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**ROZUM A CIT V DÍLE JANE AUSTENOVÉ  
SENSE AND SENSIBILITY IN JANE AUSTEN'S  
WORK**

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Lenka Volejníková

**Anotace:**

Bakalářská práce s názvem *Rozum a cit v díle Jane Austenové* se zabývá tenzí mezi dvěma literárními proudy, sentimentalismem a realismem. Jane Austenová je autorkou, která byla ovlivněna tvorbou sentimentálních autorů, zejména Samuelem Richardsonem, a tudíž se prvky tohoto proudu například sebereflexe hrdinek skrze monology, deníky a dopisy, důraz na pocity a vnitřní svět hrdinek, které jsou hlavním kritériem jejich chování, utrpení ctnosti hrdinek z důvodu zachování jejich morálních hodnot, či předpoklad, že člověk je od přírody dobrý objevují v jejím díle. Avšak zároveň tyto aspekty zbavuje přehnaného sentimentu a dává jim reálnou podobu. Cílem této práce je dokázat zrealističtění sentimentálních prvků a také uvedení aspektů charakteristických pro autory realistické, například popis anglické společnosti, obzvláště vrstvy nazvané „gentry“ na přelomu 18. a 19. století, vykreslení situací každodenního života či chování a mluva postav odpovídající jejich společenskému postavení. V tomto světle se Jane Austenová kloní spíše k rozumu, než-li citu, a tudíž ji můžeme považovat spíše za autorku realistickou.

**Klíčová slova:** sentimentalismus, realismus, rozum, cit, román v dopisech, střední vrstva, aristokracie, sňatková politika.

**Annotation:**

The Bachelor Thesis *Sense and Sensibility in Jane Austen's Work* deals with the tension between two literary streams, sentimentalism and realism. Jane Austen is the author influenced by the work of sentimental authors, especially by Samuel Richardson; thus, the features of this stream such as reflection of an internal emotional life of heroines in self-analysis using monologues, letters and diaries, highlighting sentiment,

individual feelings and the inner world of the heroines, which are the main criterion in their acting, suffering of heroines' virtue in order to save their moral values or the presumption that a man is naturally good, appear in her works. However, Jane Austen dispossesses these aspects of the exaggerated sentiment and makes them realistic. The aim of this Bachelor Thesis is to prove the transformation of the sentimental features into lifelikeness and also introduction of the aspects typical for realistic writers such as description of the English society, especially the class of the gentry on the turn of the 18<sup>th</sup> / 19<sup>th</sup> century, depiction of the every day situations or showing the speech and actions of the characters which are appropriate for their education and social level. In that sense, Jane Austen is inclined to 'sense' rather than 'sensibility'; therefore, she can be considered a realistic writer more likely.

**Key words:** sentimentalism, realism, sense, sensibility, epistolary novel, the gentry, the aristocracy, marriage politics.

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## Introduction

Jane Austen is an author which is known all over the world. There have been hundreds of publications written about her or her works; nevertheless, still remains much to write about her. The aim of my Bachelor thesis is to analyse the tension between sense and sensibility in three of Jane Austen's works – *Sense and Sensibility* (thereinafter S&S), *Pride and Prejudice* (thereinafter P&P) and *Emma*.

Before we discuss the content and analysis of the Bachelor thesis itself, it would be advisable to write some assumptions and facts which might led Jane Austen to emphasize the binary opposition of feelings and reason. Jane Austen as a woman of the 18<sup>th</sup> / 19<sup>th</sup> century period was prescribed a role which was expected by the society. As a woman she did not know the world outside the borders of England; moreover, inside England. She only knew the close circle of a family, relatives or friends. Thanks to this fact she had a lot of time for doing activities such as dancing, playing the instrument, going for visits or reading. Jane Austen loved reading and at her young age she read especially sentimental writers such as Samuel Richardson or Henry Fielding. Their epistolary novels were read a lot in the time of Jane Austen's growing up; therefore, their works must have affected her in her later writings. For example Samuel Richardson's novel *The History of Sir Charles Grandison* influenced Jane Austen in a sense of presenting morally good men as Sir Charles was such as Mr Darcy in *P&P*, Mr Knightley in *Emma* or Colonel Brandon in *S&S*. What is also interesting to mention is that although she lived in the era of romanticism, she did not have much in common with the ideas of romantic artists. It might be due to her sense for reality as such or richness of her social life which provided her no need to escape from reality to nature or exotic countries. With time, sentimental novel was losing its power and the Victorian realistic novel did not appear, yet. However, Jane Austen combined the receding features

of sentimentalism, which will be named later in this work, and realism. The rule of moderation was close to Jane Austen. Perhaps she felt need to bring something new, which was neither too artificial as sentiment and world of sentimental novels, nor too realistic. In order to write fine realistic works, a person had to be familiar with the conditions of the society, which were in most cases men. Therefore Jane Austen might have chosen to focus on realistic conditions which she knew perfectly. Those were within her class, the gentry. In that sense we can notice the tension between reason and feelings in her works and from this; thus, I have decided to focus on this topic.

I would like to illustrate the tense of sense and sensibility, i.e., reason and feelings on streams, both presented in her novels, sentimentalism and realism. As it was mentioned above Jane Austen was influenced by the 18<sup>th</sup> century writers who wrote in the spirit of sentimentalism such as Samuel Richardson or Henry Fielding.

There are many aspects of this stream that appeared in her works such as showing the inner life of the characters in their self-analytical letters, monologues and diaries. Another focuses on individual feelings and their importance in life of the characters and the suffering of the heroines' virtue. Many sentimentalists pointed out natural goodness of humans and showed own characters' view of the world. However further investigation shows us that these features present in her works are used up to a point. There is no exaggerated sentiment which used to be characteristic for sentimental writers, but much more realistic representation of feelings and beliefs. Samuel Richardson's heroines are awarded for saving their virtues no matter what other characters think of them. Jane Austen also rewards her heroines for their ability to keep their virtues, but also shows the positiveness of their willingness to change their wrong attitudes and make rational, not sentimental, decisions.

As for realism Jane Austen lived at the time which was only about to enter the realistic writing, but she had already used the realistic features in her works such as describing contemporary life and a related topic of love and marriage at that time. She focused on description rather than invention and tried to write about characters from all social levels, although her life area was limited within a family circle and the gentry. For her characters, she chose such a speech and behavior which was appropriate for their level of education and position in society and put the stories to everyday life scenes.

Her realistic writing was emphasized even by Sir Walter Scott who was asked by the publisher Murray to make a review of *Emma*. 'Scott was delighted with the novel and praised Austen for such a realism, spirit and originality of the everyday life picture and compared her style of writing with Flemish artists. Her description is such a matter of fact and so accurate that it makes the reader dedicated. Since that time Jane Austen's novels are considered to be the accurate picture of the life of the gentry on the turn of the 18<sup>th</sup> and 19<sup>th</sup> century. <sup>1</sup> (Maletzke 2009, 233)

*Sense and sensibility in Jane Austen's Work* deals with these two streams presented in Jane Austen's novels and brings the analysis of the features connected with them. Even Ian Watt's work *Vzestup románu* might be considered as a source which mentions realistic features connected with the sentimental ones. He says: 'Samuel Richardson introduced the inner psychology of the characters in the novel, but then Henry Fielding came and became an initiator of the outer realism in the novel. After these authors Jane Austen made her appearance and joined these two aspects together and made something unprecedented, using free indirect speech.'<sup>2</sup> (Miles 2009, 167)

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1 Na Scotta udělala Emma velký dojem, ale svou recenzi udal tón, který bude znít ještě celá desetiletí: Chválí Austenovou za realismus, živost a originalitu skic všedního života a její styl srovnává s vlámskými malíři. Líčení je tak věrné skutečnosti a natolik přesné, že čtenáře nadchne. Od té doby se traduje mínění, že romány Jane Austenové přesně vykreslují život gentry na přelomu 18. a 19. století.

2 Po Samuelu Richardsonovi, který do románu zavedl vnitřní psychologii postav, přišel Henry Fielding, který se zase stal průkopníkem vnějšího realismu. Po těchto dvou autorech nastoupila Jane Austenová, která to, čeho dosáhli, spojila v novátorském využití volné nepřímé řeči.



# 1 The Social Background in Jane Austen's Life

Jane Austen lived between 1775 and 1817. This era was significant for its wars, changes and uncertainty. Britain was involved in the War of Independence and in a war with Spain. The French Revolution began; consequently, Napoleon seized the power, the era dealt with the abolition of slavery and the resistance of those who were in favour of it. The Industrial Revolution started and many other events occurred. (Austen 2004, xli – xlv).

Jane Austen came from a clergy family which belonged to the gentry, the upper middle class. 'The gentry', the traditional rural gentry, was one of the classes in then England. 'Status and income of people from this class were dependent on long - standing ownership of land.' (Austen 2003, 382) They were neither the aristocracy, nor the low class, but 'at the end of the 18th century the gentry along with the aristocracy or rather those educated members with the interest in arts gave the lead.'<sup>3</sup> (Maletzke 2009, 29) According to a book *Vindication of the Rights of a Woman* by Mary Wollstonecraft a middle class, to which we can consider the gentry in a broad sense, is mentioned as the one in which the living was the best. Wollstonecraft deals with the theme how women should be educated, but also points out the good position of the middle class. 'I pay particular attention to those in the middle class, because they appear to be in the most natural state.' (1985, 81)

Being in the gentry meant that women received good level of education. 'Furthermore when forty percent of the English men and more than a half of the women could neither read, nor write, the education was naturally a privilege.'<sup>4</sup> (Maletzke 2009, 39).

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3 Vysoká šlechta a gentry – respektive její vzdělání příslušníci se zájmem o umění – udávaly na konci 18. století tón.

4 V době, kdy čtyřicet procent anglických mužů a více než polovina žen neuměla ani číst, ani psát, bylo vzdělání pochopitelně privilegiem.

Women of the class were supposed to play the piano, read and write letters (which differed from e-mail-writing today). 'Writing the letters was subjected, as well as the conversation and dancing, to strict rules.'<sup>5</sup> They were also expected to dance well and be able to take care of a household. (Maletzke 2009, 58)

Women were educated in order to find a suitable man, get married and live in their own households together with their husbands and children. However, not all of them accomplished this. Some of them never got married and became 'old maidens', 'spinsters' or 'aunts'. There were many 'aunts' like these or 'old spinsters' in England at that time, because a lot of women did not find their husbands and were dependent on their brothers and relatives. (Wiker 2010, 227)

Women at that time had only a foggy image about the outside world and events which were happening. They did not travel. They only went to visit their friends on foot or took a carriage, but it was usually within a few miles. The outside world as such was a man's world. (Maletzke 2009, 40) Men went to wars (war with France or Spain), sailed on a sea, took control over business and read newspapers. Men knew about world events. 'Young men set out on a 'grand tour', in order to look to the world. They travelled through Italy, the Alps, the Rhine. The journeys were focused on culture, but also to search works of art and antiques which could be gained profitably.'<sup>6</sup> (Maletzke 2009, 31)

The time of the gentry women was spent on singing, knitting, embroidery, painting, gossiping and visiting each other. They did not do anything at all, looking at them from our point of view, but at that time it was exactly what they were supposed to do. Their task was to dedicate their lives to a family and that is exactly what they knew and understood.

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5 Psaní dopisů podléhalo stejně jako konverzace a tanec přísným pravidlům.

6 Mladí muži vyráželi na grand tour, aby se poohlédli po světě. Jezdili do Itálie, do Alp, k Rýnu, byly to cesty za kulturou, ale také výpravy za uměleckými předměty a starožitnostmi, které se daly výhodně pořídít.

It was almost impossible for a married woman to do something which could increase their family income. This matter was connected only with the person of a man. 'The only profession of unmarried women to do and was accepted by the society was the governess. However, they were completely at the mercy of the nobility and their nurse - children.'<sup>7</sup> (Maletzke 2009, 40) When we look at a position of a married woman in such a marriage in 1765 – 1769 it was bound to permission of her parents who agreed or disagreed with the marriage. When the woman was not inclined to the marriage, but her parents were, she had to decide whether she married a man and pleased her parents or do it other way round. The same marriage process was in France and Holland. Within marriage both of them were considered one person by the law; on the other hand, they had their own rights and duties. Despite the fact of being one person, men were the ones who led and were the 'head and heart of the body.' In 1758 *Commentaries on the English Constitution* were written and women became legally inferior to men in a marriage: 'the husband and wife are one person in law; that is the very being or legal existence of the woman is suspended during the marriage or at least is incorporated and consolidated into that of a husband; under whose wing, protection and cover, she performs everything' (Wollstonecraft 1985, 34)

There were several reasons which led to the annulment of the marriage. For example when a woman went to a theater or to the public without knowledge or a consent of a husband or when one of them committed adultery. In favor of a woman there was a law that a man was obliged to pay an alimony to the wife and so she was able to survive. (Blackstone 1776, Book 1, chapter 15).

In addition, the position of women was highly influenced by the aspects of the society which influenced the common attitude to women such as puritanism and good

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<sup>7</sup> Byly později vychovávány stále se střídajícími guvernankami, což byla jediná profese neprovdaných dam, které se o sebe musely postarat. Byly přitom zcela vydány na milost a nemilost panstva a svých svěřenců.

religious fundamentalists. Submissiveness, passivity and reliance on men were encouraged in the women. They had limited education and were considered as a 'weaker vessel'. (Wollstonecraft 1985, 29).

Furthermore, when there were women – writers who were not satisfied with their usual position in the society, it was not easy for them to expand their writing. They usually used pseudonyms which were often male e. g. George Eliot (real name Mary Anne Evans) or Currer, Ellis and Acton Bell (real names Charlotte, Emily and Anne Brontë), lady (Jane Austen). This fact is obvious in one of the letters which Jane Austen writes to her sister and in which she mentions a lady who likes 'her' novel even before she knew who wrote it.

'Lady Robert is delighted with *P&P* – and really was so as I understand before she knew who wrote it – for, of course, she knows now. - He told her with as much satisfaction as if it were my wish. He did not tell me this, but he did Fanny.' (Austen 2004, 149)

## 1.1 Jane Austen's Life

Jane Austen was born on 16<sup>th</sup> December 1775 in Steventon Rectory of Hampshire to reverend George Austen and his wife Cassandra. They had eight children altogether, six boys and two girls. Jane's sister Cassandra was the very best friend to her and their relationship appeared in her books such as *Pride and Prejudice* (Bennet sisters – Jane and Elisabeth) or *Sense and Sensibility* (Dashwood sisters – Elinor and Marriane). Moreover most of the letters of Jane Austen, which were saved, were just written to her sister.

'My dearest Cassandra. I have borne the arrival of your Letter extremely well; anybody might have thought it was giving me pleasure. - I am very glad you find do much to be satisfied with at Cheltenham.' (Austen 2004, 194)

She was primarily educated at home, where her father had a wide range of books in his family bookcase. However more attention was paid to her brothers, who were more significant for the future of the family and so Jane and Cassandra learnt the skills of a proper woman such as reading, dancing, writing letters, speaking foreign languages and playing the piano at boarding schools where they spent several years. (Wiker 2010, 226)

Jane Austen herself stood out of other women in a sense of her passion for reading and writing. She had a lot of favourite authors of that time such as Samuel Richardson, Anne Radcliffe, Henry Fielding, Fanny Burney and others. (Cowan and Guinness 1998, 203, 204) She also spent her time going to balls and buying dresses, hats or ribbons.

'I did not receive your note yesterday till after Charlotte had left Deane, or I would have sent my answer by her, instead of being the means, as I now must be, of lessening

the Elegance of your new Dress for the Hurstbourn Ball by the value of 3d.' (Austen 2004, 36)

'Both sisters shared passion for gossiping and hats, the interest in the family and the household. Besides these, Jane had her readings, Cassandra not.'<sup>8</sup> (Maletzke 2009, 52) There is a clear connectino between her and her heoines who also did not think reading as a waste of time and considered it as a feature of those who think more about the world itself and do not waste their time only by doing meaningless activities. In *P&P*, there is a scene when the company of Mr Bingley, his sisters, Elizabeth and Mr Darcy are talking about accomplished women. The requirements are quite impossible to fulfill, but what is considered as very important by Mr Darcy is the act of reading.

'All this she must possess,' added Darcy, 'and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading. (Austen 1993, 27)

Women did not travel as much and as far as men did and so Jane Austen's novels were about surroundings she knew perfectly. This is also the reason why Jane Austen wrote only about a village life, especially of the gentry. In comparison to Daniel Defoe (*Robinson Crusoe*), Jonathan Swift (*The Gullivers's Travells*) or Henry Fielding (*Tom Jones*) whose books were full of adventure, travelling and getting to know the world. 'Austen herself had never been further than in Southern England and had not a good opinion on the foreign countries where no one could feel good.'<sup>9</sup> (Maletzke 2009, 78)

Jane's brothers worked as priests, mariners or for the army; therefore, she knew the world of these occupations very well and put them into her novels. The male characters of these kinds are described very precisely with rather their positive (e.g. colonel

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8 Obě sestry sdílely vášeň pro klepy a klobouky, zájem o rodinu a domácnost, avšak Jane měla kromě toho literaturu, a Cassandra už nic.

9 Austenová sama byla dojemnou vlastenkou, nikdy se nedostala dál než do jižní Anglie a neměla dobré mínění o cizině, kde se nikdo nemohl cítit opravdu dobře.

Brandon in *S&S* or Edward Ferrars – a future priest in *S&S*) and negative qualities which are foregrounded (e.g. Mr. Elton – a priest in *Emma* or Mr. Wickham, a soldier in *P&P*).

The Austens lived in Steventon until their father's retirement and then moved to Bath. Jane did not want to go there, but because of her father's wish and healing spa, she agreed to live a city life. Never did she marry, although she fell in love several times. She was a daughter, sister, aunt, but never a wife. After her father's death, as unmarried women living with their mother, Jane and her sister relied on their brothers' help and so moved firstly to Southampton and in 1809 to the village of Chawton where Jane wrote most of her books.

When a woman wanted to do something for a living, even more when she was not married, it was kind of strange, at least. In these conditions Jane Austen had to communicate with the publishers who were not very kind. In order to avoid such unpleasant dealing, her brother Henry often helped her with these concerns. (Maletzke, 2009, 80) The mention of her brother and his involvement in helping her with the publishers is obvious in one of the letters which is addressed to a publisher. At the beginning there is a reference to her brother's letter to the publisher.

'Sir, my Brother's note last Monday has been so fruitless, that I am afraid there can be little chance of my writing to any good effect; but yes I am so very much disappointed & vexed by the delays of the Printers that I cannot help begging to know whether there is no hope of their being quickened.' (Austen 2004, 188)

The whole Jane Austen was hidden in the anonymous words 'by a lady'. However the secret was revealed during her life. 'I was previously aware of what I sh<sup>d</sup> be laying myself open to-but the truth is that the Secret has spread so far as to be scarcely the Shadow of a secret now.' (Austen 2004, 155) 'Moreover, she shared her room with her sister, so according to her nephew, Jane Austen must have written her novels-for want of

that supposedly indispensable private room-in the general sitting room, subject to all kinds of interruptions.' (Kantor 2006, 135)

The first published novel was *Sense and Sensibility* in 1811 and became quite popular among readers. Afterwards, in 1813 *Pride and Prejudice* was published and *Emma* came into the world in 1816. She wrote until her death in May, 1817. The years after she has come to a spotlight and has become a respected and an amazing author known as Jane Austen. The one who wrote the novels *Pride and Prejudice*, *Sense and Sensibility*, *Emma* and many others.



## 2 Sentimentalism

Jane Austen was undoubtedly influenced by sentimentalism and its features, which are reflected in her writing. As it was mentioned above, Samuel Richardson, Henry Fielding and Fanny Burney belonged among Jane Austen's favorite authors, who were representatives of sentimentalism. Features of this stream are present in her works; however, Jane Austen gives them more realistic form.

There are several definitions which can help us to understand the meaning of this stream. *Dictionary of Literary Streams and Groups* defines sentimentalism as followed:

Sentimentalism is the most significant branch of Pre-romanticism, which was a movement in 18<sup>th</sup> century middle-class literature which formed a developmental period between the Classicism of 17<sup>th</sup> century and the Romanticism of 19<sup>th</sup> century. Sentimentalism came into being and was consequently developed among middle class which wanted to express its discontent with its social rights in politics. Even though economically it was the most important class in society, it still lacked any political power. The class created its own anti-feudalist and anti-absolutistic culture in order to **express its class sentiment**; the culture was an artistic expression of its **own view of the world** and its **own life feeling**. The stream **reflects the individualism** of the bourgeoisie and rejects the impersonal rationalism not only of the previous period, but also of the contemporary enlighteners; it is **a tendency of highlighting the individual feelings and experience** of a non-aristocratic person in a particular life situation.

It considered **sentiment as the main criterion of value of a human being** and their actions. Therefore **the suffering of virtue** and its eventual victory or defeat were **a common source of a strong emotional feeling**. Along with the expansion of sentimentalism, the sensitivity and penetration of the analysis of internal emotional life

became more intense. This trend can be noticed in literary **self-analyses in the form of monologues, letters, diaries, confessions and so on.**

Sentimentalism reached its top after 1740 when Samuel Richardson published his first novel *Pamela or Virtue rewarded*.<sup>10</sup> (Vlašín a kolektiv 1976, 274, 275)

*Merriam-Webster's Encyclopedia of Literature* provides another definition of sentimentalism and says that it '**exalted feelings above reason and raised the analysis of emotion** to a fine art. The assumptions underlying the sentimental novel were Jean-Jacques Rousseau's doctrine of **the natural goodness of human** and his belief that moral development was fostered by experiencing powerful sympathies.' (1995, 1013)

Sentimentalism and its era brought a new genre – the sentimental novel. Sentimental novel is considered as 'the novel reflecting a belief that the natural emotions were good, kindly and innocent, and that society, law, civilisation were to blame for corrupting a man.' according to *The Cambridge Guide to Literature in English*. (Ousby 1993, 845)

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10 SENTIMENTALISMUS (z anglického sentimental = citlivý, přecitlivělý) – nejvlivnější z uměleckých proudů měšťanské literatury 18. stol., vytvářejících společně vývojovou etapu postupného přechodu od klasicismu 17. století k romantismu 19. století, označovanou souhrnně jako preromantismus. Sentimentalismus vzniká jako literární výraz ideových a sociálních tendencí měšťanstva v době, kdy získalo hospodářskou převahu ve společnosti, ale politicky přitom zůstávalo ještě druhořadé; tehdy se tato vrstva konstituující se již postupně jako vedoucí třída nové společnosti, ovládané stále více kapitalistickými ekonomickými vztahy, vytvářela vlastní protifeudalistickou a protikapitalistickou kulturu, a to nejen jako nástroj svého ideového sjednocování a progresivního výchovného usměrňování mas, ale i jako formu svého vlastního třídního sebevyjádření, jako umělecký projev svého vlastního pohledu na svět a vlastního životního pocitu, z čehož právě vyplývají všechny určující znaky sentimentalismu. V rovině ideové se tu již promítá příznančně buržoázní individualismus a to jako odmítání nadosobního racionalismu nejen předchozího období, ale i části soudobých osvícenců (osvícenství) – a zároveň jako zdůrazňování individuálních prožitků a pocitů nearistokratického jedince v dané životní situaci.

Cít je v podobě sentimentalismu pojímán jako pramen a opora tradiční měšťanské morálky, jako kritérium hodnoty člověka i jeho jednání. Proto častým zdrojem silného emocionálního akcentu se stává utrpení ctnosti a jeho případné vítězství či tragická záhuba. Spolu s rozvojem této literatury prohlubovala se postupně i hloubka a jemnost pohledu na vnitřní citový život jednotlivce, jež pak vyvrcholila v literárních sebeanalýzách, vyjadřovaných subjektivizovanou formou monologů, dopisů, deníků, vyznání apod.

Plného rozvoje však anglický sentimentalismus dosáhl po roce 1740, kdy vyšel první Richardsonův rodinný román (označovaný též jako „román ctnosti“) *Pamela* aneb *Uchráněná ctnost (Pamela, or Virtue rewarded)*, který stojí na počátku velké řady podobných prozaických děl.

The definitions of sentimentalism provided us with the aspects of this stream, which were used by the sentimental writers. The most important features are highlighted and I am going to analyse them in the following chapters and show their presence in Jane Austen's works.

## **2.1 Sentimentalism in the novels of Jane Austen**

Jane Austen was undoubtedly influenced by the sentimental writers and features they used in their novels. However the emphasized sentiment and feelings which can be seen for example in Samuel Richardson's works are not present in Jane Austen's. Using words of Ruth Bernard Yeazell from her work *Sexuality, Shame, and Privacy in the English Novel* 'the cult of sensibility in the late eighteenth century had already begun to wear out its usefulness.' (2001, 11) Investigation of Jane Austen's works proved the same.

### **2.1.1 Reflection of an internal emotional life in self-analysis using monologues, letters and diaries**

One of the most significant representative of sentimentalism and epistolary novel was Samuel Richardson.

'Epistolary novel is a novel in which the story is told through an exchange of letters between the characters.' (Ousby 1993, 306)

'The novel of letters had long been associated with the 'cult of sentiment' dominant in the eighteenth century, and its history had been closely associated with the subject of women in love corresponding, then dying tragically of a broken heart.' (Lenkos 2005, 2) Exaggerated feelings and clear division between who is good and who is bad makes the epistolary novel unrealistic. Readers get to know characters of the novels only through heroines' point of view, which means, however, the characters appear 'black and white'. They are those who treat the heroine well and are considered as the good ones and the others who cause suffering of her virtues. In the real world there is always nothing so clear and obvious.

Letters were significant for the era of the 18<sup>th</sup> / 19<sup>th</sup> century, because sometimes it was the only way to communicate with friends and relatives. Writing had its own rules

and also the recipients had to be well acquainted with the senders. Moreover, correspondence between two single people who were not engaged, was absolutely unthinkable. (Lenckos 2005, 5) The epistolary novels were also liable to these rules, so the heroines wrote in a way which was appropriate and acceptable; thus, they made an unrealistic and artificial picture of their world.

True letters in epistolary novels often contained dialogue, but their representation appeared artificial and laborious. (Lenckos 2005, 2) The heroines create their own world and communicate with the other one, writing only about themselves, which makes the dialogue rather a monologue. The heroines occupy themselves with finding a solution of a terrible situation in which they happen to occur and think of it all the time. These aspects are included in the epistolary novels with which Jane Austen did not identify. 'Thus it could be argued that her novels mark the end of the era of epistolary fiction and ring in the age of the new novel, distinguished by a more controlled, centered, and authorial perspective, coupled with the recreation on the page of a natural-seeming, realistic depiction of human communication.' (Lenckos 2005, 2)

Jane Austen started to write her famous novels *P&P* and *S&S* as the novels in letters, but afterwards she changed her mind and wrote them as a whole story; furthermore, she limited the number of letters to minimum. (Lenckos 2005, 2) While using the letters in her novels, she could 'create a literature in which genuine, diverse human voices and viewpoints could be directly and colloquially presented.' (Lenckos 2005, 2) In Jane Austen's novels there are not many letters as it used to be in the epistolary novels. 'The stress in Austen's novels on the equal importance of the intellectual and emotional affinity of her protagonists explains further why she would have felt compelled to distance herself from the epistolary tradition of writing.' (Lenckos 2005, 2) Such a fact can be visible in letters in *P&P*, *S&S*, *Emma* and many others. For

instance a letter written by Mr Darcy to Elizabeth after she had refused his proposal clearly shows this equality and importance. The letter is exactly what makes Elizabeth to change her mind about him and since that time she starts to see things and events in a different angle and light. (Lenckos 2005, 3)

The way the letters are written sounds very natural, honest and in the characters' own narrating voices. It seems as if they were talking to each other, having a direct talk or a dialogue. We can clearly see what is in their minds and the whole letters result in very deep and unforgettable experience. (Lenckos 2005, 2)

'I write without any intention of paining you, or humbling myself, by dwelling on wishes, which for the happiness of both, cannot be too soon forgotten; and the effort which the formation, and the perusal of this letter must occasion, should have been spared, had not my character required it to be written and read.' (Austen 1993, 133)

To this recipient of a letter, it is no longer a medium for sharing sentimental self-indulgences, but a serious form of expression and exchange that continues, adds to, and deepens the connection and understanding between two partners, who are attracted to one another not only physically, but intellectually. (Lenckos 2005, 4)

Although the novel is told predominantly from Elizabeth's point of view, just as in *Clarissa*, the technique Austen employs allows the twin images of two intelligent, interesting partners to emerge who, the reader knows, are well matched because they are depicted as individuals with different, yet related complexities of thought and feeling. It adds to our fascination that we see Darcy mostly through Elizabeth Bennet's less than perfect lens, so that we share her initial dislike and perplexity as well as her eventual enlightenment. (Lenckos 2005, 3)

To sum up, Jane Austen was aware of importance of letters and expressing feelings in them. On the other hand letters in her novels are used in a way they sound as

a dialogue between two people. Readers can get to know important and significant inner feelings of both of the characters from them. Letters-'dialogues' make the whole story and heroines more realistic and natural in comparison with sentimental writing which created an artificial picture of heroines' life and opinions. Jane Austen's heroines are not 'closed' in between the lines of the letters, as the heroines of Samuel Richardson, but their inner feelings are shown through the communication and relations with others.

### **2.1.2 Highlighting sentiment and individual feelings of the characters; Sentiment as the main criterion of the value of a human being**

The characters of Jane Austen's novels are portrayed as having their own feelings, opinions, attitudes towards life, prejudices, dreams and wishes. They have their inner worlds and their own views on the world. Such a feature is typical for sentimentalism. This constitute the other evidence of Jane Austen being influenced by the stream. However Jane Austen is not as sentimental and does not use such strong words as Samuel Richardson does. Jane Austen used the individual feelings and sentiment as features of her characters, but above all she leaves the sentiment in a way it was presented in the works of Samuel Richardson or Henry Fielding. She emphasized reason and rational thinking over the sentiment. In the following citation Richardson focuses only on Clarissa, her point of view and such injustice happening to her, which is not so excessive in Jane Austen's works.

'I have been obliged to hear the man's proposals from her; and have been told also what their motives are for espousing his interest with so much warmth. I am even loth to mention how equally unjust it is for him to make such offers, or for those I am bound to reverence to accept of them. I hate him more than before.' (Richardson 2005, 36)

Another example of a sentiment as a main criterion of a human value and actions is the opposite of Clarissa, Mr Lovelace. In one of the letters, written by Miss Howe to Clarissa, reader can get to know real values of Mr Lovelace.

'Upon the whole, and upon all I could gather from Mrs. Fortescue, Mr. Lovelace is a very faulty man. You and I have thought him too gay, too inconsiderate, too rash, too little an hypocrite, to be deep. You see he never would disguise his natural temper (haughty as it certainly is) with respect to your brother's behaviour to him. Where he thinks a contempt due, he pays it to the uttermost. Nor has he complaisance enough to spare your uncles.' (Richardson 2005, 53)

In *S&S* one of the main heroines, Marianne, is an example of a character behaving in a sentimental way. All her decisions are guided by sentiment and feelings. According to Benjamin Wiker 'Marianne rejects the prudence and let the passion to be the thing. Feelings must take place of judgments.' (2010, 236) Every situation which occurs is not in accordance with then conditions and ethic, but in accordance with the sentiment. For example as it has been mentioned several times, Marianne and Willoughby are not engaged, but they go for walks together, whisper to each other, touch themselves; moreover, they kiss each other. Such a behaviour was inappropriate at that time and unaccepted; however, Marianne's life attitude is the feeling over reason.

'You are mistaken, Elinor,' said she warmly, 'in supposing I know very little of Willoughby. I have not known him for long indeed, but I am much better acquainted with him that I am with any other creature in the world, except yourself and mama. It is not time or opportunity that is to determine intimacy: it is disposition alone.' (Austen 1992, 38)

The character of Marianne has the tendency to conform all the decisions and behaviour to her sentiment and feelings, which is also ascribed to Clarissa who refuses



a man chosen by her family to become her future husband. She also feels the right to express her own life feeling no matter anger of her family. Marianne knows that Colonel Brandon loves her and would be very glad if she becomes his wife; however, even before she falls in love with another one, she does not want to hear about any possibility of marrying Colonel Brandon. She takes the advantage of her free will to say no. The following extract shows Marianne's attitude towards the possible marriage and her guidance of feelings.

'But at least, mama, you cannot deny the absurdity of the accusation, though you may not think intentionally ill-natured. Colonel Brandon is certainly younger than Mrs Jennings, but he is old enough to be my father; and if he were ever animated enough to be in love, must have long outlived every sensation of this kind. It is too ridiculous!' (Austen 1992, 24)

Another example is a part when Elizabeth Bennet refuses Mr Collins due to not loving him and impossibility to do so one day. Even though she knows how important and significant it would be for the family, so they would not have to face the problems with possession.

Elizabeth Bennet shows her own life feeling quite apparently. She has got strong opinions on marriage from love and expresses her prejudice and attitude to aristocrats (represented by Lady de Bourgh) openly. In a dialogue with the aristocratic Lady de Bourgh, her individual life feeling is apparent. Moreover in the short extract the tension between social conventions which set clear rules of behaviour within classes and Elizabeth's own thinking, feelings and right to express her own opinion are obvious.

'Upon my word,' said her ladyship 'you give your opinion very decidedly for so young a person. - Pray, what is your age?'

'With three younger sisters grown up,' replied Elizabeth smiling, 'your ladyship can hardly expect me to own it.' (Austen 1993, 113)

Resemblance of such an attitude can be seen in Samuel Richardson's novel *Pamela*. Pamela is also not from a high class, she is only a servant working for Mr B., a nobleman. However, Mr B. is charmed by Pamela's appearance, innocence, but also by her intelligence. He starts to court her, although it is not approved by then society. In the end they get married and Pamela becomes a lady of the state. Both, Samuel Richardson and Jane Austen, show the equality of people and expressing their feelings and opinions regardless of social status.

The individual feelings and life views has the main and decisive role in Jane Austen's novels, but they always have to be guided by reason in order to work well and right.

### **2.1.3 Suffering of virtue as a common source of a strong emotional feeling**

Jane Austen also took the inspiration from Samuel Richardson's characters. For example Elizabeth Bennet, Elinor Dashwood and Anne Elliot are, like Clarissa, insulated in their families by their real and perceived superiorities. Characters like Willoughby, Wickham and Frank Churchill are similar with Lovelace in a way of being seducing and charming. Fathers play an important role of those who decide about the matters connected with the family and so might change our heroines' lives in serious questions. (Urda 2009, 2) Examples of these fathers are Mr Bennet, Mr Woodhouse or Mr Tilney.

Sarah Emsley who wrote a book *Jane Austen's Philosophy of the Virtues* 'follows Alistar MacIntyre in seeing Austen as 'the last great representative' of the 'tradition of the virtues'. (Graham 2008, 20)

I would like to point out the similarity between the women heroes, suffering of virtue. It is not as marked as it is in Richardson's *Clarissa*, but still it is present. Elizabeth in *P&P* suffers from lack of understanding when she refuses to marry Mr Collins. Elizabeth's virtue is her resistance to a family (especially her mother) who forces her to a marriage for money. She refuses it in order to become a wife of someone she loves and who is worthy marrying. Telling the truth even it is unpopular and uneasy can be regarded as a virtue, too. Such a virtue can be seen in a part of the book where Elizabeth does not find it good to let Lydia to follow a regiment with a colonel's wife. Other characters do not understand her and find her worries too much excessive.

'But depend upon it, Mr Collins,' she added, 'that Lizzy shall be brought to reason. I will speak to her about it myself directly. She is a very headstrong foolish girl, and does not know her own interest, but I will make her know it.' (Austen 1993, 77)

Elinor from *S&S* is another example of a heroine which stands in her values and thinking alone. Her mother and sister are not inclined to her reasonable behaviour. She is the only one which finds Willoughby rather strange and his acting inappropriate. Saving her reasonable behaviour in spite of the fact most people around her consider it too reserved, can be considered a virtue. The following citation shows that Elinor is the only one who sees some mistakes on Willoughby and so suffers her virtue in a sense she is right but no one believes her.

'In Mrs Dashwood's estimation, he was as faultless as in Marianne's; and Elinor saw nothing to censure in him but a propensity, in which he strongly resembled and peculiarly delighted her sister, of saying too much what he thought on every occasion, without attention to persons or circumstances.' (Austen 1992, 32)

#### 2.1.4 Exaltation of feelings above reason

The most obvious contrast between reason and emotions is in the novel, as the title says itself, *Sense and Sensibility*. The characters of the novel are pure examples of those who are guided by reason (Elinor Dashwood, Edward Ferrars, Colonel Brandon) and the others for whom the emotions play the main role (Marianne Dashwood, John Willoughby, Mrs Dashwood). Such a fact can be proved in the novel *S&S* when Jane Austen writes about Marianne Dashwood and what is she like.

'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. Elinor saw, with concern, the excess of her sister's sensibility; but by Mrs Dashwood it was valued and cherished. (Austen 1992, 3)

In the book, it is apparent that Austen takes sides with those who think it is better to be guided by reason. It does not mean that the people who do so, do not feel anything or do not show their feelings, but they simply do not let them to determine their behaviour. Prudence is what she emphasizes and what is among other features a part of a good moral character.

There are many example situations which deal with the contrast of sense and sensibility and consequences which the decisions have. For instance when Marianne Dashwood falls in love with a handsome, nice, young, intelligent, good in manners and lively John Willoughby, who saves her bravely when she falls down the cliff on a raining day. He is a man she had ever dreamed of and both of them show their affection to each other openly. Elinor is worried about the bad manners which Willoughby shows towards Marianne in a sense of not following what is appropriate while going out with someone;

furthermore, when he does not make any serious proposal. Still Marianne's emotions and passion do not let her see what Willoughby is really like. Moreover she does not even notice the real, honest man who loves her all the time. She seems like imaging the real love as going for a walk, running and dancing in the rain, riding on a horse on the beach and watching the sunset. Only when he breaks Marianne's heart and gets married with a rich woman, she realizes that he was a man she did not know at all. The real man, colonel Brandon, who loved her, was always nearby and took care of her in the hard times. It is her emotions which blinded her and made her to think unreasonably. With time she also realizes how selfishly she behaved and did not think of the possibility to insult the whole family. She finds out that the real love is neither in showing all the passion and emotions, nor in finding a suitable handsome partner that would attract everyone around.

It is apparent that Jane Austen used a framework of sentimentalism – feelings over reason – , which she used to know through the novels she read, but she appears to have wish to show a good moral character which was not guided by emotions. The novel shows that people being led by their sensibility, often make wrong decisions. Their behaviour is regardless of others, of what they think, advice and of what should be right to do. In that sense we can say that Jane Austen turns the hierarchy of sentimentalism and put reason on the first place.

### **2.1.5 Natural goodness of man**

As it was mentioned in Chapter 2 Sentimentalism, natural goodness of a human is a feature of sentimentalism and so the connection with Jean Jacques Rousseau and 'his belief that moral development was fostered by experiencing powerful sympathies.' (Merriam Webster 1995, 1013) As Rousseau claimed person's experience is significant for his progress so 'Jane Austen's finest passages in *Sense and Sensibility*, *Pride and*

*Prejudice, Mansfield Park, Emma, and Persuasion* are dedicated to the depiction of the complicated cerebral processes taking place within the principal characters as a result of their experiences.' (Lenckos 2005, 3)

Jane Austen uses an idleness of life and people in a picture of a village life. Robert Miles in his book *Jane Austenová*, says that 'the principle of a pastoral novel of Jane Austen is a life in a rural pastorate. Not because of her religious persuasion; however, it might seem so in some indications, but for the reason that such a life represents a moderate, pastoral way. The rectory is not as dangerous place to live as a big house connected by social relations with London or Bath. There is no such a poverty in the pastorate which might tempt an ability of person to behave right. A garden of the rectory is an aesthetic realization of an ecological self-sufficiency with regard to surroundings; it neither serves to growing crops for money, nor is completely different from huge non - productive gardens of rural mansions, which are allowed to change look of the surroundings only in order to make it looks good.'<sup>11</sup> (2009, 74)

Her novels are also close to the idea of J. J. Rousseau not only in a sense that 'they occur in an ideal place, somewhere halfway between a spoiled city and a wild nature, but also there are purposeful pastorals, pastorals as a political vision.'<sup>12</sup> (Miles 2009, 75) The social order is not broken. Classes have their own position and respect the positions of the others. There is also a possibility to reach a higher class.

*Emma* is set in an idealistic countryside and in a close community of friends and neighbours. There is not only a countryside setting, but also the relationships are

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11 Základem pastorály v pojetí Austenové je život na venkovské faře: nikoli proto, že by její vize byla náboženská, i když v náznacích tak může působit, nýbrž proto, že takový život představuje přiměřenou pastorální cestu. Fara se slušným živobytím není tak nebezpečná jako velký dům, sociální sítí spojený s Londýnem a Bathem, ani v ní nehrozí taková chudoba, aby těžce zkoušela schopnost člověka chovat se zdvořile.

Farská zahrada je vzhledem k prostředí estetickou realizací ekologické soběstačnosti; neslouží k pěstování plodin pro peníze a zároveň má daleko k neproduktivním pozemkům velkých venkovských sídel, které mohou měnit tvář krajiny jen kvůli okázalé spotřebě.

12 Romány Austenové jsou pastorální nejen v tom smyslu, že se odehrávají na idealizovaném místě, kdesi na půli cesty mezi zkaženým městem a divokou přírodou; jsou pastorálami záměrnými, pastorálami jako politickou vizí.

harmonious. The tension between the city and the village is obvious. City people are usually very mean, emotionless and proud in contrast to warm-hearted, generous, not perfect and unmistakable, but nice villagers. Frank Churchill, the character from *Emma*, doesn't seem as a bad man; however, in the end he is said to deceive the whole community. Mrs Elton, who moved from the city, is not sympathetic and kind at all. The characters of family of Mrs Dashwood's brother are not very flattering, in deed. They are from the city, too and they treat Mrs Dashwood's family (her and her three daughters) very badly.

*S&S* also mentions the ideal life in a countryside considering the idleness of living in a small church house in a countryside far from all the harmfulness of the city, which has been the wish of Elinor Dashwood ever. (Miles 2009, 75) Edward Ferrars is of the same opinion. He does not want to become a businessman or a city man as his mother wishes, but his desire is to have a parish in the countryside and serve people as a clergyman. In that rush time, church was a place of quietness and purity in contrast to a busy and dirty city.

'His mother wished to interest him in political concerns, to get him into parliament, or to see him connected with some of the great men of the day. But Edward had no turn for great men or barouches. All his wishes centered in domestic comfort and the quiet of private life.' (Austen 1992, 9, 10)

### 3 Realism

Realism is the other stream which is significant for Jane Austen's works. It appeared on the turn of the 18<sup>th</sup> and 19<sup>th</sup> century, which was quite dynamic due to many changes within a society. The old agricultural system was replaced by the industrial model; consequently, the whole England had to face the transformation and the conditions that were to come (building factories, railways, poverty, strikes, diseases, lack of money among people, begging etc.).

'The term realism was first used in France in the 1850s to characterize works concerned with **representing world as it is rather as it ought to be**, with **description rather than invention**. Realism **observes and documents contemporary life and everyday scenes** as objectively as possible in low-key, unrhetoical prose, drawing its **characters from all social levels** and reproducing the flavour of their **colloquial speech** in its dialogue.' (Ousby 1993, 780)

*The Columbia Dictionary of Modern Literary and Cultural Criticism* defines realism as a 'method or form in fiction that provides a 'slice of life,' an '**accurate representation of reality**.' The authors focus in their works on ordinary characters and the day-to-day events of those characters' lives. The plots of these works encompass **all social classes** and **tend away from excessive sentimentalizing**. Often these authors are extremely interested in **the small details of experience**, describing at length scenery, events, and seemingly unimportant objects.' (Childers and Hentzi 1995, 362) As the writes were focused on expressing facts in the small details, their novels were often very thick and voluminous.

Realism can also be defined as 'a mode of writing that gives the impression of recording or '**reflecting**' **faithfully an actual way of life**. The term refers, sometimes confusingly, both to a literary method based on detailed accuracy of description and to



a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance in favour of recognizing soberly the actual problems of life.' (Baldick 1990, 260) Sentimental novel *Clarissa* was focused on spiritual things; in contrast to Jane Austen's heroines who have to solve their needs such as lack of money or finding a suitable husband.

Václav Černý in his book *Soustavný přehled obecných dějin literatury naší vzdělanosti (4) – Pseudoklasicismus, preromantismus, romantismus a realismus* describes realism as 'the term which comes from the founders and representatives of the movement themselves. They used the term 'realism' to make it obvious that it was their reaction to the period of romanticism.'<sup>13</sup> (2009, 194) Not the feelings and the escapes to the idealistic places were the topics of the works of art, but the real conditions of everyday life as they really were.

Realistic writers of that era wrote their famous novels such as Charles Dickens (*Oliver Twist, David Copperfield*), George Eliot (*Adam Bede, The Mill on the Floss*), Brontë sisters (*Jane Eyre, Wuthering heights*), William Makepeace Thackeray (*The Book of Snobs*) and Elizabeth Gaskell (*North and South, Mary Barton*). Industrial revolution was significant for the lives of people; therefore, the writers wanted to show the real picture of life at least in their books - frustrations, problems, working conditions and exploiting by employees.

Although the greatest changes in then society which were caused by the Industrial Revolution took place only after Jane Austen died in 1817, realistic features are present in her novels. They are realistic in that they portray in detail surroundings, living

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<sup>13</sup> Název realismus pochází od samých tvůrců a představitelů tohoto hnutí, kteří jím chtěli už v jménu samém označit základní snahy, jimiž nová jejich inspirace reagovala na romantismus.

conditions, family life, position of a woman and a man in the society and marriage politics. Relations among the characters reveal the manners within classes, families and relatives.

Highlighted features of this stream are the most significant ones; therefore, I am going to analyse their presence in Jane Austen's novels in the following chapters.

## 3.1 Realism in the novels of Jane Austen

### 3.1.1 Love and Marriage in the 18<sup>th</sup> / 19<sup>th</sup> century

Love and marriage was the important issue of the 18<sup>th</sup>/19<sup>th</sup> century. It was rather a women subject due to the fact they needed to find a suitable partner who would be able to take care of them and provide them sufficient amount of money. Jane Austen shows these contemporary conditions in her books. She describes the marriage politics and rules connected with it in detail. The picture of such a world is also mentioned in the book *Jane Austenová* by Elsemarie Maletzke. 'Both, women and men, thought of the only thing – love –, but above all there was the profitable marriage. The younger sons tried to find a rich heiress, the young women had quite no choice. They either found a husband, or they stayed at home where their parents had to take care of them. However having no husband was uneasy.'<sup>14</sup> (2009, 11) Because engagement and marriage had such an important place in the lives of then women, Jane Austen's novels are about the finding the right life partner.

This fact can be illustrated at the beginning of *P&P*, even though irony is used there.

'It is a truth universally acknowledged, that a single man in possession of good fortune, must be in want of a wife.' ? (Austen 1993, 3)

The character of Mrs Bennet perfectly exemplifies the awareness of importance of marriage and the key role in the lives of her daughters, women, in general. (see Introduction, the Social Background). If a woman doesn't get married, she becomes a burden for her family. Jane Austen was realistic about the possibilities of women at that time as it is seen in the *Introduction* of the novel *S&S*.

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<sup>14</sup> A všichni myslí na jediné – na lásku-, ale především na výhodné sňatky. Mladší synové se pokoušejí ulovit bohatou dědičku, mladé dámy neměly moc na vybranou. Buď našly manžela, nebo zůstaly na krku svým rodinám. Ale zůstat na ocet bylo trapné.

'Prudence assumes disproportionate importance for women because of the peculiarities of their position in contemporary society. Despite social status and education, in the late eighteenth century an unmarried woman without wealth remained vulnerable; a good marriage was really the only way to security since the option of a career was not yet open.' (Austen 1992, VII)

Marriage was kind of privilege at that time and women have often no choice than to marry someone they did not love, but knew he might have been the only chance for them to be placed in a social ladder. It means that women who stayed unmarried had more problems with living and having not enough money in comparison with those who had husbands. These 'old maidens' were not usually welcome among people due to the fact that they had usually very little connections, had to be dependent on their relatives and usually had nothing to offer except for their presence. Therefore being married was quite desirable and expected not only by the family, but also by society. In *Pride and Prejudice* there is a part when Elizabeth Bennet refuses to marry Mr Collins (her cousin who is the possible heir of their property), because she does not love him and he cannot fulfil her life. However few days later, Charlotte Lucas (Elizabeth's best friend) comes and announces her engagement with Mr Collins. Both of the women know what Mr Collins is like, how ridiculous he behaves, tries to gloze people in a very awkward way and does not talk about anything else than Lady Catherine de Bourgh, his patroness. In spite of all these things Charlotte knows that in her age he is the only possibility to become a married woman.

'I see what you are feeling,' replied Charlotte, - 'you must be surprised, very much surprised, - so lately as Mr Collins was wishing to marry you. But when you have had time to think it all over, I hope you will be satisfied with what I have done. I am not romantic you know. I never was. I ask only a comfortable home; and considering Mr

Collins's character, connections, and situation in life, I am convinced that my chance of happiness with him is as fair, as most people can boast on entering the marriage state.' (Austen 1993, 87)

Jane Austen goes even further and not only shows such a realia, but also realistically the importance of love that is not present in marriage politics. In letters written in 1814 and 1817 to her friend and niece Fanny Knight, she mentions such a thing.

'Anything is to be preferred or endured rather than marrying without Affection; and if his deficiencies of Manner &c &c strike you more than all his good qualities, if you continue to think strongly of them, give him up at once.' (Austen 2004, 181)

'By your description he cannot be in Love with you, however he may try at it, & I could not wish the match unless there were a great deal of Love on his side. (Austen 2004, 204)

In connection with marriage and the main characters, the gradual change in thinking, behaviour and life attitude of the characters before accepting the proposal appears. The process of change is an indication of emphasizing reason over feelings and when heroines do so, they find out the happiness of their lives.

At the beginning Jane Austen always shows the good but also the bad qualities of the characters. Afterwards the characters begin to look at things from a different angle and try to understand the behaviour of the yokefellows. If there was no change, the heroines would not realize their affection to them and the desire to marry them. From this point of view the progress of the heroines can be seen as the turn from the feelings and own persuasion to the point they start to act rationally. At the end, either the hero or the heroine or both admit the mistakes in their behaviour through rational thinking and based on that humbleness they are able to forgive and understand each other and get

married. Pure examples of such a change are Elizabeth Bennet and Mr Darcy in *P&P*, Marianne Dashwood in *S&S* and Emma in *Emma*.

At the beginning of the novels *P&P* and *S&S*, there is no love between the two main characters; furthermore, none of them (except colonel Brandon) cannot imagine even the possibility of such a situation. The heroes are satisfied with their own thinking and do not think their decisions might be sometimes wrong. Not until they look into the mirror presented by their future partners and are to compare their way of life and thinking. During the process they realize their attachment to each other and admit they are wrong.

In *Emma*, the main heroine is characterized like this (using the words of Jane Austen herself): 'the real evils indeed of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself.' (2003, 5) The heroine considers herself as the one who knows everything the best and can judge people and their behaviour as no one else can. Throughout the story Emma finds out that she is wrong thanks to the honesty and friendship of Mr Knightley who loves her from the very beginning. Emma realizes that she loves him after all the mistakes she has done. Without them she would not have felt affection to him.

### **3.1.2 Realistic depiction of other contemporary conditions at that time**

Jane Austen brings the reader into the hierarchy within a family circle, they can see that the position and relations are quite clear and given. Such an example is shown in the dialogue between Elizabeth and Lady Catherine de Bourgh in *P&P*.

'Are any of your younger sisters out, Miss Bennet?'

'Yes, Ma'am, all.'

'All! - What all five out at once? Very odd! - And you only the second. - The younger ones out before the elder are married!' (Austen 1993, 113)

For instance in *Emma*, a position of a woman-spinster is described. The conditions in which Miss Bates and her mother live together are shown quite precisely and also the attitude of others to them.

'Mrs Bates, the widow of a former vicar of Highbury, was a very old lady, almost past every thing but tea and a quadrille. She lived with her single daughter in a very small way, and was considered with all the regard and respect which a harmless old lady, under such untoward circumstances, can excite. Her daughter enjoyed a most uncommon of popularity for a woman neither young, handsome, rich, nor married. Miss Bates stood in the very worst predicament in the world for having much of the public favour; and she had no intellectual superiority to make atonement to herself, or frighten those who might hate her, into outward respect.' (Austen 2003, 17)

There is also a part in which Emma humiliates Miss Bates during a picnic time, which would not probably do to any one else. Miss Bates is rather down on a 'social ladder', so Emma loses her temper one day and makes fun of her in public.

In *S&S* Jane Austen shows the relations within family when there is man-heir living. He promises his father to take care of his sisters in case they are unmarried and of the widow and pay them money which the father entailed them. The relations within a family circle were not always idealistic, especially when the man-heir was already married; therefore, he wanted to supply his own family at the expense of the sisters and the mother.

'His son was sent for, as soon as his danger was known, and to him Mr Dashwood recommended with all the strength and urgency which illness could command, the interest of his mother-in-law (stepmother) and sisters. Mr John Dashwood had not strong

feelings of the rest of the family; but he was affected by recommendation of such a nature at such a time, and he promised to do everything in his power to make them comfortable.'(Austen 1992, 2)

Both the extracts (from *Emma* and *S&S*) illustrate the fact that Jane Austen did not omit to mention the poverty, diseases or injustice in her works just as the realistic writers did not.

### **3.1.3 Representing the real life by description rather than invention**

Jane Austen brings us into the world of realism when she uses quite precise description of the surroundings, people and things. However her description is neither rigorous, nor extensive as realistic writers'. She also does not use it in order to make a precise description, but to show the qualities of the people and what they are like. (Huff 2003, 25) Invention as such was typical for romantic writers who used to write Gothic novels, projected their stories into distant countries or distant past, particularly the middle ages, and who found inspiration in alternative states of consciousness, intuition, and imagination.

Jane Austen is moderate in her descriptions and they always tell more about the people, their good and bad qualities and habits, even though only their appearance is described. As through the physical description, readers can imagine what the people are like and so predict their behaviour. She does not use special writing techniques to draw the readers near, but the description and sometimes irony.

In her novel *Sense and Sensibility* I would like to mention the characteristics of Mrs Jennings and Edward Ferrars who are characterized by realism in the thorough description of their appearances, which tell us what they are like, too. They are also described in an ordinary way, using speech and pictures of everyday life.



'Mrs Jennings, Lady Middleton's mother, was a good-humoured, merry, fat, elderly woman, who talked a great deal, seemed very happy and rather vulgar. She was full of jokes and laughter, and before dinner was over had said many witty things on the subject of lovers and husbands;' (Austen 1992, 22)

'Edward Ferrars was not recommended to their good opinion by any peculiar graces of person or address. He was not handsome, and his manners required intimacy to make them pleasing. He was too diffident to do justice to himself; but when his natural shyness was overcome, his behaviour gave every indication of an open, affectionate heart.' (Austen 1992, 9)

Irony as such can also be considered as one of the items of realism. In order to understand the ironical comments, the person had to be well familiar with conditions which occurred at that time. Realistic writers provided readers with conditions like these and thanks to it they could dare to use irony. Romantic writers were rather focused on expressing feelings and individualism of their heroes.

Description of people is one of the many that is illustrated in her novels. Surroundings as such play quite a big role, too. As it was mentioned in the chapter of sentimentalism, her novels take place in the countryside, far from the city. Surroundings and houses of the characters brought the readers into the worlds of the characters and as the description of people's appearance, surroundings show the qualities of them. In *P&P* Elizabeth and her uncle and aunt go to visit the mansion of Mr Darcy, Pemberley, which is described in the book in order to show that Mr Darcy has a huge property, which indicates his position; moreover, his attitude and care of it.

'They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with

some abruptness would. It was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills; - and in front a stream of some natural importance was swelled into greater, but without any artificial appearance.' (Austen 1993, 163)

There is also a very detailed description of a cottage where Mrs Dashwood and her daughters move after they had left Norland in the novel *Sense and Sensibility*. The description is very detailed and provide reader with many items which would not be usually noticed; however, as a whole it creates the realistic picture.

'As a house, Barton Cottage, though small, was comfortable and compact; but as a cottage it was defective, for the building was regular, the roof was tiled, the window shutters were not painted green, nor were the walls covered with honey - suckles. A narrow passage led directly through the house into the garden behind. On each side of the entrance was a sitting room, about sixteen feet square; and beyond them were the offices and the stairs. Four bedrooms and two garrets formed the rest of the house.' (Austen 1992, 18)

Jane Austen mentions fashion a little in her novels. As Marsha Huff in the review on *Jane Austen Fashion*, notes that 'references to contemporary dress in Austen's novels are few and well-chosen.' (Huff 2003, 25) It might seem as an unimportant feature, but right the details appear in realistic writing so the clothes told a lot about the person and the class, eventually country the person comes from.

For example sisters of Mr Bingley, who are in a higher class than the Bennet family are described as if they understand the new trends and are fashionable. 'His sisters were fine women, with an air of decided fashion.' (Austen 2003, 8)

Description of manners also appeared in Jane Austen's novels and marks the differences between then classes, in other words, shows the real conditions of that time.

In the following citation a way Elizabeth treats her clothes tell a lot about the class she is in. An aristocrat lady would never go alone, through fields; moreover, she would never make her dress dirty such a way.

'... Elizabeth continued her walk alone, crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity, and finding herself at last within view of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise' (Austen 1993, 23)

At the very end of *Emma*, Jane Austen writes about the wedding and what it is like. Through the description of the used materials she shows that the characters are no aristocrats and indirectly reveal their qualities (humbleness, no taste for pride etc.) and one of the wedding guests', too. She uses irony again.

'The wedding was very much like other weddings, where the parties have no taste for finery or parade; and Mrs Elton from the particulars detailed by her husband, thought it all extremely shabby, and very inferior to her own.-'Very little white satin, very few lace veils; a most pitiful business.' (Austen 2003, 381)

### **3.1.4 Encompassing characters from all social levels**

Jane Austen as the 18<sup>th</sup> century woman did not have much opportunities to travel and get to know the world. The position of a woman and her obligations were quite settled at that time; thus, they knew their close neighbourhood very precisely. Jane Austen was the representative of the gentry. As it is usual within a class, there are differences. It is also the case within the gentry. There were those who had a big income from owning and using their land, but also those who had only a small field, so the income was much smaller. (Austen 2003, 382). She knew her class very well; therefore, she wrote about it in her novels.

In a review on the book *The Origins of the English Gentry* by Peter Coss, he conceives of 'the gentry as a type of lesser nobility, based on landholding, but accommodating townsmen and professionals.' (Hicks, 2011)

Though it might seem that her outlook was narrow, the opposite is true. As she knew the world of countryside very well, so knew the classes presented there - the lower class, the gentry and the aristocrats. However, the gentry is presented in her novels the most. The aristocrats are described rather in an unflattering way and never does she sympathize with them.

Looking at the novel *P&P*, there is the gentry represented by Mr Darcy, Mr Bingley and their sisters, who are the representatives of the higher one. They own their land from which they make their living. The Bennets and the Lucas family, the Gardniers or Mr Collins as a rector are those from the lower gentry. Lady Catherine de Bourgh and her daughter stand for the aristocrats.

'Lady Catherine was a tall, large woman, with strongly-marked features, which might once have been handsome. Her air was not conciliating, nor was her manner of receiving them, such as to make her visitors forget their inferior rank. She was not rendered formidable by silence; but whatever she said was spoken in so authoritative a tone, as marked her self-importance, and brought Mr Wickham immediately to Elizabeth's mind; and from the observation of the day altogether, she believed Lady Catherine to be exactly what she had represented. (Austen 1993, 110, 111)

In *S&S*, the gentry is represented by the Dashwoods and their relatives, by Willoughby who is dependent on his aunt estate, the Ferrars family, miss Lucy Steel etc. In *Emma*, there is Mr Knightley who is the pure example of the gentry. In the following citation Mr Knightley is angry with Emma when she breaks the harmony and the order of the community while trying to put Harriet Smith on a higher social position;

moreover, when she wants to engage her with someone she does not even want to. There is already Robert Martin who represents the class of farmers, and who loves her and is on the appropriate mental level as she is.

'Till you chose to turn her into a friend, her mind had no distaste for her own set, nor any ambition beyond it. She was as happy as possible with the Martins in the summer. She had no sense of superiority then. If she has it now, you have given it. You have been no friend to Harriet Smith, Emma.' (Austen 2003, 50)

Jane Austen did not focus on all social levels and classes, because she did not know the relations within them due to her position as a woman. However she wrote about the upper and lower gentry and the aristocrats, which were those who live in her surroundings and were quite significant for the era in which she lived.

### **3.1.5 Speech and actions of characters are appropriate for the education and social level**

Another realistic feature is the speech and actions that are typical for particular characters. Each of them is distinguished by their education and social standing which goes hand in hand with speech. 'In *Jane Austen's Narrative Techniques*, the author demonstrates that indeterminacy stems from how characters speak to each other. As in Austen's world, complex systems of rules concerning issues like turn-taking, dominance, choice of topics, vocabulary, and grammar govern conversation in 'Austenland' (Moroni's term for the world in the novels). Consequently, whenever a character in Austenland speaks, he/she "conveys knowledge about his/her context, other characters, and him/herself." (Nachumi 2010, 22)

For illustration I have chosen excerpts from *Pride and Prejudice*, in which there is a clear example of how the education and social level influence the way people act and

behave in conversation. Mr Collins is an example of a man who wants to oblige by his superiors at the expense of his self-esteem.

'Mr Collins was not a sensible man, and the deficiency of nature had been but little assisted by education or society; the greatest part of his life having been spent under the guidance of an illiterate and miserly father; and though he belonged to one of the universities, he had merely kept the necessary terms, without forming at it any useful acquaintance.' (Austen 1993, 48)

'You are not going to introduce yourself to Mr Darcy?'

'Indeed, I am. I shall entreat his pardon for not having done it earlier. I believe him to be Lady Catherine's nephew. It will be in my power to assure him that her ladyship was quite well yesterday se'nnight.'

'Elizabeth tried hard to dissuade him from such a scheme; assuring him that Mr Darcy would consider his addressing him without introduction as an impertinent freedom, rather than a compliment to his aunt; that was not at least necessary there should be any notice on either side, and that if it were, it must belong to Mr Darcy, the superior in consequence, to begin the acquaintance.' (Austen 1993, 67, 68)

The other excerpts are from *S&S* and *Emma* and show the real opposite of the rudeness and inappropriate behaviour. They show the real representatives of the gentry and their good meaning. Colonel Brandon is not very talkative man; however, every time he speaks he is polite and fair-spoken. When he has to cancel a party which he holds in order to solve an important matter, he is very sorry. Even though he knows that it might look impolite to do so, he does it. He does not care about what people would say about him, but what he does is what he thinks is right to do.

'Colonel Brandon, the friend of Sir John, seemed no more adapted by resemblance of manner to be his friend than Lady Middleton was to be his wife, or Mrs Jennings to

be Lady Middleton's mother. He was silent and grave. ... but though his face was not handsome, his countenance was sensible, and his address was particularly gentlemanlike. (Austen 1992, 22)

'My own loss is great', he continued, 'in being obliged to leave so agreeable a party; but I am the more concerned, as I fear my presence is necessary to gain your admittance at Whitwell. (Austen 1992, 42)

Mr Knightley is a similar kind of person as Colonel Brandon, with good manners and sympathy for those who needed it. In a dialogue with Emma he shows his anger with her when she thinks she knows best who is a good partner for Harriet Smith. He justifies a farmer Robert Martin who is much better than a man even on a good position, but with a bad character such as Mr Elton.

'Mr Knightley, a sensible man about seven or eight-and-thirty, was not only a very old and intimate friend of the family, but particularly connected with it as the elder brother of Isabella's husband.'

'Mr Knightley had a cheerful manner which always did him good.'  
(Austen 1980, 8, 9)

'Nonsense, errant nonsense, as ever was talked!' cried Mr Knightley. - 'Robert Martin's manners have sense, sincerity, and good-humour to recommend them; and his mind has more true gentility than Harriet Smith could understand.' (Austen 1980, 52)

### **3.1.6 Everyday scenes shown as objectively as possible**

As it was mentioned in the definition of realism, it deals with everyday scenes and the reality as it is. It does not make it better or nicer, but shows it as objectively as possible. Jane Austen was not the exception, she used the everyday life situations to tell the story. Typical scenes of the 18<sup>th</sup>/19<sup>th</sup> century society, especially the gentry, were the family matters, going to balls, dancing, going for walks, spending evenings together by

singing, playing the piano, reading, drawing, having a conversation, playing the cards etc. (Maletzke 2009, 39, 89)

'Marianne got up the next morning at her usual time; to every inquiry replied that she was better, and tried to prove herself so, by engaging in her accustomed employments. But a day spent in sitting shivering over the fire with a book in her hand which she was unable to read, or lying, weary and languid, on a sofa...'  
(Austen 1992, 204)

'Though now the middle of December, there had yet been no weather to prevent the young ladies from tolerably regular exercise; and on the morrow, Emma had a charitable visit to pay to a poor sick family, who lived a little way out of Highbury.'  
(Austen 2003, 67)

'The day passed much as the day before had done. Mrs Hurst and Miss Bingley had spent some hours of the morning with the invalid, who continued, though slowly, to mend; and in the evening Elizabeth joined their party in the drawing-room. The loo table, however did not appear. Mr Darcy was writing, and Miss Bingley, seated near him, was watching the progress of his letter...'  
(Austen 1993, 32)



## 4 Resemblance of *Mansfield Park* with *Clarissa*

On the resemblance of these works we can clearly illustrate the shift of Jane Austen writing from sentimental features to the realistic ones. Both the novels have the heroines Fanny Price and Clarissa, who are both in families who do not accept them as equal and treat them in an inferior way. Clarissa is too much virtuous and pure for her family; however, thanks to it she gets the heritage of their grandfather. Samuel Richardson focuses on the heroine and her feelings in such a situation.

'I have sometimes wished, that it had pleased God to have taken me in my last fever, when I had every body's love and good opinion; but oftener that I had never been distinguished by my grandfather as I was: since that distinction has estranged from me my brother's and sister's affections; at least, has raised a jealousy with regard to the apprehended favour of my two uncles, that now-and-then overshadows their love.'  
(2005, 11)

Fanny Prince came to the family when she was a little girl, so does not belong to them fully. Her real family did not have enough money to take care of her so asked Fanny's uncle to bring her up. Moreover Fanny's sense for justice and goodness does not suit into the family, too. Jane Austen makes evidence for treating her badly and it is lack of money, kindness and origin from a different branch of the family.

'Fanny, with all her faults of ignorance and timidity, was fixed at Mansfield Park, and learning to transfer in its favour much of her attachment to her former home, grew up there not unhappily among her cousins. There was no positive ill - nature in Maria or Julia; and though Fanny was often mortified by their treatment of her, she thought too lowly of her own claims to feel injured by it.' (Austen 2003, 16)

Clarissa is put into a decision to obey her parents and marry a man she does not love or to run away with Lovelace. After she has run away, she has to decide whether to

protect her virtue or give in to a seducer Lovelace. Fanny faces the same problem, but set in a different situation. She loves Edmund Bertram; however, he tries to take a fancy of Miss Crawford. Fanny is offered an engagement by seducer Mr Crawford. She refuses him, but afterwards has to deal with consequences. Mr Bertram is very angry with her, due to a good match, and tries to persuade her to accept it. Both, Clarissa and Fanny, are about to decide whether to keep their virtues and values or to oblige their families.

Characters of seducers appear in both the writers' novels. As well as Samuel Richardson used this character in *Clarissa*, Jane Austen did so in *P&P* (Wickham), *S&S* (Willoughby) and *Mansfield Park* (Crawford). All the seducers do not come right at the end, but it is not as bad as in Samuel Richardson's sentimental *Clarissa* where Lovelace dies. Jane Austen punishes them in more natural and realistic way. Willoughby gets married with a woman, he does not love just because of money. Wickham has to deal with consequences of his acting and profligate and is forced by Mr Darcy to marry Lydia, even though his only plan was to enjoy an independent relationship. Mr Crawford lives his life as he did before, but this is exactly his own perdition. (Urda 2009, 2, 4)

Jane Austen took inspiration from Samuel Richardson, but up to a point. She used similar features that might resemble his novels such as letters, same type of characters, same principles (hero's values versus obeying the family) but she always changed them in a way they suited into her own writing and thinking and made them realistic.

## Conclusion

The Bachelor thesis *Sense and Sensibility in Jane Austen's Work* deals with the tension between sense and sensibility accompanying sentimentalism and realism in Jane Austen's works *Sense and Sensibility*, *Pride and Prejudice* and *Emma*.

The Bachelor thesis covers social background and events which happened within Jane Austen's life and which undoubtedly influenced her writing. Due to expansion of sentimental novels represented by Samuel Richardson or Henry Fielding, Jane Austen used to read them a lot at her young age. When we look at the sentimental writers in particular, their novels were usually written in letters, which meant that the heroines communicated with another person only through letters and due to this fact, the world and words presented were not believable enough. The self-analysis of the heroine happened through the letters, monologues or diaries, so a reader could only see heroine's point of view which did not have to be always right. Jane Austen left this sentimental feature which might have been caused by the satiety of exaggerated feelings and artificial world within epistolary novels which she had known since her childhood. She might had enough of these features and tried to put something real into her writing. Self-analysis of her characters was through relations with other people, which naturally happens every day to every one of us in contrary to sentimental heroines who analysed themselves only through their own thinking.

Sentiment and feelings were the main criterion for the sentimental writers and their heroines always followed them. All their actions and decisions were dependent on what they felt. Jane Austen also did not leave feelings in her novels behind; however, what she did was the reconciliation of those to reason. On many examples in her books, it is quite obvious that the heroines always made good decisions based on the reason considering Marianne Dashwood and her relationship with Colonel Brandon or when Emma has

realized that it is not always best to do what she feels to do as in her relationship with Harriet Smith. Emma changes when she sees what her foolish and selfish behaviour caused.

Jane Austen's heroines shared various characteristics with the sentimental heroines, but they were always given a form which was significantly in contrast to the sentimental characters. When we look at a suffering of virtue which was an essential feature of sentimental novels, it showed that the heroines suffered in order to save their morality and thanks to that were rewarded. Jane Austen put suffering in the lives of her heroines who also save their moral thinking; moreover, her heroines get through the transformation of their characters and see that they are not always right and acknowledge their mistakes. Jane Austen's sense for reality reflected also in representation of her characters. Sentimental heroines did not change at all. They were rather static and always valued only with good qualities. Sentimental writers were focused on showing the exaggerated feelings and portraying the characters either good or bad. There was nothing in between. In conclusion the characters seemed rather unreal, because such people do not exist in the real world. Jane Austen made her characters more folksy, she showed them with all their positive and negative qualities and put them in front of the decisions whether they will act in accordance with what is good or bad. Readers can always put themselves into characters' place and tried to guess their following behaviour. As it is in life, Jane Austen rewarded her heroines not only for suffering for a good thing, but also for willingness to change what needed to be changed in order to decide rightly.

Another aspect which makes the world of her novels real is showing living conditions, habits and relations of the gentry as she knew them from her own experience. She wrote about things she saw and could express in detail. For example

marriage politics were the most important topic of that time; furthermore, Jane Austen herself had to face such relations and proposals several times. Therefore she knew the reality of such affiliations perfectly. The marriage politics at that time were only based on pragmatical principle, to find a suitable husband who would endow a family. She mentioned such a fact several times in her novels, sometimes using even an irony, perhaps in order to expose such an acting. We also might consider that the relationships in her novels based on love were what she tried to emphasize. The change of people does not come with someone they do not know. People change in order to take a fancy of someone else, based on the trust to the other person or that the other person shows them they are wrong. All the change is based on an attachment to the other one. People who are forced to get marry might never come through such a change and whole relationship seems rather factitious. It might be the reason why Jane Austen presented relations from love.

To intensify the effect of reality she used typical realistic features in her novels based on her experience and life such as describing contemporary conditions at that time, including marriage politics, using description of people in order to reveal their characters, mentioning the stratification of the society at that time – the aristocrats, the gentry and the lower class. Her characters are also real in their speech and actions which are appropriate for their education and social level.

The analysis of the tension of sense and sensibility in her work illustrated that Jane Austen ridiculed and rejected the genre of sentimentalism in its principle and showed bad ends of people who make decisions based only on their feelings such as Marianne Dashwood in contrary to those who conform their feelings to reason e.g. Elinor Dashwood.

In that sense there is no tension between sense and sensibility, but Jane Austen can be considered rather as the author who inclines to realistic writing. In 1849, an American T. B. Shaw expressed the realism in her works, even though his primary intention was to show her uniqueness and regarding as the English writer in particular. He said: 'Everyone who desires to get to know the inner life of the extensive and admirable class of the English rural gentry – the class which absolutely does not exist in any other country in the world and which the English nation is bounded for many of its the most valuable qualities-, must read the novels of Jane Austen.'<sup>15</sup> (Miles 2009, 192)

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15 Každý, kdo touží poznat vnitřní život rozsáhlé a obdivuhodné vrstvy anglické venkovské šlechty– vrstvy, která v žádné jiné zemi na světě absolutně neexistuje a již anglický národ vděčí za mnohé ze svých nejhodnotnějších vlastností -, musí číst romány Jane Austenové.

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