

**Tribhuvan University**

**Feminine Romanticism in Jane Austen's *Sense and Sensibility***

**Thesis submitted to Central Department of English, T.U.  
In partial Fulfillment of the Requirements for the Degree of  
Masters of Arts in English**

**By**

**Deepa Bhusal**

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**Central Department of English**

**Kritipur, Kathmandu**

**December 2016**

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Letter of Recommendation

Deepa Bhusal has completed her thesis entitled "Feminine Romanticism in Jane Austen's *Sense and Sensibility*" under my supervision and guidance. I, hereby, recommend her thesis to be submitted for viva voce.

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This thesis entitled "Feminine Romanticism in Jane Austen's *Sense and Sensibility* by Deepa Bhusal, submitted to the Central Department of English, Tribhuvan University has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

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Deepa Bhusal

## Feminine Romanticism in Jane Austen's *Sense and Sensibility*

### Abstract

*In spite of being a fiction from the Romantic Age, Jane Austen's Sense and Sensibility does not focus on nature and creative power of imaginative. Moreover, unlike mainstream Romantic writers who glorify feeling, it tries to maintain the balance between intellect and feeling. Elinor and Marianne are major characters who present daily values, belief of the society. Their civilization and ceremonies are product of sense and emotion in Romantic period. Austen has presented the criticism of mainstream romanticism through education she valorizes. This paper deals over enjoyment in the sensibility. This sense and sensibility is bond to balance the actual life of human beings. In this life, many sufferings can be resolved by means of both mind and heart. It does not deal with idealism because the life is bounded by culture and regulations. In order to analyze the issue of feminine Romanticism, I borrow theoretical insights from Anne K. Mellor and Adel Pinch in the galaxy of feminist writing. The finding of this research is that the matter of head and reasonability to society must tamper matter of heart.*

**Key Terms:** Sense, Sensibility, Masculine Romanticism Feminine Romanticism, Mind and Emotion

### **Feminine Romanticism in Jane Austen's *Sense and Sensibility***

This research paper deals with Feminine Romanticism in Jane Austen's *Sense and Sensibility*. Feminine Romanticism is the Romantic period in which female is allowed to raise their voice for their rights and liberty. In this paper, the researcher tries to present the ideas on romanticism by highlighting the relationship between characters of this novel. Elinor is the nineteen years old daughter of Mr. and Mrs. Henry Dashwood and the heroine of this novel. She is composed but affectionate, both when she falls in love with Edward Ferrars and she comforts and supports her younger sister Marianne. She represents the sense in this novel, whereas Marianne presents sensibility. Marianne is seventeen years old, the second daughter of Dashwood. Marianne's spontaneity, excessive sensibility and romantic idealism lead her to fall in love with John Willoughby though he betrays her. After this heartbreak from Willoughby, she ultimately marries her long term admirer Colonel Brandon.

Though *Sense and Sensibility* was written in Romantic period, it focuses on human relationship and their existence in the society at that period. It contrasts with other mainstream writings. Mainstream writers focus on nature and individual self whereas Feminine Romanticism gives emphasis on the human relationship. Feminine Romantic writers argue for a distinctively different romanticism. The ideology of feminine romanticism was based on subjectivity. It focuses on the relation between sister and sister, brother and sister, male and female, mother and son, husband and wife, the lover and beloved and the relationship between neighbors. Austen highlights the idea that we have the relation between one human to another. We are connected with the human beings not only with nature. This novel tries to show the real image of human beings in European society in the romantic period.

This proposed work belongs to Feminine Romanticism because it talks about the human sensibility and the relationship between the human mind and body through different characters of this novel. The researcher links Elinor with sense and Marianne with sensibility in this research work. The mainstream writers like Wordsworth, Coleridge, and Southey focus on the creative imagination. They give priority to the nature and individual self, whereas feminine Romantic writers give emphasis on human mind and body as well as on the human relationship. The bonding between the two sisters, mother and daughter, lovers, brother and sister, mother and son was also written in the novel in Romantic period.

Austen highlights the idea that we have the relation with one human to another and their struggle for their life. Romantic writers valorize the nature but Austen in this novel tries to show the real image of human beings in European society in the Romantic period. Instead of valorizing the nature she portrays the reflection of the society at that time which is the constructing point of this research work. Here, Austen in this novel, shows the ups and downs in human relation and their struggle for survival. This novel is a Feminine Romantic novel because it advocates for female equality and fights to obtain better rights. The significance of the novel is to highlight the female's livelihood through different characters.

A woman did not have many rights. She was a legal infant, and her conduct was determined by many rules. She could not enter the professions or study at the university, and society had sketched out the outlines of a perfect woman pretty clearly. To leave political, legal and military affairs. Kenneth L. Moler remarks, "the 'masculine sphere' (413). To men, to regard marriage as the only ambition worth having, to concentrate humbly only on her husband, her children and her home and to behave graciously and elegantly that was the ideal woman.



This situation was difficult for those women who wanted to write. The easier way to deal with this some kind of a compromise was to write in a way which was publicly considered acceptable, suitable and proper for a woman if it was an absolute necessity for her to write at all, for of course it would have been far better if she had stayed occupied in some decent women's job like needlework. But as it was, some women did write, although throughout times women have been their own best guardians. Nancy Chodorow visualizes in her book the woman as, "proper lady" (40). This image has been so well planted that some women have actually firmly believed all the nonsense about certain things not being fit for a woman to know about, look at, discuss, do or write about. Whether Austen conformed to those definitions is arguable, but, to my mind, she did not. She saw and understood the society she lived in and the rules by which it worked, but I claim she did not accept all the rules. This research underscores outward conformity of Austen as a feminist in a sense though she delves not an aggrieve one.

A famous critic and reviewer of the novel *Sense and Sensibility* Kenneth L. Mole remarks in the famous essay "*Sense and Sensibility* and Its Sources" that the writer was manipulating the readers who viewed to counteract the influence of the cult of sensibility:

In *Sense and Sensibility* Jane Austen was manipulating what she and her audience would have considered stock properties, materials common to novelists who sought to counteract the influence of the cult of sensibility. She must have read numerous attacks on the excesses of sensibility; and in her own work she is seeing what she can do with traditional materials, measuring herself, not against a particular author,

but against her predecessors and contemporaries in the anti-sentimental tradition in general. (418)

Mole presents Austen as hyperbolic writer of sensibility. He does not anticipate the concept in the contemporary literary author of Europe. In this essay, somehow he presents on the sentiment of whole generation especially on masculine but lacks to include the feeling of woman. The sensibility and emotions what arouses in the female evokes to write. The passion, sentiment cannot be undermine in the realm of writing. As feminist writers express their view in the romantic age,. Austen is a one of the author among them. Further, Nelson C. Smits writes:

The works of Mrs. Radcliffe, Miss Austen and Miss Edgeworth, among others, clearly show the eighteenth-century concept of sensibility. The current pejorative meaning is that of a release of emotion, even an excess of emotion, and the cult of sensibility involved people willing to give themselves up to emotion. (578)

Smith emphasizes on the emotion of women's writing. The masculine has the some- extent of love, passion of sex, sensibility but women makes them burden of society. In this condition women should compare themselves as the men do. The imaginative writing as man can do but the women should make an effort to the mind for the practical willing of life.

George E. Haggerty points out about the feminine romanticism in his article. He notice sense and sensibility separately. He visualizes a novel as a mirror of socirty and writes:

"Sense" and "sensibility" establish poles of signification in the text and invite us to interpret behavior within the novel according to the tenets that these terms suggest, yet how those tenets determine judgment the

novel keeps revising. The more closely we watch the two heroines, Elinor and Marianne Dashwood, the more uncertain any evaluative dichotomy becomes. (7)

Haggerty signifies the novel, Elinor's sense and Marianne sensibility to balance the mind and body. But it determines the main hero Elinor to get certainty because in the romanticism there is power of male in the mainstream. At the time the male were successful and female were taken as 'other'. In this period their sensibility was not given priority in the society. But the female author or character can also express the idea which is distinct. In this novel, Marianne has unique idea to express which arouses from her emotion. She feels the incomplete life without companionship and expresses joy.

Similarly, Rodney S. Edgecombe writes about span of time in the novel. He notices change in the history and the human feelings and sentiment. He at same time recalls women's feeling which was not included in the romanticism. He writes:

If Marianne's later walks at Cleveland to receive a faintly satirical treatment, it is not because she seeks out the nocturnal sublime, but because she cultivates it at the expense of prudence and even then the judgment hinges on the issue of degree. After all, even the poets of sensibility contemplate the effects of rain from a distance, as when, in the "Ode to Evening," William Collins takes refuge in a hut. (13)

As he writes his poetry in the combination of reality and imaginative on Austen also focuses on the reality of our society. In this concern, Keats presents the nature vividly whereas Austen narrates the practical life visually. In this time, she observes what we find in our life in different periods of time can be expressed in the writing form.

Edgecombe repeats his view on the comparison of Keats and Austen to include the

reality in the writing what the audience can get easily. Rodney S. Edgecombe gives a little space to the woman but even now she puts aside by man.

Moreover, Susan Morgan presents the fault and romantic rationality of an individual in the romantic period. She notices the sense and sensibility but somehow she finds it dangerous. She writes:

Once her season of happiness with Willoughby is over, Marianne is miserable for most of the rest of the novel, to the point of being finally dangerously ill. The appeal of *Sense and Sensibility* is not to be found in its being light, and bright, and sparkling. Flawed by a structure too visibly formal, it has traditionally been characterized as a conservative book, a defense of control and regulation against the threat of romantic individualism. (11)

Nature is characterized by traditional romanticism which led by Wordsworth, Coleridge, William Blake, and so on. The feminist writer in the romantic age has focused on the collectivism in the society because the same problem and emotion was found in the women. They had not curiosity to participate in the social programme in romantic period freely as masculine romanticist focused on the nature and imagination. In this way, this feminist author raises voice for equal rights and capacity in the mainstream history and literature of Europe. It is the author's attempt to present their own idea and view by writing different genres in this age.

Jane Austen through her novel *Sense and Sensibility* projects feminine romanticism because masculine romanticism is egotistical whereas feminine romanticism is relational. A relational self does not make economic or political decision based on the assessment of self-interest but rather on what Luke Irigary calls a practice of shift 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 organization. The feminine romanticism opposed violent military revolution specially the benevolent, and paternal guidance. So, providing the qualities of feminine romanticism Austen valorizes the eighteenth century. 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.

The feminine romanticism has been discussed by different theorists and critics to review and redraw their position in the romantic period in Europe. In this concern, this research has focused to study this novel *Sense and Sensibility* through the perspective of Anne K. Moller and Adela Pinch including other critics like Mary Poovey and Susan M. Levin. In this paper I study the feminist writing style and their substance especially in the romantic age.

The women writers of the romantic era responded to this dialogue between mimetic/objective neoclassical and an impressive/subjective romantic aesthetics by staking out middle ground. They argued that the function of art is to teach morality or right feeling by arousing their readers' sympathies through the representation of probable or believable examples of virtuous and evil human behavior in realistic situation. Rather than giving priority to poetry or drama, they argued that the most realistic and hence the most moral genre was the novel. As Anna Babauld insisted in her magisterial essay "On the Origin and Progress of Novel-writing", the novel is capable of depicting a social world that is more credible and more psychologically complex than that found in poetry or drama. Further, the novel is a more democratic genre, because it can be read, understood, and enjoyed by any literate person and does not require a prior education in the Greek and Latin language and literatures.

Moreover, I desperately need the academic tools necessary to understand these women writers: "complete editions of their letters and journals together with modern editions, densely annotated and with adequate critical apparatuses, of their major works, in paperback, and aimed at a student audience" (qtd. in Wagle dissertation 14). Most important, I need substantive single-author, literary critical studies of the entire career of almost all the leading female writers of the romantic period, studies that combine sophisticated, densely informed interpretations of all their works within their biographical and historical contexts. So many major women writers of the romantic period have not yet received such studies: to name just a few, Maria Edgeworth, Charlotte Smith, Felicia Hemans, Ann Yearsley, Mary Robinson. To redraw their writing and to compare and contrast to masculine romanticism in the mainstream in romantic era. Some prominent figures have delivered their own ideas in the age of modernism. Among of them Anne K. Mellor has forwarded her idea to include their equal rights and position like five big prominent scholar of the romantic in the first generation of masculine. At the time he also focuses above quoted female writers too.

Anne K. Mellor writes in her essay "Thoughts on Romanticism and Gender" ,. ". . . readers of Romanticism and Gender in my concluding section, the terms "masculine" and "feminine" Romanticism are ideological or socially constructed terms, not biological, sex-based terms. . . . Values of masculine Romanticism, as did Emily Bronte and, I would now add Charlotte Dacre Byrne" (345). Mellor compares men and women.

Susan M. Levin writes in her essay "Romantic prose and feminine romanticism" dominant theories of romanticism have not been particularly interested in the important differentiations that can be made between male romantic writers and

female romantic writers. But an understanding of the particular counter-force such women exercised in the romantic movement as well as to some definition of the voice of feminine romanticism.

This is not to say that a certain kind of “feminine consciousness” or “feminine awareness” is not a part of the writing of the men of romanticism. Contemporary critics of romanticism have shown how apparent meanings involve their own opposites, how romantic faiths are subject to their own doubts, how, in short, text encompass a play of idea. Whereas characteristics termed “feminine” are not solely the province of female authors, women writers of the period emphasize or develop certain similar possibilities in the general phenomenon of romanticism, producing a heightened mode of writing in and through feminine romantic consciousness that results in a romanticism of their own.

The anxiety romantic women exhibit about telling their stories, about giving voice to feminine romanticism, as well as the subjects on which they focus are typical of women writing in all periods of literary history.

*The Encyclopedia Britannica* of 1797 defined, ‘sensibility’ as “‘a nice and delicate perception of pleasure and pain beauty or deformity’ which ‘seems to depend upon the organization of the nervous system”(425). Sensibility as a literary movement consists of texts from that era which glorify and elicit such sensitive emotional reactions.

Adela Pinch writes in her essay “Sensibility” placing emphasis on the difference between Sensibility and Romanticism and attempting to pinpoint the transition between them on a timeline can be a frustrating exercise. First, so many of the features of Romantic literature an emphasis on passion, on the centrality of subjective experience and experience are strikingly similar to some of the features of

Sensibility. Second, Sensibility was parodied and criticized from the outset, long before Coleridge and others reacted against it. And third, some of the most extravagant and sophisticated features of the literature of sensibility persisted right through the Romantic age. It may be more accurate to see sensibility as a literary movement that preceded, enabled, and coexisted with Romanticism. And perhaps Romanticism ought to be seen as simply one phase of a longer Era of Sensibility. Writers of the Romantic era, from Jane Austen to Byron, did indeed often try to distance themselves from Sensibility. But whether embraced or rejected, praised or blamed, the powers of 'Sweet Sensibility' were close at hand.

As middle-class families grew more comfortable, they sought to create a social place for their wives and daughters similar to that of aristocratic women: a feminine world of leisure and beauty. Throughout the second half of the eighteenth century, massive number of treatises on the fair sex depicted women as inherently sensitive creatures whose tears and blushes demonstrated their domestic virtue and their feeling hearts.

At the same time, however, Austen draws upon the literary energy of sensibility that remains even at the end of her story, for example when Marianne's more sober sister Elinor finds herself highly susceptible to the charms of her sister's perfidious lover, even when she knows he is wrong. She "felt that it was so, long before she could feel his influence less", says the narrator, in a nice allegory for the 'long, long' influence of sensibility" (qtd. in Wagle 17).

Anne K. Mellor writes in her essay called "Feminism" The women writer of the Romantic era conceptualized the self in a very different way. Dorothy Wordsworth imaged that female self as a floating island. One that responds to the currents of water and air, one that has no firm moorings, that appears and disappears,



that offers 'food, safety, shelter' to birds and plants even as it may itself be absorbed into the lake, 'to fertilize some other ground' (42). This is an extremely suggestive metaphor, enabling us to see that the Romantic era women writer often embraced what such modern feminist psychologists such as Nancy Chodorow in *The Reproduction of Mothering* have taught us to call a relation self. It reflects an independent and bold personality.

Jane Austen, for instance, devoted her novels to an exploration of the ways in which people perceive and misperceive each other, how they come to know each other's misjudgments and find the partner most suited to her. As Austen insisted, following Wollstonecraft in this regard, the best marriage are those grounded in a rational love, a correct assessment of the genuine compatibility between two people who mutually respect, esteem, and love each other.

So different were the ideological investments and modes of literary performance of women writers that I 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 as John Keats notably did in his love poems, in his celebration of female suffering and wisdom in the figure of Moneta in his Hyperion poems, and in his letters. To recapitulate, 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 its identity within a larger human nexus, a family or social community. Taking the family as the grounding trope of social organization, feminine romanticism opposed violent military revolutions, especially the French Revolution, in favor of gradual or

evolutionary reform under the guidance of benevolent maternal as well as paternal guidance.

First I talk about the relationship between men and women in the book. There seems to be lots of conversations in all of which I find the two sexes to be quite equal. Women's company is valued and their views and understanding trusted by men; that is, if the person is intelligent enough to say anything worth valuing.

“To him therefore the succession to the Norland estate was not so really important as to his sisters; for their fortune, independent of what might arise to them from their father's inheriting that property, could be but small. Their mother had nothing, and their father only seven thousand pounds in his own disposal; for the remaining moiety of his first wife's fortune was also secured to her child, and he had only a life-interest in it” (1).

Telling the story of masculine self, the men of romanticism can never be totally integrated into community of writing. The asset of patriarchy was divided among the sons. However, the daughters were not irritated. So, Austen in the third person narration includes the women's powers of domestic and natural continuities in the context of the powerful assertive female revolutionary consciousness and writes:

When he gave his promise to his father, he meditated within himself to increase the fortunes of his sisters by the present of a thousand pounds a -piece. He then really thought himself equal to it. The prospect of four thousand a-year, in addition to his present income, besides the remaining half of his own mother's fortune, warmed his heart, and made him feel capable of generosity. (3)

The culture of sensibility transformed the understanding of masculinity for almost a hundred years, elevating an ideal not of the hard, stoical man, but of the ‘man of feeling full of civic, sociable emotions.

At the same time, I would insist that such a binary division of Romanticism era writing is only an introductory tool that enables us to see difference between male and female writers in the Romantic period that have hitherto been invisible. Recent academic work suggests that women writers varied significantly across the political and generic spectra. Some women writers delighted in portraying female protagonists who were driven by lust, who hated their families, and who enjoyed murdering their rivals:

Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever; but eager in everything: her sorrows, her joys, could have no moderation. She was generous, amiable, interesting: she was everything but prudent. The resemblance between her and her mother was strikingly great. (4)

In practice, the historicist readings have a way of resisting ordinary means of disproof. Typically, the focus on Austen as an active opponent of revolutionary ideology sets up a presumption of antagonism that overrides direct inference from fact. If Austen appears to resemble Godwin, for example, in her commitment to reason and objectivity, it is only because she assumes that sensibility and subjectivity are the heartland of the radical case.

To fully understand the moments of violent critique in Wordsworth’s prose requires a return to the cultural context of Wordsworth’s early writing, work that is formative to his career in multiple ways. A few critics have noted the inheritance of Sensibility and the sentimental tradition that precedes Wordsworth’s major work.

With few exceptions, scholars denigrate or excuse his bad taste in reading at an early age while celebrating his poetic departure from these allegedly less sophisticated works. In fact, Wordsworth was raised on a steady diet of this material, especially the poetry of major contemporaries like Charlotte Austen , Mary Robinson, and Helen Maria Williams, each of whom achieved prominence in part through their respective contributions to what would soon be seen as a full-scale revival of the sonnet form.

This “revival” is one of the markers of the sonnet’s new cultural status in the 1780s; in one critic’s estimation, it was the most popular poetic form of the time, specifically in the mode of the sonnet of Sensibility. Perhaps even more than her poetic sisters, Austen exploited the potential for emotional effusion within verse, expanding the possibilities for the sonnet form through experiments that heavily influenced Wordsworth and his contemporaries. Before writing a series of substantially undervalued novels mixing gothic settings and sentimental tropes with varying degrees of social critique, Austen devoted herself to a sustained production of deeply feeling poetry. *The Elegiac Sonnets* by Margaret Homan probably her most influential work, inspired many imitations, responses, and tributes. Public knowledge of her real miseries struggles with a reprobate husband, his insistent creditors, and the large brood of neglected children for whom she was left solely responsible—clearly contributed to her mystique; these biographical realities often feature in the prefatory narrative that frames the volume. Crafting from these successive appeals an authentic, verifiable persona of pitiable maternal suffering that transcends mere spectatorship, Austen’s verse follows by foregrounding intense states of emotional turmoil with a relentlessness that makes for exhausting reading for a modern reader. In fact, despite the success of her work in multiple genres, there is evidence that even some of her own readers eventually grew tired of this public performance of private pain.

Nevertheless, Austen's contemporary importance is indisputable: the sonnets reached their ninth edition by 1800, expanded into two full volumes, and crucially influenced the followers like William Lisle Bowles, whose sonnets have been a traditionally acknowledged influence on both Coleridge and Wordsworth.

As in her other mature novels, *Persuasion* shows the varied aspects of Regency life mostly limited to characteristically female, domestic spaces: the country house, the family and local community, the heart and hearth. But these works do more than expose the negative effects of a narrow life and purely local or domestic perspective of the world. They also explore the unexpectedly rich means by which sensible women that is, women of sense and feeling can exploit these spaces through physical as well as psychic mobility, through the imagination and through active works in the outside community. In exploring such possibilities Austen's fiction also gives new life to Sensibility. For her, deep sympathetic feeling is a constant presence, and so are the new variety of Men and Women of Feeling whose earlier incarnations flourished in popular novels of the mid and late eighteenth century. As in eighteenth-century conduct fiction, pleasure still has its dangers, especially when it is excessive or is directed toward potentially inappropriate or non-normative relationships same-sex, cross-class, extramarital, but it is also the primary means by which people come together. Austen provides a clever inverse of the racy strategies of earlier writers of Sensibility, many of whom literally publicized the privates, by privatizing the public; in other words, by taking politics from the public realm and incorporating it at the private level, especially in the realm of female experience, where Austen shows that its investment has serious moral and aesthetic consequence. Through imaginative revision of sensibility's multifarious forms from the early excesses of Marianne

Dashwood to the penultimate coupling of Anne and Captain Wentworth the mark of Sensibility enjoys a privileged place in the moral economy of Austen's fiction.

Sensibility was not just a literary movement; it was a cultural phenomenon that affected the lives of men and women across Europe and America. What could make a culture place such a high value on extravagant emotional sensitivity both in literature and in life? It is very difficult to provide firm historical explanation for change in people's emotional lives. But one possibility is that sensibility across in response to the vast social change of eighteenth century in particular the changing economics of Europe and its colonies. Due to the increased volume of trade:

Mrs. Dashwood remained at Norland several months; not from any disinclination to move when the sight of every well known spot ceased to raise the violent emotion which it produced for a while; for when her spirits began to revive, and her mind became capable of some other exertion . . . (9)

Charlotte Smith helps to structure Austen's depiction of Anne's mournful isolation, while the fact that Anne prized the frank, the open-hearted, the eager character beyond all others shows that Austen is no longer satisfied with the 'sense' she had presented as an ideal through Elinor, with its unspontaneous watchfulness and calculating prudence. However, as we shall see, the Anne K Moller to Wentworth romance has its own kind of unreality.

Austen clearly lets us understand the dark sides of woman's life in her time. The inheritance always descended from father to son. "But Marianne could no more satisfy him as to the colour of Mr. Willoughby's pointer, than he could describe to her the shades of his mind" (32). Good sense was vital to a woman; to let herself be guided by sensibility unmistakably led to some kind of misfortune: the first

Eliza died, the second lost her honor and Marianne almost died. She also shows that the world was still quicker in forgiving man's foolish and dishonorable behavior than woman's. Willoughby got away quite nicely, and despite slight troubles with his conscience in the beginning, lived happily.

For characters of the novel *Sense and Sensibility* that visualizes in *Pride and Prejudice* characters to unite, a reconciliation must take place in Austen's fiction, as Stuart Tave pointed out, words are always carefully chosen. Here two frequently repeated words define what happens to Norland: mortification and 'gratitude'. First the period of both sense and sensibility. A word that means both a process of humiliation and of ascetic purification of sacrificing one's former self in order to be born again into a better self Austen narrates:

Well, Marianne," said Elinor, as soon as he had left them, "for ONE morning I think you have done pretty well. You have already ascertained Mr. Willoughby's opinion in almost every matter of importance. You know what he thinks of Cowper and Scott; you are certain of his estimating their beauties as he ought, and you have received every assurance of his admiring Pope no more than is proper. (34)

This inquiry does not yield, as might be expected, a relatively even-handed juxtaposition between Elinor and Marianne's aesthetic visions. Instead, the binding frame through which Elinor directs her eye effectively becomes all that is knowable about her manner of representing the world. The mobile prism through which Marianne apprehends the world, in contrast, brings into view an expansive visual field that then generates within the text a sustained polemic over aesthetic principles, pleasures, and values.

In understanding mind as formed via sensation gave new importance to the role of emotion in mental and social life. No longer seen, as they often were in medieval and early modern Europe, as irrational humors that interfered with reason and society, emotions could now be seen as the origin of thought and as a positive social force.

I believe she does. But how she contrives it without reflecting on the character of her own father, who had himself two wives, I know not. A few years however will settle her opinions on the reasonable basis of common sense and observation; and then they may be more easy to define and to justify than they now are, by anybody but herself. (41)

Whether Elinor's emotional affinity with Edward extends to an allegiance with his aesthetic terms, and his central concept of "beauty" merged with "utility," can be considered but is not concretized within the novel. Moreover, if Elinor accurately predicts the risks of Marianne's predilections, and the self-perpetuating fatalism into which her sister will descend, in the wake of Willoughby's deceit, the principles that Elinor endorses, always predicated on the virtue of restraint, pose an issue in their own right on the narrative level.

What then is the best that a woman can hope for in Austen's novel? A happy marriage and the basic concern of novel is to define what such a marriage is and how one might achieve it. The novel begins with several negative examples. "Elinor could hardly believe this to be true, as it seemed very unlikely that Willoughby should propose, or Marianne consent, to enter the house while Mrs. Smith was in it, with whom Marianne had not the smallest acquaintance" (50). Elinor's marriage, based on sexual desire has deteriorated into mutual alienation the 'invariably silly' Elinor gossips and manoeuvres, while her contemptuous husband comments ironically



on her antics, while at the same time failing to exercise any moral control over her or her beloved.

The encounter of the finite human mind with the infinite power of God or the universe. This encounter first overwhelms the mortal poet but then leads to an experience of mental empowerment, one in which the poet feels he can either join with or hold his own against this divine creative power. "I hope not, I believe not," cried Elinor:

"I love Willoughby, sincerely love him; and suspicion of his integrity cannot be more painful to yourself than to me. It has been involuntary, and I will not encourage it. I was startled, I confess, by the alteration in his manners this morning;—he did not speak like himself, and did not return your kindness with any cordiality. But all this may be explained by such a situation of his affairs as you have supposed. (59-61)

This passage from an extraordinarily popular work by one of Austen's favorite writers sets a fitting tone for the work so often described as autumnal. Unlike Marianne Dashwood, whose sympathetic love of dead leaves serves to heighten the contrast to her vibrant presence, *Persuasion's* Anne is notable more for her absence and insignificance than anything else. Quiet, self-effacing, and abusively cowed by her singularly obnoxious family, Anne literally has no voice in the novel until the third chapter a strange and estranging structural innovation in itself. In the narrator's own words, subtly ventriloquizing the attitude of those around her: "—she was only Anne":

While it is primarily to father and sister that she is "nobody," it is also true that even her friend, Lady Russell, values her in large part because Anne reminds her of

the late Lady Elliot, and she is not of like mind or heart on some of the most important issues facing Anne. In her role as surrogate mother, she is equally imperceptive to Wentworth's substance and to Mr. Elliot's surface, and must be corrected severely by the narrator at the novel's end. Anne's social isolation quickly emerges as her defining characteristic for another reason: it extends beyond the familial and into her estranged relationship with her former beau, Frederick Wentworth. As Anne realizes during their first interaction in nearly eight years, his presence is even more devastating than his previous absence had been, since now the pleasant memories of their past love are displaced partially and temporarily by the reality that "now they were as strangers; nay, worse than strangers, for they could never become acquainted. It was a perpetual estrangement".

Sensibility was often seen as social phenomenon associated with femininity, and as a literary modes associated with women writers. This was a mixed blessing. The eminent late eighteenth-century literary critics and write:

Charlotte laughed heartily to think that her husband could not get rid of her; and exultingly said, she did not care how cross he was to her, as they must live together. It was impossible for anyone to be more thoroughly good-natured, or more determined to be happy than Mrs. Palmer. The studied indifference, insolence, and discontent of her husband gave her no pain; and when he scolded or abused her, she was highly diverted. (82)

Mrs. Ferrars displaces worthy people and embraces flatterers throughout *Sense and Sensibility*. Her misjudgment of character follows the model of the joke of substitution. When both Lucy and Elinor meet Mrs. Ferrars for the first time, at a dinner party given by her daughter, Mrs. John Dashwood, Mrs. Ferrars is so anxious

not to like Elinor that she is overly kind-which is to say, she is reasonably cordial-to Lucy. Clearly believing that Elinor is a threat to the marriage she wishes to arrange between her son and the heiress, Miss Morton, Mrs. Ferrars mistakenly ignores Lucy's potential attachment to Edward and accepts her as a sweet girl.

Dominant theories of romanticism have not been particularly interested in the important differentiations that can be made between male romantic writers and female romantic writers. But an examination of works by certain women of the period can move us towards an understanding of the particular counter-force such women exercised in the romantic movement as well as to some definition of the voice of feminine romanticism and presents:

I am sorry I do NOT," said Elinor, in great astonishment, "if it could be of any use to YOU to know my opinion of her. But really I never understood that you were at all connected with that family, and therefore I am a little surprised, I confess, at so serious an inquiry into her character. (94)

To this particular charge from Elinor, Marianne does not reply. In this instance, Elinor's contention that the aesthetic principles which Marianne cultivates will drain her of emotional resources, and prevent her from acknowledging the need to abide by limits and constraints, stands unopposed. Even if Marianne's response is muted here, Elinor's critique can be reversed, as a means of discerning the set of aesthetic principles that she is implicitly endorsing. As such, whereas Marianne's concepts of natural beauty, in allegiance with Cowper and Gilpin, encompass the cyclical processes of germination, bloom, and decay, the implication of Elinor's more restrictive vision is that the natural world should be depicted only in its most vital state, unmarred by any marks of encroaching decline or death.

Sensibility has always been bound with politics. Because it stressed the importance of humanitarian feeling for others, the culture of sensibility fostered the development of liberal and republican politics throughout Europe and America. "I did," said Elinor, with a composure of voice, under which was concealed an emotion and distress beyond anything she had ever felt before. She was mortified, shocked, confounded" (99). Its vocabulary of tears impassioned exclamation, and pathetic descriptions of suffering was a powerful resource for reforming politicians of the era.

When they turn to the genre of poetry, as many women did, they tended to eschew the epic for other forms: the sonnet, the ballad, the lyric, commemorative verse, poetic epistles. These forms enabled them, first, to express their own feelings in an easily comprehensible form and thus to arouse the sympathy and understanding of their readers. They served as records of a dialogue between writer and reader, often memorizing times they has spent together, or serving as 'gifts' to sustain an ongoing relationship. Or they defined the desolation and melancholy experienced by a women who lacked such sustaining relationship ,Austen puts:

Elinor, though never less disposed to speak than at that moment, obliged herself to answer such an attack as this, and, therefore, trying to smile, replied, "And have you really, Ma'am, talked yourself into a persuasion of my sister's being engaged to Mr. Willoughby? I thought it had been only a joke, but so serious a question seems to imply more; and I must beg, therefore, that you will not deceive yourself any longer. I do assure you that nothing would surprise me more than to hear of their being going to be married. (132)

Recollecting her co-conspiracy with the wind, in concert with her stride, as it whipped the fallen leaves into a spectral swirl of re-invigorated matter, Marianne had felt

within its vortex a transient yet visceral intensity. While her sensorial pleasures are again brought forward by her emphatic tone, it is the clarity of her gaze that imbues with value the bountiful residue of trees. Otherwise a "nuisance" for the groundskeepers tasked to sweep them "from the sight," the scattered leaves are made known only by virtue of her regard. Within this short passage, in turn, Marianne shifts with mercurial agility from recalling her physical immersion in the natural world to a conscious assertion of her own vision of natural beauty.

How does a consideration of the major work of the most widely read and historically influential women writers change our understanding of the literary culture of romanticism? Let us assume, for the purpose of comparison, that the canonical male writer of romantic period were profoundly concerned with the capacities of the creative imagination; with the possibilities and limitations of metaphorical language, most intensely explored through the genre of poetry, which they assumed to be the highest form of literary art with the development of an autonomous, even a transcendent self or ego; with revolution either as a process of personal transfiguration or as a political practice; and with the role of the poet as a political leader or religious savior:

Marianne heard enough. In one moment her imagination placed before her a letter from Willoughby, full of tenderness and contrition, explanatory of all that had passed, satisfactory, convincing; and instantly followed by Willoughby himself, rushing eagerly into the room to enforce, at her feet, by the eloquence of his eyes, the assurances of his letter. The work of one moment was destroyed by the next. The hand writing of her mother, never till then unwelcome, was before her; and, in the acuteness of the disappointment which

followed such an ecstasy of more than hope, she felt as if, till that instant, she had never suffered. (147)

This is but a crude summary of the issues that engaged the canonical male romantic writers. And other essays in this volume will put forth far more complex analyses of their work. But even this inadequate overview is enough to point up the remarkable differences both in content and in style between the male romantic writers and their female peers. Let us now look at how the women writers of the period dealt with these same issues.

Elinor has sharp eyes and on several occasions criticizes men and their habits. The description of the sister's visit to Gray's includes a sentence as follows: ". . . and the gentleman having named the last day on which his existence could be continued without the possession of the toothpick-case . . . walked off with a happy air of real conceit and affected indifference" (162). On another occasion, and another meeting with the same gentleman, namely Robert Ferrars, Elinor's mental comment on his stupid remarks was this: "Elinor agreed to it all, for she did not think he deserved the compliment of rational opposition" (185). But she also criticizes women; the mean, cunning nature of Lucy, the empty headedness of Lady Middleton, the greed of Mrs Dashwood, only to mention a few. The personal critic in this book is not based on sex, it is first and foremost based on the person in question, regardless of his or her sex.

Women are quite aware of fictional matters at least by that one means other families' money matters. "Elinor contradicted it, however, very positively; and by relating that she had herself been employed in conveying the offer from Colonel Brandon to Edward, and, therefore, must understand the terms on which it was given, obliged him to submit to her authority" (187). Men do not trust their ability to

understand “these things”, and this was proved when Elinor told his brother about Colonel Brandon offering Edward the living. John did not believe her at first but then Edward Ferrars's unexpected return to Barton, and the sisters' reunion with him at the summit point of this walk, unbinds this compact of silence, by which Elinor let Marianne's predilections stand unopposed. With a curt retort, she interposes herself into an exchange between Marianne and Edward about Norland Park. The woods and walks thickly covered with dead leaves, adding, to Marianne alone, that it is not everyone who has your passion for dead leaves.

Even insisted that women were better suited to rule the nation than men, because they were more virtuous and more committed to a governmental policy that served the needs of all the members of the body politic. “At these words, Marianne’s eyes expressed the astonishment which her lips could not utter. After a pause of wonder, she exclaimed” (191). They advocated what the psychologist has taught us to call ‘an ethic of care’, as opposed to an ‘ethic of justice’. Under an ethic of justice, everyone is treated the same, regardless of differing needs and abilities; under the more socialist ethic of care, the special needs of individuals are acknowledged and met.

This research concludes on the human relationship with each other in the society for female equality in the romantic period. The research balances masculine romanticism projecting human’s sensation in the novel. This research finds sense of Elinor and Sensibility of Marianne. It draws an equal state and posits females’ position in the age. This research in the romantic develops the culture of sensibility including sense through women’s perspective. Marianne transforms the sensibility’s trade into writing being character of Austen’s novel. New style of emotional writing not only limits via fancy and imagination in the nature. It also remains in our society

and science. We should recognize the distinct sense and emotion in the life to narrate. This research finds the distinct sense and passion of life to notice extraordinary that balance human being. This life has different obstacles to encounter different emotional and mental suffering in actual life. The writing of reality is the main feature of women writing in romantic period. This writing of woman reflects actual imagery of human kingdom. In the novel this research finds character's each passion for further ambition in general. Thus, the character of the novel is common rather than transcendental or imaginative to dramatize the lifestyle. The bond between sense and sensibility balance human life. The research proves the reality from female author in the romantic period.



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