *The Voice of the City (1908), The Gentle Grafter (1908), Roads of Destiny (1909), Options (1909), Strictly Business (1910)* and *Whirligigs* (1910). *Whirligigs* contains perhaps Porter's funniest story, "The Ransom of Red Chief."

Despite his fame, O' Henry's final years were marred by ill health, a desperate financial struggle and alcoholism. A second marriage in 1907 was miserable. After his death three more collected volumes appeared: *Sixes and Sevens* (1911), *Rolling Stones* (1912) and *Waifs and Strays* (1917). Later seven fugitive stories and poems, *O' Henryana* (1920), *Letters to Lithopolis* (1922) and two collections of his early work on the *Houston Post, Postscripts* (1923) and *O' Henry Encore* (1939), were published. Foreign translations and adaptations for other art forms, including films and television, prove his universal application and appeal.

William Sydney Porter's stories follow a standard formula, dealing with commonplace events in the lives of ordinary people and arriving at a surprise ending through chance. His two favourite themes were the situation of the pretender and fate as the one unavoidable reality of life. Some of his best known tales are "The Gift of the Magi," "A Municipal Report," and "The Ransom of Red Chief." Stories which hark back to his North Carolina background include "Let Me Feel Your Pulse" and "The Fool-Killer." Although his stories have been criticized for over-romanticizing and for their surprise endings, they remain popular to this day for those very reasons and because of their author's unique affection for the foibles of human nature.

3.2 SUMMARY OF THE STORY 'THE LAST LEAF

The Greenwich Village district of New York City has attracted a great many artists. Among those who live there are a woman from California named Joanna (who prefers to be called Johnsy) and a woman from Maine called Sue. The two women soon become good friends and decide to share an apartment.

In November, there is an outbreak of pneumonia in Greenwich Village. Johnsy, since she comes from the much warmer climate of California and is not used to cold winters, soon becomes seriously ill with the disease. A doctor tells Sue that he does not believe that Johnsy will get better because she has made

up her mind that she is going to die. He asks if Johnsy has anything special to live for. Sue replies that her friend has always wanted to paint the Bay of Naples. The doctor does not think that this is enough.

Sue hears Johnsy counting backwards from twelve. It is revealed that Johnsy is counting leaves on an ivy vine. The vine grows on the wall of a neighbouring house which Johnsy can see out of her window while lying in her bed. She says that, when she first fell ill, there were more than a hundred leaves on the vine. While she has been ill, the autumn winds have blown most of the leaves away. There are now only four left. Johnsy is certain that she will die when the last leaf falls. Sue tells her friend that this is nonsense and tries to get her to take something to eat and drink. Johnsy, however, is only interested in looking out of the window at the vine. She is certain that the last leaf will fall and that she will die before the end of the day.

Needing a model for a magazine illustration which she is drawing, Sue goes to see her downstairs neighbour Mr. Behrman. Behrman, an elderly man who drinks too much gin, has been trying unsuccessfully to make a living as an artist for forty years. For at least twenty-five years, he has been talking about the masterpiece which he will paint one day. However, he has not yet made a mark on the canvas which he has set aside for his masterpiece. He hardly ever paints anything now and makes a meagre living by posing as a model for younger artists. Sue tells Behrman about how Johnsy thinks that her life is connected to the leaves on the vine and that she will die when the last leaf falls. Behrman dismisses this as nonsense.

That night is a stormy one. In the morning, Johnsy expects to find that the last leaf has fallen. She is surprised to find that there is still one leaf on the vine. The leaf is still green at the base, although the edges have turned yellow. Nevertheless, Johnsy expects that the leaf will fall and that she will die before the end of the day. When, after another stormy night, the leaf is still in place the following morning, Johnsy asks for food and drink and talks about how she plans to paint the Bay of Naples one day. The doctor is confident that she will make a full recovery.

Sue is informed that Behrman has also caught pneumonia and has been taken to hospital. He dies the following day. Sue tells Johnsy that Behrman was found, after having gone out on a damp and stormy icy cold night, wearing soaking wet clothes and shoes. Paintbrushes were found scattered around him as well as a palette with green and yellow paint on it. Sue points out to Johnsy that the one remaining leaf does not move in the wind. The reason for this is because it was painted onto the wall by Behrman. Sue declares the painting of the last leaf to be Behrman's masterpiece.

3.3 THEMES IN THE STORY

Death:

The Last leaf is a short story that narrates the treasure that is life and the existence of faith and hope. It emphasises on the importance of living and how we deal with the hindrances that we battle through our life. Apart from this, the story gives us a hint that God is the only one who knows that, how we ride on with life and chances against our judgment. The melodramatic and picturesque setting of the story connects to the negative status of the main character facing life and death.

The title of this story conveys the theme of death. The word "Last" in the title means very close to death or close to the end. There were almost a hundred leaves on the vine but they were falling due to autumn. Autumn is the season when trees and plants shed their leaves. At the same time Johnsy fell ill due to Pneumonia. Pneumonia is the symbol of death and old Behrman dies of it.

Pessimism and Optimism:

Johnsy the main character seems to be a very pessimistic person. She has lost a positive attitude in life due to her disease and she is waiting for her death.

Johnsy had made up her mind that she will die when the last leaf falls. This signifies her mental and psychological condition and describes the theme of pessimism.

Whereas, when Behrman comes to know of Johnsy's fear of the falling leaves he dismisses it as non-sense. In other words, he exhibits optimism even when knowing of the dread of pneumonia which was feared in the era when the story was written.

Self-Sacrifice:

By painting the leaf on the wall, Mr. Behrman risks his life for Johnsy and shows his self-sacrificing, kind and noble nature.

He himself contracts pneumonia while painting the leaf on the wall on an icy & cold winter night and dies and with this action of his does not let Johnsy die.

Through the character of Mr. Behrman, O' Henry is bringing forth the sacrificing nature of man and it gives us a message that self-sacrificing is a great deed and one has to be kind and gentle towards others.

Hope:

The theme of hope is very nicely presented in this story. Doctor is a very optimistic person and he tries to make Johnsy realize that if she has made her mind that she will die when the last leaf falls that could be harmful for her. He tells her that he can only provide her medicine that is 50 percent effective since she will to get better lies with the patient.

O' Henry conveys the message that one should never let go of hope and remain optimistic in life. It is our state of mind which can bring the worse or better for us in our lives.

Johnsy's desire and aspiration to paint the Bay of Naples gives a picture of hope and this hope in life gives us the spirit of living in this world.

The significance of the leaf is the hope of life. When Johnsy sees the painted leaf against the wall through the window she utters, it was to show her how wicked she was and it was a sin to want to die.

Love and Friendship:

In last leaf O' Henry describes friendship and bondage between two friends. They care and love each other and Sue supports Johnsy morally when she falls ill. She proves to be a great support for Johnsy and she tries her level best to bring Johnsy around to look at life with optimism.

Mr. Behrman also shows great deal of love for the girls. Although he is a bit careless person, he really fawns over Johnsy and his love is shown by his painting the leaf for the sake of her life.

"The Last Leaf" shows the theme of friendship through acts of sacrifice, sincerity, love, loyalties etc.

3.4 MAJOR CHARACTERS

Behrman: Behrman lives in the same building as Sue and Johnsy. His irritable and aggressive manner hides a tender heart and a special attachment to Sue and Johnsy. He is characterized as an unsuccessful painter with a strong Germanic accent whose main artistic function is as a model for other artists. When Sue tells Behrman about Johnsy's fear that she will die when the last leaf falls off the ivy vine, he responds to Sue emotionally, saying *"Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill baint a masterpiece and ve shall all go away. Gott! yes."* Behrman ultimately gives his life for Johnsy, braving the winter cold and wet, to paint a leaf that functions to keep Johnsy's spirits up and give her more time to heal. Johnsy lives but Behrman

dies for this sacrifice; the masterpiece Behrman has always wanted to paint is that of the leaf and its impact on saving the life of someone he cares about. This was a much more important thing than earning money or seeking fame.

Sue: Sue is devoted to her friend and room-mate Johnsy who is very ill at this time. Sue speaks to Johnsy about her fears of losing Johnsy to her illness. Sue also talks openly with Old Behrman about Johnsy, in a conversation that leads to the climax of the story. She tells him that, *"She is very ill and weak and the fever has left her mind morbid and full of strange fancies."* At times, Sue seems mature and independent, while at other times, she seems young and naive. Sue doesn't believe that the influence of a man could affect Johnsy's recovery like the doctor suggests. Sue's resistance could reflect either a deep inner strength and independence or a naivete to the ways of love. Sue is courageous. She maintains a cheerful, optimistic attitude in spite of the fact that she is afraid for her friend and afraid for her own future.

Johnsy: In O' Henry's “The Last Leaf”, Sue and Johnsy are the two young girls round whom the story goes on. The more striking of these two friends is Johnsy whose morbid thinking makes the story interesting. She is the main character of the story as her psychological crisis builds up the theme of the story.Johnsy is from California, and her spirits are dangerously low when we meet her. She is sick with pneumonia, causing her to feel weak and discouraged and she describes her state of mind to Sue, stating that "I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything and go sailing down, down, just like one of those poor, tired leaves." She used to have a dream of going to Italy to paint the Bay of Naples, but even that fails to inspire Johnsy to recover as she lays stricken in her bed. Johnsy is under such strain that she believes she will die when the last leaf has fallen from the ivy vine outside of her window. The leaf symbolizes Johnsy's dwindling hope of her own recovery. The decay of autumnal leaves suggests her decaying life.

The doctor declares that the medical science can improve the body but cannot improve the will power of a man and therefore, Johnsy has little chance of survival if she clings to her strange fancy. She loses all interest in life. Long illness and weariness of life has bred in her this morbid feeling.

Johnsy, having survived, now considers the act of death wish is nothing but a sin. Nature is not only violent and destructive but it preserves life also. It is not the Leaf, rather life which Behrman paints on the brick wall. Johnsy’s morbid feeling is the central theme of the story and her revival is the ultimate outcome of the story.

Mr. Pneumonia

Mr. Pneumonia is a non-living character. He is characterized as an unkind gentleman and the author capitalizes the P of pneumonia, as if it is a name and proper noun, and gives pneumonia the title of 'Mr.' One explanation for these choices is that the illness does indeed play a significant role in the story, impacting all characters mentioned.

3.5 INTRODUCTION TO H. H. MUNRO

Saki, whose real name was Hector Hugh Munro, was born at the height of English Imperialism in Akyab, Burma, on December 18, 1870, to British parents, Charles Augustus and Mary Frances Munro. His father was a colonel in the British military. With illustrator Francis Carruthers Gould, Saki collaborated on a successful series of political cartoons. His unusual pseudonym comes from the name of a character in Edward Fitzgerald's translation of *The Rubaiyat*, a long poem by twelfth-century Persian writer Omar Khayyam.

Saki is most widely known as a satirist of the English ruling classes and his best known short story is "The Open Window." He is also famous for the character Reginald, who appears in a number of his short stories. However, though he is primarily known for his short fiction, including the volumes *Reginald* (1904), *Reginald in Russia* (1910) and *Beasts and Super-Beasts* (1914), he was also a novelist and playwright and the author of two works of non-fiction, including the historical *The Rise of the Russian Empire*. When World War I began, Saki joined the British military as an enlisted man, although due to his high social rank and education, he could have enlisted as an officer or worked for military intelligence. Indeed, he refused several offers of commission. He died in action in France on November 14, 1916.

3.6 SUMMARY OF THE STORY "THE OPEN WINDOW"

Framton Nuttel is a single man in a new town. His sister has arranged for him to meet several of her acquaintances to prevent him from becoming lonely there. On one such visit, Vera, the 15-year-old niece of Framton's latest host, Mrs. Sappleton, invites him to sit and gives him company while her aunt readies. As he waits, Framton anxiously thinks about an appropriate way to compliment the young girl while reserving the highest flattery for her aunt. However, before he can decide what to say, Vera breaks the silence and asks Framton whether he knows many people in town.

He admits to being a newcomer who knows "hardly a soul" and explains with a note of exhaustion that he is in the process of

visiting all the contacts his sister made in the town four years ago when she worked at the rectory. When Vera asks how well he knows her aunt, he confesses that he doesn't know much about her besides her address and name. After answering, Framton wonders to himself whether Mrs. Sappleton is married and he notes signs of "masculine habitation" in the room.

After determining that her aunt is a virtual stranger to Framton, Vera decides to inform him of her aunt's "great tragedy" which she states occurred three years ago, shortly after Framton's sister left the town. Framton cannot imagine tragedy striking such a calm country town but nevertheless listens intently to Vera's story. Vera points to a large, French-Style window in the room and remarks how odd it is to keep it open on such a warm October afternoon. Curious, Framton asks whether the window relates at all to the tragedy. It does. Vera explains how three years ago her aunt's husband and two young brothers exited through that window to go snipe-shooting. That summer was especially rainy and all three of the men drowned in a "bog" while on their hunt. Tragically, nobody recovered the bodies; since that day, her aunt has kept the window open during the evening, ever-hopeful that her husband and brothers will one day return, hunting dog in tow and walk back in through the window. Vera recounts the memories her aunt shared of the hunting trio: Mr. Sappleton's white raincoat slung over his arm; the sound of her younger brother, Ronnie, teasingly singing to her "Bertie, why do you bound?" Vera finishes the tragic tale by confessing that on occasion she gets an eerie feeling that the men will actually appear at the window.

Just as Vera finishes her story, Mrs. Sappleton enters. She immediately apologizes for the open window and explains that she's left it open for her husband and brothers who should soon return from shooting. She expects they'll dirty her floors with their muddy shoes. Paying very little attention to her guest, Mrs. Sappleton continues to talk about shooting, lamenting how few snipe there are this season and expressing hope that winter will bring a healthy supply of ducks.

Framton listens, aghast at the grimness of the situation. He attempts to shift the conversation away from the hunting expedition but Mrs. Sappleton cannot be redirected, frequently looking expectantly out the open window as she prattles on about hunting. In a final desperate attempt to shift the conversation, Framton explains the trouble he's been having with his nerves. Mrs. Sappleton cannot contain her yawn as Framton details the differing medical opinions regarding the proper diet for a man in need of a "nerve cure".

Suddenly, Mrs. Sappleton jumps to attention and excitedly remarks that the hunting party has finally returned. Unbelievingly, Framton looks to Vera, expecting to share with her a look of pity at the depth of Mrs. Sappleton's delusions. But Vera does not return his gaze. Instead, she looks out, horrified, onto the lawn. Framton quickly turns towards the window and notices the silhouettes of three men, each armed, walking towards the house. One of them has a white coat draped over his arm; following just behind is the silhouette of a small hunting spaniel. The men enter the house and one of them sings out "Bertie why do you bound?"

At that moment, Framton grabs his belongings and bolts out of the house, narrowly escaping a collision with a passing cyclist on the street.

One of the men, presumably Mr. Sappleton, asks Mrs. Sappleton about Framton's quick exit. She explains that the fleeing man is named Mr. Nuttel and wonders why he looked as though "he had seen a ghost".

Just then, Vera interjects that it must have been the dog that frightened Framton. She then tells a short, extravagant story detailing Framton's supposed deep phobia of dogs stemming from an awful incident in which a pack of dogs chased him through a South Asian cemetery and forced him to hide away all night in a freshly - dug grave.

3.7 THEMES IN THE STORY

Escape

One of the recurring themes of this story is escaping from reality. Frampton Nuttel is on vacation in the country as a 'nerve cure' to escape the pressures of daily life. With the best of intentions, his sister asks him to meet with several of her friends to prevent him from feeling sorry for himself, even though getting time for himself is exactly what Nuttel wants.

When Mrs. Sappleton's husband and brothers go on a hunting trip, that is their attempt to escape from everyday problems. The niece engages in her own form of escape by telling elaborate lies for no other reason than to entertain herself. One of the lies involves Mr. Nuttel hiding in a freshly dug grave in an effort to escape dogs that are attacking him.

Wildness/Chaos vs. Order

Saki disrupts the otherwise placid house visit with such strange occurrences as a supposed ghost siting and a tragic death. The open window is the prop through which this chaos enters the orderly sitting - room scene. The particular type of chaos Saki

utilizes in this story is closely related to his fascination with the wild: it involves wild dogs, dangerous terrain and a forest. Saki commonly uses chaos to mock the customs of English society, preferring the chaotic to the boring order of adult life.

Empowerment (at the expense of adults)

Closely related to Saki's preference of chaos over order is his frequent positioning of children as foils for frail adult characters. Vera, the child in this story, repeatedly bests the adult characters with the power of her imagination. She finds a particularly good target in Framton, whose nerves make him a natural audience for her trickery.

Desire to Escape

Both Framton and Vera possess a strong desire to escape. Vera seeks escape from the adult world she inhabits through her imagination and storytelling. Framton is brought to the rural town out of a desire to escape and recover from his nerve disorder. While Vera's escape proves fruitful and entertaining, Framton's is not so successful: it provokes more chaos than calm.

Power of Storytelling

Saki commonly uses the 'story within a story' technique in his works. He takes this a step further in "The Open Window" by using Vera as storyteller to convey a theme about storytelling as an art form. Saki and Vera both rely on the short story to fool their audience. As one who relied mainly on the short story to capture his ideas, Saki includes storytelling in this work to communicate its unique compatibility with the comedic tale.

Rural Calm

This theme is closely related to the chaos vs. order theme. Several characters allude to the supposed peacefulness of the rural setting: Framton's doctors suggest it as a retreat to calm his nerves and Framton himself is surprised to find that tragedy would ever occur in the rural landscape. Ironically, the setting becomes another source of anxiety for Framton with the addition of Vera's storytelling.

Satirization of Edwardian Society

Saki is well known for his satirical illustrations of Edwardian English society. "The Open Window" is yet another example of these satirical writings. Mockingly, Saki exposes the absurdity of the house visit during conversations between Framton and Mrs. Sappleton. Both find the encounter "purely horrible" and Mrs. Sappleton can barely contain a yawn as her guest discusses his medical condition.

3.8 ANALYSIS OF MAJOR CHARACTERS

Framton Nuttel

Framton Nuttel has moved out to a more rural part of the country as part of his "nerve cure." His doctors want him to refrain from any "mental excitement and avoidance of anything in the nature of violent physical exercise." Framton's sister worries that he will "bury (himself) down there and not speak to a living soul." To help him get out and meet people, she provides him with invitations to meet some of her acquaintances.

Upon entry to the home, Framton engages in a discussion with Mrs. Sappleton's niece. He falls under the spell of one of her tales and is led to believe that Mrs. Sappleton's husband is deceased. When he sees them walking toward the house from the bogs, his nervous condition is agitated by their sudden appearance and Framton runs off abruptly without a polite word of farewell. Framton's fright could have been prevented had he recognized certain verbal clues in his discussion with the niece.

Vera

Vera is introduced as the niece of Mrs. Sappleton. She is a "young lady of fifteen." She also seems to be quite adept at deception or at the very least, telling tall tales. She is polite and gracious when she meets Framton Nuttel. She tells Framton that "her aunt will be down presently in the meantime you must try and put up with me." After fulfilling the role of hostess, she then proceeds to question Framton about his acquaintances and how well he knows her aunt.

These types of questions should have given Framton cause to worry as to why she is inquiring about his relationships with the locals. She could be curious about him or trying to engage in polite conversation. Vera, though, measures Framton to determine what kind of story she can tell and have Framton believe it. She decides to describe how her aunt's husband passed away in the bogs. When Framton sees this same man approaching the house shortly after the story, he turns toward Vera "with a look intended to convey sympathetic comprehension."

Vera just stares "out through the open window with dazed horror." She completely sells her story. Framton dashes out of the house without a word or explanation. Vera shows how well she has developed her craft when she indicates that Framton has "a horror of dogs." She proves to be very adept at telling stories and having ready explanations to cover up any deficiencies. It would be interesting to know what kind of young lady lies beneath all that deceit.

Mrs. Sappleton

Mrs. Sappleton is the epitome of British grace and manner. She behaves as one would expect from a member of the aristocratic class. She descends from the stairs "with a whirl of apologies for being late in making her appearance." She engages Framton in idle small talk until she mentions the impending arrival of her husband and brothers. Then she discusses how they will "make a fine mess over my poor carpets." It would seem her primary concern is about appearances.

3.9 INTRODUCTION TO OSCAR WILDE

Author Oscar Wilde is known for his acclaimed works including The Picture of Dorian Gray and The Importance of Being Earnest, as well as his brilliant wit, flamboyant style and infamous imprisonment for homosexuality.

Ever sensitive, Wilde was profoundly affected by beauty and lived and dressed flamboyantly compared to the typical Victorian styles and mores of the time. He was often publicly caricatured and the target of much moral outrage in Europe and America. His writings such as *Dorian Gray* with homoerotic themes also brought much controversy for him but he was part of the ever-growing movement of 'decadents' who advocated pacifism, social reform and libertarianism. While many vilified him, he was making his mark with style and wit and enjoyed much success with many of his plays. Wilde was lauded by and acquainted with many influential figures of the day including fellow playwright George Bernard Shaw, American poets Walt Whitman and Henry Wadsworth Longfellow and English author and social critic John Ruskin. His works have inspired countless fellow authors, have been translated in to numerous languages and have been adapted to the stage and screen many times over. Fiction by Wilde includes *The Canterville Ghost* (1887), *The Happy Prince and Other Tales* (1888), *The Portrait of Mr. W. H.* (1889), *A House of Pomegranates* (1891), *Lord Arthur Savile's Crime* (1891) and *Intentions*(essays, 1891). His plays include *Vera or the Nihilists* (1880), *The Duchess of Padua* (1883), *Lady Windermere's Fan* (1892), *A Florentine Tragedy* (*La Sainte Courtisane* 1893), *A Woman of No Importance* (1893), *Salomé* (1894), *An Ideal Husband* (1895) and *The Importance of Being Earnest* (1895).

Though well known as a socialite, Wilde received little recognition as an artist for many years until the play 'Lady Windermere's Fan' established his literary fame in 1892. But success was extremely short lived. On the opening night of his masterpiece 'The Importance of Being Earnest' in 1895 the Marquess of Queensberry, father of Lord Alfred Douglas with whom Wilde was having a relationship, began a public vendetta against

him. An ill-advised attempt to sue for slander led to conviction on a moral charges and time in Reading Jail. On his release, Wilde lived in self-imposed exile in France where he died in obscurity. Throughout his life, Wilde retained a deep affection towards children. His marriage in 1884 to Constance Lloyd produced two boys to whom Wilde was devoted and her decision to keep them from him following his conviction was devastating. Wilde's short stories were written at a time when he had begun to moderate his literary ambitions with financial needs. He, therefore, started to work on a number of popular sub - genres – detective fiction, ghost stories, fairy tales - a market opened up by the then recently reduced printing costs and used to great effect by the likes of Arthur Conan Doyle. But Wilde, ever-contemptuous of writers who 'pandered to the masses', refused to produce straight genre-pieces. Though his works conform to the character, plot and moral frameworks of the various sub-genres, their essence is often subverted, giving rise to witty but often subtle and complex parodies.

3.10 SUMMARY OF THE STORY THE NIGHTINGALE AND THE ROSE

"The Nightingale and the Rose" is a story in which the first character that appears is a Student. This boy is sad because a girl promised to dance with him on the condition that he brought her red roses but he did not find any red rose; there were white roses and yellow roses but he could not find red roses. While he was moaning because his love would not dance with him, four characters from nature started to talk about him. A little Green Lizard, a Butterfly and a Daisy asked why he was weeping and the Nightingale said that he was weeping for a red rose. The first three characters said that weeping for a red rose was ridiculous. The Nightingale, who understood the Student, started to fly until she saw a Rose-tree. She told him to give her a red rose and she promised, in exchange, to sing her sweetest song but the Rose-tree told her that his roses were white and he sent the Nightingale to his brother who grew round the old sun - dial. The Nightingale went to see this new Rose-tree and after promising to sing in exchange for a red rose, the Rose - tree told her that his roses were yellow but he sent the Nightingale to his brother, who grew beneath the Student's window, so the Nightingale went there and when she arrived, she asked the Rose - tree to give her a red rose. The Rose - tree said that his roses were red but that the winter had chilled his veins and the frost had nipped his buds, so he could not give her a red rose. The Rose - tree gave her a solution: he told her that if she wanted a red rose, she had to build it out of music by moonlight and stain it with her own heart's blood. She had to sing to the Rose - tree with her breast against a thorn; the thorn would pierce her heart and her life - blood would flow into the Rose-tree veins. The Nightingale said

that death was a great price to pay for a red rose but at the end, she accepted. The Nightingale went to see the Student and told him that he would have his red rose, that it was she who was going to build it up with her own blood; the only thing she asked him for, in return, was to being a true lover. Although the Student looked at her, he could not understand anything because he only understood the things that were written down in books. But the Oak-tree understood and became sad because he was fond of the Nightingale and asked her to sing the last song and when she finished, the Student thought that the Nightingale had form but no feeling. At night, the Nightingale went to the Rose-tree and set her breast against the thorn. She sang all night long. She pressed closer and closer against the thorn until the thorn finally touched her heart and she felt a fierce pang of pain. The more the rose got the red colour, the fainter the Nightingale's voice became and after beating her wings, she died. The rose was no more but she could not see it. The next morning, the Student saw the wonderful rose under his window. He took it and went to see the girl and offered her the rose but she said that the rose would not go with her dress. She told him that the Chamberlain's nephew had sent her real jewels and that everybody knew that jewels cost far more than flowers. After arguing with her, the Student threw the rose into a gutter, where a cart-wheel went over it and he stated that Love was a silly thing and that he preferred Logic and Philosophy.

3.11 THEMES IN THE STORY

In The Nightingale and the Rose by Oscar Wilde we have theme of love, sacrifice, selflessness, pity, materialism and gratitude. Taken from his “The Complete Short Stories” collection the story is narrated in the third person by an unnamed narrator and from the beginning of the story the reader realises that the young boy is very much in love with the young girl. If anything, his actions demonstrate that he is love - struck. His every thought is about the girl and being able to dance with her at the ball. So strong are the boy’s desires for the girl he that is preoccupied with her as though his life is not worth living unless he manages to dance and spend time with the girl. The Nightingale can also see how very much in love the boy is with the girl and this acts as a trigger for the Nightingale to find a red rose. Even if it is to cost the Nightingale her life. The Nightingale’s actions throughout the story are also important as she flies from one rose tree to another trying to find a red rose before sacrificing her life at the one tree that can give her a red rose. Even though the Nightingale knows that the thorn pressing against her breast may kill her she still perseveres, thinking only of the boy’s happiness and overcoming the pain of the thorn piercing her breast. If anything the Nightingale is acting selflessly. Her priority is the young boy’s happiness.

It is also interesting that none of the other animals in the garden help or warn the Nightingale. It is possible by doing so Wilde is suggesting that love is not understood by all. It is clear to the reader that the Nightingale knows what love is however the same cannot be said for the other animals in the garden. Why this might be is difficult to say for certain. It is possible that the other animals may have experienced love at one stage in their lives but things did not work out for them. It is also possible that the other animals no longer see the joy that can come from love and rather than viewing it as something that can bring good to people, they may have a certain kind of animosity towards love. Regardless of this the Nightingale shows great determination in her efforts to find a red rose. Even though, as readers, we are aware that the Nightingale is sacrificing her life for the boy and his pursuit of love.

A rose is also a thing of natural beauty unlike the jewels that Chamberlain's nephew has sent to the girl. The rose has a story behind it that is more compelling than any story that might come from the jewels. The young girl appears to be swayed by materialism and it is on this decision alone she decides to go to the dance with the Chamberlain's nephew, despite having previously promised to go to the dance with the young boy. It is possible that Wilde is pitting the rose against the jewels and suggesting that the young are swayed by material things. Things that are given to impress a person but which have no roots in love. Unlike the rose. The introduction of the jewels also serves to highlight the fickle nature of love. It is clear that girl is swayed by shining jewels rather than the normality or simplicity of a rose.

However there is nothing normal about the Nightingale's rose. She has taken pity on the boy and sacrificed her life for him. Though at the end of the story her death may have been in vain due to the boy discarding the rose in the gutter. Something he may not have done if he knew the real beauty of the rose. If he was aware of the sacrifices others have made for him he may have been more careful. The rose acted as a path to any girl that the boy would have liked to bring to the dance however he cannot see this. He was fixated on the one girl who does not deserve his affections. It is also noticeable that the boy gives up on love after being spurned by the girl for the Chamberlain's nephew. This is not something that the Nightingale has done. She allowed the thorn push further and further into her breast till the thorn on the rose killed her. Throughout the story there is a sense that it is only the Nightingale who has understood the true meaning of love. For the boy he was no more than lovelorn and preoccupied with the one girl and when rejected decides that love is not something that a person should spend time on. In reality, the only one who has understood love in the story is the Nightingale and she may very well have made a sacrifice for a boy, who is not ready to understand the

complexities of love, devoting his energies towards the one girl who doesn't appreciate him and then giving up on love completely. It may very well be that the boy is not grateful for the sacrifices made by the Nightingale.

Self-sacrifice: The main theme of Oscar Wilde's short story "The Nightingale and the Rose" explores the effects of self-sacrifice in the name of what one truly believes in.

In this story, the nightingale is a bird who hears an Oxford student cry for the want of a lady, who is apparently his "true love". The woman in question had specifically requested for a red rose from the love - stricken man as a token of true devotion. Only with the flower will the lady respond to the man's request for love.

The nightingale, who is a believer in true and eternal love finds that there are no red roses in the garden. However, a true believer at last, she pierces her own heart against the thorn of a white rose and turns it red with its own blood. This, the nightingale does to reinstate her faith in love and her true belief that love shall always prevail.

We find out in the end that all is worthless. The lady rejects the rose and the Oxford lad realizes that it was all a fancy on his part. The bird, however, is dead. However, the story shows us that no sacrifice is too small when one does it with a true mission in mind. However, the story is (as many works in Wilde's tradition) open-ended: Was it worth it, after all? Who actually wins in an ultimate demonstration of true faith? Does the nightingale die in vain? These are the ultimate questions that are subtlety laid to the reader and it is the reader who will have the final say after all.

3.12 MAJOR CHARACTERS

The Natural elements:

Several natural elements add to the story's fairy-tale features, as they are personified and act like humans.

The Lizard, the Daisy and the Butterfly fill the role of the cynics and the realists in human society, as they cannot understand why the Student is crying over a rose and implicitly, over love:

"He is weeping for a red rose," said the Nightingale. "For a red rose!" they cried; "how very ridiculous!" and the little Lizard, who was something of a cynic, laughed outright.

The "Holm-oak tree", fills the role of the Nightingale's home and friend, as he is sorry to hear that she will sacrifice herself for creating a red rose and asks her to sing to him one last time

The Student

The Student is an important character in the short story because he is love lorn that pushes the Nightingale to help him. Apart from the fact that he is a philosophy student, his outer characterisation also conveys his physical traits from the Nightingale's perspective: "His hair is dark as the hyacinth-blossom and his lips are red as the rose of his desire; but passion has made his face like pale ivory and sorrow has set her seal upon his brow."

Inner characterisation

The young man's inner characterisation presents him as being desperately in love with a girl whom he wants to take to a ball but who has asked him a red rose in exchange for her company:

If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms and she will lean her head upon my shoulder and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely and she will pass me by.

What is interesting and ironical about the Student is that tough he is wise in matters of philosophy, he cannot see that the woman he desires is playing with his feelings and demands things (the rose) in exchange for her attention and affection.

All the Student sees is how "wretched" he is. Still, the Nightingale believes his suffering is evidence that he is a "true lover".

The Student is incapable of understanding the Nightingale but he appreciates her song, though he believes it has no meaning.

The Professor's daughter

The woman whom the student desires is a Professor's daughter whose defining trait is materialism.

From the beginning, when we find out that she asks a red rose from the Student to be his partner at the ball, the girl's gesture strikes as conditional.

He most important character in the short story "The Nightingale and the Rose" by Oscar Wilde is the Nightingale, who functions as the heroine or the protagonist. The Nightingale is a bird but she is personified by the author, who gives her speech, thoughts and feelings like those of a human being.

Except that the Nightingale is a female bird, the outer characterisation of the protagonist also informs us that "her voice was like water bubbling from a silver jar" and that she has a "nest in the Holm-oak tree".

Inner characterisation

The bird's inner characterisation reveals that her most important traits are empathy and altruism/self-sacrifice. Empathy is revealed from the very beginning, when she is troubled by the Student's love pangs and seems to be the only one who understands him: "Here at last is a true lover," said the Nightingale. "Night after night have I sung of him, though I knew him not; night after night have I told his story to the stars and now I see him."; "But the Nightingale understood the secret of the Student's sorrow and she sat silent in the oak-tree and thought about the mystery of Love."

Also, the bird has a high, idealistic opinion of love, considering this feeling of value, something priceless:

Surely Love is a wonderful thing. It is more precious than emeralds and dearer than fine opals. Pearls and pomegranates cannot buy it nor is it set forth in the market-place. It may not be purchased of the merchants nor can it be weighed out in the balance for gold."

Because the Student's suffering has such a strong effect on the Nightingale, she first proves to be altruistic, as she decides to set off and help him by looking for a red rose in the garden

3.13 QUESTIONS

1) How is "The Last Leaf" by O'. Henry a story of hope, friendship and sacrifice? Discuss
2) How has Behrman proven himself a source of new life to Johnsy in "The Last Leaf"? Explain
3) The title "The Last Leaf" is quite suggestive. Do you agree? Explain
4) Comment on the aptness of the title of the story "The Open Window."
5) How does Vera use the information she learns about Mr. Nuttel to her advantage? Discuss
6) What are the qualities of the three main characters in "The Nightingale and the Rose" by Oscar Wilde? Explain
7) In "The Nightingale and the Rose," how does the student come to realise the reality of love?
8) In "The Nightingale and the Rose" by Oscar Wilde, do you agree that the true lover is the nightingale?

(Edited and Revised from various internet sources)

Unit - 4

A CRITICAL STUDY OF THE PRESCRIBED SHORT STORIES PART 2

Unit Structure

4.0 OBJECTIVES

- To help the students understand the style and technique of the authors – Edgar Allan Poe, Katherine Mansfield and Kate Chopin
- To acquaint them with the critical summary prescribed in the Syllabus -“The Tell-tale Heart”,, “The Doll’s House” and “The Story of an Hour”
- To help them study the themes and characters in the above stories

4.1 INTRODUCTION TO EDGAR ALLAN POE

Poe brings to mind images of murderers and madmen, untimely burials and mysterious women who come back from the dead. His works have been in print since 1827 and include such literary classics as “The Tell-Tale Heart", “The Raven", and “The Fall of the House of Usher.” This versatile writer’s work includes

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short stories, poetry, a novel, a textbook, a book of scientific theory and hundreds of essays and book reviews. He is widely recognized as the inventor of the modern detective story and a trendsetter in the science fiction genre but he made his living as America's first great literary critic and theoretician. Poe's reputation today rests principally on his tales of terror.

Poe's stature as a major figure in world literature is primarily based on his original and intense short stories, poems and critical theories which established a highly influential justification for the short form in both poetry and fiction. Regarded in literary histories and handbooks as the architect of the modern short story, Poe was also the principal precursor of the "art for art's sake" movement in nineteenth - century European literature. Whereas earlier critics primarily concerned themselves with moral or ideological generalities, Poe focused his criticism on the essentials of style and construction that contributed to a work's effectiveness or failure. In his own work, he demonstrated a brilliant command of language and technique as well as an inspired and original imagination. Poe's poetry and short stories greatly influenced the French Symbolists of the late nineteenth century, who in turn changed the direction of modern literature. It is this philosophical and artistic transaction that accounts for much of Poe's importance in literary history.

Poe's most important contribution to world literature derives from the analytical method he practised both as a creative author and as a critic of the works of his contemporaries. His self - declared intention was to devise strictly artistic ideals in a milieu that he thought was excessively concerned with the utilitarian value of literature, a tendency he termed the "heresy of the Didactic." While Poe's position includes the main requisites of pure aestheticism, his emphasis on literary formalism was directly linked to his philosophical ideals: through the calculated use of language one may express, though always imperfectly, a vision of truth and the essential condition of human existence. Poe's theory of literary creation is noted for two central points: first, a work must create a unity of effect on the reader to be considered successful; second, the production of this single effect should not be left to the hazards of accident or inspiration but should be to the minutest detail of style and subject to the result of rational deliberation on the part of the author. In poetry, this single effect must arouse the reader's sense of beauty, an ideal that Poe closely associated with sadness, strangeness and loss; in prose, the effect should be one revelatory of some truth, as in "tales of ratiocination" or works evoking "terror or passion or horror."

Apart from a common theoretical basis, there is a psychological intensity that is characteristic of Poe's writings,

especially the tales of horror that comprise his best and best-known works. These stories - which include *"The Black Cat", "The Cask of Amontillado",* and *"The Tell-Tale Heart"* - are often told by a first-person narrator and through this voice Poe probes the workings of a character's psyche. This technique foreshadows the psychological explorations of Fyodor Dostoyevsky and the school of psychological realism. In his Gothic tales, Poe also employed an essentially symbolic, almost allegorical method which gives such works as *"The Fall of the House of Usher", "The Masque of the Red Death",* and *"Ligeia"* an enigmatic quality that accounts for their enduring interest and also links them with the symbolical works of Nathaniel Hawthorne and Herman Melville. The influence of Poe's tales may be seen in the work of later writers, including Ambrose Bierce and H.P. Lovecraft, who belong to a distinct tradition of horror literature initiated by Poe. In addition to his achievement as creator of the modern horror tale, Poe is also credited with parenting two other popular genres: science fiction and the detective story. In such works as *"The Unparalleled Adventure of Hans Pfaall"* and *"Von Kempelen and His Discovery",* Poe took advantage of the fascination for science and technology that emerged in the early nineteenth century to produce speculative and fantastic narratives which anticipate a type of literature that did not become widely practised until the twentieth century. Similarly, Poe's three tales of ratiocination-*" The Murders in the Rue Morgue", "The Purloined Letter",* and *"The Mystery of Marie Roget"* - are recognized as the models which established the major characters and literary conventions of detective fiction, specifically the amateur sleuth who solves a crime that has confounded the authorities and whose feats of deductive reasoning are documented by an admiring associate. Just as Poe influenced many succeeding authors and is regarded as a pioneer of such major literary movements as Symbolism and Surrealism, he was also influenced by earlier literary figures and movements. In his use of the demonic and the grotesque, Poe evidenced the impact of the stories of E.T.A. Hoffman and the Gothic novels of Ann Radcliffe, while the despair and melancholy in much of his writing reflects an affinity with the Romantic movement of the early nineteenth century. It was Poe's particular genius that in his work he gave consummate artistic form both to his personal obsessions and those of previous literary generations, at the same time creating new forms which provided a means of expression for future artists. Today, Poe is recognized as one of the foremost fore - bearer of modern literature, both in its popular forms, such as horror and detective fiction and in its more complex and self - conscious forms, which represent the essential artistic manner of the twentieth century. In contrast to earlier critics who viewed the man and his works as one, criticism of the past twenty-five years has developed a view of Poe as a detached artist who was more concerned with displaying his

virtuosity than with expressing his “soul", and who maintained an ironic rather than an autobiographical relationship to his writings.

4.2 SUMMARY OF “THE TELL TALE HEART”

An unnamed narrator opens the story by addressing the reader and claiming that he is nervous but not mad. The narrator has been so nervous that he jumps at the slightest sound. He can hear all things on heaven and earth, he says and some things in hell. But he maintains that he is not mad. To prove his sanity, he says, he will calmly tell the reader his story.

One day, he decided to take the life of an old man for no other reason except that he had an eye resembling that of a vulture—“a pale blue eye with a film over it." Over time, it became so unbearable to look upon it that the narrator had no other choice but to get rid of the old man. The way he went about the task, with such calculation and cunning, demonstrates that he is not mad, the narrator says.

At midnight, he would turn the knob on the door of the old man’s bedroom. Then he would open the door ever so slowly. In fact, it would take him an hour to open the door wide enough to poke his head into the room. Would a madman have been so cautious? Then he would open a little slot on his lantern, releasing light, to check the hideous eye. For seven straight nights, it was closed, “and so it was impossible to do the work", he says, “for it was not the old man who vexed me but his Evil Eye."

On the eighth night, the narrator opened the door with greater caution than before. As before, the room was completely dark. He was about to shine the lantern when the old man sat up and said, “Who’s there?" The narrator did not answer but remained in place, not moving a muscle, for an entire hour. All the while, the old man continued to sit up, wondering—the narrator speculated—what he had heard. The wind? A mouse? A cricket?

Although he did not hear the old man lie down again, the narrator opened the lantern slot just a sliver, then wider. The beam fell upon the open vulture eye. Then the narrator heard a low, muffled sound—the beating of the man’s heart! Or so he believed. The heartbeat louder—then louder and louder. Would a neighbour hear it?

Shouting, the narrator rushed into the room. After the old man shrieked, the narrator quickly threw him to the floor and pulled the bed on top of him. The heart continued to beat, but only softly. Moments later, the beating stopped. The narrator checked his pulse. Nothing. The old man was dead. After moving the bed aside,

the narrator took up three floorboards, secured the old man between the joists and replaced the boards. The narrator felt proud of himself, for there was no blood to wash out, no other task of any kind to do.

At 4 a.m., just when he had finished his work, the narrator answered a knock at his front door. When he opened it, three policemen entered, saying a neighbour had reported hearing a shriek, possibly indicating foul play. They needed to search the premises. “I smiled", the narrator says, “for what had I to fear?"

After welcoming the police, he told them the shriek was his own; he had cried out during a dream. He also told them that the old man who lived in the house was away in the country. Next, he took the police all over the house, inviting them to search everything - thoroughly. After they entered the old man’s chamber, the narrator pointed out that the old man’s possessions had not been disturbed.

In his swelling self - confidence, the narrator brought in chairs and invited the policemen to rest. “I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim", the narrator says.

The police appeared completely satisfied that nothing criminal had occurred in the house. However, they continued to chat idly, staying much longer than the narrator had expected. By and by, he began to hear a rhythmic ringing in his head. While he was talking with the police, the noise - which had the cadence of a ticking watch but a much louder sound - persisted, becoming more distinct. A moment later, he concluded that the rhythmic ringing was outside of him. Still, he talked on, now more loudly. The policemen did not seem to hear the noise.

When it grew even louder, the narrator rose and began arguing with the officers about trivial matters, punctuating his conversation with wild hand movements. He also paced back and forth. Then he raved and cursed and dragged his chair over the floorboards, all in an apparent attempt to drown out the noise he was hearing. Meanwhile, it grew still louder and louder and louder. How was it possible that they could not hear it?

In fact, they must have heard it, the narrator decided. And they must have suspected him of a crime all along. Their calm manner and idle chatter were part of a ruse to mock him. Unable to brook their counterfeit behaviour any longer, unable to endure the sound any longer, the narrator brought the whole business to a crashing climax.

"Villains! I shrieked, "dissemble no more! I admit the deed! - tear up the planks! - here, here! - it is the beating of his hideous heart!"

4.3 THEMES

Lunacy versus rationality

In many of Poe's short stories, such as "The Tell-Tale Heart", the narrators are madmen and murderers who fail to disguise their lack of rationality with a discussion of their thought processes. However, their stories inevitably reveal gaps in their chain of thoughts that speak of their descent into immorality and selfishness. In many cases, insanity is interlocked with the narrators' emotional egotism; they are incapable of empathizing with others and think only of their own desire to satisfy their honour or their need to end the disruptions to their lives.

Obsession

The majority of Poe's narrators are nervous, oversensitive and given to excessive worrying or strange fixations. In his works, Poe explores the consequences of such obsessive tendencies. In the case of the narrator of "The Tell-Tale Heart", the protagonist's declarations of oversensitivity are merely a thin disguise for insanity.

Guilt and Innocence

The guilt of the narrator is a major theme in ‘‘The Tell-Tale Heart.’’ The story is about a mad person who, after killing a companion for no apparent reason, hears an interminable heartbeat and releases his overwhelming sense of guilt by shouting his confession to the police. Indeed, some early critics saw the story as a straightforward parable about self-betrayal by the criminal’s conscience. The narrator never pretends to be innocent, fully admitting that he has killed the old man because of the victim’s pale blue, film-covered eye which the narrator believes to be a malignant force. The narrator suggests that there are uncontrollable forces which can drive people to commit violent acts. In the end, however, Poe’s skilful writing allows the reader to sympathize with the narrator’s miserable state despite fully recognizing that he is guilty by reason of insanity.

Sanity and Insanity

Closely related to the theme of guilt and innocence is the issue of sanity. From the first line of the story - ‘‘True! - nervous - very, very dreadfully nervous I had been and am but why will you say that I am mad?" - the reader recognizes that something strange has occurred. His obsession with conveying to his audience that he is sane only amplifies his lack of sanity. The first tangible sign that the narrator is indeed mad appears in the second paragraph, when

he compares the old man's eye to a vulture's eye. He explains his decision to ''take the life of the old man'' in order to free himself from the curse of the eye. The narrator's argument that he is sane, calculating and methodical is unconvincing, however his erratic and confused language suggests that he is dis - ordered. Thus, what the narrator considers to be evidence of a sane person - the meticulous and thoughtful plans required to carry out a ghastly and unpleasant deed - are interpreted instead by the reader to be manifestations of insanity.

Time

A secondary theme in ''The Tell-Tale Heart'' is the role of time as a pervasive force throughout the story. Some critics note that the narrator is obsessed with time. While the entire narrative is told as one long flashback, the narrator is painfully aware of the agonizing effect on him of time. Although the action in this narrative occurs mainly during one long night, the numerous references the narrator makes to time show that the horror he experiences has been building over time. From the beginning, he explains that his obsession with ridding the curse of the eye has ''haunted [him] day and night.'' For seven long nights the narrator waits for the right moment to murder his victim. When on the eighth night the old man realizes that someone is in his room, the narrator remains still for an entire hour. The old man's terror is also felt by the narrator, who had endured ''night after night hearkening to the death watches in the wall.'' (Death watches are a type of small beetle that live in wood and make a ticking sound.) For the narrator, death and time are closely linked. He explains that ''the old man's hour had come,'' all the while painfully aware of the hours it takes to kill a victim and clean up the scene of the crime. What drives the narrator over the edge is hearing the overwhelming sound of a heartbeat, which he compares to ''a low, dull, quick sound, such as a watch makes when enveloped in cotton.'' Yet after killing the old man, the narrator says that for ''many minutes, the heart beat on.'' He repeats his comparison of the heartbeat to a ticking watch as the unrelenting sound drives him to confess to the police. The narrator's hour has also arrived.

4.4 CHARACTERS

There are two characters: the Narrator and the Old Man.

The Narrator has clearly descended into madness. As for the "literal" characteristics, if you mean physically, we do not know what the Narrator looks like. He tells the story in first person and does not describe his own looks. One can describe his voice, however, as being full of panic, fear and apprehension. As his madness increases, so too does his desire to rid himself of the Old Man with whom he lives. He is convinced that the man's eye is evil and that he wishes to do the Narrator harm.The narrator of 'The

Tell-Tale Heart' is clearly unstable, as the end of the story reveals but his mental state is questionable right from the start, as the jerky syntax of his narrative suggests:

True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily – how calmly I can tell you the whole story.

The multiple dashes, the unusual syntactical arrangement, the exclamation and question marks: all suggest someone who is, at the very least, excitable. His repeated protestations that he is sane and merely subject to 'over acuteness of the senses' don't fully convince: there is too much in his manner (to say nothing of his baseless murder of the old man) to suggest otherwise.

As to the Old Man, we have more knowledge of him physically and less psychologically. He has blue eyes, one of which is cloudy (probably due to cataract) and their odd appearance makes the Narrator think he possesses some sort of evil intent. He is frail, sleeps a lot and deeply. The Old Man is probably completely unaware of the Narrator's burgeoning hatred.

The old man is known to readers only through the narration of the insane protagonist. According to the narrator, the old man had never done anything to warrant his violent end. However, the old man's cloudy, pale blue eye bothers the narrator tremendously. The narrator believes that only by killing the old man can he get rid of the eye's overpowering malignant force. The old man is apparently quite rich, for he possesses ''treasures'' and ''gold'' and he locks the window shutters in his room for fear of robbers. However, the narrator states that he has no desire for his gold. In fact, he claims that he loves the old man. Through the narrator, the reader understands the horror that the old man experiences as he realizes that his companion is about to kill him. The narrator claims that he too knows this horror very well. Some critics argue that the old man must have known about the narrator's violent tendencies, for he cries out in horror well before the narrator kills him. Other critics suggest that the old man may have been the narrator's guardian or even father. Still other critics believe that the old man is a doppelgänger for the narrator, that is, he is his double and the narrator's loathing for the man represents his own self - loathing.

4.5 INTRODUCTION TO KATHERINE MANSFIELD

Katherine Mansfield was a pioneer of the modern short story. Here Stephanie Forward provides close readings of three short stories from Mansfield's celebrated 1922 collection, *The Garden Party and Other Stories*.

The Garden Party and Other Stories was published in 1922, the year before Katherine Mansfield's untimely death from tuberculosis. An anonymous detractor in the *English Review* declared it to be 'cruel, passionless and cynical'; however, in July 1922 Robert Littell acknowledged Mansfield's 'genius', enthusing about her ability to evoke moods and feelings: 'She is a connoisseur of the ripples that mean so much more than waves, a collector of little emotions caught on the wing, never pinned or bottled in her pages but kept alive there in all their fragile iridescent colours'.

Recently, Claire Tomalin has described Mansfield as 'an original, both in her technique as a writer and the way she chose to live her life; a modernist, an innovator, an experimenter'. Other notable critics have assessed her contribution to literary modernism and Clare Hanson has also argued persuasively that the central concerns of Mansfield's fiction 'resonate powerfully with the landscape opened up by psychology and psychoanalysis'.

Modernist authors distanced themselves from their Victorian and Edwardian predecessors. Repudiating traditional third - person omniscient narration, they preferred to represent characters through their shifting thoughts, memories and sensations. Mansfield's stories were regarded as the first in the English language to bear the influence of Chekhov. She also credited the impact of visual art on her prose technique, declaring that Vincent Van Gogh's paintings 'taught me something about writing which was queer – a kind of freedom – or rather, a shaking free'. Furthermore Mansfield compared her story 'Miss Brill' to a piece of music, explaining in a letter of 17 January 1921: 'I chose not only the length of every sentence but even the sound of every sentence. I chose the rise and fall of every paragraph to fit her.' One art form could be used to inspire another, as Gerri Kimber has explained: Mansfield's stories 'grow from pieces of music, pictures, poems and architectural details. Cinema techniques are transposed back into writing, theatrical monologues and dialogues are re-mediatised as prose'

Mansfield's journal entry for January 1916 states: 'The *plots* of my stories leave me perfectly cold.' They tend to begin at the heart of a situation, without preamble (although flashbacks and reflection are featured) and frequently they end abruptly.

Primarily, Mansfield is concerned with the psychology of her characters, many of whom are isolated, frustrated and disillusioned. She moves between them, using focalization and free indirect speech to communicate their thoughts. Often they feel that they have 'two selves' and repeatedly, there is a sense of wasted potential and a yearning for escape.

The short story is an exacting form, with no room for convoluted explanations, lengthy descriptions and superfluous dialogue. In a letter Mansfield stated that, ideally, 'there mustn't be one single word out of place or one word that can be taken out'. Such condensation requires skilful use of implications and also omission. Writing to Lady Ottoline Morrell, she contemplated how nuances of emotion might be captured: 'how are we to convey these overtones, half tones, quarter tones, these hesitations, doubts, beginnings, if we go at them *directly*?' Mansfield transmitted details obliquely, via allusion and suggestion, seemingly 'trivial' incidents and 'random' associations.

Certain images recur: the sea and ships; fruits, trees, plants, leaves, flowers; birds and mirrors. She draws unexpected comparisons, achieved through personification and unusual metaphors and similes. For instance, 'Life of Ma Parker' captures the loneliness of a brave old woman who has endured great hardship and multiple bereavements; she has coped stoically, until the loss of her beloved young grandson proves to be the final straw. The view from her employer's 'smudgy little window' reveals to Ma Parker 'an immense expanse of sad-looking sky and whenever there were clouds they looked very worn, old clouds, frayed at the edges, with holes in them or dark stains like tea'.

4.6 SUMMARY OF "THE DOLL'S HOUSE"

The Doll's House is a beautiful short story written by Katherine Mansfield. Mansfield is the best artist in portraying the trivial activities of men. In this story she reveals the cruelty of grown - up people in society.

She shows the innocence of small children and the cruelty of society that draws a line between the rich and the poor, higher and lower status of people.

There are five child characters in this story. They are the three Burnell daughters Isabel, Lottie and Kezia and the two Kelvey daughters Lil and Else. Besides them, there are grown ups like the Aunt Beryl, Mrs. Kelvey, the school teacher, Mrs. Hay who gifted the Doll's House and so on.

This story reveals that small children are innocent but they are poisoned by the grown ups and become cruel very slowly. Once Mrs. Hay had sent the Burnell children a Doll's House. It was more beautiful than a real house. It was a charming house having a drawing room, a dinning-room, a kitchen and two bedrooms. All the rooms had tables, chairs, beds and carpets. The rooms were painted in different colours however Kezia liked the lamp very much, which was placed in the dinning-room. It was unique and large. It was newly painted so it was kept outside in the courtyard for a few days until the smell of the paint was disappeared. Kezia thought to be a real one.

The Burnell children were overjoyed with the gifted Doll's House. The next day they reached school with great excitement. They were yearning to tell the others of the wonderful Doll's House. Burnell's eldest daughter Isabela told her friends about it during the lunch hour at the school. All the children came together. Among them there were Emmie Cole, Lena Logan and the rest. But two of the girls did not come near them. They were downtrodden, lower class children or the daughters of the Kelveys, their mother was a washerwoman and father was rumoured to be in prison. Lil Kelvey, the elder sister, is a “stout, plain child, with big freckles.” Her younger sister, Else, follows her everywhere, holding onto her skirt, which she tugs when she wants anything. The Kelvey girls wear “bits” given to their mother by the people for whom she works. Lil wears a dress made from an old tablecloth belonging to the Burnells and her feathered hat once belonged to the postmistress. Else wears a white dress that looks like an old nightgown. She never smiles and rarely speaks. Besides, the Burnell's mother had forbidden her daughters to speak to the Kelveys. All the school children, two at a time came to the Burnell's house to see the Doll's House. Only Else Kelvey and Lil Kelvey were left uninvited. Nobody spoke with them.

Once, Kezia, the youngest daughter of the Burnells asked her mother to call the Kelveys her home but her mother berated her and she was silenced. The Kelveys were shunned by all, hated by all. Only the two sisters understood each other.

Then one day Kezia saw the two Kelvey girls coming towards her gate. She invited them to come and see the Doll's House. With much hesitation they went into the courtyard and saw the wonderful house. Else saw the little lamp. At that very moment Aunt Beryl's harsh voice was heard. She shooed them off as if they were chicken. Afraid of the situation, they squeezed through the gate and ran away. Far off they sat on a drainpipe and Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister's quill; she smiled her rare smile. " I seen the little lamp", she said, softly.

An innocent child like Kezia saw no difference between one and another but the elder people created class difference in society.

4.7 THEMES

Inhumanity of social class discrimination

The central theme in Katherine Mansfield's short story "The Doll's House" concerns the inhumanity of social class discrimination and the hope for the dawn of a new day bringing true equality.

Mansfield grew up in British colonial New Zealand and her short stories, as well as many of her other works, reflect her own experiences and observations. In colonial New Zealand, not many schools existed; therefore, the rich were forced to attend school with the poor working-class children, a truth reflected in the setting of "The Doll's House." The three Burnell girls, who are given the doll-house, represent the rich who must attend school with the "judge's little girls, the doctor's daughters, the store-keeper's children and the milkman's." But this mix of society, rather than creating equality, only serves to emphasize established social hierarchy. The Burnells especially emphasize social hierarchy because, being rich, they look down upon at others in their school. Though they socialize with those whom they are allowed to at their school, they only stoop to do so. Isabel, in particular, only socializes with other girls when she knows doing so will make them envious of her. The doll-house they are given symbolizes their view, especially their parents' view, of ideal upper class life and evidence that the Burnells only deign to socialize with those beneath them at their school is seen in the fact that the Burnell sisters are granted permission to invite girls from school to come see the doll - house, two at a time but the girls are given strict orders about what their invited guests are permitted to do:

The invited girls were not to stay for tea, of course or to come traipsing through the house but just to stand quietly in the courtyard while Isabel pointed out the beauties and Lottie and Kezia looked pleased.

While the Burnells dismiss those they deign to socialize with at school, they, along with the rest of the school, completely snub the two Kelvey girls, who represent the poorest of the poor. They are daughters of the washerwoman and their missing father is rumoured to be imprisoned. Being the poorest of the poor, they are completely forbidden to come to look at the doll-house or even, so much so, as to speak to the Burnells.

Yet, while the doll-house represents the ideal upper class life, it contains one more symbol, the lamp that looks so real that Kezia, the youngest, thinks it is the best part about the doll-house. The lamp symbolizes a ray of hope in the dark world, of hope for the elimination of socio-economic disparities and the creation of true equality. We particularly see the symbolism of the lamp when, Kezia, against her family's wishes, invites the Kelvey girls in to see the Doll's House. They are soon chased away by Kezia's aunt; regardless, Else Kelvey, the youngest, speaks of seeing a glimmer of hope for a better tomorrow when, at the end of the story, she smiles and softly says, "I seen the little lamp."

4.8 CHARACTERS

Kezia

A contributing factor to the story "The Doll's House" by Katherine Mansfield is the characterization of Kezia as she travels in her innocence through the symbolic world of experience. Kezia is essential to the plot because she represents a taboo, offering opposition to common ways of thinking. Through the portrayal of Kezia, as she interacts as the symbolic eccentric, Mansfield emphasizes the powers and blind justification of conformity within society. The story commences with the arrival of the Doll's House sent to the Burnell children. The Burnells take a great liking to this new acquisition. As the two older children admire the red carpet, red plush chairs and gold frames of this highly ornamented house, Kezia, the youngest of the girls, takes an interest in the rather simple lamp. In fact, "what she liked more than anything, what she liked frightfully, was the lamp." This infatuation symbolizes her impeccability in comparison to the others as she is drawn to the unadorned lamp. Kezia proceeds to find fault with the state and proportions of the Doll's House and perfection with the lamp in its simplicity. As others take interests in the gaudy nature of the house, Kezia rebels: "But the lamp was perfect. It seemed to smile at Kezia, to say 'I live here.' The lamp was so real." Conflict intensifies as Kezia remains the odd ball. The appreciation of the lamp is a metaphor for the actions to come. Kezia likes the lamp because she does not know any better. Thus, she decides to befriend the Kelveys because she doesn't see anything wrong in doing so. The Kelveys are a family that are shunned because of their economic status. Throughout the town, "Many of the children, including the Burnnels, were not allowed even to speak to them." Without a second thought, school children and their families followed in the consuming tradition of looking down upon these unprivileged people. Kezia offers offset to this common path of thinking and questions such a blind following. She asks her mother, "Can't I ask the Kelveys just once?" To which, the response is, "Run away, Kezia; you know quite well why not." Mansfield successfully expresses the enveloping and controlling nature of conformity

through the juxtaposition of Kezia's innocence to the prejudiced views of those who live in the world of experience

4.9 INTRODUCTION TO KATE CHOPIN

Kate Chopin is an American short story writer and novelist and is now considered a forerunner among feminist authors of the 20th century. From 1889 to 1902 she wrote short stories for both children and adults which were published by some of America's most prestigious magazines - *Vogue*, the *Atlantic Monthly, Harper's Young People*, *Youth's Companion* and the *Century*. A few stories were syndicated by the American Press Association. Her stories also appeared in her two published collections, *Bayou Folk* (1894) and *A Night in Acadie* (1897), both of which received good reviews from critics across the country. Twenty-six of her stories are children's stories - those published in or submitted to children's magazines or those similar in subject or theme to those that were. She also wrote two novels: At Fault (1890) and The Awakening (1899.). The latter is set in New Orleans and Grand Isle. The people who inhabit her stories are most often residents of Louisiana, with many set around Natchitoches in north central Louisiana her best - known work focuses on the lives of sensitive, intelligent women. In time, literary critics determined that Chopin addressed the concerns of women in all places and for all times. By the late 1890s Kate Chopin was well known among American readers of magazine fiction.

Her early novel *At Fault* (1890) had not been much noticed by the public but *The Awakening* (1899) was widely condemned. Critics called it morbid, vulgar and disagreeable. Willa Cather, who would become a well known twentieth - century American author, labelled it trite and sordid.

Some modern scholars have written that the novel was banned at Chopin's home - town library in St. Louis but this claim has not been able to be verified, although in 1902, the Evanston, Illinois, Public Library removed *The Awakening* from its open shelves - and the book has been challenged twice in recent years. Chopin's third collection of stories, to have been called *A Vocation and a Voice*, was for unknown reasons cancelled by the publisher and did not appear as a separate volume until 1991.

Chopin's novels were mostly forgotten after her death in 1904 but several of her short stories appeared in an anthology within five years after her death, others were reprinted over the years and slowly people again came to read her. In the 1930s a Chopin biography appeared which spoke well of her short fiction but dismissed *The Awakening* as unfortunate. However, by the 1950s scholars and others recognized that the novel is an insightful

and moving work of fiction. Such readers set in motion a Kate Chopin revival, one of the more remarkable literary revivals in the United States.

After 1969, when Per Seyersted's biography, one sympathetic to *The Awakening*, was published, along with Seyersted's edition of her complete works, Kate Chopin became known throughout the world. She has attracted great attention from scholars and students and her work has been translated into other languages, including Albanian, Arabic, Chinese, Czech, Danish, Dutch, French, Galician, German, Hungarian, Italian, Japanese, Korean, Malayalam, Polish, Portuguese, Serbian, Spanish, Swedish, Turkish and Vietnamese. She is today understood as a classic writer who speaks eloquently about contemporary concerns. "The Awakening", "The Storm", "The Story of an Hour", "Desiree's Baby", "A Pair of Silk Stockings", "A Respectable Woman", "Athenaise" and other stories appear in countless editions and are embraced by people for their sensitive, graceful, poetic depictions of women's lives.

4.10 SUMMARY OF THE STORY "THE STORY OF AN HOUR"

At the beginning of the story, Richards and Josephine believe they must break the news of Brently Mallard's death to Louise Mallard as gently as possible. Josephine informs her "in broken sentences; veiled hints that revealed in half concealing." Their assumption, not an unreasonable one, is that this unthinkable news will be devastating to Louise and will threaten her weak heart. But something even more unthinkable lurks in this story – Louise's growing awareness of the freedom she will have without Brently.

At first, she doesn't consciously allow herself to think about this freedom. The knowledge reaches her wordlessly and symbolically, via the "open window" through which she sees the "open square" in front of her house. The repetition of the word "open" emphasizes possibility and a lack of restrictions.

The scene is full of energy and hope. The trees are "all aquiver with the new spring of life", the "delicious breath of rain" is in the air, sparrows are twittering and Louise can hear someone singing a song in the distance. She can see "patches of blue sky" amid the clouds.

She observes these patches of blue sky without registering what they might mean.

Describing Louise's gaze, Chopin writes, "It was not a glance of reflection but rather indicated a suspension of intelligent thought." If she had been thinking intelligently, social norms might have prevented her from such a heretical recognition. Instead, the world offers her "veiled hints" that she slowly pieces together without even realizing she is doing so.

In fact, Louise resists the impending awareness, regarding it "fearfully." As she begins to realize what it is, she strives "to beat it back with her will." Yet its force is too powerful to oppose.

This story can be uncomfortable to read because on the surface, Louise seems to be glad that her husband has died which is quite accurate. She thinks of Brently's "kind, tender hands" and "the face that had never looked save with love upon her" and she recognizes that she has not finished weeping for him.

But his death has made her see something she hasn't seen before and might likely never have seen if he had lived: her desire for self - determination.

Once she allows herself to recognize her approaching freedom, she utters the word "free" over and over again, relishing it. Her fear and her uncomprehending stare are replaced by acceptance and excitement.

She looks forward to "years to come that would belong to her absolutely."

In one of the most important passages of the story, Chopin describes Louise's vision of self - determination. It's not so much about getting rid of her husband as it is about being entirely in charge of her own life, "body and soul." Chopin writes:

"There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a will upon a fellow - creature."

Note the phrase men *and* women. Louise never catalogues any specific offences Brently has committed against her; rather, the implication seems to be that marriage can be stifling for both parties.

When Brently Mallard enters the house alive and well in the final scene, his appearance is utterly ordinary.

He is "a little travel-stained, composedly carrying his grip-sack and umbrella." His mundane appearance contrasts greatly

with Louise's "feverish triumph" and her walking down the stairs like a "goddess of Victory."

When the doctors determine that Louise "died of heart disease – of joy that kills", the reader immediately recognizes the irony. It seems clear that her shock was not joy over her husband's survival but rather distress over losing her cherished, newfound freedom. Louise did briefly experience joy – the joy of imagining herself in control of her own life. And it was the removal of that intense joy that led to her death.

4.11 THEMES IN THE STORY

THE FORBIDDEN JOY OF INDEPENDENCE

In “The Story of an Hour", independence is a forbidden pleasure that can be imagined only privately. When Louise hears from Josephine and Richards of Brently’s death, she reacts with obvious grief and although her reaction is perhaps more violent than other women’s, it is an appropriate one. Alone, however, Louise begins to realize that she is now an independent woman, a realization that enlivens and excites her. Even though these are her private thoughts, she at first tries to repress the joy she feels, to “beat it back with her will.” Such resistance reveals how forbidden this pleasure really is. When she finally does acknowledge the joy, she feels possessed by it and must abandon herself to it as the word *free* escapes her lips. Louise’s life offers no refuge for this kind of joy and the rest of society will never accept it or understand it. Extreme circumstances have given Louise a taste of this forbidden fruit and her thoughts are, in turn, extreme. She sees her life as being absolutely hers and her new independence as the core of her being. Overwhelmed, Louise even turns to prayer, hoping for a long life in which to enjoy this feeling. When Brently returns, he unwittingly yanks Louise’s independence away from her, putting it once again out of her reach. The forbidden joy disappears as quickly as it came but the taste of it is enough to kill her.

THE INHERENT OPPRESSIVENESS OF MARRIAGE

Chopin suggests that all marriages, even the kindest ones, are inherently oppressive. Louise, who readily admits that her husband was kind and loving, nonetheless feels joy when she believes that he has died. Her reaction doesn’t suggest any malice and Louise knows that she’ll cry at Brently’s funeral. However, despite the love between husband and wife, Louise views Brently’s death as a release from oppression. She never names a specific way in which Brently oppressed her, hinting instead that marriage in general stifles both women and men. She even seems to suggest that she oppressed Brently just as much as he oppressed her. Louise’s discovery in which these thoughts parade through her

mind reveals the inherent oppressiveness of all marriages, which by their nature rob people of their independence.

WEEPING

Louise's weeping about Brently's death highlights the dichotomy between sorrow and happiness. Louise cries or thinks about crying for about three - quarters of "The Story of an Hour", stopping only when she thinks of her new freedom. Crying is part of her life with Brently but it will presumably be absent from her life as an independent woman. At the beginning of the story, Louise sobs dramatically when she learns that Brently is dead, enduring a "storm of grief." She continues weeping when she is alone in her room, although the crying now is unconscious, more a physical reflex than anything spurred by emotion. She imagines herself crying over Brently's dead body. Once the funeral is over in her fantasies, however, there is no further mention of crying because she's consumed with happiness.

HEART TROUBLE

The heart trouble that afflicts Louise is both a physical and symbolic malady that represents her mixed feelings towards her marriage and unhappiness with her lack of freedom. The fact that Louise has heart trouble is the first thing we learn about her and this heart trouble is what seems to make the announcement of Brently's death so threatening. A person with a weak heart, after all, would not be able to deal well with such news. When Louise reflects on her new independence, her heart races, pumping blood through her veins. When she dies at the end of the story, the diagnosis of "heart disease" seems appropriate because the shock of seeing Brently was surely enough to kill her. However, the doctors' conclusion that she had died of overwhelming joy is ironic because it had been the loss of joy that had actually killed her. Indeed, Louise seems to have died of a broken heart, caused by the sudden loss of her much - loved independence.

THE OPEN WINDOW

The open window from which Louise gazes for much of the story represents the freedom and opportunities that await her after her husband has died. From the window, Louise sees blue sky, fluffy clouds and treetops. She hears people and birds singing and smells a coming rainstorm. Everything that she experiences through her senses suggests joy and spring - new life. And when she ponders over the sky, she feels the first hints of elation. Once she fully indulges in this excitement, she feels that the open window is providing her with life itself. The open window provides a clear, bright view into the distance and Louise's own bright future, which is now unobstructed by the demands of another person. It's therefore no coincidence that when Louise turns from the window and the view, she quickly loses her freedom as well.

4.12 CHARACTERS

Louise Mallard

The protagonist of "The Story of an Hour", she suffers from heart troubles but experiences a new sensation of freedom upon the death of her husband. An intelligent, independent woman, Louise Mallard understands the “right” way for women to behave but her internal thoughts and feelings are anything but correct. When her sister announces that Brently has died, Louise cries dramatically rather than feeling numb, as she knows many other women would. Her violent reaction immediately shows that she is an emotional and demonstrative woman. She knows that she should grieve for Brently and fear for her own future but instead she feels elation at her new found independence. Louise is not cruel and knows that she’ll cry over Brently’s dead body when the time comes. However, when she is out of others’ sight, her private thoughts are of her own life and the opportunities that await her, which she feels have just brightened considerably.

Louise suffers from a heart problem, which indicates the extent to which she feels that marriage has oppressed her. The vague label Chopin gives to Louise’s problem - “heart trouble” - suggests that this trouble is both physical and emotional, a problem both within her body and with her relationship with Brently. In the hour during which Louise believes Brently is dead, her heart beats strongly - indeed, Louise feels her new independence physically. Alone in her room, her heart races and her whole body feels warm. She spreads her arms open, symbolically welcoming her new life. “Body and soul free!” she repeats to herself, a statement that shows how total her new independence really is for her. Only when Brently walks in does her “heart trouble” reappear and this trouble is so acute that it kills her. The irony of the ending is that Louise doesn’t die of joy as the doctors claim but actually from the *loss* of joy. Brently’s death gave her a glimpse of a new life and when that new life is swiftly taken away, the shock and disappointment kill her.

Brently Mallard

In "The Story of an Hour", he is a kind husband to Louise and is assumed to die in a train accident. Although Louise remembers Brently as a kind and loving man, merely being married to him also made him an oppressive factor in her life. Brently arrives home unaware that there had been a train accident.

Josephine

In "The Story of an Hour", she tries to help her sister Mrs. Mallard cope with Brently Mallard's death.

Richards

In "The Story of an Hour", he is Brently Mallard's friend and when he learns about the train accident and Brently's death at the newspaper office, he is there when Josephine tells the news to Louise.

4.13 QUESTIONS

1. In The Tell Tale Heart is the conflict in the story external or internal? Could it be both? Give evidence from the story to support your answer.

2. In The Tell Tale Heart the two controlling symbols in the story are the eye and the heart. What might these two symbols represent?

3. How does "The Tell-Tale Heart" demonstrate the element of irrationality common to the American Gothic genre?

4. What does Mansfield's "The Doll's House" tells us about attitudes towards social class in the early twentieth century?

5. In The Doll House" what is the significance of the lamp in the story?

6. How can you analyse The Doll's House as a condemnation of class discrimination?

7. In the Story of an Hour what kind of relationships do the Mallards have? Is Brently Mallard unkind to Louise Mallard, or is there some other reason for her saying "free, free, free!" when she hears of his death? How does she feel about him?

8. In the Story of an Hour Mrs. Mallard is described as descending the stairs "like a goddess of Victory." In what ways does she feel herself victorious?

9. In the Story of an Hour what view of marriage does the story present? The story was published in 1894; does it only represent attitudes toward marriage in the nineteenth century or could it equally apply to attitudes about marriage today?

Unit - 5

JANE AUSTEN's PRIDE AND PREJUDICE PART I

Unit Structure

5.1 OBJECTIVES

This part of the study Material is aimed to:

- Provide a general introduction to Pride and Prejudice.
- Acquaint the reader with the immediate social and cultural environment.
- Introduce the Author.
- Understand the plot and structure of the Novel.
- Brief about the Major Characters in the Novel.

5.2 THE BACKGROUND

Jane Austen was born in the Georgian Era which includes the founding of British Museum. Furthermore, we should not forget the remarkable contribution of Samuel Johnson, William Hogarth, Samuel Richardson and George Frederic Handel, which stood out in this particularly vibrant period. Jane Austen was not the only famous writer, the other well-known writers include Henry Fielding,

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Mary Shelley. Romantic poets such as Lord Byron, Robert Burns, William Blake, John Keats, William Wordsworth, Percy Bysshe Shelley and Samuel Taylor Coleridge also belong to this period.

The period is noted for the development of a distinct architectural style characterised by redbrick with white woodwork, which was popular in England from approximately 1715 to 1820. During this period, the question about women's right to vote arose but no party perceived a great and certain advantage in it. The subject of enfranchising more male voters was not avital issue, although there was a general acceptance that it should eventually come about.

The Georgian era is also remembered as a time of social reform under politicians and campaigners such as Robert Peel and William Wilberforce, who notably fought for the prisoner form, social justice and abolition of slavery. Crossing the borders of the British Empire, the period is marked by the loss of American Colonies during the American War of Independence.

On the other hand, the British Empire expands thanks to people, such as statesmen Robert Clive (Clive of India) and explorer Captain James Cook. All the typical symbols of the Georgian era can be found in all of Jane Austen's novels, namely: the behaviour of distinct classes and their interests, position of women in society, travelling dispositions, entertainment and furnishing of houses.

The England in which Jane Austen lived and worked was, on one hand, structured by a long - established political and social order and on the other, undergoing rapid and accelerating social and economic change. The political and social institutions of the nation were still those of the period historians sometimes, for convenience, referred to as 'the long eighteenth century'. This is the period beginning with the so - called 'Glorious Revolution' in 1688, when a group of English lords forced the Catholic King James II into exile and replaced him with his Protestant sister Mary and her Dutch husband William, Prince of Orange. The revolution established a constitution which, by the Bill of Rights of1689, abolished the arbitrary exercise of power by the monarch and gave real legislative and executive power to the Houses of Parliament: the hereditary House of Lords and primarily, the elected House of Commons. The revolution brought to a close the political and religious wars of the seventeenth century in England and is called 'Glorious' because it was, in England, peaceful, although it was not so in Ireland and Scotland. The 'long eighteenth century' can most usefully be taken to end in 1832, when the first of the nineteenth century's Reform Bills was finally, after a long struggle, passed by parliament. This slightly extended and greatly rationalised the

qualifications for voting in elections for the Commons. For example, wealthy property owners in the expanding industrial towns could vote for the first time after 1832.

For the political settlement of (1688–90) was not a democratic one. The aristocracy, the titled nobility, the great landowning families of 'quality' or 'rank', simply inherited political power, with their most senior males sitting in the House of Lords. But the right to vote for members of the House of Commons was also very restricted, mostly to the (male) gentry, those who held property in the form of country estates. There were only a few hundred aristocratic families in England in this period, but over 10,000 gentry' families, out of a total population that by 1801 was over nine million.

English society in the long eighteenth century can thus be divided politically into three groups: aristocracy, gentry and everyone else. This last group included the vast majority of the population with no property who did manual work for a living: tenant farmers, rural labourers and the increasing numbers of factory workers and miners, who had no vote in anything. But among those with no vote was also a very varied section of society often referred to at the time as the 'middling sort'. In the towns and cities this included an expanding urban middle class whose property took the form of stakes in manufacturing companies or trading concerns and who were actively engaged in commerce. In both town and country, it included those living off interest paid on capital investments, often those who had retired from their own enterprises; and lawyers, churchmen and officers in the armed services.

In October 1796, at the age of 21, Jane Austen started writing what would become Pride and Prejudice. It was published in 1813. It is hard to pinpoint exactly which year Pride and Prejudice is set, the early 19th century is perhaps most likely. It is certainly during a period when Britain and France gain a temporary peace, as the last chapter mentions "the restoration of peace". In Pride and Prejudice, we witness the presence of the militia, which signifies what Austen's contemporary readers knew: Britain was at war with revolutionary France.

The year 1789 brought about the French Revolution bringing down the aristocratic rule of France. The "Declaration of the Rights of Man and Citizen" was created and feudal privileges were abolished. Anxiety soon followed amongst the aristocracy elsewhere in Europe, as they worried these revolutionary ideas would spread and overthrow the ruling classes in other countries. Tensions in Europe were running high, culminating with the beheading of the French king in 1793 and the French declaration of war against Britain the same year. The French Revolutionary Wars

soon drew in most of the nations of Western Europe into a lengthy conflict.

Actions of war came in intervals, at times the countries of Europe were at peace for shorter periods. From 1800-1815 the conflicts are known as the Napoleonic Wars, where France fought against opposing coalitions, including Britain. The Napoleonic Wars were characteristic for its constantly shifting allies; the one continuous enmity was between Britain and France. It is difficult to say where the French Revolutionary Wars ended and where the Napoleonic Wars began, but after Napoleon's seizure of power in 1799 France became an even more potent enemy to Britain. Napoleon represented the new confidence in social mobility and individual talent, which the French Revolution had brought. Nearly all of Europe fell to Napoleon, he almost accomplished uniting Western-Europe under one rule; something which had not been seen since the days of Charlemagne in the 800s CE. The unification of Europe was certainly a possible outcome in 1807 and 1810.

As the war spread, so did the new ideas and institutions that the French Revolution had brought about. France and its' radical ideas, was thus a potent enemy against Britain's independence, and against its' aristocratic landowners. Unlike many of the coalition partners, Britain was at war throughout the Napoleonic Wars, being at peace with France only at intervals. However, being protected by its naval supremacy and natural defences of being an island-nation, the people of Britain experienced little warfare. The people were taxed, as to keep the war machine running, but otherwise life continued as it had before. Badmouthing the French had after all been a British trait for as long as anyone could remember.

In the year 1805, Admiral Nelson defeated an armada of French and Spanish ships at Trafalgar, which caused the British to admire the navy as superstars and national heroes. Although the British mainland did not see any fighting, the underlying tension caused by the French Revolution and the following wars are present in Austen's fiction. For instance, Pride and Prejudice's Lady Catherine has a rigid view on stepping over ones' class boundaries; asign of the nervousness which the aristocracy felt. On the other hand, we also see that some of the aristocratic landowners could adapt new ideas, e.g. Darcy is described as a liberal man. Hence, the British populace was not immune to the ideas seeping from France.

The class anxiety was accompanied by the changes brought by the Industrial Revolution. Until 1800, the work of the world was done by people with tools. After 1800 manual labour was slowly being replaced by machines. The first country to be profoundly

affected by industrialization was Great Britain, starting in the 1780s with inventions in the textile industry. Armed with new inventions to speed up productivity, factories and factory owners in the North became major parts of Britain's economic system. Britain was moving from an agricultural economy to a more urban industry, which signifies that the base of power was shifting from landowners to factory owners and tradesmen. Britain thus became a money power, or as Napoleon put it, "a nation of shopkeepers". The fact that the economy is changing and that the base of power is shifting are evident with the gentry in decline, which we will witness in both Pride and Prejudice and Persuasion. In the novels, there are signs of nervousness regarding class boundaries, signalling social changes in their infancy.

Austen began working on Persuasion in 1815, the year when the Napoleonic Wars definitively ended. It was published posthumously in 1817. Persuasion is set in two periods of time: 1806, when Anne and Wentworth met and fell in love and in 1814/1815 when they meet again. In 1814 Napoleon was defeated and exiled to Elba and Britain and France were finally at peace. However, the following year Napoleon escaped and war was renewed: the men of the navy were needed once more. That same year Napoleon was definitively defeated, but despite his defeat the world had utterly changed. "Wentworth and Anne are thus embedded in history, their own and the nations."

The results of the Napoleonic Wars were the dissolution of the Holy Roman Empire and the first inklings of nationalism which would be the basis for Germany and Italy's respective consolidation at the end of the century. Furthermore, the once glorious Spanish Empire, ruled by the Habsburgs, unravelled during France's occupation of Spain. This effectually made impossible for the Spanish colonies in America to revolt. If anyone was the winner of the Napoleonic Wars, it was Britain. In the following century, it was the only empire left standing: with its supreme naval power and steaming industry, the age of Pax Britannica began. The world Austen describes is not a fantasy world. Although the events above are rarely explicitly mentioned in her fiction, they underline the setting: which her contemporary readers would be aware of.

The dressing and costume during Georgian era saw the final triumph of informal dress over the formal overdone styles of the 18th century with elaborate dresses, corsets and petticoats etc. Woman's fashions followed classical ideals (Neoclassical styles - Grecian or Roman dress) with tightly laced corsets being replaced by the high - waisted, more natural figures. Women would often wear different coloured clothes for home, dining, riding etc. Materials were usually white muslin, or pale colours and usually devoid of patterns.

Hair styles also became more natural looking with curls over the face and down the back (although sometimes it took quite a while to achieve the 'natural' look). Women no longer wore wigs or powered their hair in attempt to have elaborate hairstyles. Conservative women still continued to wear mob caps. No respectable women would leave the house without a hat or bonnet. Underclothes consisted of a chemise and short stays (a short loose corset) as well as a thin petticoat. Drawers tied around the waist were begun to be worn in this period as well as stockings held up by garters.

Gloves were always worn outside but could be worn inside during a ball or a social call. They were always removed for dining. Reticules were small material bags often hung from one wrist which served the purpose of a modern handbag. Parasols (like a modern-day umbrella but made from material) were carried around to protect the lady from the sun and decorated fans were also seen as an important fashion accessory.

Men's fashion followed much of the changes of women's fashion – with men no longer wearing frilly shirts, donning lace, embroidery or wearing corsets. Breeches became longer and straighter – resembling modern day trousers. Breeches would finish just past the knee at the boot top level) or extend down to the ankles. Coats were cut - away at the front and were long at the back with standing collars.

Shirts were often of plain white material and had tall standing collars. Men often wore waistcoats which were highwaisted and tight to the body. Men wore knee high Hessian boots (from Hesse in Germany). "The Dandy" – was slang for a fop, aperson who overdresses and puts on airs – always a title given to a man. Beau Brummel was a person who made Dandy fashion fashionable in the Regency period and men that wanted to be considered fashionable made efforts to follow the fashion trends that Brummell set.

Entertainment during Georgian era was through Dance; it was a favourite pastime of people. Dances were often performed in a Quadrille style (formation of four) and dancing involved very little interaction between males and females. The most popular dance was thecotillion – an English country dance. The Waltz was introduced to England (from Bavaria – Germany) during the early 1800s but was considered quite a scandalous dance and manyballs would not allow it.

Dancing was most commonly done at Balls or in public houses like Almack's.Many clubs were male only clubs such as White's where men (mostly gentleman) would go to socialise with other men, read the paper, gamble, drink and have a meal. Another

common pastime was an evening at the theatre watching plays or opera. The lower classes had much less time to socialise and enjoy life – but they also enjoyed goingto the theatre, street performances and the pub.

The architecture during this era follows much of the style with a focus on classical elegance. The buildings were often completed with white stucco facades with usually majestic entranceways with large Grecian columns. Buildings were usually built as terraces or crescents with elegant wrought iron balconies.

5.3 ABOUT THE AUTHOR: JANE AUSTEN'S LIFE AND WORK

Jane Austen was born December 16, 1775, to Rev. George Austen and the former Cassandra Leigh in Steventon, Hampshire. Like the families in many of her novels, the Austen's were a large family of respectable lineage but no fortune. She was one of eight children. Her letters to her only sister Cassandra (the surviving letters date to 1796) are the primary source of biographical information.

Although she never married, her letters to Cassandra and other writings reveal several romantic entanglements, including a very brief engagement (which lasted only one evening). She moved several times around the English countryside, but information about her work is somewhat sketchy.

She began to write as a teenager, though kept her work hidden from all but her immediate family. Legend has it that while she was living with relatives after her father's death in 1805, she asked that a squeaky hinge on the room's swinging door not be oiled. This way, she would have enough time to hide her manuscripts before someone entered the room. Her brother Henry helped her sell her first novel, 'Sense and Sensibility', to a publisher in 1811. Her father unsuccessfully tried to get a publisher to look at her novel 'First Impressions' when she completed it in 1797. This was the novel that later became 'Pride and Prejudice' and was published in 1813 to highly favourable reviews. 'Mansfield Park' was published in 1814 and then 'Emma' in 1816. The title page of each book referred to one or two of Austen's earlier novels - capitalizing on her growing reputation - but did not provide her name.

In 1816, she began to suffer from ill health. At the time, it was thought to be consumption but it is now surmised to have been from Addison's disease. She travelled to Winchester to receive treatment and died there on July 18, 1817 at age 41.'Persuasion'

and 'Northanger Abbey' were published together posthumously in December 1817 with a "Biographical Notice" written by her brother Henry, in which Jane Austen was, for the first time in one of her novels, identified as the author.

Jane Austen made her own restricted social world the centre of her writing. Her novels have a unique and subtle charm, with an unprecedented mixture of sharpness, fun, wit and wisdom. Critics have accused Jane Austen of being peculiarly oblivious to the great events occupying the world stage in her lifetime (American War of Independence; Napoleonic Wars, Waterloo 1815...)

Jane Austen´s view of the world and of human nature was rooted in the 18th century. In Britain the18th century turned its back on the excesses of the previous century that had led to civil war. Order and the management of life - both social and individual- according to the dictates of reason rather than emotion was considered necessary to hold in check Man's violent, corrupt and fundamentally volatile nature.

Using the material, she had at first hand, Jane Austen fashioned her art. Almost all her action reported in dialogue, that is conversation. When anything dramatic upsets the order and calm lives of her characters, elopements, duels, death, it occurs off-stage, belonging to a realm beyond her experience.

Jane Austen prized accuracy of detail and what she called credibility. Such qualities give her novels great realism, the feelings that you have seen, the places she describes and known her characters personally. She depicted the domestic life of the Regency period with photographic realism. She can be considered a modern novelist because she concentrated on human beings and their mutual reactions.

Austen's novels are far from being openly didactic, but they have a moral purpose that cannot be overlooked, even if her subject-matter is in a sense trivial (a young woman finding a husband). It was from the 18C novelists that Austen derived her conception of the novel. She owed much to Richardson and Fielding; her novels represent a feminisation of Fielding´s. She relied more on dialogue and, as with Fielding; the comment is not direct but implicit in the turn of the sentence. Both are examples of the moralist as satirist. She owes much of her elegant prose, simple and witty, occasionally stiff, to Addison and Steele. She has a special gift for dialogue, especially comic dialogue and her satirical humour is without excess of rhetoric or verbosity.

Novel writing in Jane Austen's day was considered by some to be trivial and unimportant. Jane was determined that the novel

should be taken seriously as other literary forms. "The novel is a work in which the greatest powers of the mind are displayed... the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed in the best - chosen language". Austen finally saw her work ("her children", as she called her books) published and achieved recognition. Even the Prince Regent admired her work and kept a set of her books in each of his royal houses.

In addition to her powers of observation, description and characterisation, Jane Austen was a moralist, believing firmly in a moral code by which to judge human conduct. It was a code based on honesty tempered by realism, "right" judgement and "good sense". In each of the novels the heroine only gains her heart's desire after learning -sometimes painfully - self-knowledge. What prevents this knowledge is often delusion - not seeing people as they really are - and the reasons for this are inexperience, inadequate knowledge and superficiality. Only experience and long association will reveal a person's true nature. The subtlety and intimacy of female relationships is one of the mainsprings of her art. She depicts men solely in relation to women - negotiating the pitfalls of the drawing room rather than the battlefield.

In her first novels, Sense and Sensibility, and Northanger Abbey, the source of her comedy – the conflict between illusion and reality - is essentially the confusion in a mature mind between literature and life. Hence she proceeds in her later novels to dissection and exposure of the more normal follies and illusions of mankind. Mansfield, Emma and Persuasion were written after an interval of more than ten years and her mind grew graver; it is as if she could find folly, self - deception, irresponsibility, silliness and the individual lack of knowledge of himself or herself, no longer merely funny; they became contemptible, even hateful to her.

Jane Austen didn't intend to be famous. During her lifetime, she only published anonymously, as "A Lady." Few people outside of her family knew that she wrote her novels. Despite the large part romance and courting play in her books, she never married. When she died in 1817 at age 41, her gravestone only cited that she was the daughter of a local Reverend George Austen. In an essay about Austen, W. Somerset Maugham commented "It just shows that you may make a great stir in the world and yet sadly fail to impress the members of your own family."

It wasn't until 1872 that Winchester Cathedral added the note to her memorial that she was "known to many by her writings." How did Austen's work, particularly 'Pride and Prejudice', soar to the ubiquitous level of popularity it currently enjoys?

Her four novels ‘Sense and Sensibility’, ‘Pride and Prejudice’,’ Mansfield Park’ and ‘Emma’ grew in popularity and made a modest sum while Jane was still alive - around 600 pounds in six years, which is roughly equivalent to $60,000 today. At the time, novels were not considered great literature; they were seen more like pulp fiction. Poets were the real celebrities. For comparison, Byron’s book of poems, The Corsair, sold 10,000 copies on the day it was published in 1814. Emma was also published in 1814, but it took six months to sell 1,250 copies.

Austen’s modest reputation naturally ebbed until about 50years after her death, when her nephew, James. Edward. Austen-Leigh published’ A Memoir of Jane Austen’ in 1870. The memoir was wildly popular and renewed interest in Austen’s novels at Winchester Cathedral where Jane Austen was buried, after dying near to it in College Street on the 18th July 1817, a time when the genre of the novel had gained new levels of respectability and popularity. The term “Janeites” was coined in a preface to an 1894 edition of ‘Pride and Prejudice’ to describe Austen admirers.

In the early twentieth century, references to Austen and her novels began cropping up in other texts. Mark Twain expressed distaste for Austen’s writing in ‘1897’s Following the Equator’, insisting that an ideal library would not have her books in it. As Mark Twain aimed verbal slings at other classic authors, this may have merely signalled Austen’s transition to “serious literature.” In 1913, Virginia Woolf compared Jane Austen to Shakespeare. In 1926, Rudyard Kipling published a short story called “The Janeites,” about a soldier recalling how he was forced to join a secret society of devoted Austen fans. Through the 1930’s and 40’s, Austen’s books were increasingly included in classrooms and academia.

Of course, it may be the numerous dramatizations of her stories that solidified Austen’s superstar status. Starting in1940 with Pride and Prejudice starring Laurence Olivier and Greer Garson, popular film culture began mining Austen for inspiration and churning out three to seven film versions of Austen novels per decade. Pride and Prejudice adaptations, you might remember from recent years include Colin Firth’s turn as Mr. Darcy in the 1995 BBC version and the recent 2005 movie with Keira Knightley as Elizabeth. Or did you catch the Bollywood version in 2004, Bride and Prejudice?

Works: Sense and Sensibility (1811), Pride and Prejudice (1813), Mansfield Park (1814), Emma(1816), Northanger Abbey (1818), Persuasion (1818).

5.4 PLOT OVERVIEW

The novel ‘Pride and Prejudice’ begins with the news that a wealthy young gentleman named Charles Bingley has rented the manor of Nether field Park, causes a great stir in the nearby village of Longbourn, especially in the Bennethousehold. The Bennet’s have five unmarried daughters - from oldest to youngest, Jane, Elizabeth, Mary, Kitty and Lydia - and Mrs. Bennet is desperate to see them all married. After Mr. Bennet pays a social visit to Mr. Bingley, the Bennets attend a ball at which Mr. Bingley is present. He is taken with Jane and spends much of the evening dancing with her. His close friend, Mr. Darcy, is less pleased with the evening and haughtily refuses to dance with Elizabeth, which makes everyone view him as arrogant and obnoxious.

At social functions over subsequent weeks, however, Mr. Darcy finds himself increasingly attracted to Elizabeth's charm and intelligence. Jane's friendship with Mr. Bingley also continues to burgeon and Jane pays a visit to the Bingley mansion. On her journey to the house she is caught in a downpour and catches ill, forcing her to stay at Nether field for several days. In order to tend to Jane, Elizabeth hikes through muddy fields and arrives with a spattered dress, much to the disdain of the snobbish Miss Bingley, Charles Bingley's sister. Miss Bingley's spite only increases when she notices that Darcy, whom she is pursuing, pays quite a bit of attention to Elizabeth.

When Elizabeth and Jane return home, they find Mr. Collins visiting their household. Mr. Collins is a young clergyman who stands to inherit Mr. Bennet's property, which has been” entailed," meaning that it can only be passed down to male heirs. Mr. Collins is a pompous fool, though he is quite enthralled by the Bennet girls. Shortly after his arrival, he makes a proposal of marriage to Elizabeth. She turns him down, wounding his pride. Meanwhile, the Bennet girls have become friendly with militia officers stationed in a nearby town. Among them is Wickham, a handsome young soldier who is friendly towards Elizabeth and tells her how Darcy cruelly cheated him out of an inheritance.

At the beginning of winter, the Bingleys and Darcy leave Nether field and return to London, much to Jane's dismay. A further shock arrives with the news that Mr. Collins has become engaged to Charlotte Lucas, Elizabeth's best friend and the poor daughter of a local knight.

Charlotte explains to Elizabeth that she is getting older and needs the match for financial reasons. Charlotte and Mr. Collins get married and Elizabeth promises to visit them at their new home. As winter progresses, Jane visits the city to see friends (hoping also

that she might see Mr. Bingley). However, Miss Bingley visits her and behaves rudely, while Mr. Bingley fails to visit her at all. The marriage prospects for the Bennet girls appear bleak.

That spring, Elizabeth visits Charlotte, who now lives near the home of Mr. Collins's patron, Lady Catherine de Bourgh, who is also Darcy's aunt. Darcy calls on Lady Catherine and encounters Elizabeth, whose presence leads him to make a number of visits to the Collins's home, where she is staying. One day, he makes a shocking proposal of marriage, which Elizabeth quickly refuses. She tells Darcy that she considers him arrogant and unpleasant, then, scolds him for steering Bingley away from Jane and disinheriting Wickham. Darcy leaves her but shortly thereafter delivers a letter to her. In this letter, he admits that he urged Bingley to distance himself from Jane, but claims he did so only because he thought their romance was not serious. As for Wickham, he informs Elizabeth that the young officer is a liar and that the real cause of their disagreement was Wickham's attempt to elope with his young sister, Georgianna Darcy.

This letter causes Elizabeth to re - evaluate her feelings about Darcy. She returns home and acts coldly toward Wickham. The militia is leaving town, which makes the younger, rather man crazy Bennet girls distraught. Lydia manages to obtain permission from her father to spend the summer with an old colonel in Brighton, where Wickham's regiment will be stationed. With the arrival of June, Elizabeth goes on another journey, this time with the Gardiners, who are relatives of the Bennets. The trip takes her to the North and eventually to the neighbourhood of Pemberley, Darcy's estate. She visits Pemberley, after making sure that Darcy is away and delights in the building and grounds, while hearing from Darcy's servants that he is a wonderful, generous master. Suddenly, Darcy arrives and behaves cordially towards her. Making no mention of his proposal, he entertains the Gardiners and invites Elizabeth to meet his sister.

Shortly thereafter, a letter arrives from home, telling Elizabeth that Lydia has eloped with Wickham and that the couple is nowhere to be found, which suggests that they may be living together out of wedlock. Fearful of the disgrace such a situation would bring on her entire family, Elizabeth hastens home. Mr. Gardiner and Mr. Bennet go off to search for Lydia, but Mr. Bennet eventually returns home empty-handed. Just when all hope seems lost, a letter comes from Mr. Gardiner saying that the couple has been found and that Wickham has agreed to marry Lydia in exchange for an annual income. The Bennets are convinced that Mr. Gardiner has paid off Wickham but Elizabeth learns that the source of the money and of her family's salvation was none other than Darcy.

Now married, Wickham and Lydia return to Long bourn briefly, where Mr. Bennet treats them coldly. They then depart for Wickham's new assignment in the North of England. Shortly thereafter, Bingley returns to Nether field and resumes his courtship of Jane. Darcy goes to stay with him and pays visits to the Bennets but makes no mention of his desire to marry Elizabeth.

Bingley, on the other hand, presses his suit and proposes to Jane, to the delight of everyone but Bingley's haughty sister. While the family celebrates, Lady Catherine de Bourgh pays a visit to Longbourn. She corners Elizabeth and says that she has heard that Darcy, her nephew, is planning to marry her. Since she considers a Bennet an unsuitable match for a Darcy, Lady Catherine demands that Elizabeth promise to refuse him. Elizabeth spiritedly refuses, saying that she is not engaged to Darcy but that she will not promise anything against her own happiness. Alittle later, Elizabeth and Darcy go out walking together and he tells her that his feelings have not altered since the spring. She tenderly accepts his proposal and both Jane and Elizabeth are married.

5.5 SETTINGS

Every place in the novel is described in such detail that it would be almost impossible for those places not to exist on earth. We are not given much geographical information in the novel Pride and Prejudice but we can find some realistic places and locations which Jane Austen knew very well. This brings us to analyse places, which Austen knew very well. Furthermore, Jane Austen's Location claims that the fictional Longbourn, Netherfieldand the village Meryton, Hertfordshire could be most likely a part of Hampshire, where Austen spent most of her life (Steventon, Ashe, Basingstoke) (Jane Austen's Location, 2004). The Goodnestone castle in Kent, surrounded by a large park, was a model for Rosings, home of Catherine de Burgh. Jane Austen knew the castle well as she spent a lot of time there as aguest. A first version of Pride and Prejudice was written after her first stay at Goodnestone with Bridges family.

She was not staying in the actual castle, but nearby in a smaller detached house called Rowling House, which was two kilometres from Goodnestone. It might have been model for the fictional parish house of Mr Collins, which had been also standing close by to Rosings. If we are not counting London and Brighton, there is one more significant location mentioned in Pride and Prejudice and that is Derbyshire with the Peak District national park. The town Bakewell was a model for the fictional town Lambton, where Elizabeth and Mr and Mrs. Gardiner stayed during their trip to Peak District. Jane Austen had stayed there in1811, when she was visiting Derbyshire. Hotel Rutland Arms is still

standing and they are still very proud about the fact that they are connected with the famous writer. As they are claiming she was staying in the room number two on the first floor which has a beautiful view of the Rutland Square and Matlock Street. Also, Chatsworth, which is close by, should not be missed out as this had been the model forthe castle Pemberley. Its exteriors and interiors were used as a setting for film Pride and Prejudice from 2005 as well as a cliff Stanage Edge.

5.6 MAJOR CHARACTERS IN THE NOVEL

5.6.1 Elizabeth Bennet

Pride and Prejudice follows the story of Elizabeth, who is getting to know herself through the eyes of others and by gradually overcoming her own pride and prejudices, which are in the way of finding someone, who she can love and admire. Elizabeth's character will be shown in two examples.

First one is Elizabeth's refusal of Darcy's first proposal. Elizabeth, blinded by pride, implies that she would never be able to accept his offer due to his lack of gentlemanlike behaviour. She calls him selfish and arrogant because he was responsible for separating her sister Jane from Mr Bingley. What she does not realise at the time is that her behaviour does not differ to his. Her judgement is based on her family background and Darcy had based his on his own family background, while separating Mr Bingley from Jane.

Second one is described later in the story, when Lady Catherine comes to see Elizabeth inregards to Darcy's marriage proposal, which Lady Catherine does not approve. At this point, Elizabeth has already changed her mind about Darcy, which also shows in the way she speaks about him. Miles (2003) implies that Bennet's family is classified as middle class, which puts Elizabeth in an uneasy situation in regards to the marriage with Mr Darcy, who has an aristocratic background. Elizabeth is aware of this difference, but does not want to acknowledge it, while speaking to Darcy's aunt Lady Catherine de Bourgh. Elizabeth even provokes her by sayingthat Mr Bennet and Mr Darcy are both gentlemen; therefore, they are both the same. She only wanted to put Lady Catherine back in her place, trying to point out that the word "gentle" also stands out for ideology, which states that gentleman should show indication to certain values and not the rank, he is born to.

This way Elizabeth wants to show Lady Catherine that moral values do not automatically come, when a man is born to higher rank. Moral values should be noticed more than the social status. This puts Elizabeth in a winning position in this argument. Even

nowadays, each class has its specification and it is hard to marry a person from different rank, as they have specific way of dressing up, speech and even their movements differ.

In both cases, Elizabeth reacts provocatively and energetically. Unfortunately for her, she also jumps quickly into judgements, for example, in the first case, the letter of explanation from Mr Darcy forces her to re - evaluate her previous conclusions.

Even in her blindest moments, Elizabeth Bennet is an unfailing attractive character. She is described as a beauty and has especially expressive eyes but what everybody notices about her is her spirited wit and her good sense. Mainly because of that good sense, Elizabeth is her father's favourite child and her mother's least favourite. Her self - assurance comes from a keen critical mind and is expressed through her quick - witted dialogue.

Elizabeth's sparkling and teasing wit brings on Lady Catherine's disapproval and Darcy's admiration. She is always interesting to listen to and always ready to laugh at foolishness, stating, "I hope I never ridicule what is wise or good. Follies and nonsense, whims and inconsistencies do divert me, I own and I laugh at them whenever I can." Because of her exceptional powers of observation, Elizabeth's sense of the difference between the wise and foolish, for the most part, is very good.

In spite of her mistake in misjudging Wick ham and Darcy and her more blameable fault of sticking stubbornly to that judgment until forced to see her error, Elizabeth is usually right about people. For example, she painfully recognizes the inappropriate behaviour of most of her family and she quickly identifies Mr. Collins as a fool and Lady Catherine as a tyrant. However, this ability to size people up leads her too far at times. She proceeds from reasonable first impressions of Darcy and Wick ham to definite and wrong conclusions about their characters. Her confidence in her own discernment — a combination of both pride and prejudice — is what leads her into her worst errors.

5.6.2 Fitzwilliam Darcy

The character of Mr Darcy goes through several changes throughout Pride and Prejudice, from the marriage prospect worth “ten thousand a year”, to “the proudest, most disagreeable man in the world” (Austen, p. 8) during the course of one evening then to the saviour of the Bennets’ grace (Austen, p. 209) and by not standing up to take credit for what he has sacrificed for them, he truly changes the doubt that has been installed in the reader through his pride and becomes the romantic hero, winning Elizabeth’s heart. Through declaring how he has fallen in love with Elizabeth against his better judgement, Mr. Darcy’s pride also

makes his first proposal to Elizabeth disastrous (Austen, p. 125). Critics argues that, “Darcy’s character resonates with a Romantic need for self-expression; he is unable to repress the startling strength of his feelings in the first proposal scene and cries out’ with more feeling than politeness’ after hearing the news of Lydia’s elopement.”, yet this is reinterpreted to him being uncomfortable away from home and troubled with worry for his sister, something that Mr Darcy himself indicates in Pride and Prejudice.

It is argued, “Darcy reflects the ‘dilemma of masculinity’ that emerged towards the Sarah Wootton, “The Byronic in Jane Austen’s Persuasion and Pride and Prejudice”, The Modern Language end of the eighteenth century when politeness, which could easily be mistaken for effeminacy, ceased to be the dominant ideal”. The character of Mr Darcy can be seen as a Byronic hero, in the sense that he is an isolated, brooding and proud man, “By introducing the usually isolated Byronic hero into an intimate, domestic setting, Austen exposes the more unappealing aspects of his character”

Darcy exhibits all the good and bad qualities of the ideal English aristocrat — snobbish and arrogant, he is also completely honest and sure of himself. Darcy is not actually a titled nobleman, but he is one of the wealthiest members of the landed gentry — the same legal class that Elizabeth's much poorer family belongs to. While Darcy's sense of social superiority offends people, it also promotes some of his better traits. As Wickham notes in his sly assessment, "His pride never deserts him; but with the rich, he is liberal-minded, just, sincere, rational, honourable and perhaps agreeable — allowing for fortune and figure."

It is, in fact, his ideal of nobility that makes Darcy truly change in the novel. When Elizabeth flatly turns down his marriage proposal and tells him that it was ungentle manly, Darcy is startled into realizing just how arrogant and assuming he has been. He reflects later why he was that way: "I was spoiled by my parents, who though good themselves… allowed, encouraged, almost taught me to be selfish and overbearing… to think meanly of all the rest of the world." Darcy's humbling makes him more sensitive to what other people feel. In the end, he is willing to marry into a family with three silly daughters, an embarrassing mother Wickham as a brother - in - law. It may be that he becomes more easy - going about other people's faults because he is now aware of his own.

5.6.3 Jane Bennet

Jane is the oldest of the Bennet sisters, she is 22 years old. She is described as the most beautiful of all the sisters and one of the most beautiful girls in the neighbourhood. Jane is Elizabeth’s

closest friend and confidant. They are together almost all the time that they can and when they are far away from each other they keep in touch with letters. She is the person Elizabeth trusts the most and the first one to know about her feelings for Darcy, because they know everything about each other. Jane's personality contrasts with Elizabeth's. Jane is cheerful, good hearted, gentle, sweet and shy. She is sensible as Elizabeth but not as clever. Jane has always a positive and cheerful opinion about everything and everyone and this is seen in almost every conversation where she appears. She always sees the good side of the situations and never criticizes anybody, not even in the worse situations. For example, when her sister tells her that she thinks Bingley left because her sisters and Darcy want to keep him away from her so that their relationship will not progress, she says that she probably misinterpreted Bingley's signals and that he probably does not like her as much as she thought. When talking about her sister's personality, Elizabeth says the following:

> "Oh! you are a great deal too apt, you know, to like people in general. You never see a fault in any body. All the world is good and agreeable in your eyes. I never heard you speak ill of a human being in my life."

As Elizabeth's confidant, she helps her all along the story and offers her a positive interpretation of every negative situation in which they are involved. Her good nature and cheerfulness only bring her one problem: as she is friendly with everyone, Bingley was not sure of her corresponding his feelings. Even if she is in love with him, she does not show that with her behaviour, because she is with him as sweet and nice as she is with everyone else. This is what makes Darcy think Jane is indifferent to his friend and that is the reason why he takes him away so that he prevents his friend from getting hurt. This is the fragment where Darcy talks about Jane's behaviour with Bingley in a letter to Elizabeth:

> "Her look and manners were open, cheerful and engaging as ever, but without any symptom of peculiar regard (…) the serenity of your sister's countenance and air was such as might have given the most acute observer a conviction that, however amiable her temper, her heart was not likely to be easily touched."

The oldest and most beautiful of the Bennet daughters, Jane has a good heart and a gentle nature. As Elizabeth's confidant, Jane helps to keep her sister's tendency to be judgmental in check by offering positive interpretations of negative situations. Jane's desire to see only the best in people becomes rather extreme at times, as in her disbelief that Wickham could be a liar, but she is not so entrenched in her world view that her opinion cannot be changed. Take, for example, her relationship with Caroline Bingley.

When Jane finally recognizes Miss Bingley's insincerity, she stops making excuses for her and does not pursue the friendship. However, when she and Miss Bingley become sisters-in-law, Jane's good nature causes her to receive Miss Bingley's friendly overtures with more responsiveness than Miss Bingley deserves.

Although Jane enters one of the happiest and most successful marriages in the novel, her relationship with Bingley is a rather static one. Just as she is consistently good and kind, her feelings and regard for Bingley never falter or change. She feels sorrow when he leaves, of course, but that does not diminish her love for him. Their relationship, while pleasant, is not marked by the range of emotions that Elizabeth and Darcy feel for one another. Her marriage, then, is favourable because she and Bingley married for love and are compatible, but it is not quite ideal because it lacks the depth found in Elizabeth and Darcy's marriage.

5.6.4 Mr. Bennet

Mr. Bennet is married to Mrs. Bennet and they are parents of five girls. They live in Longbourn, in Hertfordshire. They are a middle-class family, owners of land but not wealthy. Mr. Bennet is an intelligent man, but he is most of the time alone in his library, where he hides and tries to avoid taking an active role in the family. He got married to Mrs. Bennet twenty-three years before the action happens and their marriage has been unhappy, but it was impossible to get divorced at that time. Mr. Bennet was captivated by youth and beauty and he decided to marry her soon after they met. But he soon saw the consequences of this: Mrs.Bennet has an illiberal mind and weak understanding and this soon resulted in the end of any real affection between them. Their mutual respect and esteem have disappeared, and he usually makes fun of her ignorance. He enjoys books and living in the country.

His personality has to be pointed out: he is sarcastic and witty and he makes ironic comments almost all the time. He reacts like this because of the ridiculous behaviour of his wife, which drives him to exasperation. He is a sympathetic figure for the readers. He usually does not take situations in his family's life seriously; he has assumed a detached attitude with bursts of sarcastic humour. A couple of examples of these situations are the following:

- When Mrs. Bennet asks him to change Elizabeth's mind to make her marry Mr. Collins, this is what he says to her daughter:

  "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."

Here he shows that Elizabeth is his favourite daughter, because he is worried about her future and he does not want her to be stuck in an unhappy marriage just like it happened to him. He prefers to risk the rest of his family, who will be left with nothing when he dies, than to sacrifice his favourite girl making her get married to someone who is as ignorant as his own wife and who would make his daughter's life miserable, only to assure financial security for the whole family.

As it is characteristic in his interventions, he expresses his ideas with sarcasm and he makes it look as it is not a serious topic.

- When he writes a letter to Mr. Collins announcing Elizabeth and Darcy's engagement, he says to him:

"I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give."

In this fragment Mr. Bennet's satirical comments are referred to how he was right about his daughter not marrying Mr. Collins, because she will be so much better married to Darcy: she will be happier and she will have a better and more comfortable life. Even if he did not really get involved too much in his daughter's problems, the little advice he gave to her resulted on Elizabeth being a lot better settled than she would be if she had followed her mother's advice.

So, all together, Mr. Bennet is one of the least mobile characters in the book. In a novel in which people are active visiting neighbours or going on trips, Mr. Bennet is rarely seen outside of his library. His physical retreat from the world signifies his emotional retreat from his family. Although he is an intelligent man, he is lazy and apathetic and chooses to spend his time ridiculing the weaknesses of others rather than addressing his own problems. His irresponsibility has placed his family in the potentially devastating position of being homeless and destitute when he dies. He recognizes this fact, but does nothing to remedy the situation, transforming him from a character who is simply amusing into someone whom readers cannot help but feel some degree of contempt for.

5.6.5 Charles Bingley

Charles Bingley is Darcy's best friend. He is twenty - two and he is a wealthy landowner who comes from a rich family. He has two sisters, one married, Mrs. Hurst and the other one single, Miss Bingley, who wishes to marry Mr. Darcy. Mr. Bingley is defined by his friendliness, cheerfulness and good nature. He is extremely agreeable and he is happy with everything: his personality reminds

us of Jane's, who never saw a fault on anybody. When the older Bennet sisters meet him, they describe him as the perfect gentleman:

> Jane: "He is what a young man ought to be: sensible, good humoured, lively and I never saw such happy manners! – So much ease, with such perfect breeding!"
>
> Elizabeth: "He is also handsome, which a young man ought likewise to be, if he possibly can.His character is thereby complete"

When he arrives to the new town, he soon becomes everybody's friend and everyone thinks highly of him because of his openness and nice temper towards everyone he meets. Bingley and Jane Bennet are perfect for each other and when they finally get married, Mr. Bennet comments how amiable and generous they both are and how similar their personalities are:

> "I have no doubt that of your doing very well together. Your tempers are by no means unlike. You are each of you so complying, that nothing will ever be resolved on; so easy, that every servant will cheat you; and so generous, that you will always exceed your income."

Bingley's personality represents a big contrast if we compare it to Darcy's. But in the novel, the narrator tells us about their friendship and how they get along so well because of their differences: Darcy likes Bingley because of his openness and because he does what he says and Bingley likes Darcy because he is clever and has a strong and reliable opinion.

> "Between him and Darcy there was a very steady friendship, in spite of a great opposition of character. Bingley was endeared to Darcy by the easiness, openness and ductility of his temper, (…) On the strength of Darcy's regard Bingley had the firmest reliance and of his judgment the highest opinion"

5.6.6 Mrs. Bennet

Silly, emotional and irrational, Mrs. Bennet's behaviour does more to harm her daughters' chances at finding husbands than it does to help. She encourages Kitty and Lydia's bad behaviour and her attempts to push Elizabeth into an unwanted marriage with Mr. Collins show her to be insensible of her children's aversion to a loveless marriage. Mrs. Bennet is concerned with security rather than happiness, as demonstrated by her own marriage to a man she cannot understand and who treats her with no respect.

Mrs. Bennet's name is never mentioned, but we know she is the daughter of a lawyer from Meryton, Mr. Gardiner. She is the mother of the five Bennet sisters and she has been married to Mr. Bennet for more than twenty years, so we can guess she is in her forties. What is more characteristic of Mrs. Bennet is her ignorance and her silly personality: "She was a woman of mean understanding, little information and uncertain temper". This is displayed with almost everything she does, but the fact that most represents her weak understanding is her obsession to get her five daughters married. This is all she wants and all she lives for. The novel starts with Mrs. Bennet telling her husband to introduce himself to Bingley so that they have a chance to get one of their daughters married to him; and by the time the story ends she is extremely happy to have three of her daughters married. This character is a caricature that brings a lot of comic situations to the novel, because her behaviour turns out to be ridiculous most of the time. One of these comical situations that appear all along the book is when she fancies herself nervous when she is dissatisfied with something:

``Mr. Bennet, how can you abuse your own children in such way? You take delight in vexing me. You have no compassion on my poor nerves."

She is the one that encourages Lydia to go to Brighton to follow the militia, even if that is not the best option for her daughter, which is the reason why she is able to run away with Wickham. She also pushes Elizabeth to make her marry Mr. Collins, showing her insensitivity in front of her daughter's aversion to a loveless marriage.

She is the character that exemplifies the most the first and probably most famous quote of the novel: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife."

She truly believes in this statement and if all the single men who have good fortune want wives, her task is to be there and make her daughters become the wives of any rich men she can find. This is the reason why she is so happy when she knows about the new neighbours coming to Nether field and why she is so surprised and delighted when she hears about the new neighbour's income. But her behaviour in these situations makes her look ridiculous.

Her most desired dream is to marry all her daughters well, but she does not worry about their future lives and whether they will be happy married to someone they do not want to be with. But this is exactly what happened to her: she got married when she was

young and now all the affection and respect in the marriage is gone, but they cannot get divorced. She is trapped in an unhappy marriage with a husband that makes fun of her most of the time, but she does not seem to want a different future for her daughters. So she dedicates all her time to plan and perform ridiculous strategies to try to get their daughters married. For example: she makes Jane go on horseback to Nether field instead of carriage when she knows it's about to rain so that she has to stay there with Bingley for a few days.

5.6.7 Lydia Bennet

Emotional and immature, Lydia is the Bennet daughter who most takes after her mother. Lydia's misbehaviour stems from a lack of parental supervision on the parts of both her mother and father. Her marriage to Wickham represents a relationship that is based on physical gratification. Lydia does not think, she simply acts upon her impulses and that impulsiveness, combined with negligent parents, leads to her near ruin.

Lydia is the youngest of the Bennet sisters, she is fifteen years old. She is the one who most takes after her mother. She is good humoured, emotional, immature and impulsive. She acts without thinking and she flirts with all the gentlemen and officers. Her personality combined with irresponsible parents results in Lydia running away with Wickham. This brings disrespect for the whole family in front of society, but Lydia is not aware ofit. She ends up marrying Wickham.

Something important about how she has been raised up is particularly strange. At that time, there was a whole etiquette about women being allowed to "come out" in public, which meant that they were eligible for marriage. This was usually when girls were around seventeen or eighteen years old, but younger sisters had to wait until the older ones were married. But in the Bennets' case, we know that Mrs. Bennet "had brought (Lydia) into public a tan early age". This is probably the reason why she flirts with everyone, does not know how to behave properly and runs away with the first officer that appears to be interested in her. The Bennets are criticized by Lady Catherine when she knows that they did not follow the tradition with their girls:" What, all five out at once? Very odd! The younger ones out before the elder are married!" But for Lydia, disrespecting her family and getting married with Wickham, who is forced to do so, is not a problem at all, probably because she does not think about it. When she goes back home after getting married, she shows all her sisters how proud she is of being married. She even acts like she is superior because she is a married woman before her older sisters and says that she can find husbands for them.

5.6.8 George Wickham:

A charming and well-spoken young man, Wickham uses his charisma to insinuate himself into the lives of others. His behaviour throughout the novel shows him to be a gambler who has no scruples about running up his debts and then running away. His mercenary nature regarding women is first noted by Mrs. Gardiner, who comments on his sudden interest in Miss King. Like Elizabeth, he possesses an ability to read people; however, he uses this knowledge to his advantage. When he finds that Elizabeth dislikes Darcy, for example, he capitalizes on her dislike to gain her sympathies.

5.6.9 Charlotte Lucas

Although Charlotte's marriage of convenience to Mr. Collins is criticized by Elizabeth, her situation and marriage is much more realistic than is Elizabeth's for nineteenth - century Britain. Elizabeth's story is a work of romantic fiction, but Charlotte's is a mirror of reality. Even though Elizabeth cannot understand Charlotte's reasons for marrying Mr. Collins, she does respect Charlotte's sound management of her household and her ability to see as little of Mr. Collins as possible. Whereas Elizabeth's relationship with Darcy was what Austen's female readers may dream of, Charlotte's marriage to Mr. Collins was the actual life they would most likely have to face.

Charlotte Lucas is Elizabeth’s best friend and their families are neighbours. She is introduced as a “sensible, intelligent young woman, about twenty - seven”. She is not married and at that age, she is considered already too old to find a good husband, because she is neither particularly pretty nor rich. That is the reason why she is led to marry Mr. Collins, the Bennet’s cousin, who is ignorant and will not make her happy. But she knows that he is probably her last chance to marry and she wants to leave her parents’ house to be established in her own home, so she flirts with Mr. Collins after Elizabeth has rejected him and they are soon engaged. This shows how truly limited the possibilities were for women at that time, their only way of having their own house, being respected and having money was, getting married. A curious fact is that she married a man who is younger than her and that was uncommon in that era, because even if Mr. Collins behaves like he was an old man, he is only twenty - five.

In one of her conversations with Elizabeth, Charlotte gave her opinion on happiness in marriage: “Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other, or ever so similar before-hand, it does not advance their felicity in the least. (…) and it is better to know as little as possible of the defects of the person with whom you are to pass your life.”

This comment shows the reason why she does not mind getting married to Mr. Collins: Charlotte knows she does not have many possibilities and that she will not be happy anyway if she stays at her parents' home and becomes a poor old maid, so she prefers to get married to him. Elizabeth does not understand her point of view, but she respects her way of managing her household and her ability to avoid Mr. Collins as much as possible when they are at home.

In another moment, Charlotte explains her reasons to marry Mr. Collins to Elizabeth: "I am not romantic, you know; I never was. I ask only a comfortable home and considering Mr. Collins's character, connection and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state."

She tells her that she only wants a comfortable home of her own, not her parents, because she wants some sort of independence and this was the best they could hope for at that time. That is why she says that her chances of happiness with him are high, even if she knows that she will not be happy to spend the rest of her life with a man like him, but that his situation and connections will let her live a comfortable life and that is enough for her. This contrasts with Elizabeth's idea, because she prefers not to marry at all before being in an unhappy marriage, but it also helps Elizabeth realize that not everybody desires the same sort of life.

Charlotte's situation is much more common than Elizabeth's one. While Elizabeth's marriage is work of a romantic fiction, Charlotte's is a mirror of reality which shows the situation most women at that time were most likely to face. Even if this kind of marriages were not what all women wanted, they had to get married in situations like Charlotte's one so that they did not end being poor and alone.

5.7 POINTS TO REMEMBER

- Time period in British history including the reigns of kings George I, George II, George III and George IV. Also, called Augustan era.
- Marked great population growth and increased living standards.
- A lot of money was spent on travel and the Great Tour.
- Social reform under politicians and campaigners.
- Rapid development of novel, explosion of satire, melodrama, poetry of personal exploration.

- The Georgian Era covered 1714 to 1837, marking the transition in Europe from the Reformation to the Enlightenment.
- Pride and Prejudice is penned by Jane Austin
- It consists of a complex plot revolving around the daughters of Mr and Mrs Bennet.
- Its setting is fictional though, it resembles some of the places that Austin has stayed
- The major characters of the novel are Elizabeth Bennet, Darcy, Bingley, Mr and Mrs Bennet, Lydia Bennet, Wickham and Charlotte Lucas.

5.8 CHECK YOUR PROGRESS

1. Discuss the political, social and economic events that shaped the novel growth in Georgian era.
2. What are the main aspects of Enlightenment humanism which gave rise to the need for a new type of narrative-in the eighteenth century?
3. What would be a character sketch of Darcy in Pride and Prejudice?
4. Write the character-sketch of Elizabeth Bennet from Jane Austen's Pride and Prejudice.
5. Do Jane Austen's plots fail to accomplish the requirements of story, such as in Pride and Prejudice?
6. Write Short Notes on the following:
   a. Plot of the Novel
   b. Elizabeth Bennet
   c. Lydia Bennet
   d. Mr Bennet
   e. Mrs Bennet
   f. Charlotte Lucas
   g. Fitzwilliam Darcey
   h. Charles Bingley
   i. Wickham

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Unit - 6

JANE AUSTEN's PRIDE AND PREJUDICE PART II

Unit Structure :

6.1 OBJECTIVES

- To understand the entire story of the novel
- To explore the possible themes of the novel
- To find out the various symbols used in the novel
- To attempt the essay questions.

6.2 SUMMARY OF THE NOVEL

In the beginning chapters from 1 to 5, the first chapter opens with the excitement of the residents of Hertfordshire County's by the news that a wealthy single gentleman named Mr. Bingley has rented Nether field Park, a large house with extensive grounds. Mrs. Bennet urges her husband to go meet Mr. Bingley when he arrives in the neighbourhood so that their five daughters may then have the opportunity to meet the gentleman and attract his interest. Sceptical of his wife's matchmaking scheme, Mr. Bennet nonetheless visits Mr. Bingley, much to the delight of Mrs. Bennet and their five daughters - Jane, Elizabeth (Lizzie), Mary, Catherine (Kitty), and Lydia.

Although Mr. Bingley returns Mr. Bennet's visit, the Bennet girls do not get the opportunity to meet him until a ball is held in the

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neighbourhood. At the ball, Mr. Bingley is accompanied by his two sisters, his brother-in-law, and a friend, Mr. Darcy. While Mr. Bingley impresses everyone with his outgoing and likeable personality, Mr. Darcy is declared to be proud, disagreeable, and cold. He especially offends Elizabeth when she overhears him refusing Bingley's suggestion that he dance with her.

After the ball, Jane and Elizabeth discuss Mr. Bingley's attentions to Jane, and Jane admits that she found him to be attractive and charming and was flattered by his admiration of her. Elizabeth comments on the difference between her temperament and Jane's, noting that Jane always looks for the good in people, a quality that sometimes blinds her to people's faults. Meanwhile, at Nether field, Mr. Bingley, his sisters, and Mr. Darcy review the ball and the people who attended it. Although they differ in their perceptions of the ball in general, they all agree on Jane's beauty and sweet disposition.

Discussion of the ball continues when the daughters of the Bennets' neighbour, Sir William Lucas, visit. The oldest daughter, Charlotte, is Elizabeth's close friend, and commiserates with Elizabeth over Mr. Darcy's snub. Charlotte acknowledges, however, that Mr. Darcy's family and wealth give him the right to be proud. Elizabeth agrees, noting that her resentment of his proud nature stems from his wounding her own pride.

In the chapter from 6 to 9, the narration begins with Jane and Elizabeth spending more time with the residents of Nether field. Caroline Bingley and Mrs. Hurst seem fond of Jane, and the attraction between Mr. Bingley and Jane continues to grow. Meanwhile, Elizabeth finds Miss Bingley and Mrs. Hurst to be self-important but approves of their brother and the relationship that appears to be developing between him and Jane. As for Mr. Darcy, Elizabeth continues to view him as proud and reserved. She is unaware that his original assessment of her has changed and that he has begun to be unwillingly drawn to her. When he mentions Elizabeth's "fine eyes" to Miss Bingley, Miss Bingley jealously teases him about wanting to marry Elizabeth.

One morning, Jane receives a request from Caroline Bingley to come to Netherfield for dinner. Observing that it looks like rain, Mrs. Bennet sends Jane to Netherfield on horseback rather than in a carriage so that she will have to spend the night at Netherfield rather than ride home in the rain. The ploy works, and the next morning, the Bennets receive a note from Jane informing them that she is ill from getting soaked as she rode to Netherfield the previous day and will have to remain at Netherfield until she is better. Although Mrs. Bennet is satisfied at the thought of Jane spending more time in Mr. Bingley's home, Elizabeth is concerned and decides to walk the three miles to Netherfield to see for herself

how her sister is faring. When Elizabeth reaches Netherfield, she finds Jane to be sicker than her letter implied, and Miss Bingley reluctantly invites her to stay with Jane.

Although at Nether field Elizabeth spends most of her time with Jane, she eats dinner with the others and joins them in the drawing room later in the evening. While Elizabeth is in their company, Miss Bingley and Mrs. Hurst are polite to her, but when she is absent, the two women take delight in criticizing her relatives and the fact that she walked all the way to Nether field to see Jane. Despite the ladies' disparagement of Elizabeth, Mr. Bingley and Mr. Darcy voice their approval of her.

The next day Mrs. Bennet, Kitty, and Lydia visit Nether field to check on Jane. While they are there, Elizabeth is embarrassed by the gauche behaviour of her family. Mrs. Bennet fawns over Mr. Bingley while simultaneously being blatantly rude to Mr. Darcy, while Lydia is overly forward with Mr. Bingley, reminding him that he promised to give a ball. Mr. Bingley good-naturedly agrees that he will give a ball as soon as Jane is better.

In chapter 10 to 14, the story further develops into Jane’s continuation in recuperation at Nether field, Elizabeth again spends the evening in the drawing room with the Bingleys, Hursts, and Mr. Darcy. She observes Miss Bingley's obvious attempts to flirt with Darcy, but Darcy seems unmoved by her efforts. Elizabeth is energized by the group's discussion of character, especially the contrast between Bingley and Darcy. Bingley, they note, is impetuous and impressionable, while Darcy is ruled by reason and reflection. Although Elizabeth frequently challenges Darcy's comments, he continues to find her more and more attractive and realizes that he "had never been as bewitched by any woman as he was by her." Only the social class of some of her relatives prevent him from pursuing the attraction.

The next evening, Jane is feeling well enough to join the group in the drawing room after dinner. Jane's attention is quickly monopolized by Bingley, leaving Elizabeth to again watch Miss Bingley disturbing Darcy with idle chatter. Eventually, Miss Bingley asks Elizabeth to walk around the room with her and then draws Darcy into a conversation with them, which soon turns into a debate between Darcy and Elizabeth over folly, weakness, and pride.

Troubled by his fascination with Elizabeth, Darcy resolves to pay her less attention while she remains at Nether field. Meanwhile, with Jane feeling better, both Jane and Elizabeth are eager to return home. Mrs. Bennet resists sending them the carriage, so they borrow Bingley's and depart on Sunday, five days after Jane's arrival at Nether field. Although Mrs. Bennet is displeased that they

left Nether field so quickly, Mr. Bennet is glad to have them home again.

The day after Jane and Elizabeth return home, their father announces that a visitor will be arriving that afternoon. The visitor is William Collins, Mr. Bennet's cousin and the man who will inherit Long bourn after Mr. Bennet dies. The estate is entailed, meaning that, according to the terms of inheritance, it must go to a male heir. Because Mr. Bennet's children are all female, the property will, by law, go to the next closest male relative: Mr. Collins. Mr. Bennet points out to his wife and daughters that Mr. Collins, as heir, "may turn you all out of this house as soon as he pleases" when Mr. Bennet is dead.

Mr. Collins proves himself to be a curious blend of pompousness and obsequiousness. He is proud of his standing as the rector of the Hunsford parish and his patronage by Lady Catherine De Bourgh, and he does not hesitate to speak at length about his (or Lady Catherine De Bourgh's) opinions. At the same time, however, he displays a relentlessly deferential manner, apologizing at length, for example, when he offends Mrs. Bennet by implying that they cannot afford to have a cook on staff. Mr. Bennet finds his cousin absurd and is amused by him, while Kitty and Lydia are shocked at Mr. Collins' announcement that he never reads novels. When he instead tries to read to them from Fordyce's Sermons, Lydia offends him by beginning to talk of something else.
In chapter 15 to 18, the narration continues with the feeling a sense of obligation to the Bennet family because of the entail, Mr. Collins plans to ask one of the Bennet daughters to marry him. After Mrs. Bennet tells him that they expect Jane to be engaged soon, he decides to propose to Elizabeth. That resolved, Mr. Collins joins Elizabeth and her sisters as they walk to Meryton where Lydia and Kitty are excited to see some of the officers stationed there. Everyone's attention is drawn to a new officer — George Wickham — who impresses Elizabeth with his good looks and charming manners. As Elizabeth and her sisters are speaking with Wickham, Darcy and Bingley ride up to them. Elizabeth is intrigued to notice that Darcy and Wickham recognize each other, and as the two men barely acknowledge each other, Wickham looks pale and Darcy appears angry.

The next day, the Bennet sisters and Mr. Collins return to Meryton to dine with Mrs. Bennet's sister, Mrs. Philips. Some of the officers are also present, including Wickham, who seeks Elizabeth out and sits next to her as she plays cards. Wickham astonishes her by revealing the nature of his relationship with Darcy, telling her that his father was Darcy's father's steward and that he and Darcy grew up together. According to Wickham, he was a favourite of Darcy's father and when Darcy's father died, Wickham was supposed to have received a position as a clergyman at the rectory that the Darcy family oversees. However, Darcy gave the job to

someone else — out of jealousy, Wickham presumes — and left Wickham to fend for himself. Wickham declares that both Darcy and his sister are proud and unpleasant people, and Elizabeth eagerly concurs with his opinion.

When Elizabeth shares Wickham's story with Jane, Jane insists there must be some sort of misunderstanding on both Wickham's and Darcy's parts. Elizabeth laughs at her sister's kind nature and declares that she knows Wickham to be right. As they are discussing the matter, Bingley calls to invite the family to a ball at Netherfield in a few days. Everyone is delighted, including Mr. Collins who, to Elizabeth's dismay, secures her promise that she'll dance the first two dances with him.

At the ball, Elizabeth is disappointed to discover that Wickham is absent and blames Darcy for making him uncomfortable enough to avoid coming. She is so surprised, however, when Darcy asks her to dance with him that she agrees to it without thinking. As they dance, they are at first interrupted by Sir William, who alludes to the anticipated engagement between Jane and Bingley. Darcy seems troubled by this, but is then distracted when Elizabeth raises the subject of Wickham. They discuss Wickham tensely and end their dance feeling angry and dissatisfied.

At dinner, Elizabeth is mortified by her mother's incessant chatter to Lady Lucas about Jane and Bingley getting engaged. She notices that Darcy can't help but hear her mother's loud whispers and unsuccessfully encourages her mother to change the subject. After dinner, Elizabeth's sense of humiliation grows as her parents and all of her sisters except Jane act foolishly and without restraint. Mr. Collins adds to her misery by continuing to hover near her, causing Elizabeth to be grateful when Charlotte engages him in conversation.

In chapter 19 to 23, the narration extends in description of the morning in Netherfield ball, Mr. Collins proposition to Elizabeth. He outlines his motivation for proposing and promises never to bring up the fact that she brings so little money to the marriage. Torn between discomfort and the desire to laugh at his officious manner, Elizabeth politely refuses him. Mr. Collins, however, thinks that Elizabeth is being coy in refusing him and lists the reasons why it is unthinkable for her to refuse him — namely his own worthiness, his association to the De Bourgh family, and Elizabeth's own potential poverty. Mrs. Bennet, who is anxious for Elizabeth to accept Mr. Collins, reacts badly to the news of her daughter's resistance and threatens never to see Elizabeth again if she doesn't marry him. When Mrs. Bennet appeals to Mr. Bennet for support, though, he states that he would never want to see Elizabeth again if

she did marry Mr. Collins. Mr. Collins finally realizes that his suit is hopeless and he withdraws his offer.

In the midst of the uproar over the proposal, Charlotte Lucas visits the Bennets and learns of Elizabeth's refusal of Mr. Collins. After Mr. Collins withdraws his offer, Charlotte begins spending more time with him, and within a few days, he proposes to her. Charlotte accepts, not for love but for security, and news of their engagement outrages Mrs. Bennet and shocks Elizabeth, who cannot believe her friend would marry where no love exists.

Meanwhile, Bingley leaves for what is supposed to be a temporary visit to London, but Jane receives a letter from Caroline Bingley stating that the whole party has left for London and will not return all winter. Caroline tells Jane that they are spending a great deal of time with Georgiana Darcy and hints that she would like Miss Darcy to marry her brother. Jane is dismayed by the news, but believes that Caroline's letter is written in friendship and goodwill. Elizabeth, on the other hand, is suspicious of the role Darcy and Bingley's sisters may be playing in keeping him and Jane apart.

In chapter 24 to 27, the story precedes with Jane receiving another letter from Caroline Bingley and unhappily reading that the Bingleys have no plans of ever returning to Netherfield. The news leaves Jane depressed and makes Elizabeth angry. She blames Darcy and Bingley's sisters for interfering with her sister's happiness, and resents Bingley for how easily he has been manipulated by those close to him. Elizabeth's mood is lifted somewhat by frequent visits from Wickham, who continues to be attentive to Elizabeth.

Mrs. Bennet's brother and sister-in-law, Mr. and Mrs. Gardiner, come to Longbourn to spend Christmas with the Bennet family. Unlike Mrs. Bennet's other relatives, the Gardiners are well-mannered and intelligent, and Jane and Elizabeth feel especially close to them. Mrs. Gardiner cautions Elizabeth against encouraging Wickham, telling her that the lack of fortune on either side makes the hope of a match between the two of them impractical and irresponsible. Mrs. Gardiner also observes Jane's melancholy and invites her to return to London with them. Jane happily accepts and anticipates being able to see Caroline Bingley while she is there. However, after Jane is in London, a chilly reception from Miss Bingley makes her realize that Elizabeth was correct in her assessment of Bingley's sister as being a false friend to Jane.

Meanwhile, Mr. Collins and Charlotte Lucas marry and depart for Mr. Collins' parsonage in Hunsford, Kent. Before she leaves, Charlotte asks Elizabeth to visit her soon and Elizabeth reluctantly agrees. In March, Elizabeth accompanies Charlotte's

father and younger sister, Maria, to visit Charlotte, whom Elizabeth has begun to miss. On their way to Hunsford, the group stops in London overnight to stay with the Gardiners. While there, Elizabeth and her aunt discuss Wickham's recent courtship of Miss King, an heiress. Mrs. Gardiner views his actions as mercenary, but Elizabeth defends his right to pursue a wealthy bride. Before Elizabeth leaves London, her aunt and uncle invite her to accompany them on a trip to northern England in the summer, and Elizabeth agrees.

The chapters 28 to 32 begin with the next day, when Elizabeth, Sir William, and Maria leave London for Hunsford. When they arrive at the parsonage, Charlotte and Mr. Collins greet them enthusiastically and give them a tour of the house and garden. As they settle in, Maria is excited by the brief visit from Miss De Bourgh, but Elizabeth in unimpressed.

The group is invited to dine at Lady Catherine De Bourgh's residence, Rosings, soon after they arrive. Mr. Collins' dramatic descriptions of Lady Catherine and her home make Sir William and Maria nervous, but Elizabeth approaches the visit with curiosity rather than fright. As Elizabeth observes Lady Catherine, she notices that her ladyship displays tireless interests in the smallest details of life at the parsonage and in the village and never hesitates to offer her opinion or advice. Lady Catherine also turns her attention to Elizabeth and begins querying her about her family and education, and Elizabeth shocks her by initially refusing to disclose her age.

After a week passes, Sir William returns home. Elizabeth spends much of her time walking outdoors, and the group dines at Rosings twice a week. The news that Darcy and his cousin Colonel Fitzwilliam will be visiting Lady Catherine, soon generates some excitement, especially after the two gentlemen call on the parsonage the morning after their arrival. Colonel Fitzwilliam impresses Elizabeth with his gentle manlike manner, while Darcy remains as aloof as ever.

About a week after Darcy and Fitzwilliam arrive at Rosings, the residents of the parsonage are again invited to dinner. Lady Catherine focuses much of her attention on Darcy, while Colonel Fitzwilliam seems taken with Elizabeth. The colonel asks Elizabeth to play the piano for him, and she complies. Darcy soon joins them at the piano and it is not long before Elizabeth and Darcy become engaged in a spirited conversation about Darcy's reserved behaviour among strangers. Elizabeth reproaches him for not trying harder, while Darcy states that he simply isn't able to easily converse with people he doesn't know well.

The next morning, Darcy visits the parsonage and is surprised to find Elizabeth alone. Their conversation begins in a stilted and awkward manner, but soon Elizabeth cannot resist questioning him about whether Bingley plans on returning to Netherfield. Discussion turns to Charlotte's marriage to Mr. Collins, leading to a brief debate over what is an "easy distance" for a woman to be separated from her family after she marries. Charlotte comes home and Darcy soon leaves. Surprised by his presence, Charlotte wonders if Darcy is in love with Elizabeth and closely observes him in his subsequent visits.

In chapter 33 to 36, the story of Pride and Prejudice commences with Elizabeth, who keeps encountering Darcy during her walks through the park and is bothered when, rather than leaving her alone, he continues to join her. One day, she meets Colonel Fitzwilliam as she's walking and they begin discussing Darcy's character. When Fitzwilliam relates the story of "a most imprudent marriage" that Darcy saved Bingley from, Elizabeth infers that he is speaking of Jane and reflects upon Darcy's actions with anger and tears when she returns to her room. Feeling unfit to see Lady Catherine and especially wanting to avoid Darcy, Elizabeth decides not to go to Rosings that night for dinner, telling Charlotte that she has a headache.

After everyone has left for Rosings, Elizabeth is startled by the arrival of Darcy, who inquires about her health. After a few minutes of silence, Darcy shocks Elizabeth with a declaration of love for her and a proposal of marriage. Initially flattered by his regard, Elizabeth's feelings turn to outrage as Darcy catalogues all of the reasons why he has resisted his feelings for her — namely how her inferior social class would degrade his own standing and the problem of her family. Elizabeth in turn stuns Darcy by refusing his proposal, stating, "I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry." She condemns him for separating Jane and Bingley, for treating Wickham poorly, and for his arrogance and selfishness. He accepts these accusations without apology, even with contempt. However, he flinches when she accuses him of not behaving like a gentleman and when Elizabeth finishes her denunciation of him, Darcy angrily departs. Overwhelmed with emotion, Elizabeth cries for half an hour afterwards and retreats to her room when everyone returns home.

As Elizabeth is walking the next morning, Darcy approaches her, gives her a letter, and leaves her alone to read it. In the letter, Darcy does not renew his marriage proposal, but instead addresses Elizabeth's two main objections to him: his involvement in Jane and Bingley's breakup and his treatment of Wickham. Regarding Jane and Bingley, Darcy states that he believed that Jane did not love Bingley, and he consequently persuaded Bingley that it was so, as

well. He admits that he wanted to save Bingley from an imprudent marriage, but he stresses that he felt that Jane's feelings were not deeply involved because her calm nature never displayed any indication of her strong attachment. Darcy adds that Jane's mother, her three younger sisters, and even her father act improperly in public and create a spectacle of themselves.

As for Wickham, Darcy states that he is a pleasant but unprincipled man who is greedy and vengeful. Contrary to Wickham's account, Darcy asserts that he did not deprive Wickham of the clergyman position without compensation. Instead, at Wickham's request, Darcy gave him 3,000 pounds to use to study law. Wickham squandered the money, tried to get more from Darcy, and when that failed, tried to elope with Darcy's sister. Darcy directs Elizabeth to ask Colonel Fitzwilliam for confirmation of anything she questions in his letter.

At first, Elizabeth refuses to believe the letter, but after rereading it and thinking back on the circumstances Darcy recounts, she soon realizes, with a great deal of shock and chagrin, that it is completely true. Reflecting upon her former behaviour and views, she is horrified and ashamed and exclaims, "I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself." Depressed and ashamed, she finally returns to the parsonage, and learns that both Darcy and Colonel Fitzwilliam have visited and left.

In chapter 37 to 42, the story reaches to Darcy and Colonel Fitzwilliam leaving Hunsford the day after Darcy gave Elizabeth the letter, and Elizabeth and Maria leaving about a week later. On their way back to Longbourn, they stop at the Gardiners' in London for a few days and Jane returns home with them. Back at home, Kitty and Lydia agonize over the fact that the militia is leaving for Brighton in two weeks. Elizabeth is pleased that Wickham will no longer be around.

Elizabeth relates to Jane the details of Darcy's proposal and all about the letter, with the exception of the part about Jane and Bingley. Jane responds with shock and disbelief that Wickham could have such a mercenary nature. She and Elizabeth discuss whether this new information about Wickham should be made public, but they decide against it because he will be leaving soon.
As the regiment prepares to depart, the wife of the colonel of the regiment invites Lydia to accompany them to Brighton. Worried about her sister's immaturity and flightiness, Elizabeth tries to persuade her father to forbid Lydia's going, but he refuses, implying that he would rather risk Lydia embarrassing the family than deal with her misery if he made her stay.

Lydia leaves, and Elizabeth awaits her trip with the Gardiners that summer. They leave in July and the Gardiners decide to shorten the trip to visit only Derbyshire County, where Mrs. Gardiner grew up. Derbyshire is also where Darcy's estate, Pemberley, is located. When they arrive in Derbyshire, Mrs. Gardiner decides that she wants to see Pemberley, and Elizabeth agrees after finding out that none of the family will be there.

In chapter 43 to 46, the narration continues with Elizabeth and the Gardiners arriving at the Pemberley estate and getting impressed by the beauty of the house and the grounds. As they tour the house, the housekeeper praises Darcy, saying "He is the best landlord, and the best master that ever lived." The housekeeper also confirms that Darcy isn't presently at home, but she adds that he is expected the following day. As the Gardiners and Elizabeth walk around Pemberley's grounds, however, Darcy suddenly appears. Mortified to have him find her there, Elizabeth's emotions are further confused by his courteous and gentle tone. He asks her if he can introduce his sister to her soon, and Elizabeth agrees, wondering what this show of interest and pleasant behaviour can mean. As she and her relatives drive away, Elizabeth mulls over the encounter while her aunt and uncle discuss Darcy's surprising geniality.

Darcy calls on Elizabeth and the Gardiners the next day with his sister and Bingley. Elizabeth immediately notices that Miss Darcy is not proud, as Wickham had asserted, but painfully shy. Elizabeth also watches Bingley and Miss Darcy interact and is pleased to see no signs of a romantic attachment between them, as was implied by Miss Bingley. In fact, Elizabeth believes she detects several wistful references to Jane in his conversation. As Elizabeth nervously tries to please everyone with her manners and speech, the Gardiners observe both her and Darcy. From their observations, they are sure that Darcy is very much in love with Elizabeth, but they are uncertain about Elizabeth's feelings for him. Elizabeth is also uncertain, and lays awake that night trying to determine what her feelings for Darcy are.

The next day, the Gardiners and Elizabeth go to Pemberley at Darcy's and Miss Darcy's invitation. Mr. Gardiner goes fishing with the men while Mrs. Gardiner and Elizabeth join Georgiana, Miss Bingley, Mrs. Hurst, and Georgiana's companion at the house. Although Miss Bingley treats Elizabeth coldly, Elizabeth attributes her behaviour to jealousy. When Darcy returns from fishing, his behaviour shows that he is clearly attracted to Elizabeth. Miss Bingley attempts to allude to Elizabeth's former attachment to Wickham and to make her look foolish by bringing up her sisters' attachment to the regiment in Meryton, but Elizabeth's calm response makes Miss Bingley look ill - natured instead. After Elizabeth and the Gardiners leave, Miss Bingley tries again to

demean Elizabeth, this time by criticizing her appearance. She is deflated, however, by Darcy's remark that Elizabeth is "one of the handsomest women of my acquaintance."

Elizabeth soon receives two letters from Jane that shatter any hopes she has of further exploring her relationship with Darcy. In the letters, Jane tells her that Lydia has run away with Wickham from Brighton and that they probably have not gotten married. They were spotted headed toward London, so Mr. Bennet is going there to search for them and Jane asks that Mr. Gardiner join Mr. Bennet in London to assist in the search.

Dismayed by the news, Elizabeth rushes to get her uncle, but is met there by Darcy. Troubled by Elizabeth's agitation, Darcy sends for her uncle and stays with her to try to calm her down. Overcome by what she has learned, Elizabeth begins to cry and tells Darcy what has happened. He expresses concern and worries that his own silence regarding Wickham is, in part, responsible for the present situation. Thinking he is only in the way, Darcy leaves. Elizabeth realizes that she loves him, but fears that the family scandal will ruin her chances of his wanting her for a wife. The Gardiners soon arrive, and they and Elizabeth leave immediately for Longbourn.

In chapter 47 to 50, as Elizabeth and the Gardiners rush back to Longbourn, they discuss Lydia's situation. Although the Gardiners are hopeful that Wickham and Lydia have married, Elizabeth doubts that is the case. She knows Wickham's mercenary nature too well to believe that he would marry someone like Lydia who has no money.

When they reach Longbourn, they find that Jane is running the household. Mr. Bennet has gone to London, Mrs. Bennet is indisposed in her room with hysterics, and Kitty and Mary are absorbed by their own thoughts. The family's distress continues to increase, especially because Mr. Bennet has not written with news of his progress in locating Lydia and Wickham in London. Mr. Gardiner leaves to join Mr. Bennet in London, and soon Mr. Bennet returns home, leaving Mr. Gardiner to manage the situation. Upon his return, Mr. Bennet admits to Elizabeth that she was right in warning him not to let Lydia go to Brighton and seems resolved to be stricter with Kitty.

Meanwhile, the whole town gossips about Wickham's disreputable nature and speculates on Lydia's future. A letter arrives from Mr. Collins condemning Lydia's behaviour and advising the Bennets to disown her in order to save the rest of the family's reputation.

Relief comes at last with a letter from Mr. Gardiner informing the family that Lydia and Wickham have been found. Although they are not married, they have been convinced to do so, provided that Wickham's debts are paid and Lydia receives a small yearly stipend. Mr. Bennet agrees to the conditions, but he fears that a much greater sum must have been paid out to persuade Wickham to marry Lydia. He assumes that Mr. Gardiner must have spent a great deal of his own money, and he dislikes the idea of being indebted to his brother-in-law.

Upon hearing that Lydia is going to be married, Mrs. Bennet's mood immediately shifts from hysterical depression to hysterical giddiness. Forgetting the shameful circumstances under which the marriage will take place, she begins calculating how much Lydia will need for new wedding clothes and planning to personally spread the good news to her neighbours. When Mr. Gardiner writes that Wickham has an officer's commission in the north of England, Mrs. Bennet alone regrets that the couple will be living so far away.

Contemplating her sister's marriage, Elizabeth reflects that her wishes for a future with Darcy are completely hopeless now. Even if he would marry into a family as embarrassing as the Bennets, he would never willingly marry into a family of which Wickham is a part. This thought saddens her, for she realizes at last how perfectly matched she and Darcy would have been.

In chapter 51 to 55, soon after Lydia and Wickham marry, they arrive at Longbourn. Much to Elizabeth and Jane's embarrassment and Mr. Bennet's outrage, the couple acts completely self - assured and unashamed. In observing the couple, Elizabeth notes that Lydia seems to be more in love with Wickham than he is with her, and she surmises that Wickham fled Brighton mainly because of gambling debts, taking Lydia along because she was willing. Unimpressed by Wickham's still - charming manners, Elizabeth politely informs him that she is aware of his past but wants to have an amiable relationship with him.

One morning, Lydia mentions that Darcy was present at her wedding. Intensely curious about Darcy's involvement in her sister's marriage, Elizabeth writes to her aunt to demand more information. Mrs. Gardiner quickly replies, explaining that it was Darcy, not Mr. Gardiner, who found Lydia and Wickham, and he persuaded Wickham to marry Lydia with a substantial wedding settlement — Darcy paid all of Wickham's debts and bought him a commission in the army. Mrs. Gardiner implies that Darcy was motivated not only by a sense of responsibility but also out of love for Elizabeth. Elizabeth wants to believe her aunt's supposition, but she questions whether Darcy could still have strong feelings for her.

Mrs. Bennet laments Lydia and Wickham's departure, but the news that Bingley is returning to Netherfield Hall soon shifts her attention to Jane. While Jane claims to be unaffected by Bingley's arrival, Elizabeth is certain that her sister still has feelings for him. When Bingley visits Longbourn, Elizabeth is surprised and excited to see that Darcy has accompanied him. He is once more grave and reserved, though, which troubles her. Making Elizabeth more uncomfortable is her mother's rude treatment of Darcy, especially when she reflects upon how much Darcy has secretly helped the Bennet family.

Darcy goes to London and Bingley continues to visit the Bennets. He and Jane grow closer, and much to everyone's delight, he finally proposes.

In the concluding chapter 56 to 61, Lady Catherine De Bourgh unexpectedly drops by Longbourn one day to talk to Elizabeth. She has heard a rumour that Darcy and Elizabeth are or are about to be engaged and is determined to stop any romance that may exist between them. Declaring that Darcy and Miss De Bourgh have been intended for each other since they were born, Lady Catherine tells Elizabeth that the match between her nephew and daughter will not be ruined by "a young woman of inferior birth, of no importance in the world, and wholly unallied to the family." Despite Lady Catherine's demands, Elizabeth refuses to be intimidated and she fuels Lady Catherine's outrage by refusing to promise never to accept a proposal from Darcy. Lady Catherine leaves angrily, threatening to approach Darcy on the matter. Shaken by the confrontation, Elizabeth wonders how Darcy will react to his aunt's denunciation of her. She decides that if Darcy does not return to Netherfield, she will know that he has submitted to his aunt's wishes.

The next morning, Mr. Bennet asks Elizabeth into his library, where he shares a letter with her that he received from Mr. Collins. In it, Mr. Collins also addresses the rumoured engagement between Elizabeth and Darcy and warns his cousin against it, stating that Lady Catherine does not approve. Mr. Bennet finds the idea of Elizabeth being engaged to Darcy ludicrous and tries to get Elizabeth to laugh with him over the situation, while Elizabeth miserably listens and tries to think of something to say.

Several days later, contrary to Elizabeth's expectations, Darcy comes to Longbourn with Bingley. She and Darcy go for a walk and Elizabeth blurts out her thanks for his involvement in Lydia and Wickham's marriage. In turn, Darcy declares that he still loves Elizabeth and wants to marry her. When Elizabeth responds that her feelings have greatly changed and that she also loves him, Darcy is delighted and the two happily discuss the history of their relationship. Darcy tells Elizabeth that her refusal of his first

proposal caused him to examine his pride and prejudices and to subsequently alter his behaviour. They also discuss Bingley and Jane. Darcy is happy about their engagement, and he admits to encouraging Bingley to propose.

Darcy and Elizabeth's engagement is so unexpected that the Bennet family has difficulty believing it at first. Elizabeth's criticisms of Darcy were initially so strong that no one except the Gardiners had any idea of the change in her feelings for him. After the family is convinced, however, everyone's reactions are characteristic. Jane is genuinely happy for her sister, and Mrs. Bennet is thrilled at the prospect of Darcy's wealth. Mr. Bennet is saddened that his favourite daughter will be leaving, but he is happy to discover that Darcy paid off Wickham rather than Mr. Gardiner, feeling that, because a family member did not pay the debt, Mr. Bennet is released from his obligation to pay the money back.

After the marriages of Elizabeth and Darcy and Jane and Bingley, life progresses happily for the newly weds. The Bingleys move close to Pemberley after about a year, and Elizabeth and Jane are frequently visited by their sister Kitty, who improves considerably under their influence. Back at Longbourn, Mrs. Bennet continues to be silly, Mr. Bennet misses Elizabeth and enjoys visiting her, and Mary appreciates having no pretty sisters at home to compete with. As for the rest of their families, Wickham and Lydia continue to squander money, Lady Catherine is cold to Elizabeth, and Miss Darcy and Elizabeth become very close. Darcy and Elizabeth's happiness is increased by visits from the Gardiners, whom Darcy and Elizabeth feel are responsible for bringing them together.

(Note: The summary of the Pride and Prejudice is adapted from - https://www.cliffsnotes.com/literature/p/pride-and-prejudice/summary-and-analysis/chapters-5661-volume-iii-1420 accessed on 23rd May 2018.)

6.3 THEMES

6.3.1 Love and Marriage:

In this section we discuss the topics of love and marriage in Pride and Prejudice in connection. The topic of love is one of the main topics in Pride and Prejudice and the reason why Jane Austen is sometimes called a Romantic writer. Yet the introductory sentence in Austen's Pride and Prejudice "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." shows us clearly the situation of rich young men and ladies at the contemporary time. Most of the relationships in the novel are influenced by either social position or money, mostly connected together. The contrast in relationships

determined by the social position and the financial situation is seen through the story and it is enormously influencing the development of the story and possible 'connections'. One of the potential marriages in the story between Elizabeth and Mr. Collins mirror the necessity to get married in order to be financially secured as Mr. Collins is about to inherit all of Mr. Bennet's possessions as Mr. Bennet has no direct male descendant and women had no right to inherit a fortune. In the story, this fact is emphasized by Mr. Bennet: "my cousin, Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases"; shortly after is Mr. Collins blamed for "a most iniquitous affair" and that "nothing can clear Mr. Collins from the guilt of inheriting Longbourn". Austen found herself in a very similar situation, when she rejected marriage in order not to financially secure herself. A significance of chance in the context of marriage and connected social position is obvious, nevertheless, an "ideal choice" is "a rare occurrence in her novels". Nevertheless, each couple lives through either happy or unhappy love, both in its very extremes, so typical for the Romantic period. Yet the first one couple we meet in the story, Mr and Mrs Bennet, are actually the 'unhappy' ones. The relationship exists only outside, not having something in common. Their characters are clearly described at the beginning of the novel:

"Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three - and - twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news."

This couple is a perfect example of a result of arranged marriages, very frequent at those times. Gibbs describes these marriages as "fruitless", "foreign" or "loveless". Mr. Bennet, being the most ironical character in the story, treats his wife in a very funny way without her realizing it: "You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party.". Although their seemingly unhappy marriage, they managed to bring up daughters together despite their differences and learned to live next to each other with toleration. This type of marriage was very likely to happen and could be called 'mechanical' as there was no love match.

In Pride and Prejudice a hierarchy marriage is present; being what Weinsheimer claims that "each couple seems to be yoked because both partners achieve the same moral rank, and thus are fit mates". Unfortunately, this is not only the case of morality, but also a rank of an intellectual matureness. Through the story,

couples get together not only thanks to liking each other, but above all to similar acting.

The exception is Charlotte and Mr. Collins' marriage that demonstrates a complete truckling to social claims. According to Marcus, they present "a complete abandonment of personal claims in favour of social claims, but their individual adjustments are distinctly different". For Mr. Collins, it is Lady Catherine, thanks to which he decides to find a wife so as to set a social example and fulfil her wishes. For Charlotte, it is the only alternative and despite the fact of the lack of love affection she takes the chance to get married. She 'sacrificed' her possibly good future to have a husband, that has nothing to lose and is not much interested in who his wife is. It is her choice that determines the relationship and yields to the social concept of courtship. Austen created a pathetic marriage full of irony and opposites. By 'connecting' these two characters, so different by nature and opinions from each other, there originated an ironical marriage in order to fulfil the society's demands and pretending to be 'a happy' one. The wispy and foolish Mr. Collins even tries to convince himself of him and Charlotte to be a perfect match: "My dear Charlotte and I have but one mind and one way of thinking. There is in everything a most remarkable resemblance of character and ideas between us. We seem to have been designed for each other." Through Charlotte's character, we are witnesses of what Marcus determines to be "the process of capitulation of social claims", when she is 'manipulated' by the claims and her characteristic such as intelligence and integrity emphasized by Austen is simultaneously pushed aside. On the other hand, "Collins has lost nothing by the marriage because he had nothing to lose", so it is quite possible that when not Charlotte, it would be another 'desperate' young lady to accept marrying him.

A good example of the 'same moral rank' relationship is Wickham and Lydia, both being controlled by their sexual passion and intellectual immaturity. Their marriage is even more gregariously 'demanded' for their spontaneous runaway causing Bennet's family the highest degree of disgrace. It is again a 'collective fault', not being an individual that determines this relationship to become a marriage. Lydia is playing only an object in the game of revengeful and untruthful Wickham that leads to her personal 'catastrophe'; luckily, thanks to her nature, she considers it to be a happy ending as it means for her seeking "freedom and excitement". Austen demonstrates to us the consequences leading from the connection of two characters, one as an authentic representation of social claims and second craving for revenge unaware of the plausible accomplishments.

Bingley and Jane, for their similar qualities and general "immobility", the inability to express their feelings and wishes, represent the passivity that Austen pointed out to be unpleasant

and by what she dramatized the whole story. Both lacking the self-confidence, Mr. Bingley happens to be unable to defend his feelings and interests in Jane under the pressure of his very best friend Mr. Darcy who keeps convincing him about the inadvisability of such marriage. On the other hand, Jane's quickness to believe that Mr. Bingley suddenly lost interest in her expresses her "inability to assert personal claims"; Austen opens the question of Jane's good-hearted behaviour and lets us decide whether it's because of Jane's naivety or that she is dumb and lets herself 'break' so easily. In every aspect, this relationship is what Jane Austen desired for as they were literally 'made for each other' – both by being good - looking and having similar behaviour. Nevertheless, both of them also are not individualists making the story complicated and hard to reach the 'happy ending'.

There are also areas connected to love and emotions Austen does not mention in the novel. What Pride and Prejudice lacks first is the fantasy in the love matter. In many situations in the story we meet a person that is in love and struggles, but not a single thought about the person is apparent. This causes an effect of a realistic view, being an opposite of the Romantic one. It is sexual passion and attractiveness we do not see in the story. Nevertheless, Casal suggests laughter to be a substitution of the sexual tensions as it "many of Austen's contemporaries saw … as vulgar". On the other hand, Allen believes that "[character's] mutual attraction is metonymically displaced … [by] proposals to dance, glances and walks."

A question comes to every mind when studying Austen's life, why does she provide a husband to her heroines, when she herself remained unmarried? She apparently sympathizes with Elizabeth she is the heroine and "the most authentically powerful figure in the novel" supporting the individualism both in her nature and love matter, it was the "individualism that had ties to the French and the Industrial Revolutions".

The issue of love and marriage is therefore very important in investigating Austen's observation of relationships in her own environment. It is very likely that she was to some extent inspired by her relatives or social events. Every relationship in the story has a contrast; either they are 'successful' or 'unsuccessful' being Romantic features. What Austen creates is the game of couples and courtship, which reflects the importance of having relationship or someone sharing life with; the never - ending 'husband - chasing' is an expression of the necessity to get married in order to become a 'complete' human - being. The only obstacles are the features of individualism and lack of self - confidence, even if individualism is a key feature of Romanticism; it has to be broken in order to fulfill the society's demands, so important for the upcoming Victorians. In addition, lack of any visible sexual attraction and simultaneous lack

of imagination contributes to the fact of the ‘prudishness’ and high degree of morality in Pride and Prejudice that is core for Victorian Era.

6.3.2 Money:

Money plays a central role to the plot of Pride and Prejudice. Because of the entail, the Bennet women will have a bleak financial future after Mr. Bennet dies. When readers recognize this, Mrs. Bennet's pursuit of husbands for her daughters takes on a sense of urgency that supersedes her foolish behaviour. Translating the monetary realities that the characters of Pride and Prejudice face into modern equivalents helps readers to better understand the characters' motivations and the significance of their actions.

Austen describes people's financial situations throughout Pride and Prejudice in terms of actual monetary amounts. Darcy is not simply rich; he has 10,000 pounds a year. When Elizabeth's father dies, she will not only be poor, she will have a mere 40 pounds a year. But what do these figures mean in modern U.S. dollars? Critic Edward Copeland has calculated the value of one pound in Austen's day to be roughly equivalent to 80 dollars now. While he emphasizes that his estimate is not scientific and is probably conservative, such an equivalency helps to put the sums Austen scatters throughout the novel into perspective.

According to Austen, Mr. Bennet's annual income is 2,000 pounds, or 160,000 dollars. Compare that to Darcy's 10,000 pounds or 800,000 dollars. Additionally, the sums Austen gives are often discussed in terms of 4 or 5 percents. These percents refer to the fact that the income the landed gentry earned came from investing their money in secure government bonds. Therefore, Bingley is described as having "four or five thousand a year" because Mrs. Bennet is not sure of what his 100,000 pound inheritance is earning. Similarly, Mr. Collins assumes the lesser amount when he condescendingly informs Elizabeth that he will not reproach her for bringing only "one thousand pounds in the 4 per cents" to their marriage. In other words, Elizabeth will only have a 40 or 50 pound annual income to live off after her father dies, which translates into 3,200 or 4,000 dollars.

This comparison of Austen's pound with the modern dollar not only clarifies characters' annual incomes, but also exposes the magnitude of certain financial transactions, such as Darcy's dealings with Wickham. First, Wickham inherited 1,000 pounds, or 80,000 dollars from Darcy's father. After dissolving his claim to the clergyman position, Wickham received 3,000 more pounds (240,000 dollars) from Darcy. Within three years, he was again asking Darcy for money, which Darcy refused to give him. Wickham then attempts to elope with Miss Darcy, whose inheritance totals

30,000 pounds (2.4 million dollars). Wickham then runs off with Lydia, whose portion equals Elizabeth's — 40 pounds a year, 1,000 pounds overall. He tells Darcy that he has no intention of marrying Lydia and still plans to marry an heiress. To persuade Wickham to marry Lydia, Darcy must then pay Wickham's debts, totalling 1,000 pounds, or 80,000 dollars in addition to buying his commission at about 450 pounds or 36,000 dollars. Mr.Bennet also conjectures that "Wickham's a fool if he takes her for less than ten thousand pounds," meaning that Darcy probably also paid Wickham an additional 800,000 dollars. Elizabeth's overwhelming gratitude toward Darcy and the debt of her family to him become much clearer in light of these figures in U.S. dollars.

6.3.3 Class :

Class is different from pride and prejudice as this is not a personal quality, but more a background which colours Mr. Darcy's perception of society and limits his personal freedom. Even though Mr. Darcy struggles with his pride and prejudice, it is the difference of social rank that becomes the most difficult challenge. In the end, when he overcomes this he is at last able to be with Elizabeth. This section will examine three instances in the novel where class plays an important role. The first example is Mr. Darcy's first proposal to Elizabeth. It is an example of his inner struggle between his individuality and his position inherited through birth. The second example will take a closer look at Mr. Darcy's social background and family in order to understand his improper conduct. The third and final example is Mr. Darcy's second proposal. This example is in line with his internal change and symbolizes his development into the perfect gentleman.

In his first proposal to Elizabeth, she turns him down, because Mr. Darcy has been the cause of her sister Jane's unhappiness. Elizabeth still believes Wickham to be the innocent and Darcy to be the brute; his address to her is proud and rude. Mr. Darcy's proposal is evidence of his inner struggle between his individuality and his pride inherited through birth.

'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you'. Unconcerned with Elizabeth's feelings and pride, he insults her and her family before making the proposal. He does not consider that Elizabeth might find it hurtful to listen to how he has tried in vain to fight the feelings of love towards her because she and her family are not good enough for him. At last he finds himself defeated and reluctantly proposes to her. Elizabeth explains her feelings to him and how he has hurt her. Mr. Darcy cannot understand this reaction; he expected a humbled and overjoyed girl from a lower class who found all her financial wishes fulfilled.

When was there a period, since this country became civilized, in which the nobleness of love was so little known as at the present, in which the passion itself was so much a stranger among the upper ranks of life, in which marriage was so avowedly a matter of traffic through almost every class of society, or the feelings of the heart so seldom consulted by either sex?

This is an example of how the upper class had manipulated the common morals of everyday life into something that had to do with class and money. Marriage was not based on love, but rather on what would make good family connections and how much money would be added to the family fortune. One of the characters in Pride and Prejudice who represents these typical ideas is Mr. Darcy's aristocratic aunt Lady Catherine de Bourgh. In order to discuss Mr. Darcy's improper behaviour, it is necessary to emphasize his family and his upbringing.

Lady Catherine de Bourgh is Darcy's aunt and also the family member that Darcy is most likely to have inherited his pride from. Catherine de Bourgh belongs to the upper class, the aristocracy and is a woman. Today one would expect that she might feel some sort of empathy or compassion towards Elizabeth, as they belong to the same gender. However, as is the case in most of Austen's works, strong women from the upper class are in fact the strongest upholders of the unfair conduct rules which are perhaps most strict on women.

He explained that he was marrying beneath him and had to sacrifice his good name and honour by doing so. Catherine de Bourgh similarly tries to frighten Elizabeth out of the engagement by claiming that Elizabeth has no sense thinking she can marry Mr. Darcy and bring dishonour to the Darcy family name. Catherine de Bourgh believes Elizabeth has lured Mr. Darcy into a marriage because of the money. 'The upstart pretentions of a young woman without family, connections, or future. (…) If you were sensible of your own good, you would not wish to quit the sphere, in which you have been brought up'.

Elizabeth replies that she is in fact a gentleman's daughter and would indeed not quit her sphere as she already belongs to the same sphere as Mr. Darcy. This is true, and consequently Mr. Darcy does not marry beneath him. However, as Catherine points out, it is not her social rank that necessarily makes her an undesirable connection, but her mother and that side of the family. Her mother was not a gentleman's daughter, so Elizabeth's father has similarly, but not completely, done what Darcy wants to do. Mrs. Bennet's brother is a merchant and lives in Cheap side in London. Cheap side was a neighbourhood in London's commercial district. To live near one's place of business rather than in more fashionable precincts was considered improper. Mrs. Bennet's brother was in business, which was considered to be socially

inferior to living off one's land as Mr. Darcy and Mr. Bingley do, leading to the Bennet family being considered as having low connections.

In addition, Mrs. Bennet is hysterical in her search for a suitable - meaning rich -husband for her girls and thus contributes to their already established bad reputation among the upper class. It is, however, interesting, considering Catherine de Bourgh's strong objections towards Mrs. Bennet's side of the family, how well Mr. Darcy gets along with the Gardiners. When Elizabeth introduces Mr. Darcy to the Gardiners (…) she stole a sly look at him, to see how he bore it; and was not without the expectation of his decamping as fast as he could from such disgraceful companions.

However, it is perhaps necessary to raise the question of how Mr. Bingley came by his wealth. The only evidence of how he has made his fortune is when the Bennet family discusses his arrival to Meryton and Netherfield. 'Netherfield is taken by a young man of large fortune from the north of England'. The north of England was an industrial area and Mr. Bingley would likely have made his fortune from trade or similar occupations which would characterize him as 'new money'. It is interesting that the Bennet family is strictly speaking living off their land, in line with the social or aristocratic norms concerning honourable ways of income. However, they are not thought of as good connections since Mrs. Bennet's side of the family, the Gardiners, is connected to trade and the merchant class. Mr. Bingley too is connected to the merchant class, but it is important to point out that, contrary to the Gardiners, Mr. Bingley is respected and accepted by Mr. Darcy. The difference between Mr Bingley and the Gardiners is that Mr. Bingley now lives off his income undoubtedly made through trade and commerce, while the Gardiners still work and does not live off their income. To work and talk about money was considered improper and low.

Mr. Bingley would most likely not have been willingly accepted by the aristocratic upper class, since all money made through work, meaning not inherited, was considered 'new money'. Mr. Darcy is clearly friends with Mr. Bingley, even though he considers the Gardiners low connection, when they and Mr. Bingley belong to the same social class and work. Compared, then, to the strict system of social norms important to the aristocratic upper class, Mr. Darcy's friendship with Mr. Bingley is a quite rebellious act, considering how unpopular this would be among his more powerful connections within the aristocratic class.

This friendship existed before Mr. Darcy met Elizabeth which resulted in his internal change. This liberal attitude is not consistent with the readers' first impression of him. That Austen made these

characteristics apparent in Mr. Darcy's personality points out from the very beginning some social norms Austen felt were too old-fashioned and outdated. However, Austen also portrays how limitations and liberties varied concerning what gender one belonged too. Mr. Darcy takes some liberties when it comes to his choice in friends that most likely would have been improper and impossible for women. Mr. Darcy chooses to ignore Mr. Bingley's less socially accepted way of making his fortune because he likes Mr. Bingley.

Making Mr. Darcy friends first with Bingley, then with the Gardiners, was a part of Austen's plan. It had to be Mr. Darcy that made it socially acceptable to be friends with people who previously would have been considered a low connection. He is from the upper class, smart, handsome and rich. A character people would idolize and strive to imitate.

Mr. Darcy changes after Elizabeth's speech and her refusal of his proposal. Elizabeth pointed out all his errors and conversely he pointed out hers; however, after defending himself against the false accusations made against him in the case of Wickham, he must have had an eye - opener. He has not stopped thinking of Elizabeth and probably recognizes himself in some of the accusations. He recognizes that he has been acting proudly and unjustly towards her and her family. He has judged her on the basis of socially constructed conduct rules that have been coloured by the upper class' unwillingness to let people from other, more uncertain families 'in'. Mr. Darcy breaks conduct rules in order to be with Elizabeth.

The events that lead to Mr. Darcy's second proposal to Elizabeth are many. When they meet after his first proposal they have both had time to think through the events that took place. Elizabeth, for her part, has realized that she has been misled by Wickham and that she has treated Mr. Darcy wrongly. She is embarrassed at how she had prided herself on being able to perceive and judge people justly. After she realizes that she has completely misinterpreted the situation and followed her prejudices in trusting Wickham instead of Mr. Darcy, she is humbled. The fact that Mr. Darcy helped her family, leading to Mr. Wickham and Lydia's marriage, is the last piece that convinces Elizabeth of Mr. Darcy's true character.

Elizabeth and - more importantly - Mr. Darcy have freed themselves from their social class, by gaining self - knowledge and self - reflexivity, that they find each other and let go of the their pride and prejudice. Mr. Darcy does not ride in as a white knight in shining armour, liberating women from the patriarchal chains of society. This was not Austen's intention. To the readers, that would

have been too strong a message and would not have turned the novel into the popular work it was and still is.

Even though the two protagonists are strong individuals, it is necessary to emphasize that Austen did not intend to make the two break out of society. Jane Austen thought individualism important in the sense that people needed to distance themselves from the negative 'fences' that society created, such as class, rank and fortune. She demonstrates through the characters of Elizabeth and Mr. Darcy how class should not have an influence on how people perceive one another. Elizabeth and Mr. Darcy judge one another due to the prejudice created by society in terms of class differences. However, after they both realize that their first impressions of each other are mistaken, they fall in love and marry. When they marry, they become a part of society, but they choose to be a part of it on their own terms.

The unity they create by their marriage is an example of how Austen could criticize the rules of conduct concerning class. Elizabeth and Mr. Darcy's marriage shows how Austen wanted society to be. They become a part of society and create an ideal of the perfect marriage based on respect for individuality and personality, rather than class, rank and fortune.

6.3.4 Gender:

Gender role in Pride and Prejudice is one of the most important features and is an important part as we try to reveal Austen's uniqueness by investigating some of the characters in the novel and assigning their role according to their gender. Jane Austen's heroines are all young girls at the outset of adult life. "All of Austen's heroines possess the capacity for entering into the feelings of other, which often distinguishes them from other, less empathic characters." A good example is Elizabeth Bennet in Pride and Prejudice, growing up through the story from a girl into a woman. As the narrator often identifies with the heroine, it is clear that Elizabeth's character is partially autobiographical. That Austen sympathizes and unites herself with the character of Elizabeth is apparent, when she writes about her to her sister: "Miss Benn really seems to admire Elizabeth. I must confess that I think her as delightful a creature as ever appeared in print. And how shall I be able to tolerate those who do not like her, at least I do not know." Projecting one's own personality "into thoughts and feelings of others and remain open to a variety of points of view" is "a key element in the creative process and an important characteristic of the creative individual" called "Negative Capability". Only this individual, in Pride and Prejudice Elizabeth Bennet, is capable of such acting by admitting her own fault and being ashamed for judging the others within the limits of her mind, that was determined to prejudice without her even realizing it. The reader starts admiring her for overcoming both the limits of her mind and prejudice at the

same time. The act of opening one's mind is unique for Jane Austen and for making the character complex. When she chooses love instead of material security by rejecting Mr. Collins, she "pushes against early nineteenth - century standards regarding women's limited choices by rejecting the pompous clergyman." Austen herself once rejected a marriage proposal for the same reasons as Elizabeth did. The ability to reject a man she could not respect comes from Austen's social belief. This fact reflects the author's opinion and attitude to the contemporary problematics and clearly shows us visible parallels between Jane Austen and Elizabeth by "confronting society's overbearing claims" through which she tries to influence the reader. When we consider situations Elizabeth often occurs in, these are balls, visits or other engagements with the gentry, the author is visibly aware of all the situations and its' process. "Elizabeth is more likely to be verbally aggressive with Mr. Darcy, Mr. Bingley, or Lady Catherine than with intimate female friends.". The irreverent way Elizabeth communicated with people of a 'higher social status' is determined by her prejudice of rich people, most of which she considers priggish and excessively proud. That explains Austen's personal attitude and the impertinence displays the independence and disagreement with the social cliché of the duty to be nice and servile to people being 'higher' on the social ladder. Her independent thinking is unique as she decided to break the 'rules' "rather than being part of a collective response to a social situation.". Elizabeth plays an important role pushing the social standards to the back and emphasizing the importance of common sense rather than dogma and position in society. Witty as she is, Austen created a new type of heroine that happens to be an ideal for women of the past, present and possibly future as well.

An example of a capricious, envious and eager woman is Mrs. Bennet. She represents the female as the only thing to ever reach is to get married and to be financially secure. Getting easily distracted, keeping speculating and expressing her feelings and opinions in an inappropriate way, she becomes an annoying character full of prejudice. Corresponding to social standards, she has no common sense and ridicules the whole system.

On the other hand, her eldest daughter Jane, admired for her beauty and distinguished by artlessness, serves us as an example of a pure soul. She is the only character in the story not trying to judge in advance and keeping her emotions inside. Taking all compliments by surprise, Jane seems unaware of her beauty. Although everyone around is prejudiced, she never says a negative word. Whether it comes from the passivity or innocence is hard to determine, most likely is the combination of both. Jane, aged 23, is ridiculed for being a spinster at such an age by Lydia. She is an archetype of beauty in the story connected with her shy nature, which makes her a hard time. Her role represents an unending

hope, not only in the search for a husband, but a well-balanced soul able to wait.

A foolish, spontaneous and very young lady Lydia and the youngest daughter of Mr. Bennet, turns up through the story very confident and unaware of results of her behaviour. "I am not afraid; for though I am the youngest, I'm the tallest." (Austen 6). The same as Mrs. Bennet, she ridicules herself all the time by the desire for men and excitement.

How Austen makes from a common character an extraordinary one is miraculous. Her ironical notes on the happening on the scene make the reader feel the atmosphere and guess the right temper of the speaker. Mary represents a type of girl not being ready for life, hiding her character underneath books, playing piano, likely never getting married and therefore becoming a remaining part of the puzzle of the characters in the story. She can be considered partly an autobiographical character, as Austen remained unmarried and was an accomplished musician.

Charlotte Lucas, at the beginning of the story the eldest unmarried woman, suffers by her age, making her at the age of 27 too old to be proposed and to get married to. She has many fine qualities for being intelligent, sensible and loyal; for these being the best friend of Elizabeth. The importance of marriage in order to be financially secure is demonstrated by her character vastly, causing her to become financially secured, but still an unhappy woman. In a wider and feministic sense, she can be considered a prisoner in the system Jane Austen created and that agreed with the contemporary political system. She is a counter character to Elizabeth Bennet, where the standards and values of society were demonstrated by fulfilling them and which shows us the result of what could have happened if Elizabeth had married Mr. Collins.

Men, same as women in the story, are diverse. Compared to women's ones, male friendships are not so developed because "they have no adequately developed same - sex relationships or correspondences through which their power can be realized" causing minimization of men's power in society. The social problems that influence the life of women are not so visible in the life of a man.

For Mr. Bennet is a character full of irony, his role being that of a breadwinner and father of five daughters, taking care of his small country estate, is to be discussed in one of the following chapters called 'Irony'.

Mr. Darcy, admired for his possessions, but hated by the major part of the Pride and Prejudice society for his pride, is the most complex man character in the story. Austen created a

character that is somehow hiding his true nature behind the face of a very proud, rough and contemptuous face. Initially, he is admired for both his position and fortune, but shortly afterwards, when he is seen publicly, hated for the same thing. By Elizabeth's character, we get to know him through the story and reveal his true character, being brave, grateful and honest. The importance of money is obvious by the fact that it can justify his outer 'misbehaviour', when Mrs. Lucas claims that "One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a right to be proud." (Austen 12). As a lover, Darcy is faithful, shy and steady in his feelings, but skilled in hiding his affections towards Elizabeth. He is a very moral character, being in many moral contradictions and decisions through the story, all of which he manages to get under control. This character of proud and none the less shy Darcy defines and represents Austen's vision of a perfect man for being extraordinary; unfortunately, she found them only in her novels". She created a type of a man she desired for in her real life with all the qualities she expected him to have. Mr. Darcy is a gentleman that despite his outer behaviour deserves both his fortune and Elizabeth's love; he plays a role of a faithful lover and also a sensible man with power.

A relationship, although not as deep as the one between Elizabeth and Jane, is the one between Bingley and Darcy. Even though they are not related, they respect and treat each other as brothers. Their different natures secure their balanced relationship. Nevertheless, Mr. Darcy is, indeed, a stronger personality. He possesses the ability of manipulating with his best friend Mr. Bingley by changing his opinions as Bingley is hesitating all the time. Mr. Darcy uses this skill to protect his best friend from being hurt and therefore plays the superior role in this relationship.

Mr. Bingley can be considered as a male version of Jane that differs only by a higher position on the social ladder and better financial situation; what Austen makes us think about, is that these two characters are same personalities, but that the role of their gender and also position directs their fate and lives completely. His qualities are undoubtedly comparable to these of Jane, as they both are beautiful, kind and generally nice and gentle to everyone. One characteristic that they share is their hesitance, in the case of Bingley even more visible as men are in charge of disposing the property. By this quality is he subtly manipulated and often not able to express his own opinions and wishes properly. His character shows us the exception that even men that should be 'ruling' over women in Pride and Prejudice, are limited not only by their social position and wealth, but also by the level of their ability of making their own decisions.

6.4 STYLE OF THE NOVEL

Jane Austen's Pride and Prejudice exploits the merger of narrative voice and discourse (telling and showing), to successfully construct the perception of a social world occupied by a range of characters.

The novel is written in the third-person narration, where the narrator is not a real character in the story world (such as in first-person narration), but a separate individual. In Pride and Prejudice the narrator is also an omniscient, who allows readers to penetrate a particular character's psyche and informs them of the latter's actions from the narrator's own perspective.

A typical elucidation of Austen's skilful conduct of narrative voice in Pride and Prejudice is that the basic features of her narrative technique exist in the tradition of epistolary narrative. For example, almost a century before Austen first drafted her novel in the 1790s, Aphra Behn, in her Love - Letters Between a Nobleman and His Sister (1684–7), used fictional letters to offer direct entrée to the consciousness of her characters. Moreover, we have other classic eighteenth - century examples of this style in the works of Samuel Richardson's Pamela (1740), Frances Burney's Evelina (1778) and Laclos's Les Liaisons dangereuses (1782) (Wright, 2010).

At the beginning of Pride and Prejudice, the omniscient narrator is temporarily silent, while the two major characters (Elizabeth Bennet and Mr Darcy) move forward to express the story in their own words. This can be interpreted as a key procedure of representing, known as direct speech or dialogue and is defined by a critic as "the actual words and grammatical structures which the character used in the original utterance, not those of the narrator". Hence, it is believed that this style of writing is adequate for producing a sense of closeness between the characters and the reader, the dialogue being employed to effectively present conflicting opinions. A case in point is the situation where the reader can differentiate the dissimilar views between Elizabeth and Darcy on poetry. Such dissimilarities between characters resemble the dialogic theory of Mikhail Bakhtin, who claims that language is primarily a dialogue of clashing voices and the practice of direct speech in fiction is a process of artistically composing these voices.

The regular use of dialogue in Pride and Prejudice would probably bring forth the topic of veracity. The reliability of Elizabeth's discourse is reinforced when the narrator does not use a separate narrative voice to delineate the character's thoughts, but focuses on the events through her. Consequently, we can observe that Elizabeth's thoughts and feelings are expressed through the

narrator's voice, or, in other words, that Elizabeth is the character that the narrator takes the view of most often, stepping out of her traditional role as narrator and assuming Elizabeth's "personality", putting herself under Elizabeth's skin. This style functions as a means of evoking the reader's sympathy for Elizabeth (as against presuming a situation of ironic objectivity) a feature which is typically found in Austen's writing.

On the other hand, the narrative viewpoint possibly moves away from Elizabeth when readers encounter the use of indirect speech; "The words of indirect speech usually belong to the narrator". The difference between direct speech (DS) and indirect speech (IS) is that DS shows the exact words a character utters, enclosed in inverted commas, while in IS the narrator reports the topic of what was said, using his/her own words.

The last narrative technique which is used pervasively in Pride and Prejudice is free indirect discourse. It combines two types of representation of a character's utterances and thoughts, free indirect speech and free indirect thought, which is a conspicuous way of catching the idiosyncratic qualities of a character's speech and thought in narrative fiction.

6.5 SYMBOLS USED

Jane Austen does not typically use much in the way of symbolism, but there are a couple of important images in this novel.

Pemberley:

As I mentioned in the themes above, the visit to Pemberley is a pivotal moment in the Elizabeth-Darcy relationship. While visiting, Elizabeth learns that he is a kind master to his servants and is solicitous for the well-being of his little sister. He keeps his estate well-maintained and is obviously a dutiful and responsible guardian of his familial property. This speaks well of his principles. Pemberley is therefore a symbol of both Mr. Darcy's good character and of Elizabeth's burgeoning love for him.

The Outdoors:

It sounds like an obvious point, but the outdoors serves as a symbol of freedom for Elizabeth. She loves walking and garden pathways in particular serve as motifs of Elizabeth's feelings of personal peace. She rejoices when a pathway in Netherfield's garden is not wide enough to allow her to walk with Mr. Darcy and Caroline Bingley, preferring to ramble around by herself instead. She also feels imposed upon when Mr. Darcy discovers her favourite walking path at Hunsford / Rosings. It is therefore significant that she allows him to fall into step beside her on one of Pemberley's paths. The image of Elizabeth and Darcy walking

comfortably side-by-side at Pemberley is a representation of their harmonious marriage. It cannot be an accident that Mr. Darcy's second proposal takes place outside and Elizabeth finally accepts him.

Houses:

Throughout Pride and Prejudice, Austen pays particular attention to the manner and style of many of the characters' homes or estates. A small-scale home like the Bennets' is presented as a suitable, if modest, dwelling place in which to raise five daughters. Though it's somewhat plain, it's still respectable. In contrast, larger manors like Bingley's at Netherfield Park, Lady Catherine's estate of Rosings, or Darcy's palatial home of Pemberley are showcases for their owner's enormous wealth and are conspicuous symbols of social prestige. Elizabeth's reaction on first seeing Pemberley and her imagining how it would be to live there illustrate that even her calm, cool sense of detachment is awed by the beauty and size of the estate. In a way, houses and estates function as the outward signs of their owner's inward character. They carry an almost spiritual significance. Rosings may be grand, but it does not possess the tasteful elegance of Pemberley. Elizabeth's elevation from Longbourn to Pemberley marks not only a rise in her social position, but an advance in her moral growth as well.

6.6 POINTS TO REMEMBER

- Each chapter has unique story entangled with the succeeding chapters
- Language is simple and Victorian in expression
- Style is in third person
- The theme of love, marriage, money, gender and class are prominent
- Austin has used occasional symbols, so they are very few.

6.7 CHECK YOUR PROGRESS

1. Discuss the Pride and Prejudice as novel of Victorian era.
2. Enumerate the various events that indicate money was important in ‘Pride and Prejudice’.
3. “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife” how does this line alert us to the tone of the novel? In what ways are Darcy and Elizabeth guilty of both pride and prejudice and how does this drive the action of the story?

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4. Explore Jane Austen's portrayal of the women in the novel 'Pride and Prejudice'. In what ways does she sympathise with their plight and in what ways is she unsympathetic?
5. Examine Jane Austen's use of Irony throughout the novel 'Pride and Prejudice'. Give examples of structural irony as well as irony within the narrator's description and characters dialogue.
6. Critically evaluate the portrayal of 'marriage institution' by Jane Austen in her novel 'Pride and Prejudice'.
7. 'Pride and Prejudice' is a novel about women who feel they have to marry to be happy. Taking Charlotte Lucas as an example, do you think the author is making a social criticism on her era's view of marriage?
8. Explore the developing relationship between Mr. Darcy and Miss Elizabeth in context to the title of the novel 'Pride and Prejudice'. How do they misunderstand each other and when do they reach accord?
9. Discuss the narration style and language of the novel 'Pride and Prejudice'.
10. Write short notes on the following:
    a. Character sketch of Mrs. Bennet
    b. Theme of Irony and Wit in Jane Austen's novel 'Pride and Prejudice'
    c. Character sketch of Mr. Bingley
    d. Theme of Wit in Jane Austen's novel 'Pride and Prejudice'
    e. Character sketch of Miss Lydia
    f. Significance of the title 'Pride and Prejudice'
    g. Mr and Mrs Bennet
    h. Character sketch of Mr. Wickham

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Unit - 7

ROBERT LOUIS STEVENSON'S STRANGE CASE OF DR. JEKYLL AND MR. HYDE- PART-I

Unit Structure:

7.0 OBJECTIVES

The objective of this unit is to acquaint students with life and works of Robert Louis Stevenson, who was highly acclaimed during his lifetime and is still considered as a literary celebrity. The unit also introduces gothic science fiction as a genre and discusses concepts such as literary allegory, to be studied in the context of R.L. Stevenson's, **Strange Case of Dr. Jekyll and Mr. Hyde.** This unit provides socio - cultural background of the time, and to trace the stimulus behind such works during that period.

7.1 INTRODUCTION

Robert Louis Balfour Stevenson was born at 8 Howard Place, Edinburgh, Scotland, on 13 November 1850. He was the only child to his parents. His father Thomas, his paternal uncles, both, maternal and paternal grandfather, and even his paternal grandmother's family were lighthouse Engineers by profession. Owing to constant ill health in childhood, Robert's much of education was done at the hands of private tutors. Christened as 'Lewis' Balfour Stevenson at 18, he changed the spelling of "Lewis" to "Louis", and, later dropped "Balfour". Although a late reader, Robert had a highly imaginative mind. He would tell stories to his mother and nanny. Throughout his childhood he wrote stories. Stevenson entered the University of Edinburgh to study engineering, but decided to be a professional writer. His father did not dissuade

Robert from this decision, yet asked him to learn law for a sound source of income. Stevenson studied law, but never practiced it.

Stevenson's first two books, *An Inland Voyage* (1878) and *Travels with a Donkey in the Cevennes* (1879), are based on his excursions in France. His first major success came with Treasure Island (1883), a pirate story about buried gold, followed by Kidnapped (1886) and Strange Case of Dr. Jekyll and Mr. Hyde (1886). Prince Otto (1885), The Black Arrow- A Tale of Two Roses (1888) and The Master of Ballantrae (1889). Treasure Island and Strange Case of Dr. Jekyll and Mr. Hyde were made into films. A Child's Garden of Verses, Underwoods, Ballads, and Songs of Travel and Other Verses are his poetry collections. He also has many short stories collections, essay collections. And travel writings to his credit.

R.L Stevenson passed away at Samoa, on 3rd December, 1894, at the age of 84.

7.2 GOTHIC SCIENCE FICTION: A GENRE

Science fiction is a form of fiction that deals with imaginary scientific concepts. It is based on the basic premise that there is some technological and scientific advancement, which can affect the human race. However the element of science and rational is only seemingly plausible, since there is imaginary aspect involved in it. Either the setting of the story is in distant future, or the scientific technology is futuristic. Science fiction thus, is realistic and logical to the extent that within the context of story, it tries to explain all imaginary elements through scientific possibilities, and the impact of actual or imagined science upon society or individuals. It tries to explore the moral consequences of scientific inventions. The fantasy element in science fiction has been alluring for both, writers as well as the readers. It allows writers the freedom to play with creative ideas without having to worry about their credibility. The scientific explanation works, since readers wanting the escape from reality, accept the 'suspension of disbelief' within the context of the story. Science fiction is thus more about fictionalizing science in the make believe world, rather than the putting forward actual scientific truth. It is a genre where fiction is always woven around some kind of scientific truth. While Thomas More's Utopia (1516) imagines a world with perfect citizens, Sir Francis Bacon's New Atlantis (1627) portrays a futuristic vision of human discovery and knowledge, expressing his aspirations and ideals for humankind. Mary Shelley's Frankenstein (1818), generally held as the first modern science fiction tells the story of Victor Frankenstein, a young scientist who creates a grotesque creature in an unorthodox scientific experiment. Two

prominent writers of scientific romances in 19th century are Jules Verne and H. G. wells. Verne's 'Journey to the Center of the Earth' (1864), 'From the Earth to the Moon'(1865), and 'Twenty Thousand Leagues Under the Sea' (1869) mixes daring romantic adventure with minutely and logically explained technology. Well's 'The Time Machine' (1895) and 'The War of the Worlds' (1898), are more of a comment about impact of science on society. American author L. Frank Baum's series of 14 books (1900 – 1920) based in fictional Land of Oz setting, contain depictions of strange weapons and an array of yet to be realized technological inventions and devices. However science fiction is more than a medium of foretelling the future inventions. They are the stories where scientific aspect of the discourse provides rational and logical principles, which perfectly balance the fictional aspect built on emotions.

The term "Gothic" originates with the baroque architecture created by Germanic tribes called the Goths. It was later expanded to include most of the medieval style of architecture. The elaborate and intricate style of gothic architecture proved to be the ideal setting in the type of fiction that concerned itself with elaborates tales of mystery, suspense, and superstition. Gothic fiction thus got its name from that style of architecture. The plot of Gothic fiction involves people who become involved in complex and evil schemes, usually against an innocent people. Typical elements of Gothic literature are, terror, mystery, supernatural events or beings, monsters, horror, damsels in distress, death, and such other psychologically dense content. The setting is often dark and gloomy castles or large mansions with secret passageways, trap doors, and secret rooms. While this mysterious setting creates a sense of unease and foreboding, darkness allows for fear and dread. There are common motifs in gothic fiction. The motif of the *doppelganger*, as in Stevenson's "Dr. Jekyll and Mr. Hyde." and Oscar Wilde's "Picture of Dorian Gray," reflect the duality of human nature. The often seen dream motif conveys the subconscious. Characters often find themselves in a strange place, like Pip in 'Great Expectations' who finds himself in a decaying mansion, or young clerk Jonathan Harker, finding himself trapped within the castle of count Dracula.

Sigmund Freud, in his essay 'The Uncanny' (1919), defines uncanny as "that class of the terrifying which leads back to something long known to us, once very familiar." Gothic texts are full of such uncanny effects which are simultaneously frightening, unfamiliar and yet also strangely familiar. A long repressed past suddenly erupts within the present and deranges it. Lost dark secrets revisit characters, creating upheaval in their lives, making the characters suffer constantly from nervousness and a feeling of impending doom. A Gothic fiction often explores questions of sexual

desire, pleasure, power and pain; and particularly illegitimate or transgressive sexuality, same-sex desire, perversion, obsession, voyeurism and sexual violence. Characters often carry the guilt of hidden crime, or some repressed sin. Gothic fiction raises doubt in minds of readers regarding possibility of occurrence of the supernatural in contrast to logic and reason. Also there is a struggle between spiritual and monstrous. Supernatural elements like ghosts and monsters are symbolic of forcefully suppressed emotional issues that need urgent attention. Gothic fiction thus has freedom to explore tabooed subjects and psychological content, that realistic fiction lacks. It seeks to create in minds of readers, the possibility of there being in existence, things beyond human power, reason and knowledge. However all astonishing things ultimately turn out to be logically explicable. Gothic thus, during the attempt to shock readers, gives them the experience of sublime. Horace Walpole's 'The Castle of Otranto' (1764) is widely accepted as the first gothic novel. The genre got matured with time, and not only survived in 20th century, but is still popular in 21st century. The external horror is more subtle in modern Gothic works. Charlotte Perkins Gilman's "The Yellow Wallpaper." And Poe's "The Telltale Heart," examines the inner psychology of guilt. In American literature, works of Edgar Allen Poe, Nathanial Hawthorn, and William Faulkner are prominent in this genre. The setting in American gothic fiction is wilderness, rather than old mansions.

Gothic science fiction is said to be a subgenre of Science fiction, which incorporates elements of gothic conventions into science fiction. It tends to have dark atmosphere of gothic literature as the backdrop of a scientific tale, heightening its mystery. The irrational and supernatural of Gothic fiction and the rational foundation of Science Fiction weave together a revealing story where the universe can still surprise us. For example werewolves and vampires are explained either as some failed scientific experiment, or an alien race.

Increasingly growing scientific temper in 19th century also gave birth to fear about the fast paced scientific progress, since future seemed unstable and uncertain. Gothic became a perfect medium to address such anxieties. It fulfills the twin desire of rational and ordered universe on one hand and romantic need for surprise and sublimity on the other hand within the same fictional discourse. It deals with the physical and the psychological aspects of the human life. Gothic SF characteristically clothes scientific doubt with romantic spirit. The coexistence of these opposing principles, in Gothic SF is only seemingly paradoxical, since at its center lies a sense of wonder that arises as much from its Gothic as from its scientific elements. Gothic SF explores secrets, inexplicable violence and wildness lurking beneath the veneer of scientific and technological development of progressive

civilization. Need for such fiction in present day is therefore self-explanatory. According to Botting, most science fiction tales are cautionary narratives that warn readers about the dangerous consequences of scientific advancement and technology. Because of their doom and gloom message, science fiction tales are fundamentally gothic. Mary Shelley's Frankenstein (1818), R.L Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde'(1886), Ricard Matheson's 'I am Legend', C.S. Freidman's 'The Coldfire Trilogy', Robert Zelazny's 'The Great Book of Amber' are few popular Gothic Science fiction books.

7.3 A LITERARY ALLEGORY

An allegory is a story that works at least on two levels of meaning, as there can be many more layers of meaning. There's the surface of the story, and then there's the symbolic level, or the deeper meaning that the surface narrative represents. The symbolic meaning of an allegory can be political, religious, historical, philosophical, or psychological. Although an allegory uses symbols, it is different from symbolism. While a symbol is an object that stands for another object giving it a particular meaning, which is a singular event, an allegory is a complete narrative which tells secondary story. Allegories convey abstract ideas and principles through characters, and plot. Its purpose is to teach an underlying moral lesson. Allegories are sustained metaphors. According to George MacDonald" A fairy tale is not an allegory". Any text can be read allegorically, yet an allegory is purposefully written to represent some deeper truth or idea. Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* can be read as an allegory about original sin and the fall of man in biblical terms. It can also be read as a psychological allegory in terms of Freudian theory of id ego and superego, where Dr. Jekyll represents the conscious ego Mr. Hyde being his id, and his superego, being the Victorian morality of his society. However he fails to achieve the balance between his "ego ideals", and the biological, instinctual demands of his id.

C.S. Lewis's s 'The Chronicles of Narnia is a famous religious allegory. The lion Aslan is a Christ figure, and the character of Edmund, who betrays Aslan, is a Judas figure. George Orwell's 'Animal Farm' is a political allegory. The narrative tells the story of talking farm animals, but it has a secondary meaning of the rise of the Communist party in Russia between 1917 and 1943. The characters and actions in the plot can be directly interpreted as a representation of political events in Russian history. Other famous allegories include John Bunyan's 'Pilgrim's Progress', William Golding's 'The Lord of the Flies'. Edmund Spenser's 'The Faerie Queene' is an allegory that takes poetic form.

7.4 VICTORIAN SOCIO-CULTURAL BACKGROUND: A BRIEF SURVEY

Victorian era was the period of Queen Victoria's reign, 1837 until her death in 1901. Most prominent aspect of life and society in Victorian England was, change. Nearly every institution of society was shaken by rapid and unpredictable change. It was the period of political and labour reforms. Huge amounts of wealth created through industrial revolution gave birth to newly rich “middle class,” an urbane, entrepreneurial segment of society which saw itself as the natural successor to ‘old order’. The upper class was constituted of nobility, and wealthy families. At the same time, scientific advancements were undermining the position of the Church. Darwinian theories of evolution and natural selection brought humanity down to the level of the animal, and seemingly reduced the meaning of life to a gory struggle for survival. Rather than a benign Creator, the world was dominated and steered by strength alone. The gap between the haves and have - nots widened significantly during the Victorian period. Cities were teeming with slums. Women held very little power.

Victorian era is famous for its impossibly high standards of personal and public morality. Victorian ethos embraced hard work, honesty, thrift, a sense of duty and responsibility towards the less well off (provided that they deserved help), sexual restraint, low tolerance for crime and a strict social code of conduct. Respectability and social reputation was of supreme importance, and those who challenged it would be criticized and shunned publicly. Responsibility of upholding social conduct was more on upper classes than lower classes. All the positive values such as enlightenment, refinement, and morality were associated with the upper classes, while negativity was associated with the lower classes. Discussing physical love in the public sphere was frowned upon, and any discussion of sex was limited. Practice of writing explicitly erotic matter in personal correspondence was however common in elite classes. While pregnancy before marriage was a taboo, homosexuality was a crime. There was a clear social separation between the upper and lower classes, and clearly defined gender roles. It was thus a period of many contradictions. Outward appearance of dignity and restraint coexisted along with prostitution and child labour. This pushed the Victorian era into a period of human hypocrisy and emotional suppression.

7.5 CONCLUSION

R. L Stevenson’s ‘Strange Case of Dr. Jekyll and Mr. Hyde’ falls into the category of gothic science fiction. Various aspects of gothic fiction, science fiction and gothic science fiction are

discussed in detail in this unit. It also needs to be read within the context of Victorian background and as an allegory, the concepts which are discussed here.

7.6 QUESTIONS/ EXERCISE

Q1. Gothic - science fiction as a genre is a fruitful fusion of gothic fiction and science fiction. Discuss this statement.

Q2. Evaluate “Strange case of Dr. Jekyll and Mr. Hyde” as a literary allegory

Q3. Discuss how socio - cultural factors in Victorian era proved conducive to the development of gothic - science fiction.

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Unit - 8

ROBERT LOUIS STEVENSON'S STRANGE CASE OF DR. JEKYLL AND MR. HYDE- PART-II

Unit Structure:

8.0 OBJECTIVES

The objective of this unit is to provide students a deep insight into R.L. Stevenson's "Strange Case of Dr. Jekyll and Mr. Hyde". The unit provides a brief summary of the novella. It also discusses analysis of major characters, and thematic aspects of the novella.

8.1INTRODUCTION

Strange Case of Dr. Jekyll and Mr. Hyde *is a* gothic science fiction novella by the Scottish author Robert Louis Stevenson, first published in 1886. The book was an immediate success, and is Stevenson's bestselling work till date, the other popular work being *Treasure Island* (1882). There are dozens of stage and film adaptations of the novella, and over 123 film versions alone, not including stage and radio versions. The story is set in Victorian England. The book's initial success owed itself to the moral implications of man's conduct, rather than to any artistic merits. This was evident from the fact that the book was widely referred to by theologists in the church sermons, and was generally read by the public otherwise nonreaders of the fiction. However, since then it has generated a huge interest among academics and students of psychology. The novel is a fascinating story of duality. The book is representative of socio - cultural norms of Victorian period. It tells the story of a medical doctor and brilliant scientist, Dr. Jekyll, and his struggle to between his conflicting tendencies of good and evil. As he tries to have the best of both the worlds, the

evil liberated by him becomes uncontrollable, leading to his ruin. The novella however is a great study of human nature.

8.2 A BRIEF SUMMARY

The Strange case of Dr. Jekyll and Mr. Hyde is the story of Dr. Henry Jekyll, a rich, kind, middle aged bachelor and an evil, inhuman Mr. Edward Hyde. John Utterson, is a prosecutor, and friend of Dr. Jekyll. He is puzzled by the fact that Jekyll had recently changed his will to make Mr. Edward Hyde, the sole beneficiary of his wealth. John Utterson suspects foul play, and possible blackmailing by Hyde. He finally manages to encounter Hyde. Hyde is ugly and seems like deformed. It surprises Utterson, and also makes him feel disgusted. However, Dr. Jekyll assures his friend Utterson that everything involving Hyde is in order and that there is no reason to worry. One night, a servant girl witnesses Hyde beating a man to death with a heavy cane. The victim is MP Sir Danvers Carew, who is also a client of Mr. Utterson. Sometime later Utterson again visits Jekyll, and mentions the incidence about Hyde. Dr. Jekyll appears restless and uneasy. He assures Utterson that he has ended all relations with Hyde. For a few months, Jekyll returns to his former friendly and sociable behavior, as if a heavy weight has been lifted from his shoulder. However very soon, his behavior again changes and he suddenly starts refusing visitors. Dr. Hastie Lanyon, a common friend of Dr.Jekyll and Mr. Utterson, suddenly dies of shock after receiving some information about Dr. Jekyll. Before his death, Lanyon gives Mr. Utterson

A letter, with instructions that he should open it only after Dr. Jekyll's death or his disappearance. Soon afterwards, Jekyll's butler, Mr. Poole, visits Utterson. He is in a state of desperation and explains that Jekyll has secluded himself in his laboratory for several weeks. Utterson goes with Pool, to Dr. Jekyll's house. They believe that the voice coming from inside the laboratory is not the voice of Jekyll. The footsteps of the person inside are light, whereas Dr. Jekyll used to walk with heavy footsteps. After arguing for some time, both of them decide to break into Jekyll's laboratory. Inside, they find the dead body of Mr. Hyde, wearing Dr. Jekyll's clothes. Apparently he has committed suicide. They also find a letter left by Dr. Jekyll for Mr. Utterson promising to explain the entire mystery. Utterson first reads Lanyon's letter and then Jekyll's. The first letter reveals that Lanyon's deterioration and eventual death had been resulted from the shock. He had witnessed Mr. Hyde drinking a potion, after which he had turned into Dr. Jekyll. The second letter explains the story of Dr.Jekyll and his odd behavior. He, from childhood was uncomfortable about some negative desires present in him. He decides to find a way by which he can separate his good side from his dark side. After many scientific experiments, he discovers a way to transform himself

periodically into a person who can be totally free of conscience. And the transformed personality is Hyde. The transformation however remains incomplete, because it creates a second, evil identity of Mr. Hyde, but it does not make Dr. Jekyll purely good. At first, Jekyll reports that he is happy in changing himself into Hyde. He likes the moral freedom he gets as Hyde. All he needs to do is take potion, to turn into Hyde. However, later he finds himself turning into Hyde involuntarily in his sleep, even without taking the potion. At this point, Jekyll resolves to stop becoming Hyde. One night, however, the urge grips him too strongly, and after the transformation he immediately rushes out and violently kills Sir Danvers Carew. Horrified, Jekyll tries more adamantly to stop the transformations. However now involuntary metamorphosis start happening during waking hours, and more frequently. Also Dr. Jekyll needs larger doses of potion to turn back into his original form, from Hyde. Eventually, the stock of ingredients from which Jekyll had been preparing the potion, starts to get over. He orders the new supplies, but and the new batches fail to produce the transformation. Apparently, the original chemical had some impurity in them, because of which the transformations were happening, and subsequent supplies all lack the essential ingredient or impurity that had made the potion successful for his experiments. His ability to change back from Hyde into Jekyll also slowly reduces, but his transformations into Hyde, without potion increases. Dr. Jekyll realizes that he would soon become Hyde permanently. Hence when his original chemicals are finished, he commits suicide.

8.3 ANALYSIS OF THE MAJOR CHARACTERS

8.3.1 Dr. Henry Jekyll

Dr. Jekyll is a respected doctor and friend of both Lanyon, a fellow physician, and Utterson, a lawyer. Jekyll, a middle aged bachelor is a prosperous man, well established in the community and known for his decency and charitable works. He appears grave and serious in public but has some negative desires in his nature, which he conceals. He gives parties for his bachelor friends, which are focused around discussions about arts, science, and literature. He characterizes himself as a double-dealer, and not as a hypocrite. This is because he concludes that all men are both good and evil, and the best thing for humanity is to try and separate these two opposing facets of the personality. From his youth he is committed to learning and knowledge, which demands gravity of nature. However, he equally enjoys his desires and pleasures, which he calls shameful behavior, and hence indulges in them secretly. Thus while he appears as moral and decent, he is not all that virtuous.

In fact after succeeding in separating his evil as Hyde, he does not end up as purely good person, but remains his same old

self as a mixture of good and evil. His conscience constantly makes him feel guilty about his corrupt activities, and seeks the permanent solution for it. As a man of science, he searches for a scientific method of using chemicals to separate these dual personalities in order to allow one side to seek pleasure without guilt, while the other side maintains the morally upright behavior. He creates a potion, which when consumed, turns him into Mr. Hyde, entirely another and an evil person. The potion works well initially bringing the successful transformation of Dr. Jekyll and Mr. Hyde into each other. However soon pleasure - seeking side dominates and the socially responsible side utterly fails to control it. As a man of conscience, Dr. Jekyll is aware that his secret desires are bad, and harmful to others. Hence he often tries to fix the harm that he caused as Mr. Hyde. But eventually, Hyde gets control over Jekyll and Jekyll has to engage into forbidden pleasures no matter what it costs him. It is significant, that the dead body found by Utterson and Poole is of Hyde, and not of Dr. Jekyll. Jekyll himself no longer exists and only Hyde remains. Thus metaphorically, Hyde kills Jekyll, although in reality Jekyll commits suicide before he turns into Hyde one last time. His name perhaps provides a clue: "Je" in French means "I," while "kyll" = kill His experiment of separating good and evil into two entities had not only failed, but had created more evil in its wake. Jekyll continued to harbor his dark side, while in Hyde he created another evil entity that kept on growing and getting stronger.

8.3.2 Mr. Edward Hyde

Edward Hyde is the person, who comes into being when Dr. Jekyll drinks the potion. He is Dr. Jekyll's evil alter ego who indulges in various undisclosed vices. He's smaller, younger, and more energetic. He is violent and cruel, and everyone who meets him describes him as ugly and deformedalthough no one can specify the exact nature of deformity. When he first appears he is described as a "little man". Utterson calls him "dwarfish" and "troglodytic", which brings to mind an ape - like imagesuggesting a certain inhumanity or bestiality. Richard Enfield says there is something detestable in him that is hard to explain. His smile is a "murderous mixture of timidity and boldness". He stimulates fear, disgust, and loathing in anyone who sees him, even from afar. Whereas in human beings, exists

Both, good and evil, Hyde is probably the only person in the world who is pure evil. He has a propensity for violence. He enjoys beating up people. As the name suggests, Hyde is both a persona that Dr. Jekyll hides behind and a hidden man himself.

8.3.3 Gabriel John Utterson

Gabriel John Utterson, a lawyer, is a good and longtime friend of Dr. Jekyll. He is described as "lean, long, dusty, [and]

dreary" man with a rugged face that is "never lighted by a smile". He is a man of few words, and although dull, is still somehow "lovable". Utterson is a stereotypical Victorian gentleman with impeccable manners and conscientious nature, He is reliable, trustworthy, and non - judgmental person, and this has earned him many friends, and people often come to him for advice. When his friend Dr. Lanyon gives him the note not to be opened until Dr. Jekyll's death or disappearance, in spite of the temptation to read it in order to help Dr. Jekyll, he preserves it unread. . He is organized, rational, most importantly loyal to his friends. When he suspects his friend Jekyll of sheltering a murderer, he prefers to keep silence to protect Jekyll's reputation. Utterson does not gossip and safeguards the reputation of his friends at all the costs. When Enfield tells him the story of his encounter with Hyde, Utterson realizes that the wealthy person mentioned is none other than Jekyll, but does not disclose this to Enfield. He does conduct his own investigations about Hyde, and speaks to Jekyll, but only to help and not to interfere. However, throughout this saga Utterson does not suspect anything uncannily mysterious, as he has very logical mind, and assumes a logical reason behind the strange happenings regarding his friend Dr. Jekyll. Except for the last two Chapters, most of the novel is narrated by Mr. Utterson. He is an objective narrator, which helps to sustain the sinister mood of the novel for readers.

8.3.4 Dr. Hastie Lanyon

Dr. Hastie Lanyon wasa longtime friend of Dr. Jekyll, but has broken off the friendship with Dr. Jekyll, some ten years before the story begins. His approach to science is rational, conventional and materialist. He is skeptical of Jekyll's metaphysical enquiry of science, and dismisses his experiments, as "unscientific balderdash". He even ends his friendship to Jekyll over his principles, as he disagrees with Jekyll's interest in the perverse aspects of science; however, his objection to Jekyll's line of science is moralistic since he believes that Jekyll has gone wrong in mind to follow the devil's ways. His Victorian conventionalism is thus a degree greater than Utterson. Lanyon is first person other than Jekyll to know the true identity of Hyde, and the only one who has actually witnessed Hyde's transformation into Jekyll. To his God fearing, moralist and rational mind this becomes too much of a shock to bear. He prefers to die rather than live in the upside down world, where his whole belief system is going to be challenged.

8.4 THEMES

The major themes of the play are as follows.

8.4.1 The Duality

The novella is a fascinating story of duality. Since his youth Dr. Jekyll was both, fascinated and disgusted of the duality of his own nature. He comes to the conclusion that the condition isn't unique to him, but is the fate of whole humanity, as "man is not truly one, but truly two." However, Jekyll is obsessed of his evil rather than his good. There is no angelic counterpart to demonic Hyde, because separating his evil as Hyde neither renders his angelic, nor gets rid of evil in him completely. It is logical that Hyde takes over Jekyll. Since right from beginning evil is the focus of Jekyll's thinking, it keeps on getting stronger.

Hyde is described in animalistic terms, and he is ruled by instinct rather than reason. Utterson describes him as a "troglodyte," or primitive creature. Yet Hyde takes delight in violent crimes against his innocent victims, which is not the nature of animals. He is thus deliberately immoral, than amoral. This indicates that he knows moral laws, and loves to break them. Hyde thus represents the darker side of the society. Probably Stevenson wants to suggest that human nature is not dual, but single, constituting dark primitive urges, kept in check by the rules of civilization. Once the repression of those dark urges eases it becomes impossible to put back into place, allowing the "true", dark nature of man to emerge. While Utterson keeps a check on his evil through stern discipline, Dr. Lanyon takes the moral route. When Dr. Jekyll foolishly tries to unleash his primitive urges, he ends up dead.

Duality is also seen in city of London. It is dangerous, dark, and fog covered at 3am, habituated by crooks, with its brothels, pubs, and beggars. It is associated with Hyde, as he freely walks unnoticed through the gas lit streets, like lurking danger. The city also holds magnificent houses of Dr. Jekyll and Dr. Lanyon, respectable members of the society. The city with its duality provides perfect place for Dr. Jekyll's work.

Compared to Jekyll's prosperous home, Hyde's home is a sinister block of building with its decaying structure and air of neglect. However, both are connected and parts of the same house, opening on different streets.

The world of the story is dominated by men, with very few references to women, who are portrayed as weak and passive. All the main characters are bachelors. This absence of women points

towards the skewed balance in masculine and feminine elements, leading to excessive violence and lack of domesticity and love.

8.4.2 Good vs. Evil

Battle between good and evil is most evident theme of the text. The novella can be viewed as an allegory about good and evil existing in every individual. Jekyll's struggle with his dormant evil represents universal phenomena, and outcome depends on the choices made. Jekyll never muses on how to strengthen his good. It points towards the inference that Jekyll had in him more of Hyde, than he lets it know, and the persona of Dr. Jekyll is merely for social requirements. What classifies a person as good or evil depends upon which side of their nature is in control. From beginning, it is the evil that is in control in Dr. Jekyll, directing all his faculties towards the liberation of it. He sums it up as, "I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. Moreover, the drug was neither good, nor evil, it simply let it out what was awaited and in case of Jekyll, it was the darker side that was more present. Thus creation of Hyde was caused not by the drug, but by the choice of Dr. Jekyll, and the drug was just the key to unleash what wanted to be expressed. Utterson's choices of drinking gin, when he enjoyed vintage wine and avoiding theaters show his efforts in checking the darker impulses in him.

Also the terms good and evil needs to be seen with reference to the concepts of public virtue and respectability.

However, it appears that good defeats evil because in the endHyde is found dead, indicating the good side of Dr. Jekyll taking final control.

8.4.3 Lack of Communication

Throughout the novel, characters show the marked lack of communication, intentionally or unintentionally. Although Enfield and Utterson both are aware that the signature on the check presented by Hyde was of Dr. Jekyll, they do not communicate the fact to each other. They also do not discuss the incident further. After the murder of Sir Danvers Carew, Utterson withholds from police, the close association of Dr. Jekyll and Mr. Hyde, in order to protect Jekyll. Also Dr. Lanyon refuses to explain to Utterson the reason of no communication between Dr. Jekyll and himself. Jekyll too refuses to discuss about Hyde to Utterson. Not to speak about undesirable was the decorum of Victorian society. It was important to maintain appearances in public in order to preserve the social reputation. Behaviors of Enfield, Lanyon, Utterson and Jekyll are thus motivated by desire to protect respectability of themselves and others. The characters describe themselves as friends, but their

relationships seem to be defined by the secrecy from each other rather than communication between them. Jekyll never discloses the nature of his shameful desires, nor does he mention the vices in which Hyde indulges himself. Many critics opine that Jekyll's silence about his dark tendencies coupled with number of bachelor gentlemen in the story point towards the homosexuality, which was a crime in Victorian era, and therefore was unspeakable. These silences are voluntary and are resulted out of social necessities of the era.

Involuntary silences however imply the failure of language itself. Verbal language is a rational and logical, medium of communication. When confronted with the irrational and supernatural, probably language itself fails and breaks down. No one who meets Hyde is able to describe his appearance and facial feature that makes him seem evil, however they all agree that upon feeling a sense of horror. Hyde thus becomes a faceless evil described only through the effect he creates on his viewers.

However, this inability of communication seems repressing, leading to terrible consequences in case of Dr. Jekyll.

8.5 CONCLUSION

'Strange Case of Dr. Jekyll and Mr. Hyde' is a gothic science fiction. It is fascinating story of duality, rooted in Victorian time. The novel is a study of moral ambivalence of character. It can also be read as a study of Freudian psychoanalysis. The novel is thus a complex and interesting text with many overlapping meanings.

8.6 CHECK YOUR PROGRESS

Q1. Write a note on following:
- i) Dr. Jekyll
- ii) Mr. Hyde
- iii) Gabriel John Utterson

Q2. Discuss **Strange Case of Dr. Jekyll and Mr. Hyde** as a study of duality.

Q3 Explore the impact of language in **Strange Case of Dr. Jekyll and Mr. Hyde.**

Q4. Discuss the concepts of good and evil as presented in this novel.

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