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Critique of Masculine Romanticism in Jane Austen's *Pride and Prejudice*

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Recommendation Letter

This is to certify that Susan Wagle has prepared this thesis entitled “Critique of Masculine Romanticism in Jane Austen's *Pride and Prejudice*” under my guidance and supervision. She carried out this research from 2069-05-20 to 2070-05-05. I recommend this thesis for acceptance.

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This thesis entitled “Critique of Masculine Romanticism in Jane Austen’s *Pride and Prejudice*” submitted to the Central Department of English, Tribhuvan University, by Susan Wagle has been approved by the undersigned members of the Research Committee.

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Abstract

Jane Austen's *Pride and Prejudice* is about Elizabeth's relationship with the aristocratic male William Darcy. It is principally concerned with courtship rituals of the English gentry. It refers to the late eighteenth century social convention of the genteel society that relied heavily on the exaggerated expression of emotion, highly genderized mannerism of sensibility that came from the supposed delicacy of women that related to the female's nervous system. Austen was quite discontent with the society she lived in because it was biased towards women. She was preoccupied with the social norms and values and the vision of the Eighteenth century rationality. So *Pride and Prejudice* is Jane Austen's expression of the consciousness of women. She attempts to awaken females regarding their genuine condition with her social experience in male-governed society. Austen criticizes masculine Romanticism and asserts feminine Romanticism as an alternative version that believes on relational self.

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I. Jane Austen's *Pride and Prejudice* as a Feminine Romantic Fiction

Pride and prejudice (1813) is the second novel of Jane Austen. Her masterpiece, *Pride and Prejudice* which has delighted readers since its publication with the story of witty Elizabeth and her relationship with the aristocratic Fitz William Darcy. It is a humorous portrayal of the social atmosphere of the late Eighteenth century England and it is principally concerned with courtship rituals of the English gentry. In the discussion of the novel *Pride and Prejudice* and its issue, it must be discussed within the context of this novel and its relation to convention of the genteel society; There was a cult of sensibility, which refers to the late eighteenth century social convention of the genteel society that relied heavily on the exaggerated expression of emotion, highly genderized the mannerism of sensibility came from the supposed delicacy of women that related to the female nervous system. This drove the feminine propensity for showing sensibility through crying, blushing and fainting in reaction to situation. Feminine weakness was highly sexualized but approved of because it was thought to improve the manners of men and at the same time it rationalized subordination of women. The practice of sensibility was debated upon in literature. Hannah More supported its implication of subordination while Mary Wollstonecraft refuted the positive impact of making women the prey of men, Jane Austen's *Sense and Sensibility* challenged placing excessive faith in self inner ability to reach moral decision. Austen recognizes the fault in depending on the social execute of sensibility but also shows the "necessity of feeling in sense.

The cult of sensibility can be seen as an anticipation of Romanticism. The romantic movement places an emphasizes on the emotional life of the poet and the importance of capturing the true voice of feeling. However, the idea that emotion as

the origin of the ability to write poetry arises only with the romantics. Also there is no longer an emphasis on tender emotion of pity, grief and nostalgia, which were crucial to sensibility.

The cult of sensibility was the Eighteenth century literary and intellectual movement which elevated sensibility above reason and other standards of right action. It is argued that to have acute and heightened feeling was a sign of superior character. The cult of sensibility led to the sentimental novel, in which the hero is preoccupied with his or her suffering in love and other emotion. Such characters were prone to weeping or fainting fits or attack of extreme weakness as a response to emotionally moving experience. Austen's novel deals for the most part with the specific social class, bypassing the laboring class and the aristocracy. Her interest lies between the rural landowning gentry and the people whose education or family connection enable to associate with the gentry often her characters live precariously on the margin of the gentry and social connection.

The contemporary society seems to have been depicted in *Pride and Prejudice*. Austen was quite discontent with the society she lived in because it was biased to women. The patriarchal social structure inferiorized women and discarded them from power to sensibility. They were motivated to be sentimental and emotional so that they could be pleasing to male. Austen through *Pride and Prejudice* hits her dissatisfaction against society that compelled women to restrict in powerless and pathetic existence and criticizes the masculine romanticism.

Pride and Prejudice is considered a novel of the Regency era though it was written during the Georgian Era, under the reign of George III. The Regency Era is also recognized as a transitional period in between the Georgian era and the Victorian Era. While *Pride and Prejudice* was written Britain was on

the verge of war with France and eventually became involved in napoleon wars. There for Austen's inclusion of officers in *Pride and Prejudice* merely accurately reflects the perception of the militia at the time .In *Pride and Prejudice* the absence of the militia greatly affected Elizabeth in that parties abroad were less varied than before; and at home she had a mother and sisters whose constant repining at the dullness of everything around them threw a real gloom over their domestic circle.

The time of late eighteenth century and early nineteenth century when Jane Austen wrote was patriarchal .Women did not have their own individual identity and they could not realize their autonomous existence .The atmosphere of the society for women was unfavorable .The female writer had to struggle more than male writer to establish herself. .there was no organization that favored women. As a result, women could not develop the sense of unity nor participated in the activities of the social world. When Austen appeared in the literary field, the age of reason was about to end and romanticism was emerging as a dominant literary movement .Austen wrote in the romantic era but her style and temperament seems to be classical. Her fiction was quite different from the event of her time. She was preoccupied with the social norms and values and the vision of the eighteenth century. Her novel neither depicts any urban cities nor the complicated life of the people.

Pride and Prejudice was published in January 1813, two years after *Sense and Sensibility*, her first novel and it achieved a popularity that has endured to his day. Austen published four more novels *Mansfield Park*, *Emma*, *Northanger Abbey* and *Persuasion*. The last two were published in 1818, a year after her death. During Austen's life, however, only her immediate family knew of her authorship of these. At one point ,she wrote behind a door that creaked when visitors approached ,this warning allowed her to hide manuscript before anyone could enter .Though

publishing anonymously prevented her from acquiring an authorial reputation it also enabled her to preserve her privacy at time when English society associated a female entrance into the public sphere with a reprehensible loss of femininity additionally Austen may have sought anonymity because of the more general atmosphere of repression pervading her era . As the Napoleon Wars (1600-1815) threatened the safety of monarchies throughout Europe government censorship of literature proliferated.

The social milieu of Austen regency England was particularly stratified and class division was rooted in family connection and wealth .In her work Austen is often critical of the assumption and prejudice of upper class England. She distinguishes between internal merits and external merits. Though she frequently satirizes snobs she also pokes fun at the poor breeding and misbehavior of those lower on the social scale .Nevertheless, Austen was in many ways a realist and the England she depicts is one in which social mobility is limited and class-consciousness is strong

Socially regimented idea of appropriate behavior for each gender factor in to Austen's work as well while social advancement for young men lay in military, church or law the chief method of self improvement for women was acquisition of wealth. Women could only accomplish this goal through successful marriage which explains the ambiguity of conversation in Austen's writing .Though young women of Austen's day had more freedom to choose their husbands than early eighteenth century, practical consideration continued to limit their option. Critics often accuse Austen of portraying a limited world, as a clergy- man's daughter, Austen was certainly aware of the poor around her. However, she wrote about her own world not theirs. The critiques she makes of class structure seem to include only the middle class and upper class, the lower class if they appear at all are generally servants who

seems perfectly pleased with their lot. This lack of interest in the lives of the poor may be a failure on Austen's part but it should be understood as a failure shared by almost all of English society at the time

In general Austen occupies a curious position between the eighteenth and nineteenth century. Her favorite writer, whom she often quotes in her novel was Dr Samuel Johnson, the great model of eighteenth century classicism and reason. Her plots, which often features characters forging their respective ways through an established and rigid social hierarchy bear similarities to such works of Johnson's contemporaries as *Pamela*, written by Samuel Richardson. Austen's novel also displays an ambiguity about emotion and an appreciation for intelligence and natural beauty that aligns them with romanticism. In their awareness of the condition of modernity and city life and the consequences for family structure and individual character they prefigure much Victorian literature. Jane Austen, through her novel *Pride and Prejudice* has depicted the Eighteenth century belief of a male governed society that ignored female's existence.

Jane Austen through her novel *Pride and Prejudice* criticizes masculine version of romanticism and provides an alternative version i.e. feminine romanticism, because masculine romanticism is egotistical whereas feminine romanticism is relational. A relational self does not make economical or political decision based on the assessment of self interest but rather on what Irigaray calls a practice of gift giving of submerging one's personal desire into a desire for the good of one's family or the whole community. The ideology of feminine romanticism was based on subjectivity constructed in relation to other subjectivities. Taking the family as the grounding tropes of social organization feminine romanticism opposed violent military revolution specially the benevolent, maternal as well as paternal guidance. So

providing the qualities of feminine romanticism Austen criticizes the masculine romanticism.

Pride and Prejudice, probably the most popular of Austen's finished novel, was also in a sense the first to be composed. During Austen's career romanticism reached its zenith of acceptance and influence. But she rejected the tenseness of the movement. The romantics extolled the power of feeling, whereas Austen upholds the supremacy of the rational faculty in her work. Romanticism advocated the abandonment of restraint. Austen was staunch exponent of the neo-classical belief in order and discipline. The romantic saw in nature a transcendental power to stimulate men to better the existing order of thing which they saw as essentially tragic in its existing stage. Austen supported traditional values and the established norms and viewed the human condition, the comic spirit. The romantics exuberantly celebrated natural beauty but Austen dramatized technique, decreed sparse description of setting the beauty of nature are seldom depicted in her work.

Just as Austen's works display little evidence of the Romantic Movement, they also reveal awareness of the international upheavals and consequent turmoil in England that took place during her lifetime. However, such forces were promoted from the restricted world that she depicts. Such as the Napoleon war in her day did not significantly affect the daily lives of middle class provincial families. The rank of military was recruited from the lower order of the popular leaving gentlemen to purchase a commission the way Wickham does in the novel and thereby become officer.

Jane Austen through her novel depicts the Eighteenth Century belief of male governed society that ignored females' existence. In *Pride and Prejudice* Austen explores patriarchal values and depicts how females are made inferior by improper

education and their evaluation in terms of social position and economy. The women like Elizabeth Bennet are bound to depend on the male figures like father, brother and husband. Elizabeth, in spite of her knowledge about biased nature of patriarchal tradition, marries Mr. Darcy for her life security. Austen intends to empower women in the marriage institution where women are not autonomous, in the sense of avoiding the natural beauty and feeling of romanticism. Austen depicted the traditional values and establishing norms and view of the human condition.

In the *Pride and prejudice* to focus the issue, it must be clarified that what is the mainstream or masculine romanticism is. The goal of the masculine romanticism or masculine self is the development of the self. It is masculine self which is egotistical. Masculine energy is driven and focused purposeful and action oriented. It is developed an autonomous transcendental ego grounded in the mental capacity to half-create the world around him that is the half-perceive what Keats in describing Wordsworth called the 'egotistical sublime'. The masculine romantic ego is the Lockean self who processes propriety in his own person.

Wordsworth's rhetorical strategy illustrates a common tendency in masculine romanticism. The poet's description of the growth of the individual mind frequently posits a split between the subject and object. So long as the object nature is gendered female, that split can not be resolved in- to the unity in multiplicity of which Coleridge dreamed. Therefore, these poets often subtly re-gender both the subject and the object as male and in the process erase the female discourse.

So the masculine romanticism is totally autonomous or individualistic and egotistical, whereas, feminine romanticism is a relational one, a relational self. The women writer of the romantic era conceptualizes the self aim a very different way. Dorothy Wordsworth imaged the female self as 'floating island'. On the response to

the current of water and air one disappears that offers food, safety, and shelter to birds and plants even as it may itself be observed in to the lake to fertilize some other ground. This is an extremely suggestive metaphor enabling us to see that the romantic era women writer or feminine romanticism often embraced what such modern feminist psychologist as Nancy Chodorow in the *Reproduction of Mothering* has taught that to call relational self. This self has no firm ego boundaries and experiences, its place in the world as an entanglement in shifting relationship with family members, friend, lovers, co-workers. As Keats who shared feminine sense of the self as relational described it, the poetical character itself is not itself; it has no self, it is everything and nothing “ One might evoke the French feminist Luce Irigaray's concept of place mental economy grounded on image of the pregnant women who experiences herself always as two in one” .In feminine romanticism a relational self does not make economic or political description based on the assessment of the self-interest but rather on what Irigaray calls a practice of gift-giving or submerging one's personal desire in to a desire for the good of one's personal family or the whole community .Experiencing themselves a relational rather than autonomous encouraged the women writers of the romantic to focus on the way that self interacts with other people ,how it functioned in relation to the wider community.

Austen devoted her novel to exploration of the way in which people perceive and misperceive each other, how they come to know each other more accurately and propounding and how a heroine can overcome her own mental misjudgment and find the partner most suited to her. So in her novel *Pride and Prejudice* too has criticizes the individualistic and uses the relational self or communitarianism .It signifies the role of femininity in the term of romanticism and offers the comprehensive analytical critique of masculine romanticism.

Jane Austen in *Pride and Prejudice* successfully depicts the characteristics of the characters in the romanticism and explores the critique of mainstream/masculine romanticism. In this novel Austen criticizes the masculinity in term of romanticism specially from the side of the main hero of the novel ,Darcy's characterization in the novel focuses on the masculine romanticism .Austen is instead concerned with exploring the traditional romantic conception of the self as solitary and socially detached and effect of gender difference of the power of individual to realize and fulfill the self through autonomous pursuit of individual desire .Regarding the recent deficient behavior of Mr. Bingley and Darcy. However, Elizabeth's use of word 'men' can also be read as specially applying the male sex an interpretation which refers her disillusionment with these representation of contemporary masculinity . Most of women in *Pride and Prejudice* are feminine and carry out patriarchal convention.

Jane Austen in *Pride and Prejudice* expresses the consciousness of the people with regard to women. She attempts to awaken females regarding their genuine condition with her social experience in male governed society .Austen faces bias against women in western society but she knows the impossibility to reform the structure of the society .She believes that any effort to eliminate the concept of discrimination between men and women is likely to make a castle in the air .Austen seems to have been disappointed with such a patriarchal society because it always deprives women of economic, social and political right which is exposed in her novel *Pride and Prejudice* and intends to secure a safe place for women .In this regard presenting in some how the convention of romanticism from the character of the novel. Austen criticizes the masculinity of the romanticism where it seems individualistic or autonomous, exactly with the opposition of feminine romanticism.

Many critics have viewed the novel from the different perspectives. Many early critics focused on the social realism of the novel, commenting on the depth or back of the novel from the nineteenth century through the early twentieth century also tended to regard Austen as moralist discussing the value system that *Pride and Prejudice* establishes. According to Walter Scott:

In Miss Austen's very finely written novel *Pride and Prejudice*, that young lady had a talent for the involvement and feeling and characters of ordinary life which is to me wonderful. I ever met ...which reader's ordinary commonplace things and characters interesting from the truth of description and the sentiment is denied to me. (135)

Hence it is clear that Austen never went out of her social circle. Whatever she perceived sensationally, she made them the subjects of her novel Madeteine Hope Dodd's opines that Austen's heroines are courageous and independent in their thought. He evaluates Austen's heroine with a new perspective:

It is a plea for independence of thought. It is one of the curious anomalies of criticism that Miss Austen's heroines are censured now a days for being prim and colorless while in her own time they were regarded as dangerously willful and head- strong setting a bad example to the young women of the two the earlier opinion is the more correct under their demurer, they all hide strong characters and independent mind. (88)

It is said that Austen's heroines are the product of her dream. The females in *Pride and Prejudice* are always busy. They want to live as social beings in revolutionary period. Austen criticizes the masculine version of romanticism and provides an

alternative version like feminine romanticism. Like Austen Virginia Woolf's feminist feeling are also too expressed directly in literature indicating Austen's success. Woolf says that Austen achieved it only due to their keen observation and feminine feeling, Woolf praises Austen "Jane is thus a mistress of much emotion than appears upon the surface she stimulates us to supply what is not there" (26).

Woolf's praise of Austen and her work saying Austen has achieved it due to her keen observation and feminine feeling, she found the masculine bias and the deep convention of patriarchal society in her period and analyzes it that how much it affects and makes women dependent and inferior on male governed society.

In this way, Jane Austen is simply considered as a pioneer of feminist movement. As a moral social artist her attempt is just to depict the society as it is where she depicts genuine problems of women and seeks for resolution. However, her morality and consciousness lead her to capture humanities broadly in her arts. Austen shows women's intellect as that of men and intends to empower them and she sketches out the real life of people of middle class who lived and spent their life in their own way: they have taken life as a challenge. They want to live as social beings in revolutionary period and go beyond the convention of patriarchal thought and belief. It discusses feminism as a rhetorical tool and analyzes the novel *Pride and Prejudice* from the perspective of feminism. The research focuses on how Austen attempts to criticize masculine romanticism and how patriarchy is an obstacle in women's intelligence and their active quality.

It also depicts that Austen finally concludes that women can feel secure in the patriarchal convention. *Pride and Prejudice* should be considered as Austen's attempt to empower women and uplift their status but severe patriarchal values restrict women in to domestic periphery.

Pride and Prejudice has been the subject of volumes of diverse critical reaction since its publication. Evaluation of this work is of various natures. Many early critics focused on the social realism of the novel, commenting on the depth or lack of depth, of Austen's characters. This novel dramatizes the logic of 'critique of masculine romanticism' in the novel *Pride and Prejudice*. It responds to Elizabeth's disillusionment with male sex by constructing Darcy in the image of masculinity. It follows Anne K. Mellor's idea from *Romanticism and Gender*, the book is of course, a feminist introduction and so perhaps meant for it. In Anne K. Mellor's *Romanticism and Gender*, there is a similar reinventing the wheel account of masculine and feminine writers who insists on egotistical self. This study argues that Austen's novel seeks to reform socially approached codes of gentry's masculinity by endorsing a mode of male identity. It dramatizes the process by which man can choose to forge a masculine identity. Mellor has persuasively argued that socially attached and autonomous are especially masculine approaches and they have worked towards creating and understanding of romanticism. Mellor explains that what difference does social construct on of gender to our understanding of literature produced in Britain in the Romantic period. As she has argued at length in her *Romanticism and Gender* paying attention both to the sex of the author and to the way in which gender is represented in individual literary text can reveal a very different romanticism from the one often portrayed in earlier histories of British literature. Mellor explains that how does a consideration of the major works of the most widely read and historically influential women writers change our understanding of the literary culture of romanticism and assume that for the purpose of comparison that the canonical male writers of the Romantic period were profoundly concerned with the capacity of creative imagination with the possibilities and limitation of metaphorical language

most intensely explores through the highest form of literary arts with the development of an autonomous , even a transcendent self ego. Mellor giving more emphasis on Austen and her novel says, “As Austen finally comments in an example of her free indirect discourse, her home and her housekeeping, her parish and poultry and all their dependent concern, had not yet lost their charms”(15).

Nancy Chodorow in her *Reproduction of Mothering* (1978) criticizes social learning theory as too simplistic to explain gender is a matter of having feminine and masculine personalities that develops in early infancy as response to prevalent parenting practice. The work of Chodorow has had far reaching and important consequences for psychoanalysis, for feminist theory and the sociological and analytic study of gender and gender categories. Chodorow described her later thinking as considering the clinical individuality of personal gender which includes the clinical individuality of mother daughter relationship. She professes that culture does not determine the personal meaning of gender or the particularity of any mother’s unconscious fantasies about her daughter .instead each of these is created with a characteristic, emotional totality for the individual .Chodorow’s exploration of the Freudian model of female development is tied to her closeness to her mother. The female seeks privilege that the boy has valued by the mother as an object and is a source of her own oedipal gratification and yet he has need and the ability to detach him from the mother. The female solves her conundrum by translating her envy of the male privilege into heterosexual desire.

Nancy Chodorow goes on to formulate an in depth analysis of female and male development and the summary of her hypothesis is that a girl’s desire for men can be said to result from her stronger desire for her mother .According to Chodorow “A boy must attempt to develop masculine gender identification in the absence of a

continuous and ongoing personal relationship to the father and without a continuous available masculine role model” (175). Psychologically, boys appropriate specific components of the masculinity of their father that they do not as much identify diffusely with him as a person. Boys are taught to be masculine more consciously than girls are taught to be feminine. Chodorow realizes that masculine identification is predominantly parental, girls’ identification processes are more continuously imbedded in the mediated by their ongoing relationship in their mothers and they develop affective relationships with others. In contrast boys’ identification processes are not embedded or mediated by real affective relationships with their fathers, thus the male tends to deny identification in relationship with his mother and rejects what he takes to be the feminine world.

In this way, in Nancy Chodorow’s *Reproduction of Mothering* masculinity is defined as much negatively as positively. Chodorow theorizes that feminine identification processes are relational, whereas masculine values are defined more by rejection rather than by acceptance.

Sandra Gilbert and Susan Gubar also have clarified their point about periodization. In *The Engendering of Periodization*, they clarify that among all the literary periods that they examine in the academy the one that has been most persistently shaped by ideas about an intrinsic essence is very likely the so-called Romantic period. Only the Romantic period is named thematically through what would seem to be an allusion to an ‘intrinsic essence’ and an essence whose narrative power is further dramatized by the relative brevity of the interval (1798-1830) that it defines. Feminist critics continue the vexed relationship between women and Romanticism. The various ideologies and aesthetic assumptions associated with Romanticism can be said to have opened a chasm in culture not unlike the deep

romantic chasm in Coleridge's "Kubla Khan" a cleft admitting the entrance of revolutionary and antirational with unconsciousness and with spontaneity qualities historically defined as 'feminine' and traditionally repressed by patriarchal binaries.

Feminism and romantic radicalism have been consciously linked in the mind of many women writers. At the same time, however, as they also argued even while perhaps because Wordsworth, Coleridge, revised and revalued qualities that had long been reviled as stereotypical feminine, these male artists can be seen as usurpers whose appropriation of the metaphorically 'feminine' leaves no cultural space for what was analogically in the feminine within themselves. Such men of letters can be said to have felt impelled to redefine what had been stereotypically feminine as ontologically masculine in order to clarify their aesthetic virility. It clarified them that feminine thinking was packaged as masculine qualities. Women writers were excluded from the domain of mainstream Romanticism and clarified women writers had to go away from their own thinking; they had no chance to take their point in their own way.

The research has been divided into three chapters. The first chapter presents the objectives of the research with the contextual framework of the novel. At the same time, it presents the brief introduction to the novel along with the literature review and the brief discussion on the tool of the feminine romanticism. The second chapter will be a textual analysis that will apply the theoretical tool along the text to prove the hypothesis. Finally, the last chapter will be the conclusion of the research on the basis of the textual analysis.

II. Critique of Masculine Romanticism in Jane Austen's *Pride and Prejudice*

This research analyzes Jane Austen's *Pride and Prejudice* as the historical novel that subverts the available modes of femininity by offering the rational female subject who challenges masculinity and its negative effect upon females and their sensibility. *Pride and Prejudice* challenges the excess of sensibility with sound reason. Set during the late- eighteenth century, this novel captures the bitter reality of women in the contemporary historical period and attempts to rewrite the history by putting the concept called feminine romanticism at the center. In the novel Jane Austen raises deep struggle between female embodied subjectivity and enlightenment patriarchy. She focuses upon the autonomy of rationality under the strict oppression and suppression. The novel calls up a history of feminist reasoning to account for its complicated condition.

When the novel was published in 1813, the contemporary society was depicted in the novel *Pride and Prejudice*. Austen was quite discontent with the society she lived in because it was biased to women. The period Romanticism followed the features of the movement which was called 'the cult of sensibility'. The cult of sensibility can be seen as an anticipation of Romanticism. The Romantic Movement places an emphasis on the emotional life of the poet and the connection between them is vexing. Literary historians used to see sensibility and what, more importantly, they left behind it was usually assumed that Romanticism was an improvement on sensibility

The time of late- eighteenth century and early- nineteenth century when Jane Austen wrote this novel was patriarchal. Women did not have their own individual identity nor could they realize their autonomous existence. The female writer had to struggle more than male writers to establish themselves. There was no organization

that favored women. As a result, women could not develop the sense of unity nor could they participate in the activities of the social world. The male- governed society laughed at women and ridiculed their arts. So the female's work did not flourish in Austen's time. However, to make their works popular, some female writers disguised their names when Austen appeared in the literary field, the age of reason was about to end and Romanticism was emerging as a dominant literary movement. Austen wrote in the Romantic era but her style and temperament seems to be classical. Poetry, considered as the highest literary genre, was also thought as the production of imagination. Like William Wordsworth, St. Coleridge and John Keats were advocating for creative potentiality that remains in the imaginative power of the poets. Thus, the acute feeling of sensibility and imagination were considered as the highest virtues of human being.

Jane Austen attempts to make women readers of the late- eighteenth century to be aware of the adverse effect of emotion, passion and imagination in her novel *Pride and Prejudice* by focusing on the main heroine of the novel Elizabeth Bennet. Austen was writing the novel at the period of political turmoil. The whole Europe was plunged into the state of war causing tremendous political as well as social changes. The instability of Europe led to execution of French monarch, Louis 16th in 1793. Thus the whole Europe during Austen's time was in turmoil that ultimately ended in early nineteenth century with the defeat of Napoleon at Waterloo. It was the period of political unrest which caused poverty, unemployment and injustice in England. The very situation of England was reflected in art, music and literature.

Jane Austen through her novel has depicted the eighteenth century belief of a male governed society that ignored female's existence. In *Pride and Prejudice* Austen explores patriarchal value and depicts how females are made inferior by improper

education and their evaluation in terms of social position and economy. The Women like Elizabeth Bennet are bound to depend on the male figures like father, brother and husband. Elizabeth, in spite of her knowledge about biased nature of patriarchal tradition, marries Mr. Darcy for her life's security. Austen intends to depict this patriarchal and masculine romantic ethos and provides relationality to female self.

Pride and Prejudice has been subject of volumes of diverse critical responses since its publication. Evaluations of this work are of various natures. Many early critics focused on the social realism of the novel commenting on the depth or lack of depth of Austen's characters, criticism of the novel from the nineteenth century also tended to regard Austen as moralist, discussing the value system that *Pride and Prejudice* establishes. Critics from the 1920s through the 1950s focused on Austen's characteristic themes and stylistic devices as well as discussing her choice of subject matter and the moral and ideological journey that Elizabeth understands throughout the course of the novel. During the 1960s and the 1970s commentators offered contextual criticism that evaluates *Pride and Prejudice* within the literary and social world in which Austen wrote. It was also during this period that new direction in criticism of the novel began to be expanded.

Since the late 1960s, for example, critics have approached Austen's novel from a variety of linguistic standpoints, such as Mikhail Bakhtin's theory of dialogism as well as analyzing the work in term of postmodernist theory and applying new development in psychology to the text. There has also been increased attention given to the political subject of the novel, suggesting new ways of interpreting its relationship to the historical context of the late- eighteenth and early nineteenth centuries. In the later decades of the twentieth century and in the early years of the twenty- first century the most prominent trends in criticism of *Pride and Prejudice*

has derived from the perspective of literary feminism, including analysis of female's oppression, its portrayal of the patriarchal society of the time and its treatment of the possibility, fantasy and reality of female power.

Masculine Romanticism was somehow very close to the movement which called 'cult of sensibility'. During the second half of the eighteenth century sensibility was the discourse to hypothesize the common people and mainly the females. Those women who had such sensual qualities were considered as the good ones in the society. Such a discourse was created by the powerful group of males in the society. As the creation of powerful ones' such discourse was considered as truth which was eventually internalized in the culture. In this connection Michel Foucault defines: "The truth, morality and meaning are created through discourse, everyone has a dominant group of discursive element that people live in unconsciously within" (*Foucault Reader* 140).

In Foucault's world view there is no absolute morality because any sort of morality is created through the exercise of power. He further states that the pervasive and horizontal modes of power are prevalent everywhere but those who create discourse through the true understanding of power can reach the top rank. According to him power creates discourse and through the representation of discourse truth is created.

By discourse Foucault means a group of statement which provides convincing language for talking about a particular subject at the particular historical moment. Discourse, for Michel Foucault, constructs a topic. It defines and produces the object of our knowledge. It also influences how ideas are put in-to practice and regulate the conducts of other. Similarly, power is generated in society by producing the discourse and by constructing the truth of subject. Such power is creative to support not those

weak and fragile but to those who possess all forms of domination and dominant. This power is accepted in society and the acceptance of this very power by powerless is the outcome of constructed discursive practice which is presented here. Parents create discourse about their children saying what they should or should not do. By generating power through discourse, parents even beat their children if they disobey. Such kind of notion of Foucault has been implemented in the life of Elizabeth and her sisters and other female characters in the novel *Pride and Prejudice*.

The contemporary society is depicted in the novel *Pride and Prejudice*. Austen was quite discontent with the society where she lived in because it was biased towards women. The patriarchal social structure inferiorized women and discarded them from power to sensibility. Females were motivated to be sentimental and emotional so that they could be pleasing to males. Through *Pride and Prejudice*, Austen hits her dissatisfaction against society that compelled women to restrict in powerless and pathetic existence and criticizes masculine Romanticism. Masculine Romanticism is totally autonomous or individualistic. The goal of the masculine Romanticism or masculine self is the development of the self, In this regard, Austen through *Pride and Prejudice* depicts the eighteenth century belief of male governed society that ignored female's existence. Austen explores patriarchal values and depicts how females are made inferior by improper education and their evaluation in terms of social position and economy. In the novel Elizabeth Bennet is bound to depend on the male figure, even she has the rational mind in spite of her knowledge about biased nature of patriarchal tradition she marries Mr. Darcy for her security

Jane Austen begins *Pride and Prejudice* by drawing attention to the severe limitation placed upon women. The Bennets are members of the landed gentry, the member of upper middle class. But the Bennets receive no useful education. Elizabeth

Bennet is confined to what she can read in her father's library or glean from conversation with him. She and her sisters learn only the accomplishment on which Austen scratching comments that in volume 1 chapter 8. None of the women in *Pride and Prejudice* is empowered; only the girl who is little empowered is Elizabeth Bennet, the heroine of the novel. They have no useful education, the Bennet girls are unfit for work and indeed the girl of their class governesses paid companion are represented in the novel as a little short of enslavement or prostitution Anne de Bourgh's governess Mrs. Jenkinson is a cipher who never speaks Georgiana. Darcy's governess Mrs. Younge connives at her charges seduction by Wickham. Since women of this class cannot work to support themselves; they have no financial alternative but to marry.

Jane Austen commented that single woman has a dreadful propensity for being poor and the Bennet girls in particular must marry, because their father's estate is entailed on the nearest living male, their cousin Mr. Collins. Men in Austen's novel have income either from inheritance like Darcy, Bingley from their own labor as Mr. Gardines is in business. Mr. Philips is a lawyer, Collins is an Anglican minister, Wickham is an army officer. Because they have money, these men are represented as having autonomous selves or the masculinity that can make choice, they are free to enter a neighborhood or leave it as they will. Women, in contrast, are confined to the home where they are put on display to potential suitors. Thus, Austen's famous opening sentence reflects this bitter reality ironically: "It is a truth universally acknowledged that a single man in possession of a fortune must be in want of a wife" (6).

It is deeply ironic in the sense that women is not in possession of a fortune and is desperately in need of a husband. So, masculine romanticism is totally autonomous.

Austen devoted her novel to exploration of the way in which people perceive and misperceive each other, how they come to know each other more accurately and propounding and how a heroine can overcome her own mental misjudgment and find the partner most suited to her. So *Pride and Prejudice* too criticizes the individualistic masculine romanticism and asserts feminine communitarianism. It's all characters and their characteristics signify the role of femininity in term of Romanticism and offer the comprehensive analytical critique of masculine Romanticism.

Austen criticizes masculine Romanticism in her novel *Pride and Prejudice* with the assertion of feminine Romanticism and provides an alternative version like feminine romanticism that believes on relational self. It does not make economical or political decision based on the assessment of self-interest, the ideology of self-interest. The ideology of feminine Romanticism was based on subjectivity constructed in relation to other subjectivities. Feminine Romanticism takes the family as the grounding trope of social organization. Feminine Romanticism opposed violent military revolution and advocated for specially the benevolent, maternal as well as paternal guidance.

The most popular of Austen's finished novel, *Pride and Prejudice* was also in a sense the first to be composed. In *Pride and Prejudice* Austen characterizes Elizabeth Bennet and Darcy as romantic figures by presenting them in term of self. Traditionally Romanticism has been considered as reflecting and endorsing a conceptualization of the individual self as autonomous, all consuming and socially detached or isolated. This approach to the self is reflected in both the personalities of the male romantic poets in the representation of individual characters with their poetry. Marlon Ross, for example, has commented that "Romantic poets are driven to

a quest for self-creating for self-comprehension, for self-positioning that in unprecedented literature” (26).

The novel *Pride and Prejudice* is the subject of volumes of diverse critical reaction since its publication. Many critics focused on the social realism of this novel. As this novel dramatizes the logic of critique of masculine romanticism, the novel responds to Elizabeth’s disillusionment with the male sex by constructing Darcy in the image of masculinity. While presenting this logic like critique of masculine romanticism, it follows Anne K Mellor’s idea from *Romanticism and Gender*. The book is about feminist introduction. The study argues that Austen’s novel seeks to reform socially approached codes of gentry masculinity by endorsing a mode of male identity, Mellor has persuasively argued that socially attached and autonomous are specially masculine approach and they have worked towards creating and understanding of romanticism. Mellor explains that what different does social construct on of gender to our understanding of literature produced in Britain in the romantic period. Mellor has argued at length in her *Romanticism and Gender* paying attention on both the sexes of author and to the way in which gender is represented in individual literary text can reveal a very different romanticism from the one often portrayed in earlier historian of British literature.

While focusing on *Pride and Prejudice* Mellor exposes a feminist approach to any literary text begins with the question what differences does gender make to the text? How does the sex of author influence his or her work? How does the text represent the social construction of gender in its historical period and does it challenge or endorse that construction. Here Mellor rises these questions in relation to what is arguably the finest novel written in the romantic period. In order to determine the ways in which a feminist approach increased or understanding of Austen’s fiction.

Jane Austen begins *Pride and Prejudice* by drawing attention to the severe limitation placed even on relatively well-off women. The Bennets are all the members of the landed gentry, the upper middle classes. But the Bennet girls receive no useful education, Elizabeth Bennet is confined to what she can read in her father's library or glean from conversation with him. She and her sister learned only the accomplishment on which Austen scathingly comments in volume 1 chapter 8. Miss Bingley defines the accomplished women as having a thorough knowledge of music, singing, drawing, dancing and the modern language and besides this entire she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expression. But when Darcy responds to all this she must possess and to all this she must yet add something more substantial in the improvement of her mind by extensive reading. Elizabeth Bennet caustically rejoins: "I am no longer surprised at your knowing only six accomplished women, I rather wonder now at your knowing any, I never saw such a woman, I never saw such capacity and taste and application and elegance as you described united"(8).

As they have no useful education the Bennet girls are unfits for work and indeed the only employment opportunities open to girls of their class governess or paid companion are represented in the novel at little short of installment or position. In contrast to the Bennet girls, the men in Austen's novel have income either from inheritance Darcy, Bingley or from their own labour men are represented as having autonomous selves that can make choice. They are free to enter a neighborhood or leave it as they will women in contrast are confined. In this case Mellor explains:

Rather than viewing the self in terms of autonomy and social detachment, women writer of the "Romantic period instead embraced a 'relational self' which has

no firm ego boundaries and experience its place in the world as an entanglement in shifting relationship with family member , friend, lover” (186)

The different ideology investment and modes of literary performances of women writers that Mellor have argued for a distinctively different romanticism, we might call “Feminine Romanticism”. So long as we recognize that male writers as well as female writers could produce works of feminine romanticism. To recapitalize the ideology of feminine romanticism was based on a subjectivity constructed in relation to other subjectivities hence, a self that is fluid, absorptive responsive with permeable ego boundaries. This self typically located identity within a larger mix of family or social community. So the sensibility was often seen as a social phenomenon associated with femininity and as a literary mode associated with women writers. This was a mixed blessing.

The relational self not only was more ideologically available to women writers but also was a more accurate reflection of their lived experience than the autonomous self-endorsed by male Romantics. Throughout her novel Austen works to valorize a relational self over a detached conception of the self and demonstrates that both women and men benefit from developing relational self rather than isolated self. *Pride and Prejudice*, however, is exceptional in his regard, rather than endorsing a relational model of the self. Austen instead critiques traditional romantic conception of the self as solitary and socially detached and the effect of gender difference on the power of individual to realize and fulfill the self through the autonomous pursuit of individual. While defining the conception of feminine Romanticism, Anne K. Mellor in her *Romanticism and Gender* argues:

“The traditional romantic conception of the self as individualistic, socially detached and autonomous is an especially masculine approach

and they have worked towards creating an understanding of romanticism which incorporates representation of the self from women's text and construction of femininity. (15)

Feminine Romanticism, experiencing the selves as relational rather than autonomous, encourages women writers of the romantic Period to focus on the way that self-interacts with other people, how it functions in relation to the wider community. Jane Austen, for instance, devotes her novel to an exploration of the way in which people perceive and misperceive each other, how they come to know each other more accurately and profoundly and how a heroine can overcome her own mental misjudgment and find the partner most suited to her. When Elizabeth's feelings run high on the subject of Mr. Darcy, he himself is quite attractive to the young lady. Thus the point is illustrated when Darcy first proposes to Elizabeth: "My feeling will not be repressed you must allow me to tell you already I admire and love you"

Elizabeth's astonishment was beyond expression. She started, colored, doubted and sufficient encouragement and the declare of all that he need and had long felt for her immediately followed. He spoke well, but there were feeling besides thoserference of the heart to be detailed and he was not more eloquent on the subject of tenderness than pride

When such mutual respect is absent, when the feminine self find no other in to which she can merge, then she feels not the confidence of the transcendental ego holding its own against the imperatives of nature but rather declaration. Indeed in her novel *Pride and Prejudice*, Austen attempts to reevaluate the volatile relationship of reason and sensibility. She valorizes reason over sensibility with an aim to cut the old link of sensibility and women; this statement still holds true even when we admit that the real object of her attack is artificial sensibility as opposed to natural heart.

Romantic writers try to reclaim sensibility as something like a formative or empowering potentiality for the formation of meaningful life of women.

However, Austen presents masculinity as a negative and artificial corruption in *Pride and Prejudice*. And her shifted attitude to sensibility is presumably most evident in her valorization of reason in her heroine Elizabeth Bennet. This novel criticizes the masculinity and sensibility where heroine Elizabeth Bennet uses her reason and logic. So, as to prove she is not guided by sensibility that represents the ideal woman having her own reason and independent.

As Nancy Chodorow criticizes social learning theory as too simplistic to explain gender is a matter of having feminine and masculine personalities that develops in early infancy as a response to prevalent parenting practice in her *Reproduction of Mothering (1978)*. It clarifies that how most women come to think of themselves as heterosexual and how the pattern of male's domination might be understood and might be changed. Chodorow goes to formulate an in- depth analysis of female and male development and the summary of her hypothesis is that a girl's desire for men can be said to result from her stranger desire for her mother. Nancy explains "A boy must attempt to develop masculine gender identification and learn the masculine role in the absence of a continuous and ongoing personal relationship to the father and without a continuously available masculine role model" (176).

Boys are taught to masculine values more consciously than girls are taught to be feminine when father or men are not many present girls are taught the heterosexual components of their role, whereas boys are assumed to learn their heterosexual role without teaching through interaction with the mother .psychologically boys appropriate specific components of the masculinity of their father that they feel could otherwise be used against that but they do not as much identify diffusely with him as a

person. Boys are taught to be masculine more consciously than girl as tough to be feminine. When father or men are not much present, girls are thought the heterosexual components of their role whereas boys are assumed to learn their heterosexual role without teaching through interaction with the mother. Chodorow realizes that masculine identification processes are more continuously embedded in and mediated by their ongoing relationship with their mother and thus they develop affective relationship with other. In contrast boy's identification processes are not a embedded or mediated by real affective relationship to his father, thus the male tends to deny identification in relationship to his mother rejects what he takes to be the feminine e world. "Masculine is defined as much as negatively as positively. Chodorow theorizes that feminine identification processes are relational whereas male identification process tends to counter relational defined more in this regard Chodorow in her gender studies realizes that masculine identification processes are more continuously embedded in the mediated by their ongoing relationship with their mother and thus they develop affective relationship with other. In contrast to a boy's identification processes are not embedded or mediated by a real affective relationship with his father. Thus, the male denies identification in relation to his mother and rejects what he takes to be feminine world? Chodorow in this regard, argues

Freudian theory does not just supposes women but gives us a theory connection how people, women and men become gendered and sexed, how femininity and masculinity develop and how sexual inequality is reproduced a task which no other major classical social theorist has made central to their thinking.(175)

Because of his wealth and social standing in *Pride and Prejudice* Mr. Darcy goes to develop masculine qualities and goes to depict sexual inequality and seems superior

by the gender as well as aristocratic position Mr. Darcy is predisposed to disdain Elizabeth and her family, though in his same legal class they are certainly not as well-to-do. His aristocratic position has created an arrogance that is immediately left by Elizabeth at their first meeting when he refuses to ask her to dance Elizabeth is insulted by his snub and this first bad impression provides the impetus for her fixed attitude against him “I could easily forgive his pride, if he had not mortified mine” (19). According to Chodorow a women’s choice of a male sexual object or lover that is not at all clear developmentally experientially and dynamically from a man’s choice of a female sexual object or lover that its lover that not at all clear whether we should identify there by the same term (35).” Chodorow focuses on specific theorist and indicatives trends in psychoanalytical writing and thinking that warrants reflection. Her plea is for more explicit in both men and women and for men explicit attention to the development of heterosexuality in both men and women and for men explicit attention to the development of love and passion in homosexuals. She indicates that psychoanalysis does not have an adequate development account of normal heterosexuality although all sexuality results from psychological struggle and needs to be account for.

While discussing about this research on critique of masculine romanticism, in *Pride and Prejudice* it also can draw the idea of Sandra Gilbert and Susan Gubar, they also have clarified their point about gender and periodization in their “*Engendering In Periodization*”. They clarified that among all the literary periods that they examine in the academy the one that has been most persistently shaped by idea about an intrinsic essence is very likely the so called Romantic period. They realize that feminist critique continue the vexed relationship between women and romanticism. Sandra Gilbert and Susan Gubar emphasize upon the periodization, they clarifies the question

that what is literary period? They discussed that women are so often among those who find themselves in the wrong place at the wrong time. Feminist cultural historians have also been meditating on these matters for some years challenging what had long seemed a virtually inalienable male right to name the period and to define its intrinsic essence in the term of masculine activities. However they also argued even while or perhaps because Blake, Wordsworth Coleridge , Byron, Shelley and Keats revised and revalued qualities that had long been revised and revalued qualities that had long been reviled as stereotypically “feminine” these male artists can be seen as usurpers whose appropriation of the metaphorically “feminine” leaves no cultural space for literal women. In addition, threaten by what was analogically the feminine within themselves such men of letters can be said to have felt impelled to redefine what had been stereotypically feminine as ontologically “masculine” in order to certify their aesthetic virility

Gilbert and Gubar endeavored in short to explore the culturally constructed gender specificity of works of literature. They argued that the “literary world is dominated by men and their stories and that Jane Austen recognized and critiqued this and Austen suggest that history is a masculine fiction and of little importance to women “(104) Women writers were excluded from the domain of mainstream romanticism and clarifies women writer had to go away from their own thinking they had no chance to talk their point in their own way. They argued that women must acquiescent in their own confinement, no matter how stifling because they are too vulnerable in the world at large (108). As Gubar and Gilbert put it becoming a woman means relinquishing achievement and accommodating one to men and the spaces they provide (111).

Despite arguing that Austen's novel have feminist elements scholars have still noted that women are frequently represented as confined that women are frequently represented as confined in Austen's novel and that there are few depiction of female authority figures. So women are constrained even more space but are constrained even more effectively by social factors such as miseducation and financial dependency. *Pride and Prejudice* is a negative attribute imposing itself upon a supposedly delightful thing such as love rather we can criticize Mrs. Bennet's behavior from the theme of neurosis.

Jane Austen's *Pride and Prejudice*, set in nineteenth century England, is a novel about marriage and traditionally conventional thought about patriarchy, where the females were remaining under the domination of male and their masculine power, due to this concept females themselves forced to make inferior and their thinking also became the same. Austen's feminine writing and weaved storyline creates a novel which can be interesting to read and which women especially enjoy. The novel has a strong theme of marriage as a mother (Mrs. Bennet) disparately trying to marry her daughters off, she didn't care about quality of the man her daughter were marrying but was satisfied just as long as they found a man, when her sixteen years old daughter Lydia married Wickham, she is thrilled and proceeds to make plan for visiting her neighbor with her despite the fact they had lived together over a year without being married and that Wickham was forced in to marrying her. Mrs. Bennet's strong desire to marry of her children and her unsatisfactory attempts at matchmaking show that in her society marriage is held in high regard, it is a person's personal worth and the transfer of family fortunes what occurs during a marriage in this time that is probably the most important factor, not how the couple gets along or like each other's. Austen plays on this social behavior and seems be making a

statement and makes a social satire especially focusing on masculinity on that time, called romanticism.

The opening line “ it is a truth universally acknowledge that a single man in possession of a good fortune must be in want of a wife” (6) Austen establishes the unmoving bedrock upon which her rests the socially constructed individual social and romantic relationship are subject to the perturbation created by the temperaments, psychology and training (in a social and moral sense) of the individual involved and it is out of these perturbation that the plot of the novel evolves. However, little known the feeling or views of such a man may be on his first in the mind of the surrounding families that he is considered as the right up property of someone or other of their daughter. Nonetheless in any neighborhood or society, there is truths universally acknowledge and fixed in the mind of the surrounding families. That is truth is that a man of means must want to marry one of the daughter of the neighborhood is secondary to the universally of that truth in the minds of all who live there. All of Austen’s characters are the socially constructed Subjects who live in a totalizing culture. Their feeling and views occur within and with reference to this social construct and their moral choice related to how faithfully and directly they carry forward the social construct. It is tempting at this historical distance to believe that novels like Austen can be sustained only within and set within small, homogenous communities, but in fact does not her novel reveal the way in which all individuals are socially constructed. Throughout *Pride and Prejudice*, Jane Austen plays with people’s roles and idea of rank she often challenges society especially traditional concept of patriarchal society and challenges its assumption and classification. Through Elizabeth, she questions the tendency to judge personal merits based on income and status. Elizabeth has faith that Wickham is a good man although of low

social status and she believes that Darcy, though rich is a detestable person. Yet in the end Wickham proves to be a detestable character and Darcy an honorable caring good and rich man. This seems to support society's original attitude and prejudice.

While discussing the irony that should be applied when studying Austen's works including an explanation of the different motives behind her use of irony the author's treatment of irony in the structure of the plot and her narrative strategy will be illustrated. An analysis of the two most ironic character in *Pride and Prejudice* will then followed their relative contribution to the ironic tone of the novel will be depicted with the aid of several examples two exception from the prevailing ironic tone in *Pride and Prejudice* will be stated and explained. First and foremost Austen uses irony as a tool for and unveiling describing all the incongruities between form and fact all the delusion nitric to conventional art and conventional society. Austen was greatly sensitive to such incongruities; especially to those of social behavior and that she found pleasure in detecting and then relating them to people around her. Austen's use of irony in *Pride and prejudice* at first glance simply an amusing depiction of England's social convention of the late-eighteen and the begging of the Nineteenth century, particularly those of the gentry .A second look reveals the deeper meaning of the novel, by employing a subtle ironic style Austen indirectly criticizes certain political economical and sociological circumstance of her time which Austen criticize is the fact that some people were simple reproduction of their social type and had to plain a personality to be able to think for themselves. They perform the role society has given them and are thus colorless figure characters in *Pride and Prejudice* that belong to this category are for example Mrs. Bennet or Elizabeth's sister Lydia. For distinguishing this plain character from those who have their own will and an outstanding personality, those who actually makes decision instead of being le,

Austen uses irony as an instrument. While the clever and multifaceted protagonist, Elizabeth is often ironic in her statement and thought, flat character such as Mrs. Bennet neither understands nor is able to use irony.

By blurring the distinction between Elizabeth's voice and that of the omniscient narrator, Austen controls the reader's point of view. Austen tempts the reader to accept Elizabeth's initial assessment of Wickham and Darcy because Elizabeth sounds so much like the third person omniscient narrator. In this way, Austen forced the reader to experience the same errors that Elizabeth the task of extracting h makes and to realize the difficulty of arriving at truth in constantly shifting words. Elizabeth's ironic wit also defines nuances of her character in ways that makes her stand out from the more one dimensional women in the novel. Caroline Bingley, Charlotte Lucas, Lydia, even Jane and ultimately Elizabeth's wit defines theme as the novel develops a critique on the worth of an ironic world view. Austen and her character share the voice some ironic assumption by associating the omniscient authorial voice with a detached ironic perspective, Austen leads the reader to accept Elizabeth's judgment. After all she sounds like the omniscient narrator. Several writer have pointed *out* that Austen attempts to deceive the reader in to believing Elizabeth' judgment of Darcy commenting on the general epistemological uncertainty of *Pride and Prejudice* Tara Goshal Wallace notes that " the reader must puzzle out the truth from a mass of inconstant data"(52). Interestingly, Robert Kellogg and Robert schools have shown that the decline of "full omniscience "(274) in the novel is linked to the rise of comic uncertainty:

"The whole movement of mind in western culture from the Renaissance to the present the very movement which spawned the novel and elevated it to the position of the dominant literary form has

been a movement away from dogma, certainty, fixity and all absolutes in metaphysics, in ethic and in epistemology.(276)

Using the convention of omniscient narrator, Austen shows how difficult true perception is by blurring the distinction between her authorial voice and that of her main character. The reader of *Pride and Prejudice* is faced with the task of extracting truth from very ambiguous narrative clues.

Austen's famous opening sentence establishes the ironic narrative voice and it is one the reader hears throughout the novel and it is one the reader hears throughout the novel. Austen attributes Charlotte's acceptance of Mr. Collins to a pure and disinterested desire of an establishment (112); she refers to the fire and independence (121) of Mr. Collin in proposing to one women the day after being rejected by another; she describes Mr. Bennet as a true philosopher for making the best of an abysmal marriage by mocking his wife and she refers to Mrs. Bennett's gentle murmurs (128). Austen's irony is a bit more indirect leading g to a generally wry tone. As she chronicles Elizabeth's feeling for Darcy for example she notes:

If gratitude and esteem are good foundation of affection Elizabeth's change of sentiments will be neither impossible nor faculty. But if otherwise, if the regard springing from such sources is un reasonable or unnatural in comparison of what is so often described as arising on a first interview with its object and even before two words have been exchanged nothing can be said in her defense, except that she had given somewhat of a trial to the latter method in her partiality for Wickham and that is its ill success might perhaps authorize her to seek the other less interesting mode of attachment. (279)

Surely, the long clause beginning “if otherwise” is tongue in cheek since the danger of love at first sight. And the wonderful hoarse less interesting mode of attachment casts ironic light on her initial attraction to Wickham. Despite a limited range of characters and a simple setting, Jane Austen explores a number of social issues in *Pride and Prejudice*. Including a women’s place in society, social constraints and differences between members of the lower and upper class. Austen infuses these themes through her novel by creating distinctive characters, using subtle humor, character and irony and describing scenes using an omnipresent narration to create a satirical observation on the society of her time which is full of masculinity. These themes and writing techniques are exemplified in one particular scene in this novel. Elizabeth Bennet has accepted an invitation to go with her aunt and uncle on their summer holiday to Hunsford, while staying at the personage owned by Mr. Collins and his wife Charlotte the formidable lady Catherine De Bourge invites them to dinner at Rosings, her estate.

Austen’s male characters can be contextualized within the debates regarding masculinity that existed during her own lifetime. In post-French revolution Europe, numerous controversies about the proper behavior of men emerged as traditional views met with new interpretations of what it means to be a man in the Eighteenth century British society. However, the delineation of appropriate male stoicism and moderation were not always clear. Writing in the tradition of the novel of sensibility and its man of feeling, Jane Austen develops male characters who are never two-dimensional and are always complicated. It is Austen’s heroine, however, who establishes the ideal of masculinity towards which her male characters must strive. Filtered through multiple female perspectives, Austen’s male characters are essentially created by women of her work with the female gaze acting as a catalyst in the development of masculinity in her

novel. Austen's heroine embodies an innovative model of masculinity and the charming Fitz Darcy is no exception to this rule. In persuasion, Austen achieves a new model of masculinity through the female gaze. By employing the female gaze in her novel, Austen advocates a progressive brand of masculinity in which women are not survive and sexually or emotionally passive and men are able and willing to adapt to their desires

Jane Austen's interest in the woman problem is firmly identified by several commentators. In 1973, Lloyd Brown in *Jane Austen and in the feminist tradition* (1973) recognizes her as a "feminist writer" and claims that her themes are comparable to Wollstonecraft. In 1978, Susan Mac Donald described the subject of *Pride and Prejudice* as the interplay between the individual female character and the conventional social role in to which society tends to force its woman"(36).

To define Jane Austen as an early feminist writer, it goes to clarify that Jane Austen is simply considered a pioneer of feminist movement. Jane Austen, the novelist from the early-nineteenth century clearly showed ongoing feminist themes in her novel and especially in *Pride and Prejudice*. The woman who fights for the right and equality and injustice in her own life is a feminist. In this regard, Jane Austen proved herself to be feminist and through her literary works, such as *Pride and Prejudice*, she proves it again and again with certain themes, and the protagonist in the novel is a young woman named Elizabeth Bennet and also known as Lizzy is a nonconformist who tends to do things that are not socially acceptable at the time but allows us to see another side of women in these time of inequality. Although Austen focuses on the usual themes of women's novels during the turn of the nineteenth century, Lizzy Bennet is the character though which we see Austen's concept for current society's treatment of women

Austen was born as the seventh child of Rev. George Austen and Cassandra Leigh in 1715. She was lucky enough to be able to have some education (for women) during those days and developed a love for writing at a very young age. It is important to note that at the time there were many books written for women by men that assumed that women needed to be taught how to behave. The main theme in these books was that women should be passive, ignorant, delicate modest, meek and most of all dependent on men.

In the late eighteenth century and early nineteenth century women were subjected to marriage with entailments. If a woman did not marry she could end up in poverty in the street, owning no property and worst of all, not able to take care of themselves or the families. So, it definitely behaves women to marry during this time for obvious practical reason.

The failure of both Charlotte and Elizabeth Bennet to secure a defined physical space of their own points towards the ideal that while Austen may view a room of one's own as the ideal form of privacy for intelligent females. It is impractical and perhaps unattainable, quite possibly because the female roles of wife, mother and hostess are inherently social Elizabeth's successful relationship with Darcy, however, models a second more attainable type of personal space mental privacy. Unlike Mr. Collins, Mr. Darcy is acutely aware of Elizabeth's need for independence and individuality, even countering Miss Bingley's accusation that Elizabeth's walking to Nether field showed "an abdomen able sort of conceited independence" with the remark that the incident did not tarnish his opening of her (25). His defense of Elizabeth's independence shows that he not only accepts, but also admires Elizabeth's mental during because of this respect for Elizabeth's intelligence;

Mr. Darcy consistently retreats from Elizabeth's space in order to give her mental privacy.

Austen's insistence that lack of mental privacy inhibits original during through patterns is in line with argument of later, female author who would equate female privacy with creative freedom in her essay "compulsory heterosexuality and lesbian existence." Adrienne Rich states that one of the most effective way men oppress women is to "cramp their creativeness", partially defined as "the social and economic disruption of women's creative aspiration (Rich 208). In the case of *Pride and Prejudice* Rich's remarks are highly applicable. Elizabeth has "creative aspiration" in that she wishes to think in nontraditional way. For example, she would like to shed the belief that marriage is a practical, even economic issue, in favor of equating marriage with happiness. Mr. Collins attempts to cramp her creativity by presenting the decision as a problem to be solved algorithmically based financial and social factors. The concept that male interference in the space of the female's mind can lead to a lack of creativity and stunted intellectual growth places *Pride and Prejudice* within a larger, continuing pattern of feminist literature concerning female privacy. By creating intelligent female characters who strive to preserve physical and mental privacy from men, Austen implies that women must avoid male interference in order to remain independent creative thinkers. The failure of both Elizabeth and Charlotte to secure a defined physical space away from Mr. Collins's struggle that Austen views physical privacy as impractical. However, the mental distance between Elizabeth and her companion that distance, present the view that intellectual privacy is both attainable and effective for independent women.

Most of the modern critics of Austen stress on her morality. Among them, Malcolm Bradbury in 1962 expresses his ideas:" Austen is concerned with two kinds

of world the social world and the moral world she does not simply mirror a society but subtly composes it into existence” (173). Austen’s society contains folly and deceits which her *Pride and Prejudice* represents. In the novel, each person is prominent and regard for self and others.

Brain C. Southam is one of the keen readers of Austen’s navels. According to her, Austen’s novel reflects a mental duality: one is her internal humanity as womanhood and other is the social being as feminity. As Southam says, Austen is a heroine of the feminist and champion of domestic values. So, Austen is recognized as one of the supreme novelists. Southam contemplates on Austen’s skill to observe the human culture and the women’s statues in very particular society. Southam giving more emphasis on Austen, says in 1987” Jane Austen was welcomed by Victorian feminist as a fellow sprit of course Austen is feminist sprit forever in literary field”(11).

In this way, Jane Austen is simply considered as a pioneer of feminist movement or as a proto- feminist. As a moral social artist, her attempt is just to picture the society as it is where she depicts genuine problem of women and seeks resolution. However, her morality and consideration lead her to capture humanity broadly in her arts. Austen shows women’s intellect as that of men and attempts to empower them but she finally concludes that women can feel secured in the patriarchal convention. *Pride and Prejudice* should be considered as Austen’s attempt to empower women and their statues but severe patriarchal values in the society which Austen does not dare to dismantle, which mostly regarding the period of Romanticism and its value upon masculinity in this novel *Pride and Prejudice* and criticizing masculinity or the masculine Romanticism.

III. Assertion of Feminine Romanticism in Austen's *Pride and Prejudice*

The research explores how Jane Austen's second novel *pride and Prejudice* historicizes the social cultural circumstances of the late- eighteenth century England through the story of Elizabeth Bennet and Darcy, the protagonists of the novel and other characters who are primarily focused to characterize their role focusing the period like Romanticism. While capturing the politico-historical reality the novel critiques the masculine romanticism prevalent during the 'era of sensibility' or the romantic period through the portrayal of rational female character. Unlike the existing pattern of writing that associated emotion and passion with feminine sensibility, Jane Austen focuses more upon the rationality by creating rational female like Bennet. The novel undercuts the concept of sensibility in romanticism by balancing it with rationality in women.

Jane Austen as a proto-feminist shows the intellect as that of male counterpart and attempts to empower women. By the second half of the eighteenth century when the novel was written, sensibility was in its heyday and women were subjected to marriage with entailment for obvious practical reason and were encouraged to be more emotional and sentimental. Females were oppressed under the enlightenment patriarchy. Though Elizabeth Bennet has the quality and intellectuality she is victimized or dominated by males during the contemporary period. Through the character of Elizabeth Bennet and other female characters, Austen historicizes the bitter reality of females in the society in which they were considered as weak creatures in comparison to males.

As the early feminist writer, Austen goes to clarify and shows ongoing feminist themes in her novel *Pride and Prejudice*. As Austen who fights for right

equality and justice she is the feminist writer. So she criticizes the masculinity from the side of the female character Elizabeth Bennet, the main heroine of the novel.

Jane Austen's *Pride and Prejudice* is the novel about marriage and traditionally conventional thought about patriarchy by presenting the historical facts in the novel form. Novel blurs the boundary between history and fiction as it materializes the feminine romanticism to show the concept of the period and criticize masculinity. The literary writers focus the human passion and emotion mainly by associating it with female figures. The sensibility was considered as the highest virtue in human life. Austen as the novelist and the moralist of the period depicts the female with emotion and passion that is tempered by intellect. In other words, Austen depicts the female character like Elizabeth Bennet with full of reason and intelligence.

When discussing the novel *Pride and Prejudice* with this topic as critique of masculine romanticism it follows the idea of feminine romanticism that valorizes relational self from Anne K. Mellor's *Gender and Romanticism*, Nancy Chodorow's *Reproduction of Mothering* as well as Sandra and Susan Gubar's "Engendering in periodization". In these texts they discuss about the idea of feminine romanticism, supporting with female and critique masculine Romanticism which glorifies individualistic or egotistical self.

The novel was written against backdrop of the movement of mainstream Romanticism when patriarchal convention was spreading everywhere and every female was dominated by male and that ignored female's existence. Austen explores patriarchal value and depicts how females are made inferior by improper education, i.e. sentimental fiction and their evaluation. In term of social position and the economy like in *Pride and Prejudice* Elizabeth Bennet are bound to depend on male figure, in spite of her knowledge about biased nature of patriarchal tradition.

Finally, the research explores how the novel *Pride and Prejudice* critiques the masculine romanticism by presenting the reasonable and intelligent female character who eventually questions the existing pattern of trend guided by the sensibility, i.e. cult of sensibility. That subverts the available modes of femininity by offering the rational female subject, who challenges masculinity and its negative effect upon females and their sensibility. The novel presents the bitter reality of the women in the late-eighteenth century and Austen attempts to rewrite the history by putting the concept called relational self at the center and explores female's history by interrogating the official history of the particular era.

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