



Panorama of Society and its Influence in Jane Austen's *Pride and Prejudice*

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Abstract: A "pure novelist", Jane Austen takes up a prominent position in British fiction. Austen introduced Realism in the age of Romanticism to British fiction and developed the successful comedy genre in terms of manners and imported a fundamental of drama. His comedy is a comedy of manners in which common sense breaks down the absurd and the sham influence of comic book characters. Austen's novel, *Pride and Prejudice* scrutinizes the society of her age through themes of social status, class distinctions, wealth, and its effects, which are the themes. the most crucial of 18th and early 19th centuries. This novel is precisely or discursively kindred with the thinking of his contemporaries. This society claims that class is distinguished by holding of material things like estate and capital. 19th century women had very little choice about their future. They can get espoused or become tutors with adequate education. Their lives are formed mainly by their in-laws trying to find them a supportive husband. To explore the materialist features of contemporary society, the research will focus on the social conceptions expressed in the novel through different characters. Social characteristics and marital problems related to women in particular will be considered in the beliefs of the late 18th and early 19th centuries in the concepts of Feminism and character psychoanalysis.

Keywords: class, society, novel, materialistic, manners, characters, 18th and early 19th centuries.

Introduction

Jane Austen had taken birth in England (Steventh Hampshire) on December 16, 1775 and died on July 18, 1817 in Winchester. She is the 2nd of all daughters and 7th of all her mother's children. Jane Austen initiated handwriting in her early juvenility. Her early works covered parodies of contemporary literature, formerly drafted for her family's entertainment. Most of her works are devoted to her clan and household friends. Between 1811 and 1817, she drafted her 6 considerable fictions. Kennedy accurately points out:

The six novels which built Jane Austen's fame and success were written over period of twenty one years between 1796 and 1817, but they were all published close together between 1811 and 1818. Her work is a living example of perfection. She wrote because she loved to write and she always did her utmost best to perfect her work. She once said laughingly about some designing which she had made to amuse an infant nephew, "an artist cannot do anything slovenly." (67)

The apprehension for her passion in writing was innate as she was the child of a scholarly man and thus, family backdrop provided her the moment to evolve much more passion. During her lifetime, she had modest success with *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*, as her books were advertised anonymously. In contemporary day, Austen was the 1st female to embody Realism in her works. Austen is acclaimed for use of social Realism and humor in her performance. She also layouts the material looks of contemporary society into her novels. She is often questionable of being a feminist with only one life. She portrays her characters with the beliefs crucial to battle in society for acceptance. As Wilsons opines:

Austen's novels are hybrids, romance and comedy, satire and sentiment , fairy tale and realism. Despite verisimilitude in conversion and characters, the conclusions of the novels remain romantic marriage of the correct couple against odds or opposition and the resulting betterment of the community. (.25)

Humans are social beings and cannot live alone. We cannot live without the intervention of others. People are crucial to one another. They promote intercommunication for their presence and integration in civilization. This measure that folk enter into contact to defend their growth. This contact can be municipal or commercial. Marriage is the elemental entity in the formation of a family. Wedding is a pious bond. Its major function is to create an origin, but albeit marriage turns into a connection of civil or commercial aid, it develops into a business bond. The accurate approach of wedding in the ethnic academic convention is domestic wedding. Love and engagement are often the essential means of wedding, but economically they lead to a greedy community devoid of amorous affections. Society and literature are inextricably linked because literature is the impression of society. In short, scholarly works exist depending on the civil, bureaucratic and fiscal conditions of the culture. Society cannot influence the scholarly work, but the scholarly work itself can affect culture. Each scholarly work has a approach, a style, a awareness and a demand. Yes, it concerns the author's social hopes, which can or cannot be satisfied. Traditional literature is like a cheval glass reflecting what is happening in community. Therefore, the aim of the researcher is to design the seductive looks of society. These material traits go hand in hand with money, class ability, courage, and cruelty. The context of this debate is therefore the argument in Jane Austen's novel about the relationship of realism in society.

Pride and Prejudice is one of Austen's most famed novels. She called the novel *First Impressions*, which she next alternated to *Pride and Prejudice*. This was her second of her six novels, published in her 1813 during the Napoleonic Wars, the effects of which were also felt in agrarian areas. In fact, Austen depicts a world very close to reality in her novels. The novel was drafted in the background of the Napoleonic Wars, so the reader feels the

continual existence of the soldiers throughout the novel. It's not a war story, it's a book about marriage. Its protagonist is not a soldier, but a woman named Elizabeth. She was a young woman whose own prejudices sometimes clouded her judgment. She was honored of her own judgment. The story is about a dispute between Elizabeth Bennett and her wealthy landowner, Fitzwilliam Darcy. They evolve a sensibility of pride and prejudice, but eventually come to a true understanding of themselves and each other, featuring various characters. Other characters include Charlotte, Ms. Collins, Mr. Bingley, Mr. Darcy, and Luke's family. *Pride and Prejudice* is Austen's highest acclaimed workpiece. The tale of the novel revolves over the family of Mr. and Mrs. Bennett, who have five daughters. Mrs. Bennett is a woman who attaches great concern to a profane way of life. Her main goal was to get her daughters married in her wealthy family. In words by Austen, Mrs. Bennet is:

She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news. (3)

To quote Omer:

Mrs. Bennet is always jealous for her neighbor when she cannot triumph over them. She is obsessed with marrying off her daughters, but in a selfish way. She was once beautiful and she relives her vanity via her daughters or at least through Lydia and Jane. Her obsession with marrying off her daughters is not a normal, common womanly desire but an exaggerated one. (233)

Novels show society in disparate ways. Portraying the character of Elizabeth Bennett, who has a capable capability to advance situations when necessary, her relationship with Darcy seemed loyal and she considered her wedding a critical component of her life. This novel should emphasize that wealth is very crucial to wedding. It is a projection of bias and oppression, as well as a repudiation of bigotry and using.

Weddings is one of the central themes of the fiction. At that time, marriage was treated her one of the key association of civil design. In *Pride and Prejudice*, marriage was considered as a critical economic and social tool for women. The opening statement is the better practical illustration of her nineteenth-century attitudes to possession, oppression, and possession of money.

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

The novel gives an actual fair description of the civilities of society, which are practiced only by the wealthy, landlord gentlemen of society. This consolidation of qualities like "young man" and "lucky" has been the desire of all women in society, almost all of them wanting a partner with the above mentioned features for themselves or their daughters.

Pride and Prejudice simultaneously represents four kinds of wedding which are quite contrasting from one another. Charlotte's wedding to Collins is the first one. She gets wedded only to achieve her ambition to be stable. Her wedding is a practical presentation of the social status of women among 19th century folk. At that time, there is a patriarchy that dominated society, which belonged to the high classes. Married or not, women barely have ownership. Marriage is therefore the only way to acquire both fundamentals (money and class). If a woman owned property before wedding, it was customary for her to pass it on to her spouse after wedding. All these circumstances brought into society an advanced trend in which men requested to wed the affluent females of their time for property and recognition. Austen also gives an example of such a marriage by Wickham's character. Georgiana is also his target and he wishes to set a trap for her. The second choice of living with relatives is also rejected because it is much more difficult to live with them and they do not have abundant capital to support them. Charlotte's wedding is incompatible, but this disagreement is also seen in Lydia and Wickham's marriage.

Their manner of living, even when the restoration of peace dismissed them to a home, was unsettled in the extreme. They were always moving from place to place in quest of a cheap situation, and always spending more than they ought. His affection for her soon sunk into indifference: hers lasted a little longer; and in spite of her youth and her manners, she retained all the claims to reputation which her marriage had given her. (290)

Lydia is uneducated and sexually bright. As Wilson says:

She is pushing, vulgarly amiable, physically well developed and sexually precocious. Convention and propriety mean nothing to her, and she is at the teenage stage where everything seems hilarious. (78)

There is no agreement at all. Underlying is only avarice and desire. The sole reason for this wedding is to force Wickham to marry Lydia. Otherwise, Wickham would have chosen other affluent woman to appease his desire for affluence. His 19th century fiasco, many girls are collapsed by men like that. Omer has correctly points out that:

Wickham as an attractive rogue has consummated the art of people pleasing, especially women. When Elizabeth tells him to his face that she knows all he has done, he only responds by kissing her hand! His mislead are achieved through a style which is his own. He can lie, gamble and seduce easily with his true picture masked. (p. 82)

However, it is worth noting that marriage is the path of respectable women. Parents have no choice to remain stable and no choice to remarry after divorce. For women, wedding is a random agreement and too important. Life can be collapsed or prosperous after the choice of husband. The first case is the wedding of Wickham and Lydia, the second is the marriage of Elizabeth and Darcy. In fact, Jane Austen confers an unconventional merger by showing

that merger is not ever established on property. While the reader feels that marriage sets them apart from all aspects of society, the author guides them with examples of distinct marriages based on affection.

In all of Austen's novels, conflict is first identified and then fixed. And these struggles are established on property and social status in society. The opening sentence is the expression of beliefs practiced in society from time immemorial. Mrs. Bennet relayed message to her husband, Mr. Bennet, about a Nether field possessor and told him how they visited him, met him, and got to know him with his daughters in order to try to try to marry one of them to him (Bingley). Mr. Bennet didn't care at all. There is a use of jesting in Mr. Bennet's first chapter.

There is a shift in the central characters with the development of the story in the novel. Elizabeth's judgments are correct halfway through the novel because she is correct in measuring how arrogant Mr. Collins and Lady Catherine are. But Elizabeth's early assessments of Darcy and Wickham are erroneous. At first, Wickham gives the feeling of a gentleman and most people are fooled by his pleasant, competent and well-behaved nature. Later in the novel, his first impressions are compromised when Elizabeth learns he lied and also tries to seduce Darcy's sister to gain property and civil dignity through her.

Jane Austen was not only traditional in her Romantic taste, but also deserted from present-day authors. The desolation of his creative contemporaries made any debate of her production, less distressed with the science and ideology of his time, than with the cultural concerns of his time, often of his peers and readers, broadened only by his literary or cultural choice conditions that Henry rightly says:

The style of her familiar correspondence was in all respects the same as that of her novels. Everything came finished from her pen; for on all subjects she had ideas as clear as her expressions were well chosen. It is not hazarding too much to say that she never dispatched a note or letter unworthy of publication. (p.78)

Rickett says:

The young Lady has a talent for describing the involvement of feeling and characters of ordinary life which is to be the most wonderful I have met with. Nor can the charge be sustained that she was oblivious of the world events which taking place around her. (p.76)

As Rickett tells:

Jane Austen was earner and equal, caring for many things but for nothing in an especial degree. Most things amused her; few things angered her. She greets those she dislikes with a slight contemptuous smile; she never rages at them. And this power of self-detachment, of eliminating from story those strong predictions that often sway an author's creations enabled her to be an artist pure and simple. (p.264)

Although in *Pride and Prejudice*, there is a sort of custody in a circle, an intricacy of existence, there is a growth of action, which is a fundamental characteristic of the emotional fiction. Jane Austen's characters are not only something to celebrate, but they also have their importance. They affect events and form hardships to deal with later in the novel. In *Pride and Prejudice*, there is no extraneous setting or automated plot. Characters and operations are complete in themselves. As Nash says:

In *Pride and Prejudice* the plot is the chief interest, simple but pervasive; controlling every incident, but itself depending for its outcome upon the development or revelation of the principle characters....All her stories are faultlessly constructed, every character and every incident is necessary for the development of plot. The incidents happen so naturally, the characters have so independent a reality, that we do not feel that they are parts of a design or scheme. (p.100)

Nash says:

Pride and Prejudice is a social comedy and humorous novel which reflects that Jane Austen was suspicious of romantic excesses. Her attitude was realistic, and life-like, and was without excessive or sentimentally emotional excess. (p.65)

Austen is a comedian whose theme is human madness. She considers madness to consist of two distinct features. As Simpson rightly asserts:

Jane Austen seems to have considered folly to consist in two separate qualities: first, a thorough weakness either of will or intellect an emptiness or irrelevancy of thought, such as to render it impossible to know what the person would think of any given subject, or he would act under it; and often ,secondly, in addition to this, fixed ideas on a few subjects, giving the whole tone to the person's thoughts so far as he thinks at all, and constituting the ground of the new positive judgment arrived at, even in subject-matter to which the ideas in questions are scarcely related. (p.3)



Figure 1: Matthew Macfadyen as Fitzwilliam Darcy and Keira Knightley as Elizabeth Bennet in *Pride & Prejudice* (2005) movie.

Conclusion

The novel *Pride and Prejudice* has many disparate themes, but the most significant of them is the theme of contemporary society. Austen portrays the status clash of the folk by the characters of the middle class of community. People struggle for their rights and gain a decent place in the society in which they live. In the novel, the inequality and bias of society are explored and once that is discovered, followed by the arising of society from the state of bias. Austen delineates in the novel that cruelty and bigotry simply because of property or gender are not signs of cultured people and good disposition. That is why, she portrays her heroine without such adverse allurements. She also shows that marriage is based solely on love and emotion to highlight the position of a clear approach towards wedding. Throughout the novel, Austen tries to censure folk's hypocrisy. Austen put her best effort to describe the society of the contemporary time as accurately as possible. Austen is a woman and may be a better expert of understanding about women than other male authors.

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