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Aspects of Realism In Jane Austen's Persuasion

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DEDICATIONS

We dedicate this work to our parents, brothers and sisters and all our loved ones.

We dedicate this work also to our daughter RAGHAD MAYASSIR.

To my beloved father "Mr Khouatir Rachid" God Bless Him.

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ABSTRACT

With the closing of the e

ighteenth century, Realism emerged as a new movement inEurope revolting against the traditional literary movement romanticism. Among the outstanding figures of the realist writer, Jane Austen who was known by her refuse of the romantic Era which used to decorate lifeby showing only good things and hidingthe real life, suffering and ignorance, problems where lived in that Era but Romantic writers were unable to show these items of society, for that reason Jane Austen wrote her last novel Persuasion to illustrate the real life and show society as it was.

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General Introduction:

Realism, in the act, the accurate detailed unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favour of a close observation of outward appearances.

The attitude or practice of accepting a situation as it is and being prepared to deal with it is accordingly.

Realism emerged as a literary movement to take place as a rejection of previous movement romanticism which used to show the positive part of life only. Romantics were depicted life as they wanted it and lidding the real life, for that reason realism came as an idea that people were against romanticism .Realists wanted to describe life as it is with good and bad things. Jane Austen was realist, she wrote many literary works and "Persuasion" was one of her famous literary works, she wrote it to give a real way of life at that time.

The present research work seeks to answer the followings:

- How did Jane Austen as a realist contribute to the development of "Persuasion" novel?
- How did Jane Austen use realism in "Persuasion"novel?

CHAPTER ONE

Realism and the Realistic Approach

1.1Introduction

During the age of Enlightenment humanity emphasized nature and emotions, subjectivity and opinions were the only focus of people, Romanticism and Romantic writers showed only what they wanted to be shown making everything extraordinary, however there were other people by the mid-nineteenth century against that idea and rejected this views, they wished to depict the harsh side of life, the suffering of the everyday struggle, they were Realists, there aim of art was truth and experiences of human without exaggeration through romanticism, therefore, Realists createdRealism as a new literary movement to react the real life.

1.1 The idea of realism

Realism tried to get to convey the outer world as purely as possible on a painting thinking of it as the opposite of impression maybe more useful, also, besides trying to draw everything as true to reality as possible. Realists attempt to show the human society in an honest way, because of the exaggeration of emotion that was a characteristic of the previous Romantic era was completely rejected. Realism was influenced greatly with photography. Photography allowed artists to capture images of scenes and people more easily. They could capture the reality as much as they could. So Realism was born as a reaction against Romanticism. Thanks to Romanticism which gave way to Realism to be born to reject the overtly stylistic elements of the romantic era. Blunt, a (1962) Antony, Artistic Theory in Italy, 1450-1600, and NEWYORK: oup.
NOVOTY, F. (1971) ranting and sculpture in Europe, 1780-1880, London: Yale University Press. Morris, P.(2003) Realism. London: Routledge.
www.brainbascket.net/essay/relationship-art-periods 1173862.

4Realism is often multi-faceted. Literary scholars often find it in relation with the rise of the novel, and thus rightly claim that it is narrative. Another facet of realism

is the relation between literature and reality, between what the word says and what the life is. It can be argued that the novel is the literature of the bourgeoisie, and the romance, which is a major precursor of the English novel, was the literature of feudalism. The romance was highly elevated in form and content, and was therefore a suitable type of literature for the representation of the manners of the gentry: kings, soldiers, lovers, etc. However, in its rise and role, the English realistic novel was in sharp opposition to the romance. If the romancer felt free from the moral reality, the realist novelist would feel a heavy load on his shoulder to provide an objective rendition of the meaning of humanity. From the outset, the English realistic novel has objectively concerned itself with the daily life experiences of the common man and woman coming from the lower and/or middle classes of the early modern society. www.academypublication.com/issues/past/tpls/vol04/08/14.pdfa Theory of literary Realism page 1631(2014)

The idea of realism is that it would shine a light on the real world and not hide behind some lovely romantic ideal that did not exist. www.Cuyamaca.Educ/...

1.3The transition from Romanticism to Realism

In the late eighteenth century, a movement spread throughout the world that was known as the Romantic Era. The works of authors, artists, and musicians wereinfluenced by emotions and imagination. Characters in literature during that time period heavily relied on impulses to guide them in their decisions. Whether it is the logical choice or not, they followed their hearts instead. The image that Romanticism created was one of a perfect, unrealistic lifestyle because of the worship to the beauty of nature and human emotions. Although some romantic plays ended in a tragedy, it was due to the emotions that we are capable of feeling. Romanticism promoted the idea that people should follow their hearts. This, however, gradually came to an end in the mid-19th-century. Queen Victoria's reign started in 1937 and numerous changes started to occur. Along with a new ruler, came a new movement. This new era was called the Victorian Period and it coincided with Realism. The Realism Movement was "a reaction against Romantic

and classical idealization and a rejection of conventional academic themes" ("Realism" The Hutchinson Unabridged Encyclopaedia with Atlas and Weather Guide). Thus, realistic views became the focal point in works abroad. Music and literature became less romantic and more logical. Music in Russia became more based on their nation than before, and literature all over the world promoted the new forms of thinking that were flourishing ("Music and Word"). Instead of focusing on themes from the Romantic Era, such as love, the attention was turned to everyday life and rational thinking. Due to the transition from Romanticism to Realism, literature and music from multiple different cultures became more logically based instead of emotionally involved.

1.4 Realism:

Realism attempts to describe life without romantic subjectivity and Idealism. It focuses on the actualities of life, and truthfully treats the common place characters of everyday life. Its purpose is to emphasize the reality that is usually relativistic and intrinsic for the people as well as the society. This sort of realism makes the readers direct with reality as it happens in the world, rather than in the make-believe world of fantasy. www.literarydevices.net/realism.

Realism also known as the Realists school was a mid-nineteenth century art movement and style in which artists discarded the formulas of Neoclassicism and the theatrical drama of Romanticism to paint the same situations and events as they actually looked .Typically it involved some sort of socio-political or moral messages, in the description of ugly or commonplace subjects.

www.artmovements.co.uk/Realism.htm

1.5Realism in Literature:

The Realist movement in French art flourished from about 1840 until the late nineteenth century, and sought to convey a truthful and objective vision of contemporary life. Realism emerged in the aftermath of the Revolution of 1848 thatoverturned the monarchy of Louis-Philippe and developed during the period of the second Empire under Napoleon3.As French society fought for democratic reform , the Realists democratised art by depicting modern subjects drawn from the everyday lives of working class. Rejecting the idealized classicism of academic art and the exotic themes of RomanticismRealism was based on direct observation of the modern world. In keeping with Gustave Courbet's statement in 1861 that "painting is an essentially concrete art and can only consist in the representation of real and existing things," Realists recorded in often gritty detail the present-day existence of humble people, paralleling related trends in the naturalist literature of Émile Zola, Honoré de Balzac, and Gustave Flaubert. The elevation of the working class into the realms of high art and literature coincided with Pierre Proudhon's socialist philosophies and Karl Marx's Communist Manifesto, published in 1848, which urged a proletarian uprising.

Courbet (1819–1877) established himself as the leading proponent of Realism by challenging the primacy of history painting, long favoured at the official Salons and the École des Beaux-Arts, the state-sponsored art academy. The ground breaking Works That Courbet exhibited at the Salons of 1849 and 1850–51—notably *A Burial at* Ornans(Musée d'Orsay, Paris) and *The Stonebreakers* (destroyed)—portrayed ordinary people from the artist's native region on the monumental scale formerly reserved for the elevating themes of history painting. At the time, Courbet's choice of contemporary subject matter and his flouting of artistic convention was interpreted by some as an anti-authoritarian political threat. Proudhon, in fact, read *The Stonebreakers* as an "irony directed against our industrialized civilization … which is incapable of freeing man from the heaviest, most difficult, most unpleasant tasks, the eternal lot of the poor." To achieve an honest and straightforward depiction of rural life, Courbet eschewed the idealized academic technique and employed a deliberately simple style, rooted in popular imagery, which

seemed crude to many critics of the day. His *Young Ladies of the Village* (40.175), exhibited at the Salon of 1852, violates conventional rules of scale and perspective and challenges traditional class distinctions by underlining the close connections between the young women (the artist's sisters), who represent the emerging rural middle class, and the poor cowherd who accepts their charity.

1.5.1 Balzac and literary realism

The beginnings of the realist narrative style can be attributed to French novelist and playwright Honoré de Balzac. His portraits of ordinary French life were remarkable in their careful attention to details. Balzac reportedly consulted with associates in order to learn more about specific subjects, so as to portray them in their fullness. He expressed the idea that characters come to life through the pains facts accumulation of environmental details. His methodology was a departure from the romantic tradition which was near its meridian when he was crafting his stories. Balzac also put enormous emphasis on the settings of his stories. Whether urban or provincial, the locale almost becomes a character of its own. His most famous work, which was left unfinished, was The Human Comedy, an assortment of interwoven tales and novels

which depict life in early nineteenth century France. The effect of the narrative accumulation in The Human Comedy is the realization of an epic that is more than the amount of its parts. Like the realists who would follow in his footsteps, Balzac did not rely on profound or spectacular events to move his stories along. Instead, he paid attention to the small things, the nuances that made up the experience of typical French life.

www.online-literature.com/periods/realism.php (6thparagraph).

1.5.2 Daniel Defoe in realism

The diversity of the people represented in the realistic novel guarantees that it can be

Widely inclusive in plot, theme, and characters, for in their humour, motivations, etc.

The everyday life means different things and includes a whole range of concerns: love, hate, death, pride, greed, poverty, failure, success, struggle, sexuality, etc. And the

characters are shown in their real attempts to develop their lives, or even to survive, in this way, if in realism the representation of"everyday life" is elemental, it can be argued that indifferent novels and for different characters it means different things. For example, for a highly ambitious and fully aspired young man like Robinson Crusoe in a novel by Daniel Defoe, it meant how to apply his power and wisdom to create life out of almost nothing on his remote island and how to survive there for about 29 years: firstly to get saved from the violent sea storms, then to primarily settle there on his island and to tame it, then again to manufacture the things he most needs, to open a plantation, to grow goats and sheep, to kill the wild animals, to teach the Bible to his man Friday, to surrender the native settlers, to exploit them to his own advantage, etc. The purpose of the English novel is to convey the impression of fidelity to human experience. Therefore, another mark of distinction of the novel is the newness of its subject matter. This adds to the role of the author also, because representing the variety of the modern life goes counter to the repetition of the previous plots, and it needs the creativity of the author. Such valuation of the individual means that learning is a reliable source of inspiration which can take the place of the sources of collective tradition whether they be scriptures, legends, or histories.www.academypublication.com/issues/past/tpls/vol04/08/14.pdf a Theory of literary Realism page 1630(2014)

It is logical that the novel is more formless than the romance, tragedy, or epic. It can perhaps be as formless as the individual experience can be limitless in type and volume. For example, the story of Robinson Crusoe is free from tradition, and flows as spontaneously as Defoe plausibly imagines the daily lives of his characters. The actors in an English novel are also different from those in past literatures. The human types of epic and romance are replaced in the novel by particular people who arrange their lives in particular circumstances. Therefore, it is not the accepted universals of life, but the experiences of certain men and women, that define in the novel the reality of the consciousness. In this way, in the rise of the novel the concept of "reality" changed also; and the material of realism emerged from the immediate sense impressions of the individual man. Additionally, the new critical atmosphere in the emergence of the novel was to give birth to new methods and standards for characterization and for the

presentation of environment. It is essential that the reader of the realistic fiction collaborates with it, for in the act of composition, and by taking distance from the characters through observation, the author registers them on his/her consciousness as real and independent human beings.
www.academypublication.com/issues/past/tpls/vol04/08/14.pdf a Theory of literary Realism page 1629 (2014)

1.5.3 JANE AUSTEN (1775-1817)

She shared the chronological time with the Romantics, but she shares some of the features of Realism. She has a unique talent and cannot really be assigned to any group. Her novels (Sense and Sensibility (1811), Pride and Prejudice (1813), Emma (1816)) remain as popular and critically acclaimed as ever. Her primary interest is people, not ideas, and her achievement lies in the meticulously exact presentation of human situations and in the delineation of characters that are really living creatures. Her novels deal with the life of rural land-owners, seen from a woman's point of view, have little action but are full of humour and true dialogue.www.metmuseum.org/toah/hd/rlsm/hd_rlsm.htm

1.6 Types of Realism:

It is essential to give a brief note on the different types of realism.

1.6.1 Fictional Realism:

It is a type of realism which is a synthesis of fantasy and reality. The writer gives a comprehensive and candid portrayal which is combined with imaginativeness. The work becomes more stirring and expressive by combining fact with fantasy. Fictional

realism becomes an effective technique in the hands of skilful novelist. A skilful novelist cannot neglect the sense of feasibility.REALISM Shodhganga PDF, page 38

1.6.2 Social Realism:

This kind of realism that depict the ugly and the miserable realities of life (poverty, sickness, disabilities and injustices). The French novelist BALZAC attempted to portray the French society and his literary work La Comedy Humanewhich is a collection of about hundred novels provides a total portrayal of France. Flaubert's Madame Bovary provides an accurate picture of the French Middle-class family. Thus the illusions of a mediocre life are presented with the working class people who are influenced by class-conscious point of view. Such novels focus on strikes and struggles.

REALISM, Shodhganga PDF, page 39

1.6.3 Scientific Realism:

It is based on scientific knowledge; it is a pragmatic approach to explain the visible and the invisible aspect of the universe or a physical matter. There is the existence of a body of ideas that regards scientific investigation of the seen and the unseen aspects. The phenomena that could be examined with or without the help of certain techniques .The fact that are based on scientific theories is scientific realism and any scientific theory involves the facts of life. REALISM, Shodhganga PDF, page 41

1.6.4 Romantic Realism:

Romance treats heroic stories that portray extraordinary and sensational people. The incidents that involve such people are equally sensational. It is the description of such incidents as have never occurred or are ever likely to happen. Whereas, realistic novels give a very downright account of such incidents that happen factually in daily life. Fyodor Dostoyevsky could be said to be a romantic realist. This realism presents the

ideal reality of life. In other words, it presents a Rendering of life as it should ideally be.REALISM Shodhganga PDF, page 42

The term realism is always found to take another word for support. This tendency expresses the perennial fluctuations in the meaning of the word. Here are a few illustrations of its tendency to take a qualifying word: social realism, subjective realism, objective realism, psychological realism, quotidian realism etc. The variance in the significance of the concept of realism could be seen in these terms. The term is adopted from philosophy. It became popular in the Nineteenth century. But during the eighteenth century, the term had gathered a different meaning. It was that the Objects are the things that are comprehended, and that they possess a strong entity even outside Of the mind.

REALISM Shodhganga PDF, page 43

1.7 The English Novel (The Rise of the novel and its aspects):

The most important gifts of the eighteenth century to English literature are the periodical Essay and the novel, neither of which had any classical precedent. Both of them were prose Forms and eminently suited to the genius of eighteenth-century English men and women. The novel, on the other hand, survived valiantly the turn of the century and has since then been not only managing to live, but has been growing from strength to strength and adding to its popularity. It was immediately after 1740 that the English novel suddenly arose from the lower forms and came to embody, as no other literary form did, the spirit of the age. The glorious work of Richardson and Fielding was followed by that of the two other major novelists of the Eighteenth century. neoenglishsystem.blogspot.com/.../reasons-for-rise-of-novel in 18thCentury (2010) paragraph (1) and (02).

1.7.1 The Social Environment: The Rise of the Middle Classes:

According to David Daiches, the novel "was in a large measure the product of the middle class, appealing to middle-class ideals and sensibilities, a patterning of

imagined events against a leanly realized social background and taking its view of what was significant in Human behaviour from agreed public attitudes." The eighteenth century is known in the social history of England for the rise of the middle classes. With the unprecedented rise in trade and commerce the English asses were becoming increasingly wealthy and many hitherto poor people were finding themselves in the rank of respectable burgesses. These "nouveaux riches" were, naturally enough, desirous of giving themselves an aristocratic touch by appearing to be learned and sophisticated like their Traditional social superiors-the landed gentry and nobility.

England was then becoming a country of small and big traders and shop-keepers. And who has more common sense than a trader or a shop-keeper? These people, according to a critic "took little interest in the exaggerated romances of impossible heroes and the picaresque stories of intrigue and villainy which had interested the upper classes. Some new type of literature was demanded, and this new type must express the new ideal of the eighteenth century, the value and the importance of the individual life…To tell men, not about knights or kings but about themselves, about their own thoughts and motives and struggles and the Results of action upon their own characters.

neoenglishsystem.blogspot.com/.../reasons-for-Rise-of-novel in18th Century paragraph (3).

1.7.2 The Democratic Movement:

For instance should hold a mirror to the life of the common people. The new form was of course, the novel-a kind of "democratic epic." Richardson, Fielding, Sterne, Smollett, and their teeming followers dealt chiefly with the life of commoners. The heroine of Richardson's first novel Pamela is the maidservant of that name. If it was not the first novel in the history of English literature it was at least first to represent sympathetically the traditions of low and middle classes. As Lord Morley says, it was landmark of a great social no less than a great literary transition, when all England went mad with enthusiasm over the trials, the virtues, and the triumphs of a rustic lady's maid. Incidentally it may be pointed out that in eighteenth-century drama to the

democratic spirit was predominant.neoenglishsystem.blogspot.com/.../reasons-for-rise-of- the Novel paragraph (04)

1.7.3 The Ascendency of Realism:

The eighteenth century was imbued with the spirit of realism, and the literature of the age is, to a Great extent, devoid of the enthusiasm, elemental passion, mysterious suggestiveness, which characterised romantic literature. The man of letters in the eighteenth century, whether he was a poet, a periodical essayist, or even a dramatist, believed that for the success of his art a rational Appraisal of reality was an essential prerequisite. The novel was another instrument for the exploration And representation of social reality. All the novelists of the eighteenth century and most of their "Followers" in the subsequent centuries-were stark realists and social critics. David Daiches observes in this connexion: "Like the medieval fabliau, also a product of the urban imagination, the novel tended to realism and contemporaneity in the sense that it dealt with people living in the social world known to the writer." Cazamian avers about the novel: «After having formerly represented Allegorical or ideal visions it tends more and more to become a picture of life. The middle-class mind would have this picture real, because it has a firm hold upon reality, and cannot break itself away from it. Thus realism will come to find its most favourable fields in the novel".

1.7.4 The Novel Gave More Freedom to the Writer than the Drama:

The rise of the novel was also due to the fact that this new literary form gave more freedom to the writer for the performance of the task which the temper of the age imposed upon him. Without question, the drama imposes many stringent curbs upon the writer. He himself has to remain in the background and limit the whole thing within the performing time of about three hours. The novelist, on the other hand, can pretend to omniscience, and can also intrude upon the scene at any time when he finds the need for it. Further, there is no curb on length. Again, in the eighteenth century, with a remarkable spurt in the mass of the reading public which no longer remained confined to London, it became impossible for the theatre to cater for the entire public.

Hence the novel came as a welcome substitute of the drama. neoenglishsystem.blogspot.com/.../reasons-for-rise-of-the Novel paragraph (5) and (06).

1.7.5 The Decline of Drama:

The decline of drama also contributed to the rise of the novel in the eighteenth century. Drama in the eighteenth century was no longer a social force as it had been in the age of Elizabeth or even that of Charles II. The Licensing Act of 1737, which was meant to curb such scurrilous political satire as Fielding, had levelled in his comedies against Sir Robert Walpole, in the words of Igor Evans, "cut the very heart of drama". It didn't remain an influential literary form. The reading public desired a new form to satisfy its craving for story and social pictures. neoenglishsystem.blogspot.com/.../reasons-for-rise-of-the Novel paragraph (07)

1.8 Conclusion:

This first chapter was a global review and a general summary about how Realism movement was flourished during the nineteenth century, this movement of truth which changed the views of people towards life, people started to see clearly and took everything in life as it is, Realism gave opportunity to people to see correctly and tell what they feel with objectivity without decoration, this can only be realized by Reality. Realism came after the decline of Romanticism and imagination area to take its place as a literary movement and life style.

Chapter two

Literary Analysis of Austen's Novel Persuasion

2.1 Introduction

Inspired by the rejection of the new literary movement Realism Jane Austen wrote one of her important novels, Persuasion () in which she clarified her views towards aspects of Realism.

2.2 Jane Austen's Biography

Reality adulthood helping run the family home, playing piano, attending church, and socializing with neighbours. Her nights and weekends often involved cotillions, and as a result, she became an accomplished dancer. On other evenings, she would choose a novel from the shelf and read it aloud to her family, occasionally one she had written herself. She continued to write, developing her style in more ambitious works such as Lady Susan, another epistolary story about a manipulative woman who uses her sexuality, intelligence and charm to have her way with others. Jane also started to write some of her future major works, the first called Elinor and Marianne, another story told as a series of letters, which would eventually be published as Sense and Sensibility. She began drafts of First Impressions, which would later be published as Pride and Prejudice, and Susan, later published as Northanger Abbey by Jane's brother, Henry, following Jane's death.

Now in her 30s, Jane started to anonymously publish her works. In the period spanning 1811-16, she pseudonymously published Sense and Sensibility, Pride and Prejudice (a work she referred to as her "darling child," which also received critical acclaim), Mansfield Park and Emma.

In 1816, at the age of 41, Jane started to become ill with what some say might have been Addison's disease. She made impressive efforts to continue working at a normal pace, editing older works as well as starting a new novel called The Brothers, which would be published after her death as Sanditon. Another novel, Persuasion, would also be published posthumously. At some point, Jane's condition deteriorated to such a degree that she ceased writing. She died on July 18, 1817, in Winchester, Hampshire, and England.

www.Biography.com/people/jane-austen9192819

Today, Austen is considered one of the greatest writers in English history, both by academics and the general public. In 2002, as part of a BBC poll, the British public voted her No. 70 on a list of "100 Most Famous Britons of All Time." Austen's transformation from little-known to internationally renowned author began in the 1920s, when scholars began to recognize her works as masterpieces, thus increasing her general popularity. The Janeites, a Jane Austen fan club, eventually began to take on wider significance, similar to the Trekkie phenomenon that characterizes fans of the Star Trek franchise. The popularity of her work is also evident in the

2.2 Realism of Jane Austen:

Jane Austen's readers saw that she was doing something new with the novel, that she was using it to describe probable reality and the kinds of people one felt one already knew. The narratives of her heroines play out within the realms of the possible. They are set in southern England, in places and a landscape Austen knew well. As Scott suggested, her plots are minimal and the adventures her heroines meet with are no more than the experiences of her readers: preparations for a dance, an outing to the seaside, a picnic. Austen used fiction to describe social reality within her own time and class (the gentry and professional classes of southern England in the early 19th century). By so doing, she was able to introduce something closer to real morality in describing the range of human relationships that we all are likely to encounter in ordinary life. Her subjects are the behaviour of parents to their children, the dangers and pleasures of falling in love, of making friends, of getting on with neighbours, and above all of discriminating between those who mean us well and those who may not.

2.3 The historical context of Persuasion:

Persuasion represents the maturity of Austen's work, and more than her other novels, evidences Austen's comic yet biting satire of the titled upper classes. Austen's own

social position, as the daughter of a parish clergyman, placed her firmly in the respected middle-class, but as an author she was free to step outside her sphere and write about the personal flaws and mistakes of the proud gentry. Such subtle criticism is especially apparent in her descriptions of the ridiculous and vain Sir Walter Elliot, who is forced to leave his family's house because of his lavish and imprudent overspending.

Austen's final novel also stands out for the nationalistic pride expressed by the characters throughout the work. The reverence which *Persuasion*'s female characters hold for the naval officers reflects the esteem in which the Navy was held in Austen's day. At the height of the British Empire, amidst wars with both France and America, the Navy was admired as the defender of British interests throughout the world. Such Navy heroes in the novel introduce a new, rougher ideal of manliness into Austen's world, for which the feminized Sir Walter serves as the unfortunate foil. www.sparknotes.com/lit/persuasion/context.

Just as Jane is early established as a marginalized figure, so too in Austen's novel, "Anne's social isolation quickly emerges as her defining characteristic" (Nagle 104). Her mother, the reader learns, died when she was but fourteen and she is left with a father, Sir Walter, and two sisters, Elizabeth and Mary. To Sir Walter and Elizabeth, she is "nobody . . . her word had no weight; her convenience was always to give way; – she was only Anne" (5), and to Mary, she is valued only in her capacity to be of use. Given "the partialities and injustices of her father's house" (20), "home" for Anne is nearly as unpleasant as it is for Jane. Returning after an absence, she feels her "progress through the streets to be, however disagreeable, yet too rapid; for who would be glad to see her when she arrived?" (89). And yet, like Jane's, Anne's Nadeau 16 isolation does not preclude her worth, for she has "an elegance of mind and sweetness of character, which must have placed her high with any people of real understanding" (5). Anne's worth is recognized and valued by many in the novel, and she is not as consistently marginalized as is Jane, but she, too, is often on the outside looking in. She is only truly appreciated and valued by Lady Russell, a family friend, and Captain Wentworth, with whom she falls "rapidly and deeply in love" (18), for she "had hardly anybody to love" (18). A simple coincidence of subject, however, does not make a

compelling argument either for a meaningful relationship between the novels or for their shared Romanticism. For this, one must look more deeply into the fabric of the works. According to Richardson, Austen's novel is Romantic in a number of striking ways, not the least of which is the manner in which it "takes up and extends . . . the embodied approach to human subjectivity being worked out concurrently by Romantic poets like Coleridge and Keats and Romantic brain scientists like Gall and Bell" (107). This "embodied notion of mind" (101- 02) is a concept in which the mind "has no location or meaning apart from the body" (112), where the "mind cannot be disentangled from the central nervous system that enacts it" (105). Thoughts, feelings, and emotions, then, in both Romantic literature and Romantic brain science, have a real and intense effect on the body. It is through this embodied notion of the mind that Persuasion, especially as it relates to Jane Eyre, emerges as a deeply Romantic text in many ways. Human thoughts, feelings, and emotions are a fundamental concern throughout Jane Eyre. These aspects of the human mind often have an intense physical presence, or rather, they are conceived and described in such a way that they have severe, if not actual, implications for the body.

Rochester, for example, describes his love for Jane in ways that are quite substantial: Nadeau 17 it is as if I had a string somewhere under my left ribs, tightly and inextricably knotted to a similar string situated in the corresponding quarter of your little frame. And if that boisterous channel, and two hundred miles or so of land come broad between us, I am afraid that chord of communication will be snap; and then I've a nervous notion I should take to bleeding inwardly. (215) When Jane returns after a year of absence, and, blind and crippled, Rochester hears her voice, he cries, "[a]and where is the speaker? Is it only a voice? Oh! I cannot see, but I must feel, or my heart will stop and my brain burst. Whatever – whoever you are – be perceptible to the touch or I cannot live!" (369). and later, clutching her to him, he declares, "[m]y very soul demands you: it will be satisfied: or it will take deadly vengeance on its frame" (371). Jane, too, frequently characterizes her love in physical terms. Fearing that Rochester will grow desperate when he finds that he has lost her, she thinks, "[o]h, that fear of his self-abandonment – far worse than my abandonment – how it goaded me! It was a barbed arrowhead in my breast; it tore me when I tried to extract it; it sickened

me when remembrance thrust it further in" (274). And, when forced to leave Rochester, Jane dreads the effort of "cracking my heart-strings in rending them from among [his]" (255). This very corporeal representation of emotion remains consistent for both Jane and Rochester throughout the novel. At one moment, Jane fears her cousin John Reed so much that "every morsel of flesh on my bones shrank when he came near" (8). At another, Rochester suffers the "gnawing fang of melancholy" (376). Marrow is frozen by fear (126), words penetrate the breast painfully (240) and make the blood feel their subtle violence (247), brains are on fire with impatience (245), hearts weep blood (254), are lacerated (375) and "torn out and devoured" by jealousy and despair (159), blood curdles (264), hands of iron grasp the vitals (269), and the pulse bounds and veins thrill (328). Nadeau 18 Had Jane and Rochester actually endured these tortures; their bodies would be mangled beyond recognition. But however hyperbolic these descriptions at times may be, they consistently give the emotions a very real physical presence and quite palpable effects. Furthermore, their substantiality suggests the power of emotion to inflict deadly harm to the body, reflecting a clear connection between mind and body. Thoughts and emotions are represented far less violently in Persuasion, but they are similarly imagined as having very physical effects. When Anne, persuaded that Captain Wentworth's sister, Mrs. Croft, knows nothing of their previous engagement, hears her mention their acquaintance, she is "electrified" (33). Awaiting the doctor's prognosis of Louisa Musgrove's condition when all believe her to be lost, everyone is "sick with horror" (75), and after Captain Berwick's

fiancée dies, Captain Wentworth describes him as a man "with a heart pierced, wounded, almost broken!" (121). Anne represents women as living at home, "quite confined" with feelings that "prey on us" (155). She endures a "gnawing solicitude" (151). She pierces Captain Wentworth's soul (158). And hearts once again bleed (140). Despite all of the metaphorical hyperbole in each novel, however, the physical effects of thoughts and emotions move beyond mere implication and suggestion and become quite real. One first observes this in the general sense throughout both novels of the actual connection between the mind and the body. Physical appearance, health, and well-being are closely tied, for instance, to the state of the mind. In Jane Eyre, this

is most notable in descriptions of Jane, who, before she finds a home and happiness at Thorn field Hall with Rochester, is characterized as thin and pale (101). However, as she begins to experience love and happiness, her looks begin to improve. As Rochester's attentions to her increase, she notes that "[s]o happy, so gratified did I become with this new interest added to life . . .my bodily health improved; I gathered flesh and Nadeau 19 strength" (125). She acquires "more colour and more flesh; because I had brighter hopes and keener enjoyments" (133). On the morning after Rochester asks her to marry him, she relates how, "[w]hile arranging my hair, I looked at my face in the glass, and felt it was no longer plain: there was hope in its aspect, and life in its colour" (219). And when Rochester sees her shortly thereafter, he remarks, "Jane, you look blooming, and smiling, and pretty . . . truly pretty this morning" (220). Descriptions of Anne consistently assert a connection between her appearance and happiness similar to that found in descriptions of Jane. As the novel opens it is noted that [a] few years before, Anne Elliot had been a very pretty girl, but her bloom had vanished early (5) and she was now "haggard and thin" (5). The cause is, of course, her broken engagement with Captain Wentworth, for, while "[a] few months had seen the beginning and end of their acquaintance . . . not with a few months ended Anne's share of suffering from it. Her attachment and regrets had, for a long time, clouded every enjoyment of youth; and an early loss of bloom and spirits had been their lasting effect" (19-20). They have such an effect, in fact, that when Captain Wentworth sees her again, eight years after their engagement was broken off, he thinks her "wretchedly altered" (41). When Captain Wentworth is restored to her, however, she is "[g]lowing and lovely in sensibility and happiness" (163). Anne also makes this connection between mind and body in observations of Captain Wentworth, for she remarks, at one point, that "[h]e looked very well, not as if he had been suffering in health or spirits" (116). In Persuasion, this sense of the connection between mind and body is also more generally acknowledged. When Sir Walter remarks on the general deterioration of the looks of sailors, Mrs. Clay, Elizabeth's particular friend, remarks, is it not the same with many other professions, perhaps most other? . . . even in Nadeau 20 the quieter professions, there is a toil and a labour of the mind, if not of the body, which seldom leaves a man's looks to the natural effect of time . . . it is only the lot of those who are

not obliged to follow any [profession], who can live in a regular way, in the country, choosing their own hours, following their own pursuits, and living on their own property, without the torment of trying for more; it is only their lot, I say, to hold the blessings of health and good appearance to the utmost. (15) And Mrs Croft, arguing that there are no real hardships in being a sailor's wife, or in traveling with one's husband, notes that [t]he only time that I ever really suffered in body or mind, the only time that I ever fancied myself unwell, or had any ideas of danger, was the winter that I passed at Deal, when the Admiral . . . was in the North Seas. I lived in perpetual fright at the time, and had all manner of imaginary complaints from not knowing what to do with myself, or when I should hear from him next; but as long as we could be together, nothing ever ailed me, and I never met with the smallest inconvenience. (48) Mrs Croft's sentiments begin to suggest that the effect that the mind has on the body goes far beyond mere general appearance. In Jane's very physical reactions to her emotions, for example, her pulse throbs (31). Her fingers quiver in anger (45). Her hands tremble like a leaf (137), and she is "shaken from head to foot with acute distress" (215). She finds herself "exhausted by emotion" (60), enfeebled by fear (242), and "worn out" with the torture of certain thoughts (276). She shudders involuntarily at the thought of leaving Rochester for another (378). When Rochester takes her in his arms, Nadeau 21 before she believes him in earnest in his wish to marry her, she attempts, in her distress, to free herself so violently that Rochester pleads, "Jane, be still; don't struggle so, like a wild frantic bird that is rending its own plumage in its desperation" (216). And when she eventually leaves Rochester, forever longing to return, she recalls the nightly dreams, in which I still again and again met Mr Rochester, always at some exciting crisis; and then the sense of being in his arms, hearing his voice, meeting his eye, touching his hand and cheek, loving him, being loved by him – the hope of passing a lifetime at his side, would be renewed, with all its first force and fire. Then I awoke. Then I recalled where I was, and how situated. Then I rose up on my curtain-less bed, trembling and quivering; and then the still, dark night witnessed the convulsion of despair and heard the burst of passion. (312) A body that trembles and quivers and convulses with despair, despair precipitated by a dream, no less, speaks powerfully to the deep and very real connection between the mind and the

body, a connection that is similarly registered in Anne. She begins to "breathe very quick" (121) when she believes Captain Wentworth is beginning to love her again, and, like Jane, she shudders (140) at the thought of giving him up for another, trembles (150), and becomes exhausted by emotion, finding that "her spirits had been so long exerted, that at present she felt unequal to more, and fit only for home, where she might be sure of being as silent as she chose" (151). The discussion, thus far, has been operating under the assumption that, as Richardson notes, "the relation of mind to body" is a concern "typically associated with Romanticism" (2). One should not forget, however, that conceptions of Romanticism are complexly entangled within the debate surrounding it, and that any discussion based on these assumptions is subject to Nadeau 22 scrutiny. It is important, then, to return for a moment to Nagle, who while he never mentions Richardson's embodied notion of the mind specifically, does define Sensibility as a movement that, "at its most basic, 'understands emotion as social energy that moves through persons . . .'" (5). Emotions as Anne and Jane experience them could certainly be regarded as a kind of energy that moves through them. However, Nagle's definition of Sensibility highlights an important distinction between his argument regarding Austen's Sensibility, and Richardson's asserting her Romanticism. Nagle defines the emotional energy that moves through a person as social, and, indeed, his central argument about Persuasion is that it represents "the Romantic incorporation of Sensibility, illustrating [Austen's] debt to the earlier tradition for her own, quieter vision of social sympathy and feeling community" (14). According to Nagle, Anne's emotions carry her "into the lives and paths of others" (116), and it is through the lens of Anne's connection with others, especially her connection with Captain Wentworth, that Nagle views Austen's treatment of feeling and the body, and thus her Sensibility. Richardson, on the other hand, is interested in Anne's conscious and unconscious mental existence, how her body interacts with her mind, not in how her body interacts with Captain Wentworth's actual physical touch or proximity. It would seem, then, that the categories of the social and the individual suggest an important distinction between Sensibility and Romanticism, and indeed, whereas Sensibility is often directed outward, in its emphasis on sympathy and the social, to the community, Romanticism is often directed inward, devoted to "a quest

for knowledge of the self" (Roberts 221) and concerned with the interiority (227) of the individual. This is a distinction Nagle does not explore, and one that speaks to the continued usefulness of Romanticism as a term, and to the distinctiveness and legitimacy of Richardson's argument. To return, then, to Richardson's conception of the Romantic connection between mind Nadeau 23 and body, perhaps the most remarkable instances of this connection in both novels occur when emotion seems to take complete control of the subject's entire physical being, both her senses and her form, and to leave her with little control of herself. When Jane comes unexpectedly upon Rochester after an absence during which she has tried to teach herself not to love him, she is thus overpowered: [w]ell, he is not a ghost; yet every nerve I have is unstrung: for a moment I am beyond my own mastery. What does it mean? I did not think I would tremble in this way when I saw him – or lose my voice or the power of motion in his presence. I will go back as soon as I can stir: I need not make an absolute fool of myself. I know another way to the house. It does not signify if I knew twenty ways; for he has seen me. 'Hello!' he cries; and he puts up his book and his pencil. 'There you are! Come on, if you please.' I suppose I do come on; though in what fashion I know not: being scarcely cognizant of my movements, and solicitous only to appear calm; and, above all, to control the working muscles of my face – which I feel rebel insolently against my will, and struggle to repress what I had resolved to conceal. But I have a veil – it is down: I may make shift yet to behave with decent composure. (208) Jane's emotions once again make themselves felt in her body, but at this moment, they completely dominate her body, leaving her unable to do with it what she wills. Austen's Anne also experiences similar moments when she is overpowered by her emotions, losing the ability to hear, to speak, and to comprehend, and left, for a brief time at least, entirely at their mercy. In fact, she seems completely overwhelmed far more often than Nadeau 24 does Jane. When Captain Wentworth removes her troublesome nephew from her back, to which he tenaciously clings, "[h]er sensations on the discovery made her perfectly speechless. She could not even thank him. She could only hand over little Charles, with most disordered feelings" (54). Later, Anne's emotions leave her "fixed" (59) and unable to move when she hears Captain Wentworth talking about her with "just that degree of feeling and curiosity about her

in his manner, which must give her extreme agitation" (59-60). Listening to Mrs. Musgrove and Mrs Croft, speak of the evils of a long engagement, and receiving one "quick, conscious" look from Captain Wentworth (154), she "felt its application to herself in a nervous thrill all over her," and though "the two ladies continued to talk . . . Anne heard nothing distinctly; it was only a buzz of words in her ear, her mind was in confusion" (154). When asserting that women love longer than men "when existence or when hope is gone" (157), and feeling its echo in her own emotions for Captain Wentworth, she finds that "she could not immediately have uttered another sentence; her heart was too full, her breath too much oppressed" (157). Her emotions on an unexpected meeting with Captain Wentworth are described as "overpowering, blinding, and bewildering" (116). And when she reads Captain Wentworth's renewed declaration of love, she feels "an overpowering happiness" (158), and, being at that moment in company, "the absolute necessity of seeming like herself produced then an immediate struggle; but after a while she could do no more. She began not to understand a word they said" (158). This climactic moment is one in which Richardson sees a "collision of conscious awareness with unconscious thoughts and feelings and the intense physiological sensations that accompany them" (102). He goes on to argue that Anne "proves highly susceptible to influxes of feeling from sources not always consciously present to Anne herself, registered instead in the body, in ways that at times become so pressing as to overwhelm the conscious subject" (102). Nadeau 25 thereare no doubt that Anne's emotionsis at times quite overwhelming, leaving her beyond her own mastery. But the conclusion that Anne's emotions are often not consciously present to her would seem a bit overstated, and risks reinforcing the questionable notion that feeling, as Austen expresses it, is far more restrained or suppressed than it is when Bronte expresses it. Jane, for instance, though she loses the ability to assert control over her own body, is left in no doubt as to the cause. When her body "rebel[s] insolently against [her] will," she describes her "struggle to repress what I had resolved to conceal," suggesting, of course, that she knows exactly what she desires to conceal: her love for Rochester. But Anne, too, consistently registers quite consciously the cause of her loss of control. The inability to hear anything else distinctly after listening to Mrs Musgrove and Mrs Croft speaking of the evils of a

long engagement occurs because she "felt its application to herself." The struggle to seem like herself after reading Wentworth's letter and her resulting physical discomfort are quite consciously the result of her feeling "an overpowering happiness." When Anne experiences a full heart and when her breath is oppressed, it follows her declaration that women love longer than men when existence or hope is gone. It would be giving Anne far too little credit to argue that she did not know that she was affected by her feelings for Captain Wentworth. Time after time, Anne is well aware of the reasons her body behaves the way it does, supporting Nagle's argument that, rather than being an example of a heroine who does not know quite how or how much she feels, she "never really seems unaware of her feelings – even when she is fighting them" (202-203 n.47), and challenging the perceived opposition between Austen and Brontë that Richardson's reading would serve to perpetuate. Thus far, it has been primarily Jane and Anne whose bodies have been so consistently connected to their minds in such a palpable way, and, as Richardson notes, during the Romantic Nadeau 26 era, "women were still seen as more emotional and 'softer' than men" (110). Nevertheless, "men were . . . implicated within a changing vision of the human, one that displaced the rational, disembodied, male-coded ideal subject with an embodied model of human subjectivity" (110), and ample evidence lies in the figures of both Rochester and Captain Wentworth. It has already been noted that Rochester intellectually makes the connection between mind and body, but it is also quite clear that, like Jane, he experiences this connection in a very real way. When Jane tells Rochester that Mr Mason, his (unknown to her) brother-in-law, whose presence he dreads for various reasons (not the least of which is that he could expose that he is secretly married to a lunatic), has arrived unexpectedly, she recounts how "Mr Rochester was standing near me; he had taken my hand, as if to lead me to a chair. As I spoke, he gave my wrist a convulsive grip; the smile on his lips froze: apparently a spasm caught his breath" (174). She notes that "he hardly seemed to know what he was doing," (174), and whispering, "Jane, I've got a blow; I've got a blow, Jane!" (174), he staggers. At other moments, he trembles (180). He starts and shudders, and draws his breath short (243). Anger makes his pulse throb (259), clenches his hand, and contorts his fingers (258). The name "Mr Mason" once again affects him

powerfully when, on the day he is to wed Jane, Mason comes to expose his previously existing marriage. Jane, standing beside him, observes that “Mr Rochester, on hearing the name, set his teeth; he experienced, too, a sort of strong convulsive quiver; near to him as I was, I felt the spasmodic movement of fury or despair run through his frame” (248). And, just as Jane once struggled like a “wild frantic bird,” so when she tells Rochester, while combing his hair, that during their separation she has been with far better people than him, she must caution him, “[i]f you twist in that way you will make me pull the hair out of your head; and then I think you will cease to entertain doubts of my substantiality” (373). Nadeau 27 Captain Wentworth, too, often experiences his emotions through his body. When he comes unexpectedly upon Anne one day, “[t]he surprise of finding himself almost alone with Anne Elliot, deprived his manners of their usual composure: he started, and could only say, ‘I thought the Miss Musgrove’s had been here – Mrs Musgrove told me I should find them here,’ before he walked to the window to recollect himself, and feel how he ought to behave” (53). Captain Wentworth is in need, just as Anne often is, of some time to compose himself and recover from his emotions. He is particularly emotional when Louisa Musgrove, after hitting her head, becomes senseless: “‘Is there no one to help me?’ were the first words which burst from Captain Wentworth, in a tone of despair, and as if all his own strength were gone” (74). When he is relieved of the burden of supporting her, he is observed “staggering against the wall for his support” (74), and learning that Louisa is likely to recover, “[t]he tone, the look with which ‘Thank God’ was uttered by Captain Wentworth, Anne was sure could never be forgotten by her; nor the sight of him afterwards, as he sat near a table, leaning over it with folded arms, and face concealed, as if overpowered by the various feelings of his soul” (76). Finally, in the letter to Anne in which he declares that his heart is still her own, he writes, “I can hardly write. I am every instant hearing something which overpowers me” (158). Not only do thoughts and emotions affect the body in these novels, but the body can also be a powerful communicator of emotion, or of the thoughts and struggles passing within the mind. When Jane is walking in the grounds of Thorn field with Rochester, she observes that, [l]lifting his eye to its battlements; he cast over them a glare such as I never saw before or since. Pain, shame, ire – impatience, disgust, and detestation –

seemed momentarily to hold a quivering conflict in the large pupil dilating under his ebon eyebrow. Wild was the wrestle which should be paramount; but another feeling Nadeau 28 rose and triumphed: something hard and cynical; self-willed and resolute: it settled his passion and petrified his countenance . . . (121-122) at another moment she sees that "a singularly marked expression of disgust, horror, hatred, warped his countenance almost to distortion" (181). He approaches her at one moment with "tenderness and passion in every lineament" (233), and she forgives him for deceiving her when she sees that "[t]here was such deep remorse in his eye, such manly energy in his manner; and, besides, there was such unchanged love in his whole look and mien" (255). When Jane returns to Rochester after their year of separation, it pains her to see "the lines of now habitual sadness marking his strong features" (374); and she notes that, at times, "painful thoughts darkened his aspect" (378). The body's ability to convey emotion is something that, also, can be quite involuntary, for when Jane comes upon Mrs. Fairfax after she has been informed by Rochester that he and Jane are to be married, Jane recounts that, "[s]eeing me, she roused herself: she made a sort of effort to smile, and framed a few words of congratulation; but the smile expired, and the sentence was abandoned unfinished" (225). That the body, in its connection with the mind, can convey the inner experiences of the individual is made quite explicit in the novel. When Jane decides to leave Rochester, standing by her previously held values, she thinks to herself, "there I plant my foot," and says, "I did. Mr Rochester, reading my countenance, saw that I had done so" (271). Jane calls her tears "the impotent evidence of my anguish" (28). Of Rochester, she says that, "I understand the language of his countenance and movements" (149). Looking at Mrs Reed's corpse, she observes that "her brow and strong traits wore yet the impress of her inexorable soul" (205). Jane can "read the signs of bliss" in Rochester's face (238). And when wondering what St. John thinks of Rosamond Oliver, a woman "with a face of perfect beauty" (309), she says that, "naturally, I Nadeau 29 sought the answer to the enquiry in his countenance" (309). At times, it is even as if the body could speak, as when Rochester tells Jane, ". . . you may have intolerable defects to counterbalance your few good points." "And so may you," I thought. My eye met his as the idea crossed my mind: he seemed to read the glance, answering as if its import had been spoken as well

as imagined: – “Yes, yes, you are right,” said he, “I have plenty of faults of my own: I know it, and I don’t wish to palliate them, I assure you.” (115) the reading of a countenance, its language, and the ability of a glance to approach the power of speech, all indicate the expression of emotion through the body. Richardson is also interested in this connection between the internal and the external, observing that “Persuasion also bears comparison to Romantic brain science in its emphasis on extra semantic, bodily communication” (107). He points in particular to a moment when Mrs Musgrove expresses the wish that her son, a rather worthless young man, had stayed longer under Captain Wentworth’s command, thankful for the positive influence he had on her “poor dear fellow” (45). Anne observes that “[t]here was a momentary expression in Captain Wentworth’s face at this speech, a certain glance of his bright eye, and curl of his handsome mouth, which convinced Anne, that instead of sharing in Mrs Musgrove’s kind wishes, as to her son, he had probably been at some pains to get rid of him” (45). Richardson cites this as a moment in which a character reveals “by expression what [his] words are intended to conceal” (107), reminding one of Mrs Fairfax’s inability to conceal her discomfort, despite the words of congratulation she offers. It is also a moment, of course, that demonstrates Anne’s understanding of the language of Captain Wentworth’s countenance, just as Jane understands Nadeau 30 that of Rochester’s. This is also evident when Mary makes a distasteful comment to Captain Wentworth and Anne observes that “[s]he received no other answer than an artificial, assenting smile, followed by a contemptuous glance, as he turned away, which Anne perfectly knew the meaning of” (58). Anne herself is quite aware that her countenance betrays her emotions. She expresses a wish that Lady Russell and Captain Wentworth never meet, for “[t]hey did not like each other . . . and were Lady Russell to see them together, she might think that he had too much self-possession, and she too little” (62-63), and at another moment is conscious that “her own countenance . . . was unfit to be seen” (118-119). In his discussion of the communicative powers of the body in Persuasion, Richardson observes that “[s]one of the novel’s most impassioned moments are wordless” (107), and it is perhaps this wordlessness which might account, in part at least, for the perceived disparity between Brontë and Austen, for the most impassioned moments in Jane Eyre are often so because of the words Jane and

Rochester use in describing and participating in them. Take, for instance, the moment when Rochester pleads with Jane to forgive him after it is revealed that he is already married: Jane, I never meant to wound you thus. If the man who had but one little ewe lamb that was dear to him as a daughter, that ate of his bread and drank of his cup, and lay in his bosom, had by some mistake slaughtered it at the shambles, he would not have rued his bloody blunder more than I now rue mine. Will you ever forgive me? (254) Or the moment when Jane tells Rochester, "[a]all my heart is yours, sir; it belongs to you; and with you it would remain were fate to exile the rest of me from your presence for ever" (378). It Nadeau 31 is quite another matter in Persuasion. It is only through Captain Wentworth's body language, for example, that Anne starts to be aware of his beginning to love her again: "his manner and look had been such as she could see in only one light. . . . His half-averted eyes, and more than half-expressive glance, – all, all declared that he had a heart returning to her at least. . . . She could not contemplate the change as implying less. – He must love her" (123). And while it is in a passionate letter that Captain Wentworth declares his love to Anne, the letter itself acknowledges that, up until this point, his expressions of love have been entirely through his body: I offer myself to you again with a heart even more your own than when you almost broke it eight years and a half ago. Dare not say that man forgets sooner than woman, that his love has an earlier death. I have loved none but you. Unjust I may have been, weak and resentful I have been, but never inconstant. You alone have brought me to Bath. For you alone I think and plan. – Have you not seen this? Can you fail to have understood my wishes? (158) Captain Wentworth thus expects that Anne has been able to see quite a remarkable amount of what he has been feeling, writing that "I had not waited even these ten days, could I have read your feelings, as I think you must have penetrated mine" (158). He ends with the assertion that "[a] word, a look will be enough to decide whether I enter your father's house this evening, or never" (158), and it is indeed a look which conveys Anne's acceptance of the heart he offers (159). It is also worth noting that Persuasion's explicitness about reading the language of the body speaks directly to one of Massey's misgivings about Richardson's "unswerving defence of Romanticism as a hypostatized entity." The most obvious example of reading the body in Nadeau 32 Persuasion is found in the

following exchange between Anne and her old school-fellow, Mrs. Smith: "You need not tell me you had a pleasant evening. I see it in your eye. I perfectly see how the hours passed – that you had always something agreeable to listen to. In the intervals of the concert, it was conversation." Anne half smiled and said, "Do you see that in my eye?" "Yes, I do. Your countenance perfectly informs me that you were in company last night with the person, whom you think the most agreeable in the world, the person who interests you at this present moment more than all the rest of the world put together." A blush overspread Anne's cheeks. She could say nothing. (128) Richardson, of course, would read this exchange as an example of Austen's commitment to the "extra semantic, bodily communication" characteristic of Romantic brain science. Nagle, however, would disagree, using precisely the same point to argue in favour of his analysis of Persuasion as a novel of Sensibility. He writes that "the richness of body language in the novel seems to carry much of the weight of the narrative's emotional power" (102). While this analysis seems to corresponds precisely with Richardson's, Nagle attributes this effect not to the influence of Romanticism, but rather to "the source of the most systematic elaboration of the body's language that Austen's generation had been taught to read so clearly: the tradition of Sensibility" (102). One is reminded here how often the same evidence "supports" quite different arguments about the most general period concepts in literary history, and how discussions of the Romanticism of a work can, at times, become almost indistinguishable from arguments for its implication in Sensibility. Nadeau 33 The reference here to Nagle's treatment of the eighteenth-century discourse on Sensibility might raise questions regarding where Reason fits into this picture. According to Richardson, "[i]n giving an expanded and often leading role to . . . 'inward' sensations, emotional reactions, and bodily sensations within mental life, Romantic brain science threw traditional valuations of reason over passion and mind over body into crisis" (110). However, this does not mean that the equation was now simply inverted, that the passions were now valued over reason, or that, as in the "sentimental" novel of the eighteenth-century, enhanced powers of feeling and empathy were aligned with the irrational (105). Nor is Nagle satisfied with a simple inversion of feeling over reason. He usefully complicates the issue, arguing that

"Sensibility does not operate in the radical absence of reason nor to its exclusion, though it may work toward its demotion or even suspension; we might say that Sensibility imagines feeling beyond the bounds of reason; it does not insist on reason's negation" (99). Yet there is still a difference between this conception and Richardson's notion of a continuity of feeling and reason as imagined by Romanticism (104): "the 'struggle' between rational control and passionate feeling, conscious volition and the physiological rush of intense inner emotions, manifests not a split between mind and body, but the impossibility of ever teasing them apart" (102). And while Nagle cites "the complicated interconnection of reason and feeling" in Persuasion to support his argument, it becomes clear, as one investigates the relationship between reason and feeling in both Persuasion and Jane Eyre, that Richardson's characterization explains more of the psychological dynamic represented in the narratives. The 'struggle' that Richardson describes between "rational control and passionate feeling" has a powerful presence within Jane. When she finds herself falling in love with Mr Rochester, feeling her love to be futile and unwanted, she is quite stern with herself: Nadeau 34 [I] looked into my heart, examined its thoughts and feelings, and endeavoured to bring back with a strict hand such as had been straying through imagination's boundless and trackless waste, into the safe fold of common sense. . . . Reason having come forward and told in her own quiet way, a plain, unvarnished tale, showing I had rejected the real, and rabidly devoured the ideal; – I pronounced judgment to this effect: – That a greater fool than Jane Eyre had never breathed the breath of life: that a more fantastic idiot had never surfeited itself on sweet lies . . . (136) But for all her reasoning with herself, Jane's feelings cannot be subdued: [Mr Rochester's features] were full of an interest, an influence that quite mastered me, – that took my feelings from my own power and fettered them in his. I had not intended to love him: the reader knows I had wrought hard to extirpate from my soul the germs of love there detected; and now, at the first renewed view of him, they spontaneously revived, green and strong! (149) she goes on: "I know I must conceal my sentiments; I must smother hope; I must remember that he cannot care much for me. . . . I must then repeat continually that we are forever sundered; and yet while I breathe and think I must love him!" (149). Jane's reason is almost continually at odds with her passions, and, if her passions do not

always prevail (though they do more often than not), they at least make themselves known, and assert themselves with quite as much strength as reason. However, when necessary, reason can stifle or strangle the passions, the most heart-breaking instance of which occurs when Jane must tear herself from Rochester when the existence of his wife is revealed. The struggle at times approaches a brutal violence. When she awakens after learning of his wife on the day on which Nadeau 35 she was supposed to be married, she asks of herself: "What am I to do?" But the answer my mind gave – "Leave Thorn field at once" – was so prompt, so dread, that I stopped my ears: I said, I could not bear such words now. . . . "I cannot do it." But then a voice within me averred that I could do it; and foretold that I should do it. I wrestled with my own resolution: I wanted to be weak that I might avoid the awful passage of further suffering I saw laid out for me; and conscience, turned tyrant, held passion by the throat, told her tauntingly she had yet but dipped her dainty foot in the slough, and swore that with that arm of iron he would thrust her down to unsounded depths of agony. (253-254) when Rochester pleads with her to stay, Jane's troubles increase: "Is it better to drive a fellow-creature to despair than to transgress a mere human law – no man being injured by the breach? For you have neither relative nor acquaintances whom you need fear to offend by living with me." This was true: and while he spoke my very conscience and reason turned traitors against me, and charged me with crime in resisting him. They spoke almost as loud as Feeling: and that clamoured wildly. (270) the power of reason, though great at times, has an equal match in passion, and the two vie constantly for supremacy. And while the passions often assert themselves over reason, the relationship between the two seems much more indicative of a struggle, as Richardson imagines it, then as "feeling beyond the bounds of reason" as it is imagined by Nagle. Like Jane's, Anne's reason can claim dominance over her passions, for, when first Nadeau 36 engaged to Captain Wentworth, she is persuaded by Lady Russell "to believe the engagement a wrong thing – indiscreet, improper, hardly capable of success, and not deserving it" (19); believing that she is "consulting his good, even more than her own" (19) and having "the belief of being prudent, and self-denying principally for his advantage" (19), she ends the engagement. However, throughout the novel, when Anne, like Jane, struggles between reason and feeling, it is

the latter that most often emerges as dominant, demonstrating, as Richardson concludes, that "[a]another of the features supporting a Romantic reading of the novel . . . is its revaluation of rationality and emotion" (111). When Captain Wentworth leaves after Anne has seen him for the first time in eight years, she repeats to herself, "It is over! It is over! . . . The worst is over!" (40), as if to comfort herself and calm her agitation. At first, she cannot attend to anything Mary says: Soon, however, she began to reason with herself, and try to be feeling less. Eight years, almost eight years had passed, since all had been given up. How absurd to be resuming the agitation which such an interval had banished into distance and indistinctness! What might not eight years do? . . . Alas! With all her reasoning, she found, that to retentive feelings eight years may be little more than nothing. Now, how were his sentiments to be read? Was this like wishing to avoid her? And the next moment she was hating herself for the folly which asked the question. (40-41) When Captain Wentworth later comes upon her unexpectedly, [h]er start was perceptible only to herself; but she instantly felt that she was the greatest simpleton in the world, the most unaccountable and absurd! For a few minutes she saw nothing before her. It was all confusion. She was lost; and when Nadeau 37 she had scolded back her senses, she found the others still waiting for the carriage. (116). And fearing that Captain Wentworth's unfounded jealousy of her cousin, Mr Elliot, will keep them apart, she falls into dialogue with herself, as Jane often does: She tried to be calm, and leave things to take their course; and tried to dwell much on this argument of rational dependence – "Surely, if there be constant attachment on each side, our hearts must understand each other ere long. We are not boy and girl to be captiously irritable, misled by every moment's inadvertence, and wantonly playing with our own happiness." And yet, a few minutes afterwards, she felt as if their being in company with each other, under their present circumstances, could only be exposing them to inadvertencies and misconstructions of the most mischievous kind. (147-148) Richardson ties this struggle between reason and the emotions to the unconscious. He notes particularly that when Anne must scold back her senses, it is indicative of "[t]he intimation of a divided subject" that "builds to the acknowledgement of a fundamental split between a superintending conscious self and a potentially unruly, desiring other" (102). However, Anne's passions seem as much a

part of her conscious self as her reason. There is no question that she is a divided subject, as Richardson indicates, but her division recalls that of Jane, who is intensely aware of the forces fighting within her. Once again, Austen's treatment of the issue appears more closely linked with Brontë's than Richardson's argument would seem to allow. Continuing to support the link between Austen and Bronte, in each novel, characters who are too rational, too in control of their emotions, are not approved by either heroine. This is the most pronounced in Jane Eyre in the figure of Jane's cousin, St. John Rivers. Unlike those Nadeau 38 whose bodies convey and conduct their emotions, St. John is nearly impenetrable. Jane remarks that his eyes, "though clear enough in a literal sense, in a figurative one were difficult to fathom. He seemed to use them rather as instruments to search other people's thoughts, than as agents to reveal his own" (295). She notes that "he could command his countenance thoroughly" (348), and that, at moments, "he controlled his passion perfectly" (348). This is not to say that St. John does not feel, but rather that he controls these feelings with an iron fist, and even seems to disdain them, both in himself and in others. A man with a strong religious calling, St. John admits to Jane that there was a time when "I thought I had made a mistake in entering the ministry: its uniform duties wearied me to death. I burnt for the more active life in the world. . . . I considered: my life was so wretched, it must be changed, or I must die" (308). But then he receives the call to be a missionary, and all his difficulties melt away, with, as he puts it, only "an entanglement or two of the feelings to be broken through or cut asunder – a last conflict with human weakness, in which I know I shall overcome, because I have vowed that I will overcome" (308-09). St. John is particularly affected by Rosamond Oliver, whom he loves "wildly" (318). Jane observes them together, and, [a]s [Rosamond] patted the dog's head, bending with native grace before his young and austere master, I saw a glow rise to the master's face. I saw his solemn eye melt with sudden fire, and flicker with resistless emotion. . . . His chest heaved once, as if his large heart, weary of despotic constriction, had expanded, despite the will, and made a vigorous bound for the attainment of liberty. But he curbed it, I think, as a resolute rider would curb a rearing steed. (310-311) Jane feels that "[w]ith all his firmness and self-control . . . he tasks himself too far: locks every Nadeau 39 feeling and pang within – expresses, confesses,

imparts nothing" (316). But St. John asserts that, while he loves Rosamond, "I experience at the same time a calm, unwrapped consciousness that she would not make me a good wife; that she is not the partner suited to me. . . . Rosamond a sufferer, a labourer, a female apostle? Rosamond a missionary's wife? No!" (318). He acknowledges that "Reason, and not Feeling, is my guide" (320): the visible effect Rosamond seems to have on him, he asserts, is no feeling of love, but scorn of his own weakness (319). Yet Jane notes that St. John is "wasting away" (319). His determined suppression of all feeling but that of religious fervour seems unnatural and inhuman, and his body cannot escape its effects. Jane will not tolerate this extreme repression of emotion. When St. John asks her to be his wife, and to go with him as a missionary to India, he tells her that "God and nature intended you for a missionary's wife . . . you are formed for labour, not for love" (343). He proclaims that" you shall be mine. I claim you – not for my pleasure, but for my sovereign's service" (343) and that "it is not the insignificant private individual – the mere man, with the man's selfish senses – I wish to mate: it is the missionary" (346). He scoffs at Jane's objections that they are not in love as "all minor caprices – all trivial difficulties and delicacies of feeling – all scruple about the degree, kind, strength or tenderness of mere personal inclination" (347) that can be simply passed over. But Jane rejects this dismissal of feeling, telling him, "I scorn your idea of love. . . . I scorn the counterfeit sentiment you offer: yes, St. John, and I scorn you when you offer it" (348). Jane's values (and those of the novel) are clear in her observation that "feeling without judgment is a washy draught indeed; but judgment untemper by feeling is too bitter and husky a morsel for human deglutition" (202). Anne's feelings towards her cousin Mr Elliot, and towards feeling in general, mirror those of Jane. Thinking over a possible alliance with Mr Elliot, she reflects: Mr Elliot was rational, discreet, polished, – but he was not open. There was never any burst of feeling, any warmth of indignation or delight, at the evil or good of others. This, to Anne, was a decided imperfection. . . . She prized the frank, the open-hearted, and the eager character beyond all others. . . . She felt that she could so much more depend upon the sincerity of those who sometimes looked or said a careless or a hasty thing, than of those whose presence of mind never varied, whose tongue never slipped. (106-107) Katherine Nadeau (2009).

2.4 Summary and Analysis of persuasion novel:

The novel opens in the summer 1814 in Somersetshire. Sir Walter Elliot is a baronet and widower of 14 years (his wife was named Elizabeth), vain, and unwise in his spending to maintain his elevated lifestyle, and now in debt. His oldest daughter Elizabeth is 29, runs the house (Kellynch-hall), is unmarried and past her "bloom", as is Anne 27 y/o. Elizabeth and her father have little affection for Anne, who is like a rejected Cinderella figure. The younger sister, Mary, has married Charles Musgrove. The future male heir of the estate, William Walter Elliot, has snubbed the family and has married a wealthy woman of common origins.

To manage his debts, Sir Walter is persuaded to move out of Kellynch-hall and into more modest quarters in Bath. His deceased wife's close friend Lady Russell has served as an adviser for the daughters and disapproves (as does Anne) of Elizabeth's gold-digging friend Mrs Penelope Clay, who is a divorcee with two children and seems to be after Sir Walter. The Elliots are further persuaded to lease Kellynch-hall to Admiral and Mrs (Sophia) Croft, despite Sir Walter's disparaging view of men who make their fortunes this way. Sophia has two brothers, Mr Edward Wentworth (curate at Monkford) and Capn. Frederick Wentworth. Frederick and Anne had been in love when she was 19 but Lady Russell and her father disapproved of his then limited means and persuaded Anne to break off the relationship-- "an early loss of bloom and spirits had been their lasting effect". She subsequently turned down a marriage proposal from Charles Musgrove.
Sir Walter, Eliz., and Mrs Clay go to Bath, but Anne, unwanted in Bath, goes to visit her hypochondriacally sister Mary at the Musgrove's (Upper cross). She is loving to Mary's children Charles and Walter and is cordially and lovingly received by the affluent Mr and Mrs Charles Musgrove, Mary's husband's parents. Their poor cousins, the Hayters, live nearby (Mrs Hayter is Mrs Musgrove's sister). The Musgrove's good-for-nothing but now deceased son, Richard, had been aboard the ship Capn. Wentworth commanded and he arrives to the praise of the Musgroves. He is now seeking a wife ("a strong mind with sweetness of manner"). He and Anne have an awkward brief meeting where he is struck at how much she has altered in appearance.

He has not forgiven her hurting him so badly and when dining later with them, is coolly polite to Anne. They discuss his naval career, Richard, and having women aboard ships (which Mrs Croft did but which he opposes). Anne plays the pianoforte so others can dance, and Frederick inquires of another whether she ever dances anymore.
Cousin Charles Hayter is interested in the Musgrove oldest daughter Henrietta, and becomes jealous at her interest in Wentworth. Wentworth visits with Sister Louisa but shows unexpected kindness to Anne in helping her play with young Walter.
In the autumn, Mary and Charles, Wentworth, Anne, and the two sisters walk to Winthrop where the Hayters live-- Henrietta reluctantly visits with Charles (she has reservations about his limited means and connections). Wentworth praises decisiveness and reliability to Louisa and learns from her that Anne turned down Charles Musgrove. He seems to be courting Louisa.
In November, they visit Lyme, where Wentworth's wounded and sickly friend Capn. Harville lives with his wife. Their mutual friend Capn. James Benwick is staying with them. The latter is a sensitive soul and poetry lover, still distraught over the death of his intended, Harville's sister Fanny. Anne finds similar interests in him and consoles him, advising him to read more prose. They encounter William Elliot at the Cobb, who looks on Anne with admiration, though Anne does not recognize him. Anne's bloom seems to return, which Wentworth notices. Louisa foolishly jumps from the steps on the Cobb and misses Wentworth, sustaining a head injury. She is taken to the Harvilles and nursed by Mrs Harville and Mary. Mary stays behind while Anne, Henrietta, and the distraught Wentworth ride back to Upper cross to inform Louisa's parents.
Louisa is improving and Anne sadly leaves the Musgroves to visit with Lady Russell at Kellynch-lodge. They visit with the Crofts at Kellynch-hall. The Crofts comment on all the mirrors her father had employed and which they have removed. Capn. Benwick is said to want to visit Anne but never comes. Lady Russell takes Anne to Bath to join her father, et al at Camden-place. William Elliot has inexplicably taken a very substantial renewed interest in Anne's family, which puzzles Anne but pleases Lady Russell. He explains away his neglect, but Anne remains suspicious and has reservation about his character and behaviours. Sir Walter goes to great efforts trying

to re-establish a connection to his noble cousin, dowager ViscountessDarymple and her daughter Miss Carteret.
Anne makes contact with her much admired former governess Mrs. Hamilton Smith, now widowed, impoverished, and in ill-health. Anne's father criticizes her for pursuing this connection especially when she declines an invitation to Lady Darymple's to keep an engagement with her. Lady Russell advocates matching up Anne with the recently widowed William Elliot, but Anne discourages this.
Anne learns from Mary and the Crofts that Louisa and Capn. Bnrwick have become engaged (with Wentworth harbouring no hard feelings) and that Henrietta is engaged to Charles Hayter. Anne has an embarrassing encounter with Wentworth in Bath-- and he is snubbed by Elizabeth. At a concert, Wentworth indicates indirectly he could never have loved Louisa. Anne glows and her eyes are bright. He seemed to be returning to her at last. William moves in on Anne and expresses tender sentiments, provoking jealousy in Wentworth.
After Anne assures her she will not marry William, Mrs Smith divulges all she knows about his unsavoury character, cold-bloodedness, and motivations. He married solely for money; he intentionally and coldly rejected Anne's family to prevent any effort to match him with Elizabeth. He was a close friend of Mrs Smith's husband, Charles, at a time when her husband was the wealthier, and got to know Anne's name through Mrs. Smith at this time. He had contempt for the baronetcy and said he would sell it if he had the chance. She shows Anne a letter from the 23 y/o William to Charles in which he denounces the Elliot name and disparages Sir Walter. But now he has reconsidered the value of the baronetcy, and wants to court Anne and discourage Mrs Clay's relationship with Sir Walter, a threat to his inheritance. Mrs Smith learned through the nurse of Mrs Wallis (wife of William's friend's Colonel Wallis) that he hopes to put into his marriage articles with Anne a provision preventing Sir Walter and Mrs. Clay marrying. William had previously led Mrs Smith's husband into excessive expenses leading to his ruin, the extent of which was apparent fully only at his death. Though William was named as Charles' executor, he refused to serve and demonstrated cold-hearted indifference and ingratitude to her. She had a property in the West Indies she needed help in legally unencumbering and hoped to get William's help in doing this.

Anne resolves to inform Lady Russell about William's true nature.
Anne ponders such hypocrisy in William and Mrs Clay. They are seen meeting in the street-- why? Mary and the Musgrove's arrive in Bath and 2 weddings are being planned.
At the Musgrove's lodging, Anne talks with Capn. Harville about the strength and constancy of female versus male love as Wentworth is seen writing a letter. Harville notes that Capn Benwick has gotten over his grief for Fanny's death quickly and now loves Louisa. Anne comments that it would be unlikely that Fanny would have gotten over her love for him so fast. "We certainly do not forget you, as soon as you forget us. It is, perhaps, our fate rather than our merit. We cannot help ourselves. We live at home, quiet, confined, and our feelings prey upon us. You are forced on exertion. You have a profession, pursuits, business of some sort or other, to take you back into the world immediately, and continual occupation and change soon weaken impressions." Harville argues of men that "as our bodies are the strongest, so are our feelings..." But Anne says "Your feelings may be the strongest ... but ours are the most tender. Man is more robust than woman, but he is not longer-lived... You have difficulties, and privations, and dangers enough to struggle with... It would be hard indeed... if woman's feelings were to be added to all this... All the privilege I claim for my own sex ... is that of loving longest, when existence or when hope is gone. Wentworth hands Anne his letter-- in it he asks if he is too late to win her love back, that his love for her has not suffered an earlier death, that he has loved none but her. Anne conveys her desire to see him. They meet on the street and exchange rapturous thoughts and feelings. He describes his jealousy for William and the unintended entanglement with Louisa, and reassures her as to her beauty. Anne defends her bowing to Lady Russell's advice out of a sense of duty but indicates she would have been persuaded to him in 1808 when he returned somewhat better off financially.

Their marriage is accepted by Sir Walter, coolly by Elizabeth (who remains without prospects of her own), and graciously by Lady Russell (who admits she had been wrong about him). It disrupts William's cunning plans, but his double game is revealed

when he takes Mrs Clay under his protection (still to prevent Sir Walter's marriage). Wentworth helps Mrs Smith disentangle her West Indies property.

2.5 Aspects of Realism in Jane Austen Persuasion:

Austen's talent for detailing real life, provided her with much praise, Sir Walter Scott was just one of many who praised her methods writing in his journal; 'That young lady has a talent for describing the involvements and feelings and characters of ordinary life, which is to me the most wonderful I ever met with. The big Bow-wow strain I can do myself like any now going; but the exquisite touch, which renders ordinary commonplace things and characters interesting, from the truth of description and sentiment, is denied me.' As Austen's narrative strategies are analysed, one is closer to revealing the reasoning behind her immense success as a novelist. The use of realism offer s and insight into the unknown for most readers, but by creating characters such as the heroine, Anne Elliott who the reader can be most associated with, assists Austen in influencing the reader.

The novel uses an unknown third person omniscient narrator; this literary technique is regularly used within Austen's novels. The narrator’s judgements' however are similar to those that we would expect from the novel's protagonist Anne Elliott. The reader is persuaded to make judgments on the characters within the novel by observing the behaviour and reactions of how they interact with the novel’s protagonist Anne.

2.6 Conclusion:

In Persuasion, Austen renounces the notion that women should beforced to marry within their social class and that class distinctions areworthwhile at all. Austen echoes Wollstonecraft in insisting that women beeducated and well-read and allowed to hold emotional and subversive literatureclose to their hearts, even if it complicates a gentlewoman's worldview. AnneElliot's actions show overbearing family influence to be an invalid force in awoman's life, and the maternal figure to be an antiquated role model for awoman aspiring to find happiness from a 19th century world. This comparison serves to show how Jane Austen's life andideals were not static and stony, but that she was constantly questioning andamending what she knew and held true about the world she lived in. Austen'sfinal contribution to the literary world drastically amends the virtues placed forthas ultimate in Pride and Prejudice, reason and propriety. Instead, inPersuasion, Austen staunchly asserts that goodness and happiness lie in awoman's ability and courage to act upon her passion, emotion and instinct.

General Conclusion

General conclusion:

The aim of this dissertation was to demonstrate the phenomenon of Jane Austen usage of Realism. As one of the most popular representative of Realism Jane Austen has successfully perfected Aspects of Realism.

In my Thesis I have decided to point out the various use of realism in persuasion Novel.

Jane Austen knew that the new idea of Realism would be difficult to be understandable to society, because moving from extraordinary and exaggeration lifestyle to be real and believe that life has good and bad is something somehow difficult, however people appreciated her work and it was a success.

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