

جين أوستن بوصفها روائيةً لتيار الوعي

Jane Austen as a Stream-of-Consciousness Novelist

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المخلص:

هدفت الدراسة إلى تسليط الضوء على الجوانب النفسية في روايات جين أوستن. الروايات التي تتناول أبعاد نفسية تسمى روايات أسلوب تدفق الوعي أيضا. تبنى الكاتب المنهج الوصفي التحليلي في الدراسة. فيما يتعلق بنوعية هذه الروايات من الواضح إن جيت أوستن ليست الوحيدة من كتبت مثلها إنما هنالك روائيون سبقوها في هذا المجال وهنالك روائيون من بداية القرن السابع عشر وحتى نهاية العصر الفيكتوري كتبوا الروايات التي تتناول الجوانب النفسية. هذا وقد أعطى الكاتب سيرة ذاتية عن الكاتبة وخلفية وملخص لروايتين فقط كأمثلة والروايات هي: العقل والعاطفة ورواية الكبرياء والهوى. حل الباحث الروايتين وأثبت إنهما روايات نفسية مع إستخدام أسلوب تدفق الوعي في صورته البدائية قبل إكتشاف علم النفس. هذا وقدم الباحث رأي الروائية الحديثة ورائدة أسلوب تدفق الوعي فيرجينيا وولف في روايات جين أوستن وقد إتفق الباحث تماما مع ما ذهبت إليه وولف. أهم نتائج الدراسة هي أن أسلوب تدفق الوعي كان مستعملا في القرن الثامن عشر ومن قبل ذلك ولكنة إنتشر وأصبح أسلوبا فنيا في كتابة الرواية الحديثة بعد إكتشاف علم النفس. وأهم التوصيات هي الدراسة العميقة للعلاقة بين الخيال العلمي وعلم النفس.

الكلمات المفتاحية: أسلوب تدفق الوعي, الرواية النفسية, الحقيقة النفسية, الحوار الداخلي

Abstract:

This study aimed at focusing light at the psychological aspects in Jane Austen's novels. Psychological novel is another name or a kind for stream of consciousness technique. The researcher adopted the descriptive analytical method. Regarding psychological novel, it is clear that not only Jane Austen who wrote such type of novels, but also the early novelists did. Many novelists from the seventeenth century till the late Victorian era. The researcher gave a short biography of Jane Austen with a background and summary of only two sample novels: Sense and Sensibility and Pride and Prejudice. The researcher analyzed the novels and proved them to be psychological novels with the use of stream of consciousness in its primitive form that is before the discovery of Psychology. Then the researcher came out with the opinion of Virginia Woolf, the pioneer of stream of consciousness about Jane Austen's art. The researcher completely agreed with Virginia Woolf. The important result is that stream of consciousness was present in eighteenth century even before, but spread and flourished and became a style after the discovery of Psychology. The most important recommendation is that, deep study of the relation between science fiction and psychology is needed.

Keywords: stream of consciousness, psychological novel, psycho-realism, interior monologue.

1. Introduction

Dennis Harding, the British psychologist and literary critic, who died in 1993, says in his essay *Regulated Hatred: An aspect of the Works Jane Austen* there is Freudian interpretation of certain elements in Jane Austen's novels. These interpretations have been usually overlooked by other critics and admirers of Jane Austen.

The anthologist Geoffrey Gorer's essay: *The Myth in Jane Austen* also attributes a Freudian pattern to the four central novels; *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*. In all of them, there are reversal of Oedipal situation. The heroine hates her mother, loves her father, rejects a worthless suitor who stands for reprehensible sexual prowess and eventually accepts a dependable lover who is really a father substitute.

Stream of consciousness is associated with leaps in thought and lack of some or all punctuation. Stream of consciousness and interior monologue are distinguished from dramatic monologue and soliloquy, where the speaker is addressing an audience or a third person, which are chiefly used in poetry or drama. In stream of consciousness the speaker's thought processes are more often depicted as overheard in the mind; it is primarily a fictional device.

Consciousness, then, does not appear to itself as chopped up in bits. It is nothing joined; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described.

Jane Austen does not describe merely the outward life of her characters; she also takes us into the minds of more important characters. Of course she stands no comparison at all with twentieth century novelist, whose emphasis on the inner life of the characters is so great that we get enmeshed in psychological analysis, losing sight of their external lives. Her plots are psychological and ironic as such the incidents of Meredith and Hardy later on.

2. Research Problem

Some readers and even critics rigidly associate certain writers with certain literary eras or certain style. That is reasonable to some extent, but literary eras can overlap and some writers precede their time and use styles which will prevail later. The paper aims to clear this misunderstanding by analyzing how Jane Austen's psychological depth and interior monologues anticipate the stream of consciousness technique popularized in the 20th century.

3. Research Methodology

The researcher adopted the descriptive analytical method with library research to collect data, , focusing on textual analysis of Sense and Sensibility and Pride and Prejudice.

4. Research Questions

- Can a writer from one literary era adopt the style of an earlier period?
- Are literary eras strictly defined, or do they blend into each other?
- Can scientific advancements, such as psychology, influence the development of literary styles

5. Research Objectives:

- To demonstrate that literary eras can overlap, allowing later writers to revive earlier styles.
- To prove that Austen's narratives exhibit psychological realism despite predating formal psychology.
- To investigate whether scientific discoveries, such as psychology, shape literary techniques.

6. Research Significance

Pride and Prejudice is considered the masterpiece of Jane Austen. Sense and Sensibility, though was first published is Jane Austen's second most famous novel. The researcher visited the United Kingdom and conducted a

short discussion on the research topic with some of employees of Jane Austen museum which used to be her house. The idea stem from that point.

7. Research Limit

The psychological aspects in Jane Austen will be analyzed in only two novels; Sense and Sensibility (1811) and Pride and Prejudice (1813). Some novelists before and after Jane Austen who touched psychological novels will be mentioned generally without details.

8. Literature Review

According to the Penguin Dictionary of Literary Terms and Literature Theory, fourth edition by John Anthony Bowden Cuddon (died in 1996). The term Stream of Consciousness was coined by William James in his book; Principle of Psychology (1890) to denote to the flow inner experiences. Now is almost indispensable term in literary criticism, it refers to that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind. Another phrase for it is “Interior Monologue”. In 1901 the German playwright and novelist Arthur Schnitzler published a satire on the official code of military honor. In this work the interior monologue technique is highly developed. However it seems that it was a minor French novelist Edouard Dujardin who first used the technique. James Joyce, who was believed to have known this work, exploited the possibilities and took the technique almost to Ulysses in 1922, which purports to be an account of the experiences of two men during twenty –four hours of 16 June 1904, in Dublin. Since the 1920s many writers have learnt from Joyce and emulated him. Virginia Woolf and William Faulkner are two of the most distinguished developers of the technique.

The same dictionary defines psychological novel as a vague term to describe a kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and with the analysis

of character rather than with the plot and the action. Many novelists during the last two hundred years have written psychological novels.

Cambridge Dictionary defines stream of consciousness as a style in literature that is used to represent a character's feelings and thoughts as they experience them, using long, continuous pieces of text without obvious organization or structure.

In, The Oxford Dictionary of Literary Terms, 3rd edition, it is a continuous flow of ideas, thoughts, and feelings, as they are experienced by a person; a style of writing that expresses this without using the usual methods of description and conversation.

9. Previous Studies

Diane M. Counts, Marshall University, 2003 wrote: Jane Austen's Powers of Consciousness, It focuses on Emma, it revealed her ability to articulate a feminine consciousness through the evolution of Emma's character. Feeling Embodied: Consciousness, Persuasion, and Jane Austen by Kay Young published by: Ohio State University Press in (Jan., 2003).

10. Some Novelists before the 20th Century Who Used Techniques Similar to Stream of Consciousness.

It can be said that the psychological novel began with the beginning of the modern novel. Daniel Defoe (1661-1713) was the real creator of autobiographical fiction as a work of art. He was the first to create psychological interest in the character of the narrator. At this early stage, we cannot call Robinson Crusoe by Defoe strictly speaking a novel.

Samuel Richardson (1689-1761), is accredited with the writing of the first modern novel. Pamela which tells the trials, tribulation and the final happy marriage of a young girl. The merit of this book lies in the fact that it was the first book which told in a realistic manner the inner life of a young

girl. Its psychological approach made it the first modern novel in England. In Richardson's contemporary Henry Fielding (1707-1754) Pamela Becomes Shamela; Fielding's great contribution to the English novel is that he put it on a stable footing. He is called the father of English novel, because he was the first of the to give genuine picture of the men and women of his age.

Lawrence Stern (1713-1768), was an English novelist, we find whims and sentimental tears in his novels. These novels are written in the first person and while Sterne speaks of one thing, it reminds him of another with which has no apparent, logical connection. So he is forced into digression and in this manner he follows wayward movement in his mind. This method is very much like that of stream of consciousness.

A great figure not only in fiction, but also in the general field in literature during the later Victorian period was George Meredith. Died in 1909 during the modern age. The works of Meredith as a novelist stands apart from fiction of his century. He did not follow any established tradition, nor did he found a school. In fact, he was more a poet and a philosopher than a novelist. Meredith was a psychologist who tried to unravel the mystery of human personality and probe the hidden springs there. Being at heart a poet, introduced in his earlier novels passages of unsurpassable poetic beauty. In his *The Ordeal of Richard Ferval*, which is not only one of his earliest novel, but also one of his best. Its theme is the ill-advised bringing up of an only son.

11. Jane Austen Biography

Jane Austen (1775 – 1817) was an English novelist known primarily for her six major novels, which interpret, critique and comment upon the British landed gentry at the end of the 18th century. Austen's plots often

explore the dependence of women on marriage in the pursuit of favourable social standing and economic security. Her works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century literary realism. Her uses of biting irony, along with her realism, humour, and social commentary, have long earned her acclaim among critics, scholars, and popular audiences alike.

With the publications of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer. She wrote two additional novels, *Northanger Abbey* and *Persuasion*, both published posthumously in 1818. A significant transition in her posthumous reputation occurred in 1833, when her novels were republished in Richard Bentley's *Standard Novels* series, illustrated by Ferdinand Pickering, and sold as a set. They gradually gained wider acclaim and popular readership. In 1869, fifty-two years after her death, her nephew's publication of *A Memoir of Jane Austen* introduced a compelling version of her writing career and supposedly uneventful life to an eager audience.

Austen has inspired many critical essays and literary anthologies. Her novels have inspired many films, from 1940's *Pride and Prejudice* to more recent productions like *Sense and Sensibility* (1995), *Emma* (1996), *Mansfield Park* (1999), *Pride & Prejudice* (2005), and *Love & Friendship* (2016).

12. Background Pride and Prejudice

Pride and Prejudice is a romantic novel of manners. The novel follows the character development of Elizabeth Bennet, the dynamic protagonist of the book, who learns about the repercussions of hasty judgments and eventually comes to appreciate the difference between superficial goodness and actual goodness. A classic piece filled with comedy, its humour lies in its honest depiction of manners, education, marriage and money during the

Regency era in Great Britain. Mr Bennet of Longbourn estate has five daughters, but because his property is entailed it can only be passed from male heir to male heir. Consequently, Mr Bennet's family will be destitute upon his death. Because his wife also lacks an inheritance, it is imperative that at least one of the girls marry to support the others upon his death, which is a motivation that drives the plot. Jane Austen's opening line "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife" is a sentence filled with irony and sets the tone for the book. The novel revolves around the importance of marrying for love, not simply for economic gain or social prestige.

13. Plot summary Pride and Prejudice

The novel opens with Mrs. Bennet trying to persuade Mr. Bennet to visit Mr. Bingley, a rich bachelor who has arrived in the neighborhood. A little while later, he does make the visit to Nether field, Mr. Bingley's rented house, much to the delight of Mrs. Bennet and her daughters. The visit is followed by an invitation to a ball at the local assembly rooms that the whole neighborhood will attend. At the ball, Mr. Bingley is open and cheerful, popular with all the guests and appears to be very attracted to Miss Jane Bennet with whom he dances twice. His friend Mr. Darcy is reputed to be twice as wealthy; he is haughty and aloof and his manners cause everyone to turn from interest to a decided dislike of him. He declines to dance with Elizabeth stating that she is not pretty enough to tempt him. She finds this amusing and jokes about it with her sisters. Mr. Bingley's sister, Caroline, later invites Jane to visit. When Jane visits Miss Bingley, she is caught in a rain shower on the way and comes down with a bad cold. Elizabeth visits Jane at nether field. There Mr. Darcy begins to be attracted to Elizabeth, while Miss Bingley becomes jealous, as she herself has designs on Mr. Darcy.

Elizabeth and her family meet the dashing, charming officer George Wickham, who singles out Elizabeth and tells her how Mr. Darcy deprived him of a promised to him by Mr. Darcy's late father. Elizabeth's dislike of Mr. Darcy is confirmed.

At a ball at Nether field, Mr. Darcy asks Elizabeth to dance, and, despite her vow never to dance with him, she accepts. Mr. Collins proposes to Elizabeth, who rejects him, After his rejection by Elizabeth, Mr. Collins proposes to Charlotte Lucas, a sensible young woman and Elizabeth's friend. In the spring, Elizabeth visits Charlotte and Mr. Collins in Kent. Elizabeth and her hosts are invited to Rosings Park, the imposing home of Lady Catherine de Bourgh, patroness of Mr. Collins and Mr. Darcy's wealthy aunt. She expects Mr. Darcy to marry her daughter. Mr. Darcy and his cousin, Colonel Fitzwilliam, are also visiting at Rosings Park. Fitzwilliam tells Elizabeth how Mr. Darcy managed to save a friend from a bad match. Elizabeth realises the story must refer to Jane and is horrified that Mr. Darcy has interfered. Mr. Darcy proposes to Elizabeth declaring his love for her. She rejects him angrily, stating that she could not love a man who has caused her sister such unhappiness and further accuses him of treating Wickham unjustly. The latter accusation angers Mr. Darcy and he accuses her family of lacking propriety and suggests he has been kinder to Bingley than to himself. Later, Mr. Darcy gives Elizabeth a letter, explaining that Wickham had refused the living and was given money for it instead, apologizes for hurting Jane and Elizabeth. Elizabeth tells her father that Darcy was responsible for uniting Lydia and Wickham. Some months later, Elizabeth and the Gardiners visit Darcy's. When Mr. Darcy returns unexpectedly, he is exceedingly gracious and later invites Elizabeth and the Gardiners to meet his sister and Mr. Gardiner to go fishing. Elizabeth is surprised and delighted by their treatment. Mr. Bingley and Mr. Darcy return to nether field, and Bingley proposes to Jane who accepts him. Lady Catherine, having heard

rumors that Elizabeth intends to marry Mr. Darcy, visits Elizabeth and demands that she promise not to accept his proposal. Elizabeth refuses and the outraged Lady Catherine leaves. Darcy, heartened by Elizabeth's response, again proposes to her and is accepted. Elizabeth has difficulty in convincing her father that she is marrying for love, not position and wealth, but in the end Mr. Bennet is convinced.

14. *Background of Sense and Sensibility*

It was published anonymously; by A Lady appears on the title page where the author's name might have been. The novel follows the three Dashwood sisters as they must move with their widowed mother from the estate on which they grew up, Norland Park. Because Norland is passed down to John, the product of Mr. Dashwood's first marriage, and his young son, the four Dashwood women need to look for a new home. They have the opportunity to rent a modest home, Barton Cottage, on the property of a distant relative, Sir John Middleton. There they experience love, romance, and heartbreak..The novel, which sold out its first print run of 750 copies in the middle of 1813, marked a success for its author. It had a second print run later that year. It was the first Austen title to be republished in England after her death, and the first illustrated Austen produced in Britain. The novel continued in publication throughout the 19th, 20th and early 21st centuries and has many times been illustrated, excerpted, abridged, and adapted for stage and film.

15. Plot summary of Sense and Sensibility

Henry Dashwood, his second wife, and their three daughters live for many years with Henry's wealthy bachelor uncle at Norland Park, a large country estate in Sussex. The uncle dies, but Henry lives just a year after that and he is unable in such short time to save enough money for his wife Mrs. Dashwood, and their daughters, Elinor, Marianne, and Margaret, who are left

only a small income. On his deathbed, Mr. Henry Dashwood extracts a promise from his son John to take care of his half-sisters. But before Henry is long in the grave, John's greedy wife, Fanny, persuades her husband to renege on the promise.

Mrs. Dashwood moves her family to Barton Cottage in Devonshire, near the home of her cousin, Sir John Middleton. While out for a walk, Marianne gets caught in the rain, slips, and sprains her ankle. The dashing John Willoughby sees the accident and assists her, picking her up and carrying her back to her home. After his rescue of her, Marianne quickly comes to admire his good looks and his similar tastes in poetry, music, art, and love. When an engagement, or at least the announcement of one, seems imminent, Mr. Willoughby informs the Dashwoods that his aunt, upon whom he is financially dependent, is sending him to London on business, indefinitely. Marianne is distraught and abandons herself to her sorrow.

Edward Ferrars pays a short visit to Barton Cottage, but seems unhappy. Elinor fears that he no longer has feelings for her, but she will not show her heartache. After Edward departs, the sisters Anne and Lucy Steele, who are vulgar cousins of Mrs. Jennings, come to stay at Barton Park. Lucy informs Elinor in confidence of her secret four-year engagement to Edward Ferrars that started when he was studying with her uncle, and she displays proof of their intimacy. Elinor realises that Lucy's visit and revelations are the result of Lucy's jealousy and cunning calculation.

Elinor and Marianne accompany Mrs. Jennings to London. She shows him how shocked she is that he barely acknowledges her, and she leaves the party completely distraught. Marianne admits to Elinor that she and Willoughby were never engaged. As Marianne grieves, and Willoughby's engagement to Miss Grey is made public, Colonel Brandon visits the sisters.

As Marianne grieves over Willoughby, Mrs. Jennings takes Elinor and Marianne to the country to visit her second daughter, Mrs. Charlotte Palmer, at her husband's estate, called Cleveland. Marianne, still in misery over Willoughby's marriage, goes walking in the rain and becomes dangerously ill. She is diagnosed with putrid fever, and it is believed that her life is in danger. Elinor writes to Mrs. Dashwood to explain the gravity of the situation, and Colonel Brandon volunteers to go and bring Marianne's mother to Cleveland to be with her. In the night, Willoughby arrives and reveals to Elinor that his love for Marianne was genuine and that losing her has made him miserable. He elicits Elinor's pity because his choice has made him unhappy, but she is disgusted by the callous way in which he talks of Miss Williams and his own wife. He also reveals that his aunt said she would have forgiven him if he married Miss Williams but that he refused.

Marianne recovers from her illness, and Elinor tells her of Willoughby's visit. Marianne realises that she could never have been happy with Willoughby's immoral, erratic, and inconsiderate ways. She values Elinor's more moderated conduct with Edward and resolves to model herself after Elinor's courage and good sense. Edward arrives and reveals that, after his disinheritance, Lucy jilted him in favour of his now wealthy younger brother, Robert. Elinor is overjoyed. Edward and Elinor marry, and later Marianne marries Colonel Brandon, having gradually come to love him. The two couples live as neighbours, with both sisters and husbands in harmony with each other. Willoughby considers Marianne as his ideal but the narrator tells the reader not to suppose that he was never happy.

16. Psychological Analysis of Sense and Sensibility

In *Sense and Sensibility* outward action certainly dominates the novel and yet Jane Austen has been able to probe the minds of both her heroines. The state of mind of Elinor has been described to us almost in every

important stage of the course of the novel. Her thoughts, feelings and meditations have been depicted almost after every important event taken place. Of course Marianne's inner life does not receive as much attention as Elinor does; but even the working of the mind of Marianne has adequately been described on various occasions. Elinor's thoughts of learning from Lucy the secret of her long-standing engagement to Edward have been described in detail. In fact this episode, as described in the novel, has a much psychological value as external significance. Elinor's anxiety about Marianne's fluctuating love-affair with Willoughby has also been described in great detail. In fact, Elinor does not feel so worried about the seeming failure of her own love-affair than about the way in with Marianne's affair with Willoughby is going. Then Elinor's thought during Marianne's dangerous illness has also been depicted in great detail; and Jane Austen's description of Elinor's reaction to Willoughby's visit to Cleveland and to his account of his past life to explain his faithlessness towards Marianne is another example of Jane Austen's tendency to probe the working of the mind of her protagonist. Indeed, *Sense and Sensibility* shows a rare balance between an account of outward events and inward state of mind of Marianne and Elinor. The outward action as already pointed out, is by all means uneventful or undramatic or unexciting; and yet the stirring and astonished developments in the outward lives of the characters are suitably and satisfactory accompanied by a portrayal of the states of mind of the principal characters. Of course it was no part of Jane Austen's design to give us the inner working of mind of each of her characters. Such a procedure would have undermined the interest the external events and would have made the novel a tedious and boring one.

17. Psychological Characterization in Pride and Prejudice

Jane Austen's real talent is revealed much through her wonderful capacity of characterization. Like William Shakespeare ; she presents her

characters truthfully and realistically. She is sensitive to every small nuance of manner and behaviour and any deviation from the standard of good breeding and good sense appealed to her sense of humour. The range of Jane Austen's characters is rather narrow and she confines herself to the landed gentry in the countryside. Servants, labours and yeomanry rarely appear and even aristocracy is hardly touched upon. When Jane Austen does deal with aristocracy, she satirizes them as in the case of Lady Catherine in *Pride and Prejudice*.

It is true that Jane Austen draws her characters only in their private aspect but this does not make it superficial. Nor is Jane Austen's view rendered less fundamental by the fact that she shows is true not in the moment of crisis but in the trivial incidents of every day. Life is made up of little thing and human nature can be revealed as much in a ball or in the battle. Thus, the Nether field Ball revealed Elizabeth's hurt vanity and consequence prejudice; the pride of Mr. Darcy; the vulgarity of Mrs. Bennet; the conceit of Bingley's sisters and the sweet nature of Jane and Bingley. Jane Austen has acute insight into the process of heart and the psychology of mind. Such penetration enabled her to elucidate far more complex characters than most novelists. Elizabeth is an intricate character, complex in the varied qualities she exhibits. So also Mr. Darcy and Wickham are intricate and complex. Jane Austen is able to follow through its most hidden windings the course by which feeling expresses itself in the mind and she is able to portray the minute symptoms, half said word instinctive imperceptible by which people betray an emotion. We know in *Pride and Prejudice* that Mr. Darcy is in love with Elizabeth though he did not say a single word about this love. The mere act of his bringing back his coffee cup himself on the table where Elizabeth is pouring out the coffee is indicative of his feeling for her.

Her world of reality is never disturbed for all its romance, elopement and rejection because of the convincing reality of her characters. They

continue to be normal even in the midst of grave consequences. Collin did not commit suicide in agony when his proposal was rejected by Elizabeth, rather he settled terms with Charlotte. Darcy controlled himself admirably after his proposal was rejected by Elizabeth and none of the ladies swoon on hearing of the Lydia-Wickham elopement. The psychological and realistic portrayal of her characters is what make them according to David Ceil, “three dimensional”. The characters come alive in flesh and blood as it were because of the realistic way they were portrayed. Jane Austen revealed her characters dramatically through conversation, their actions, their letters or gradually through variety of points of view and this adds to their three dimensional effect.

Jane Austen’s major characters are intricate, ever changing and growing, dynamic and complex. However there are some failings. Darcy is real and convincing, but he exists only in scenes with Elizabeth, some scenes with his aunt may have established him more firmly. The minor characters are usually flat ,they are fully developed when we first meet them and do not reveal any new facets of personality. Thus, we know Mrs. Bennet to be stupid and vulgar right from the first scene and that is how she continued to be right to the end. While there is some want of skill in delineating the character of Marry. Jane Austen is undoubtedly able to transform even foolish and boring minor characters such as the pompous, fool Mr. Collin and redoubtable Lady Catherine de Bough, into amusing figures. Thus, we may conclude that so skillful is Jane Austen’s characterization that all characters whether major or minor are solid three dimensional figures that can be looked from several sides.

18. Virginia Woolf and others Comment on Jane Austen’s Art

Wolf is a great modern novelist and pioneer in stream of consciousness, says that Jane Austen is a novelist of a very limited range. But her limitations

are self-imposed and within the parameters she sets herself. Jane Austen's art is perfect.

David Cecil tells us that Jane Austen's limitations stemmed from her choice of themes. She could success with themes that turned on personal relationships and were capable of being treated satirically or ironically. He further says in this connection. *"This nature of her talent, imposed a third limitation on her, it made her unable to express impulsive emotion directly. She surveyed her creatures with too detached an irony for her to identify herself with them sufficiently to voice their unthinking gushes of feeling"*

To a great extent, it is true that Jane Austen cannot or rather does not express emotion directly. The world of *Pride and Prejudice* is a limited world of Longbourn, Netherland, Hunsford and Pemberley and it is entirely placid with no instance of violation or agitation. There are no frightful or pathetic scenes of death and even the Lydia-Wickham elopement is settled before it can create any rift. Therefore, we may agree with Charlotte Bronte that there is an absent of vehemence and disturbing scenes.

However, if the implication is stretched further to include the suggestion that there is a deplorable want of emotion. A general disdain of passion as Charlotte Bronte says, that would be an injustice to Jane Austen. It is true that family gossips, drawing room chats, balls, marriage proposals and country walks are the materials with which Jane Austen works. These materials are apparently trivial, but the ultimate impression she creates is profound because there is much psychological interest in her novels as Virginia Woolf suggests.

Jane Austen's theme in all her novels is love, courtship and marriage. It is impossible that the feelings or emotion can be kept out of the story. Jane's involvement with Bingley is affair of heart (emotion). Elizabeth and

Darcy for all of their intellectual capacity and reliance on sense also undergo the turbulent conflict of emotions in discovering their love for each other.

Thus, the passion does appear in her novels, but this violent emotion in Jane Austen's world must be controlled and concealed. It is a test of the character that though one feels deeply, one does not distress other people by a display of feeling. As Norman Sherry says she deals with emotions which are experienced in a social framework. She believed in the organic unity of the society therefore the individual must not display his passions but subordinate it to the larger purpose of society. The violent passions of Jane Eyre and Mr. Rochester, which Charlotte Bronte depicts would have been disruptive to the organic unity of Jane Austen's society. Also the passions must be controlled for the ironic detachment was a necessary part of her technique, style and vision of life. The characters in her novels thus, experience emotion and strong feelings but they are brought under the control of reason. Periods of solitude and contemplations are the habitual reactions of her heroines to moments of distress. The alternative is experience or occupation. Elizabeth after reading Darcy's letter, wanders along the lane for two hours giving way to every variety of thought until fatigue and a reconciliation of her long absence made her at length return home, and when she recovers from shock of hearing Lydia's elopement: *"Had Elizabeth been at leisure to be idle, she would have remained certain that all employment was impossible to one so wretched as herself, but she had her share of business"*

Jane Austen's novels are profound in the psychological delineation of characters. She is able to capture superbly the subtlety of thoughts, half-thoughts and reflexes of her characters. In *Pride and Prejudice*, by mere hints Jane Austen implies the deep emotions and impulse felt by the characters. Lydia's unabashed and wild behavior a Lonhourn after her marriage with Wickham is disliked by Elizabeth, in spite of that she did not rebuke or

admonish her. When Lydia began to narrate how she was trying to show her marriage ring to others, Elizabeth could not stand it, she at once walks away from the place thus, hinting at her deep sensitiveness and feelings. Elizabeth's thoughts and impulses are analyzed by Jane Austen with great success. Her refusal of Collin's proposal. Her first impression of Darcy after Meryton ball , her refusal of Darcy's proposal at Hunsford, her trip to Pemberely and her last letter to prove that the movement of Pride and Prejudice is on an inner plane .It is with great success that the mental conflict of Elizabeth has been presented in the novel.

The wilder emotions and passions may be lacking, but with minimum of rhetorical flourish Jane Austen gives brilliant examples of other significant emotions like envy, jealousy, cunning, hypocrisy, Pride, vanity, snobbery ect,. And of these there are numerous examples in Jane Austen's novels. There is the cunning villainy of Wickham, there is the snobbery and vanity of Lady Catherine and there is the jealousy, conceit and hypocrisy of Catherine Bingley.

Thus, though there are no violent outburst of passion we can agree with Virginia Woolf that Jane Austen is the mistress of a such deeper emotion than appears in the surface. Jane Austen does deal with emotion, but by implication and it is controlled within a social framework.

19. Conclusion

It is not insignificant to know that some of Jane Austen's works which were not published during her life time and which remained sullied in some obscure corner have been published only in the modern century. Although throughout the nineteenth century she did not become a common and household word, yet she extracted encomiums from all the great writers of the last century. She was once unduly criticized by Charlotte Bronte, but the list of the admirers during the nineteenth century is not a short one:

Coleridge, Tennyson, Macaulay, Scott, Smith, Disraeli and Whately are all representative figures who have praised her craftsmanship. In the modern age it is quiet enough for the testimony of Virginia Woolf.

Jane Austen's psychological depth places her among early forerunners of stream of consciousness. While she does not employ the fully developed technique seen in Joyce or Woolf, her introspection, psychological realism, and interior monologues anticipate modernist innovations. Her influence remains profound, inspiring both 19th- and 20th-century psychological novelists.

20. Results

- Stream of consciousness was present in eighteenth century even before that.
 - The technique spread and flourished and became a style after the discovery of Psychology as a new science.
 - There is no demarcation between literary eras. They can overlap.

21. Recommendations

- Deep studies of the relation between science fiction and Psychology is of a great importance.
- The restudy of some literary works in account of new discoveries.
- Consider reshaping the literary eras .

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