

Chapter 1 : Styles and themes of Jane Austen - Wikipedia

There are three narrative structural elements that we find in Jane Austen's Chapter 11 and 12 of Sense and Sensibility. The first is one we find all throughout the book and that is Austen's chosen.

What Is Narrative Point of View? The narrator speaks in a particular voice. That voice speaks to the reader and tells the story. First person and third person are the most common narrative points of view. Although second person can be used, it is very rare in fiction. First-Person Narrative In the first-person narrative, the narrator is a major participant in the story and speaks using the pronouns I, me, we and us. The narrator is often the major observer in the story, and the reader can see only what the narrator sees and chooses to share. The narrator cannot comment about anything he does not personally witness, unless another character tells him about it. The narrator is frequently the protagonist, which means he is the main character in the story and the reader is supposed to identify with him. Third-Person Objective The third-person objective narrative point of view abides by the same rules as first person narrative. The narrator operates like a camera and reports only things that the camera can see and hear. The difference is that the third-person narrator reports events using the third-person pronouns he, she, it and they rather than first-person pronouns. The narrator cannot interpret events; he can only report them. Third-Person Omniscient When an author uses the third-person omniscient narrative point of view, the narrator plays God. He is all-knowing and can comment on the thoughts and feelings of any of the characters. With an omniscient point of view, it is possible to get into the head of more than one character rather than being limited to one. Third-Person Limited Omniscient The third-person limited omniscient narrative point of view is like third-person omniscient. The only difference is that the limited omniscient point of view limits its knowledge to the thoughts, feelings and actions of just one character. This narrative point of view allows identification with a particular character while being all-knowing in all other aspects. Cite this Article A tool to create a citation to reference this article Cite this Article.

Chapter 2 : Sense and Sensibility - New York Essays

Third Person (Omniscient) This is a textbook third person omniscient narrator - we have a privileged view inside the minds of most of the characters, and Austen's strong narratorial voice takes us in and out of the people that populate this novel.

The novel is a sharply detailed portraiture that represents the large difference between power and disempowerment relating to that time of between the English eighteenth and early nineteenth centuries through the many areas surrounding such themes as courtship, the importance of marriage, the role and power of women, love, money and social classes. Austen compares the two different personalities of the two main characters in order to find favour with one position and therefore argue against another to allow the reader to arrive at the conclusion that to become successful in life and love, you must balance and have the two important characteristics of sense and sensibility. The eldest sister, Elinor, exemplifies the characteristic of sense with the representative qualities including common sense, diplomatic behaviour, reason, clear-headedness and a rational nature being portrayed throughout the novel. She suffers through various trials and tribulations especially after being abandoned by Edward Ferrars. However, following her feature of sense, she seldom shows her emotions, and never lets her own disappointments affect her behaviour towards others. Unlike Marianne, she always remains sensitive to others feelings and strives to behave with social graciousness. For these reasons, Austen portrays Elinor as the heroin of the novel and successfully positions the reader by showing that the sensitive approach to social interactions is much more superior to a selfish abandonment to emotions. While in contrast, her younger sister, Marianne, follows the characteristics of sensibility through such qualities as, showing no emotional control, spontaneity and impulsiveness. Willoughby is also another character that exemplifies sensibility. That I will never consent to. Not a stone must be added to its walls, not an inch to its size, if my feelings are regarded. For that time in history, and for Marianne and Elinor, marriage was not a choice, but a necessity. Austen showed that the importance that many families placed on the wealth of a potential partner during that time in society. A good marriage was necessary to secure their social positions to ensure financial stability for the future. For this reason, marriage was not always chosen for love, rather for money. These two contrasting opinions are shown on p78 during a conversation between Elinor and Marianne where they say: Beyond a competence, it can afford no real satisfaction, as far as mere self is concerned. The power of women in this novel was largely influenced by the historical and cultural context of that time. Austen portrays Elinor and Marianne as examples of young ladies of the professional class in the early 19th Century. At that time, gender played a major role when deciding the amount of power a person had socially in society. The women had very little power and were limited in what they could accomplish in society. The sisters had very little option open to them other than marriage. Women were excluded from being able to take up a profession and were expected to stay in the home, and marry and be polite and good company socially. Because of being women in that class, Marianne and Elinor depended upon a suitable marriage of the generosity of male relatives for financial support and they had virtually no economic or social freedom. Men however, were allowed more power both socially and economically. They were allowed to choose more freely when and whom they married, however similar to the situation placed on women, money was also a major contribution to secure their futures when deciding on a suitable, wealthy companion. For these reasons, it can be seen that women in that society at that period in history were very much disempowered both socially and economically, while the men of that period had an increased amount of freedom and power. This balance of love and money compares to the eventual balance between having sense and sensibility. Jane Austen successfully creates a descriptive plot which extensively elaborates on the many themes such as the limitations on the power of women, the importance of marriage, social ranking, money and love in the time of the early 19th Century. By using the plot to compare the two personalities of Marianne and Elinor Dashwood, Austen successfully positions the reader to believe that to have a successful life both economically and in marriage, you must have the correct moderation and balance of both sense and sensibility.

Chapter 3 : Sense And Sensibility Character Review: Elinor Dashwood | Writergurlny

One way to sort out why Sense and Sensibility is not a "dramatized conduct book" is to identify aspects of the narrative voice of Sense and Sensibility and the plotting that correspond to the observations and feelings of both young women.

Sense And Sensibility Character Review: This post contains spoilers in regards to the narrative and characters from the novel Sense and Sensibility by Jane Austen. Read at your own risk if you have not read the book or seen any of the adaptations. There is something to be said about a well written, human character. They leap off the page and speak to us as if they were right in front us, as flesh and blood human beings, instead of fictional creations. In this series of weekly blog posts, I will examine character using the characters from Sense and Sensibility to explore how writers can create fully dimensional, human characters that audiences and readers can relate to. Life sometimes hands us lemons. We have two choices when we receive the figurative lemon. We can either get emotional or we can be rational and figure out what needs to be done in spite of receiving that lemon. In Sense and Sensibility, Elinor Dashwood is given a lemon by life. Born into a wealthy, landowning family, her world is uprooted when her father dies. That means that Elinor, her sisters and her now widowed mother must find another place to live. On top of that, her sister-in-law convinces her husband to reduce the income left to the girls and their mother by her late father. Forced out of the only home they have ever known, Elinor faces her new reality with aplomb, while her mother and sisters are not quite ready to face the fact that their lives are about to change. She also falls for Edward Ferrars, the younger brother of her sister-in-law. Edward seems to respond with equal affection, but the lemon that life has thrown her way is also giving her mixed signals about Edward. However, there is a downside to the rationality and calm when dealing with the lemon. Human beings are emotional creatures, when we are unable to let out our feelings, especially when dealing with stress or loss, it can take a toll on us. To sum it up: On the surface, Elinor is a vision of serenity and doing what needs to be done. But underneath that calm are emotions that have been pushed aside and at some point, must be released. In Sense and Sensibility, Elinor represents duty, thinking rationally and basically just doing what needs to be done. Austen asked the question, through Elinor, is thinking rationally and using logic the best way to deal with a tough situation? Good writing makes a reader think. It makes them ask questions, not just about the narrative and character choices the writer made, but also about how those questions can be applied to a larger canvas. Through those questions, the reader becomes involved with the story and will not put the book down until the last page has been read.

Chapter 4 : What Is Narrative Point of View? | Pen and the Pad

The point of view of the narrator in Sense and Sensibility refers to the perspective under which the narrative is told depending on the events that surround the plot. In this case, the point of.

The uncle dies, but Henry lives just a year after that and he is unable in such short time to save enough money for his wife Mrs Dashwood, and their daughters, Elinor , Marianne and Margaret, who are left only a small income. On his deathbed, Mr Henry Dashwood extracts a promise from his son John to take care of his half-sisters. John and Fanny immediately move in as the new owners of Norland, while the Dashwood women are treated as unwelcome guests by a spiteful Fanny. Mrs Dashwood seeks somewhere else to live. Fanny disapproves of the match and offends Mrs Dashwood by implying that Elinor must be motivated by his expectations of coming into money. Their new home is modest, but they are warmly received by Sir John and welcomed into local society, meeting his wife, Lady Middleton, his mother-in-law, the garrulous but well-meaning Mrs Jennings, and his friend, Colonel Brandon. Colonel Brandon is attracted to Marianne, and Mrs Jennings teases them about it. Marianne is not pleased, as she considers the thirty-five-year-old Colonel Brandon an old bachelor, incapable of falling in love or inspiring love in anyone. The dashing John Willoughby sees the accident and assists her, picking her up and carrying her back to her home. After his rescue of her, Marianne quickly comes to admire his good looks and his similar tastes in poetry, music, art, and love. Elinor cautions Marianne against her unguarded conduct, but Marianne refuses to check her emotions. Willoughby engages in several intimate activities with Marianne, including taking her to see the home he expects to inherit one day and obtaining a lock of her hair. When an engagement, or at least the announcement of one, seems imminent, Mr Willoughby informs the Dashwoods that his aunt, upon whom he is financially dependent, is sending him to London on business, indefinitely. Marianne is distraught and abandons herself to her sorrow. Edward Ferrars pays a short visit to Barton Cottage but seems unhappy. Elinor fears that he no longer has feelings for her, but she will not show her heartache. Jennings, come to stay at Barton Park. Lucy informs Elinor in confidence of her secret four-year engagement to Edward Ferrars that started when he was studying with her uncle, and she displays proof of their intimacy. She acquits Edward of blame and pities him for being held to a loveless engagement to Lucy by his sense of honour. Elinor and Marianne accompany Mrs Jennings to London. On arriving, Marianne rashly writes several personal letters to Willoughby, which go unanswered. When they meet by chance at a dance, Willoughby is standing with another woman. He greets Marianne reluctantly and coldly, to her extreme distress. She shows him how shocked she is that he barely acknowledges her, and she leaves the party completely distraught. Soon Marianne receives a curt letter enclosing their former correspondence and love tokens, including a lock of her hair. Willoughby informs her of his engagement to a young lady, Miss Grey, who has a large fortune. After Elinor has read the letter, Marianne admits to Elinor that she and Willoughby were never engaged. She behaved as if they were because she knew she loved him and thought that he loved her. He reveals to Elinor that Willoughby is a scoundrel. Willoughby, in great personal debt, chose to marry Miss Grey for money rather than love. Brandon tells Elinor that Marianne strongly reminds him of the elder Eliza for her sincerity and sweet impulsiveness. Brandon removed the younger Eliza to the country, and reveals to Elinor all of these details in the hope that Marianne could get some consolation in discovering that Willoughby was revealed as a villain. Meanwhile, the Steele sisters have come to London as guests of Mrs Jennings. Lucy sees the invitation as a personal compliment, rather than what it is, a slight to Elinor and Marianne who, being family, should have received such invitation first. As a result, the Misses Steele are turned out of the house, and Edward is ordered by his wealthy mother to break off the engagement on pain of disinheritance. Edward refuses to comply and is immediately disinherited in favour of his brother, Robert, which gains him respect for his conduct and sympathy from Elinor and Marianne. She is diagnosed with putrid fever, and it is believed that her life is in danger. Elinor writes to Mrs. In the night, Willoughby arrives and reveals to Elinor that his love for Marianne was genuine and that losing her has made him miserable. He also reveals that his aunt said she would have forgiven him if he married Miss Williams but that he refused. Edward arrives and reveals that,

after his disinheritance, Lucy jilted him in favour of his now wealthy younger brother, Robert. Edward and Elinor marry, and later Marianne marries Colonel Brandon, having gradually come to love him. The two couples live as neighbors, with both sisters and husbands in harmony with each other. Willoughby considers Marianne as his ideal but the narrator tells the reader not to suppose that he was never happy. She is 19 years old at the beginning of the book. She becomes attached to Edward Ferrars, the brother-in-law of her elder half-brother, John. Always feeling a keen sense of responsibility to her family and friends, she places their welfare and interests above her own and suppresses her own strong emotions in a way that leads others to think she is indifferent or cold-hearted. Marianne Dashwood "the romantically inclined and eagerly expressive second daughter of Mr and Mrs Henry Dashwood. She is 16 years old at the beginning of the book. She is the object of the attentions of Colonel Brandon and Mr Willoughby. She is attracted to young, handsome, romantically spirited Willoughby and does not think much of the older, more reserved Colonel Brandon. Marianne undergoes the most development within the book, learning her sensibilities have been selfish. She decides her conduct should be more like that of her elder sister, Elinor. He forms an attachment to Elinor Dashwood. Years before meeting the Dashwoods, Ferrars proposed to Lucy Steele, the niece of his tutor. He is disowned by his mother on discovery of the engagement after refusing to give it up. John Willoughby "a philandering nephew of a neighbour of the Middletons, a dashing figure who charms Marianne and shares her artistic and cultural sensibilities. It is generally presumed by many of their mutual acquaintances that he is engaged to marry Marianne partly due to her own overly familiar actions, i. He is also contrasted by Austen as being " He is 35 years old at the beginning of the book. He is prevented from marrying the ward because his father was determined she marry his older brother. He was sent into the military abroad to be away from her, and while gone, the girl suffered numerous misfortunes"partly as a consequence of her unhappy marriage. She finally dies penniless and disgraced, and with a natural i. He is a very honourable friend to the Dashwoods, particularly Elinor, and offers Edward Ferrars a living after Edward is disowned by his mother. Minor characters[edit] Henry Dashwood "a wealthy gentleman, man of sternness who dies at the beginning of the story. The terms of his estate "entailment to a male heir " prevent him from leaving anything to his second wife and their children. He asks John, his son by his first wife, to look after meaning ensure the financial security of his second wife and their three daughters. Mrs Dashwood "the second wife of Henry Dashwood, who is left in difficult financial straits by the death of her husband. She is 40 years old at the beginning of the book. Much like her daughter Marianne, she is very emotive and often makes poor decisions based on emotion rather than reason. She is thirteen at the beginning of the book. She is also romantic and good-tempered but not expected to be as clever as her sisters when she grows older. John Dashwood "the son of Henry Dashwood by his first wife. He intends to do well by his half-sisters, but he has a keen sense of avarice , and is easily swayed by his wife. She is vain, selfish, and snobbish. She spoils her son Harry. Sir John Middleton "a distant relative of Mrs Dashwood who, after the death of Henry Dashwood, invites her and her three daughters to live in a cottage on his property. Described as a wealthy, sporting man who served in the army with Colonel Brandon, he is very affable and keen to throw frequent parties, picnics, and other social gatherings to bring together the young people of their village. He and his mother-in-law, Mrs Jennings, make a jolly, teasing, and gossipy pair. Lady Middleton "the genteel, but reserved wife of Sir John Middleton, she is quieter than her husband, and is primarily concerned with mothering her four spoiled children. A widow who has married off all her children, she spends most of her time visiting her daughters and their families, especially the Middletons. She and her son-in-law, Sir John Middleton, take an active interest in the romantic affairs of the young people around them and seek to encourage suitable matches, often to the particular chagrin of Elinor and Marianne. Robert Ferrars "the younger brother of Edward Ferrars and Fanny Dashwood, he is most concerned about status, fashion, and his new barouche. She is determined that her sons should marry well. After having disowned her eldest son for his engagement to Lucy Steele, she probably also later disinherited her younger son for his marriage to the self-same girl. Thomas Palmer "the husband of Charlotte Palmer who is running for a seat in Parliament, but is idle and often rude. He is considerate toward the Dashwood sisters. Lucy Steele "a young, distant relation of Mrs Jennings, who has for some time been secretly engaged to Edward Ferrars. Limited in formal

education and financial means, she is nonetheless attractive, manipulative, and scheming. Miss Sophia Grey is a wealthy and malicious heiress whom Mr Willoughby marries to retain his comfortable lifestyle after he is disinherited by his aunt. Lord Morton is the father of Miss Morton. Miss Morton is a wealthy woman whom Mrs Ferrars wants her eldest son, Edward, and later Robert, to marry. Brandon, she is about 15 years old and bore an illegitimate child to John Willoughby. She has the same name as her mother. Mrs Smith is the wealthy aunt of Mr Willoughby who disowns him for seducing and abandoning the young Eliza Williams, Col. Development of the novel[edit] Jane Austen wrote the first draft of the novel in the form of a novel-in-letters epistolary form perhaps as early when she was about 19 years old, or , at age 21, and is said to have given it the title Elinor and Marianne. She later changed the form to a narrative and the title to Sense and Sensibility. Elinor is described as a character with great "sense" although Marianne, too, is described as having sense , and Marianne is identified as having a great deal of "sensibility" although Elinor, too, feels deeply, without expressing it as openly. By changing the title, Austen added "philosophical depth" to what began as a sketch of two characters.

Chapter 5 : SparkNotes: Sense and Sensibility: Overall Analysis and Themes

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Implicit in these comments is the assumption that this novel is more closely linked to the work of her predecessors and less original in approach than the later works. Although she had written *First Impressions* and *Susan*, *Sense and Sensibility* was the novel upon which Austen chose to stake her future as an author. Austen personally financed the publication of *Sense and Sensibility*. Consequently, she had greater confidence in it succeeding, since unlike her other novels it did not break the accepted narrative mode of the day. Money is one of the pivots of the plot in *Clarissa*. In *The Mysteries of Udolpho*, money is also an axis: Similarly in *Sense and Sensibility* money is the source of all the action. This is yet another confirmation that this novel is firmly entrenched in eighteenth-century traditions. Here, however, external events in the form of a lack of money take the Dashwoods into Devonshire, make Willoughby leave Marianne, and save Edward from Lucy. And despite their different temperaments, both heroines are forced to sit passively and wait for their circumstances to improve. They make no decisions, and if Mrs. Ferrars had not given Robert financial freedom, he would not have been able to marry Lucy, which in turn left Edward free for Elinor. His shunning of her is due to the discomfort he experiences because of this illegal passion. According to Fizer, the fear of breaking the incest taboo is the reason Belmont refuses to have further contact with Evelina and why he happily places her in the lawful hands of Lord Orville. Miss Dashwood "a subject such as this" untouched for fourteen years "it is dangerous to handle it at all! It is unsafe for him to get too close to the daughter of Eliza, for although she is not his biological offspring, she has been placed in his care and sexual attraction is still prohibited. Thus, on top of the ethical aspects, Colonel Brandon would have two other, almost insurmountable problems to overcome should he wish to marry the second Eliza. First, society, which generally regards Eliza as his blood relative, and second, Eliza, who must see him as a father figure. Although the colonel talks of having no home to place her in, nearer the point he has no wife to protect him from the illicit desire that Eliza may arouse in him. But the colonel does not want to see Eliza marry Willoughby any more than he wants to see Marianne married to his rival. For on seeing Marianne, the colonel beholds an ethical way out of the passion he feels for his ward, transferring his desires to a young woman who is morally available. The fact that the second Eliza and Marianne are of a similar age and attracted to the same man, Willoughby, further enhances their affinity. The marriage of Marianne to Colonel Brandon is also more eighteenth century than Austenian. Mirvan is married to an oaf of a man whom she has to endure with silence and patience. Nor do the devoted lovers always appear to an advantage in Evelina. Lord Merton, although engaged to Lady Louisa, attempts to seduce Evelina verbally or even physically assault her: The men do not marry the protagonists merely because they are pretty; they learn to appreciate their inner qualities as well. But in *Sense and Sensibility* the marriage plot fails. Here the only educational experience in the narrative is Elinor instructing Marianne. The problem is that although marriage is the aim of every female in the narrative, the friction is not found there but from the rivalry between the different women. This total female orientation of the plot reduces sexual tension and accounts for the sterility of which Mooneyham-White complains. In the later novels, when Austen has found her own voice and style, it is one of the future partners who plays a significant part in the development of the other. The men have to go through a similar process. In the marriage of Edward and Elinor, Austen is closer to the sort of union she develops in her later works; it is based on compatibility of temperament and attitude. Marianne, who, like other later Austenian heroines, falls for a young but callous man, merely to learn the errors of her ways and acknowledge the greater suitability of the older and more stable man, is different in that she knew and had more in common with the rake than she did with her future husband. When Marianne and Colonel Brandon marry, she knows very little of him, and he chooses to know even less of her. Marianne, like many other eighteenth-century heroines, but unlike the typical Austen heroine, undergoes almost no internal change. Fortunately Austen outgrew these ideas, and

Sense and Sensibility is her only novel that has so much in common with typically eighteenth-century narratives. Scott makes this claim in his book *Jane Austen: Moreover*, it is impossible to know exactly which book Austen wrote first since she tended to write one story, put it to one side, write another, then return to the original. Fanny is the poor relation who, when made a marriage offer that is better than she could have hoped for, shows that she is not controlled by her circumstances and rejects the offer. These facts do not prevent Elizabeth from rejecting the proposal. Neither she nor Fanny capitulates to the material restrictions of their existence, and hence they break the eighteenth-century mold. Since the first Eliza is a cousin and then the sister-in-law of the colonel, she and her offspring are, strictly speaking, off limits. What is interesting about these rules is that in her later novels, Austen also has cousins marrying Fanny Price and Edmund Bertram in *Mansfield Park* and in-laws marrying Emma and Mr. Woodhouse in *Pride and Prejudice*. Whether the rules were changing, or whether Austen was protesting them, is not clear. *Dashwood and Marianne* deny that marriage is their motive, their behavior belies their words. So even while Mrs. Dashwood is educating her daughters, in the later novels the educational guidance is a prelude to teaching the future spouse how to create a harmonious family, since through marriage the core family is broken up and a new family is created. Thus the emphasis is placed on the relationship between the two women rather than between husband and wife. Although female friendship was important to Austen, she never made it paramount in any of her later works.

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Chapter 6 : Sense & Sensibility - Narrative Style by isabel klein on Prezi

The narrative strategy of Physician's Tale, on the other hand, suggests that it is intended primarily not as a moral exemplum but as a troubling vision of the world which moves its audience to self-awareness and scrutiny.

In *Northanger Abbey*, Austen parodies the Gothic literary style popular during the 18th century. She humorously demonstrates that the reversals of social convention common in sentimental novels, such as contempt for parental guidance, are ridiculously impractical; her characters "are dead to all common sense". As Austen scholar Claudia Johnson argues, Austen pokes fun at the "stock gothic machinery" – storms, cabinets, curtains, manuscripts – "with blithe amusement", but she takes the threat of the tyrannical father seriously. Bertram was a woman who spent her days in sitting, nicely dressed, on a sofa, doing some long piece of needlework, of little use and no beauty, thinking more of her pug than her children, but very indulgent to the latter when it did not put herself to inconvenience. In her juvenile works, she relies upon satire, parody and irony based on incongruity. Her mature novels employ irony to foreground social hypocrisy. By the end of the novel, the truth of the statement is acknowledged only by a single character, Mrs. Bennet, a mother seeking husbands for her daughters. In her later novels, in particular, she turns her irony "against the errors of law, manners and customs, in failing to recognize women as the accountable beings they are, or ought to be". To take three thousand pounds from the fortune of their dear little boy, would be impoverishing him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child, and his only child too, of so large a sum? However, Page writes that "for Jane Austen A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved. I rather wonder now at your knowing any. For example, Admiral Croft is marked by his naval slang in *Persuasion* and Mr. Woodhouse is marked by his hypochondriacal language in *Emma*. As Page explains, in *Sense and Sensibility*, for example, the inability of characters such as Lucy Steele to use language properly is a mark of their "moral confusion". She is unable to express real feeling, since all of her emotions are mediated through empty hyperbole. In *Catharine, or the Bower*, for example, Catharine makes moral judgments about Camilla based on her superficial and conventional comments about literature. The lack of physical description in her novels lends them an air of unreality. In Austen novels, as Page notes, there is a "conspicuous absence of words referring to physical perception, the world of shape and colour and sensuous response". Alastair Duckworth argues that she displays "a concern that the novelist should describe things that are really there, that imagination should be limited to an existing order. For example, Janet Todd writes that "Austen creates an illusion of realism in her texts, partly through readerly identification with the characters and partly through rounded characters, who have a history and a memory. Butler has argued that Austen is not primarily a realist writer because she is not interested in portraying the psychology of her heroines. Seeing Austen as a polemicist against sensibility, Butler argues that she avoided "the sensuous, the irrational, [and] the involuntary types of mental experience because, although she cannot deny their existence, she disapproves of them. Her attention to detail, probability, and oppositionality, lead him to call her the "historian of the everyday". In the realist tradition, good health is taken for granted, as part of the invisible background, and characters who are ill, or injured, or deformed, become prominently visible for that reason. For a woman, health is a commodity, making her more or less appealing to the patriarchal male gaze. Marianne is more "marketable" after her illness. Comedies of manners are concerned "with the relations and intrigues of gentlemen and ladies living in a polished and sophisticated society" and the comedy is the result of "violations of social conventions and decorum, and relies for its effect in great part on the wit and sparkle of the dialogue. Austen, like the rest of her family, was a great novel reader. Her letters contain many allusions to contemporary fiction, often to such small details as to show that she was thoroughly familiar with what she read. Austen read and reread novels, even minor ones. Her view is corrected by the more cautious orthodoxy of Elinor, who mistrusts her own desires, and requires even her reason to seek the support of objective evidence. For example, Marianne reasonably discusses propriety

and Elinor passionately loves Edward. They offered their readers a description of most often the ideal woman while at the same time handing out practical advice. Let us not desert one another; we are an injured body. Although our productions have afforded more extensive and unaffected pleasure than those of any other literary corporation in the world, no species of composition has been so much decried. She realizes that she was mistaken about both Wickham and Darcy. In examining her mental processes, it dawns on her that she has never been objective about Darcy. She understands that, apart from her stubbornly maintained feelings of antipathy, she has no objective reason to dislike or reject him: She grew absolutely ashamed of herself. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either was concerned. Till this moment, I never knew myself. Not all reading practices result in "improvement," however. Those characters who read superficially to accumulate knowledge for the purpose of displaying their grasp of culture such as Mary Bennet in *Pride and Prejudice*, or of flaunting their social status, do not benefit from this moral growth. The ideal reader is represented in Elizabeth, who revises her opinion of Darcy by rereading his letter and keeping herself open to reinterpretations of it. Drawing on the Johnsonian tradition, Austen uses words such as "duty" and "manners" consistently throughout her fiction as signifiers of her ethical system. Manners for Austen are not just etiquette, but also a moral code. Elliot are the most economically motivated. Her novels are intended to "instruct and to refine the emotions along with the perceptions and the moral sense". Although she and Johnson shared a similar sense of morality, Johnson argued that only one-dimensional characters could instill virtue in readers. In *Emma*, for example, the first time the town sees Mr. Doody points out that "she is singular among novelists of her age in her refusal to admit references to the Bible, or to biblical characters, scenes or stories. For example, both MacDonagh and Waldron argue that she personally disliked the movement. For example, *Persuasion* "is subtly different from the laxer, more permissive social atmosphere of the three novels Jane Austen began before She is portrayed as an earnest, strict and struggling Christian, not perfect but trying hard. Since the rise of feminist literary criticism in the s, the question of to what extent Austen was a feminist writer has been at the forefront of Austen criticism. Scholars have identified two major strains of 18th-century feminism: Austen has been associated with both. They are not, especially in the later novels, allowed to get married at all until the heroes have provided convincing evidence of appreciating their qualities of mind, and of accepting their power of rational judgement, as well as their good hearts. In their seminal work *The Madwoman in the Attic*, noted feminist critics Sandra Gilbert and Susan Gubar argue that the literary world is dominated by men and their stories, and that Austen recognized and critiqued this. The best-known example is from *Northanger Abbey*, in which the heroine, Catherine, complains that history "tells [her] nothing that does not either vex or weary [her]. The quarrels of popes and kings, with wars or pestilences, in every page; the men all so good for nothing, and hardly any women at all—it is very tiresome". In such statements, Austen suggests that history is a masculine fiction and of little importance to women. For example, Claudia Johnson views Emma as a powerful heroine, an artist who controls her home, her marriage choice, her community and her money. Women are literally confined in small spaces [] but are constrained even more effectively by social factors such as "miseducation" and "financial dependency". You are forced on exertion. You have always a profession, pursuits, business of some sort or other, to take you back into the world immediately, and continual occupation and change soon weaken impressions. In the novels, Butler argues, women do not progress from ignorance to knowledge, for example, and many of them are "oddly and even unnaturally ineffective". Instead, they marry authority figures. As Gilbert and Gubar explain, "Austen examines the female powerlessness that underlies monetary pressure to marry, the injustice of inheritance laws, the ignorance of women denied formal education, the psychological vulnerability of the heiress or widow, the exploited dependency of the spinster, the boredom of the lady provided with no vocation". Physical attractiveness and "accomplishments" are helpful but insufficient in the absence of adequate funds for a marriage settlement. Watson dies, the family does not have sufficient money for the dowries or support of the four daughters. As historian Oliver MacDonagh writes, "[m]atrimony was their only hope of escape from current penury and future ruin or near-ruin. Dowerless, they were pursuing it with varying degrees of ruthlessness. She advocated sincere attachment, material prudence

and circumspect delay in the choice of a marriage partner. If the appropriate conditions were met, then marriage should follow. While her depictions of Elizabeth and Darcy in *Pride and Prejudice* include descriptions of their physical reactions to each other, which was unusual at the time, [] the climactic moments of this and her other novels are presented from a distance. For example, she writes that Elinor considers the "unaccountable bias in favor of beauty", which caused an intelligent man to choose a silly wife. This "unaccountable bias" represents sexual power, the physical attraction of one body to another, "everything that cannot be said about the relations between men and women". Some see her as a political "conservative" because she seems to defend the established social order. Butler argues that one measure of a conservative writer is "whether the plot, broadly, suggests a victim suffering at the hands of society". In the novels in which the "Heroine is Right", the same process of error, self-knowledge and resolve to follow reason is present, but in another principal character or characters. The "Heroine who is Right" helps bring about the change in these other characters. The acquiescent heroine challenges the hero or heroine of novels of the s by reformists such as Bage , Godwin , Holcroft , Hays , and Wollstonecraft , who insist on thinking independently and speaking out. She contends that the novel is not, as it is often assumed to be, "a dramatized conduct book patly favoring female prudence over female impetuosity". I am sure I do. Did not you hear me ask him about the slave-trade last night? It would have pleased your uncle to be inquired further. And while my cousins were sitting by without speaking a word, or seeming at all interested in the subject, I did not likeâ€”I thought it would appear as if I wanted to set myself off at their expense, by shewing a curiosity and pleasure in his information which he must wish his own daughters to feel. In Edward Said published *Culture and Imperialism* , in which he argued that the relationship between the English and the Antigua estates in *Mansfield Park* represents the relationship between the center and the periphery of the British empire. For example, it was argued that the women of *Mansfield Park* and the slaves in Antigua were similarly disenfranchised and victimized. *Mansfield Park*, *Emma*, and *Persuasion*, each in turn, move through an examination of the economy as measure of social morality, as agent of social disruption, [and] as source of national identity". Where the more modern concept of "class" is determined principally by productivity and income, and connotes conflict, the term "rank" focused on lineage and connoted harmony, stability and order. For example, in *Mansfield Park*, the heroine marries a clergyman, while in *Persuasion*, the model marriage is that of Admiral and Mrs. For example, Emma, a member of the gentry, dines with the Coles, "rising" members of the near-gentry, but she marries Knightley , a member of the gentry, who feels free to dine with Robert Martin, one of his tenant farmers. Some critics, such as Reginald Ferrar, D.

Chapter 7 : Narrative Sensibility: The Art Portfolio of Phil Cummings - Artist Run Website

Published: Mon, 5 Dec Both 'Sense and Sensibility' and 'A Room with a View' follow young women on their journey to happiness, following the trials and tribulations along the way.

Chapter 8 : Style in Sense and Sensibility

narrative perspective which has largely made Jane Austen's. 2. story-telling a great art. Sense and Sensibility and Pride and Prejudice, it is believed.

Chapter 9 : Sensibility | Define Sensibility at calendrierdelascience.com

Sense and Sensibility is a novel by Jane Austen, published in It was published anonymously; By A Lady appears on the title page where the author's name might have been.