

Analysis of Jane Austen's Pride and Prejudice from Structuralist Perspective

***Janardhan.V.P.** Asst Professor of English. Vani Sakkare Govt First Grade College. Hiriyr.

Abstract

This paper attempts to examine anticipation and real outcome structured as two oppositions in Jane Austen's *Pride and Prejudice*. These opposites will be analyzed through Austen's use of literary devices such as "free indirect speech" and irony. *Pride and Prejudice* is written in third-person, but the focus is often limited to Elizabeth's perspective, creating what is termed free indirect speech, a narrative technique that Austen is considered to be one of the first novelists to use. While the omniscient narrator seems all-knowing and gives the illusion of being objective, she is deliberately selective in her choice of what aspects of the story that she wants to emphasize, which makes her subjective. That the narrator is both objective/omniscient and subjective/limited brings out an opposition between the anticipated and real outcome. Austen also uses irony as a literary device, which too can be interpreted as a kind of opposition used to bring out anticipated and real outcome. Jane Austen's novel *Pride and Prejudice*, first published in 1813, reflects the society of that era regarding social classes, values and gender. The novel's main character, Elizabeth Bennet, both witnesses the matrimonial unions of people dear to her, and gets married herself by the end of the novel. She learns valuable life lessons that teach her not to be so quick to be prejudiced against other people, especially against the perceived pride of Mr. Darcy.

The title of *Pride and Prejudice* highlights the theme of the novel, making the readers anticipate that the novel will be about the presence of pride and prejudice. However, as this essay will show, the real outcome of the novel is the absence of pride and prejudice, since it is only when both Elizabeth and Mr. Darcy let go of these feelings that they can finally fall in love. Expectation versus real outcome therefore sets up a thematic opposition throughout the novel. This essay will examine in what ways this thematic opposition is implemented through Austen's use of literary devices, including "free indirect speech" and irony. *Pride and Prejudice* is written in third-person, but the focus is often limited to Elizabeth's perspective, creating what is termed free indirect speech, a narrative technique that Austen is considered to be one of the first novelists to use (Todd 11). While the omniscient narrator seems all-knowing and gives the illusion of being objective, she is deliberately selective in her choice of what aspects of the story that she wants to emphasize, which makes her subjective. That the narrator is both objective/omniscient and subjective/limited brings out a opposition between the anticipated and real outcome. Austen also uses irony as a literary device, which too can be interpreted as a kind of opposition used to bring out the discrepancy between anticipated and real outcome.

Key words: *Pride and Prejudice, structuralism, plot organization, surface structure, structuralist methods*

Introduction

In the nineteenth century many people especially the upper class enjoyed aristocrats excessive diet, and married woman from this class enjoyed increasing leisure. The amount of reading and writing grew voluminously. It was common to judge everything materially, money and wealth become the standard of pride and dignity (Back, 1967: 78). Many activities occurred during leisure times. One of them was dancing party at the ball. It became activity for most of people in their spare time. In this novel, Mrs. Bennet represents this character because she always encourages their five daughters to attend the ball follow the dancing party. They come to the dancing party almost everyday when they are in spare time. It is due to has become their life style. Another major sort of marriage which occurs in this novel is the one concerning marrying outside social class which happens in the novel. This is when someone from a rather high class marries a village girls which would be considered a social disaster. This is demonstrated by Mr. Darcy's first marriage. proposal towards Elizabeth. He is taking on asking of someone of a much lower class. In that time, everything is valued by material.

The concept of materialism can be seen from the way Mrs. Bennet has a strong opinion on this subject due to her situation in life which is she should be concerned with herself and her daughters because if Mr. Bennet dies they will be left with nothing, because all their property will go to Mr. Collins. Mrs. Bennet wants her daughters married because if they do not then they will have no place to live, her great anxiety to get her daughters married is shown when she says "A single man of a large fortune; four or five thousand a year. What a fine thing for our girls!". Some, if not all of these oppositions are binary. Lois Tyson explains how the theme of a literary work can incorporate the idea of a binary opposition. For example, the resolution of a binary opposition (such as good conquers evil) is one thematic procedure to create thematic unity (234). In the case of *Pride and Prejudice*, binary oppositions are used on many different levels as a narrative technique. A major opposition is how true facts finally conquer false prejudice. This happens through another binary opposition, villain /hero, when Elizabeth finally finds out that Mr. Darcy is a noble gentleman with good intentions, and not the villain that the structure of the narrative style sets him out to be for most of the novel. Another level derives from the description and presentation of Mr. Darcy, which contrasts his appearance with his personality: "But his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year" (Austen 10).

The reader concludes that he is admirable, at least in regards to his physical appearance. But the next sentence makes us think otherwise: "Till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidden disagreeable countenance and being unworthy to be compared with his friend" (10). The description of Mr. Darcy has the narrator contrasting his good physical appearance with his bad behavior. The readers are given the impression that Mr. Darcy is a very proud man. The question is: who is it that perceives him this way? It seems to be the general opinion of the people inside the room, including Elizabeth, that Mr. Darcy seems stuck up and arrogant, and that the narrator is simply making an

observation. It seems, however, as though someone is witnessing and experiencing that the people in the room feel this way because the speech includes the observation that “he was discovered to be proud”. This leaves the readers with the question of “discovered by whom”? Whether this observation derives from Mrs. Bennet, who, as we shall see, is the focal point of the very first line of the novel, or Elizabeth, who gradually becomes the novel’s main focal point is harder to establish, even though the latter interpretation is more likely. As the readers in this moment do not know these characters well enough, they too have received a very negative first impression of Mr. Darcy, and are made to believe that he has the potential to be some sort of a villain. But how are the readers then further convinced that Mr. Darcy is the villain? The first event that reinforces the readers’ belief in this is obviously when Mr. Bingley tries to encourage Mr. Darcy to find himself a partner to dance with, and then proposes Elizabeth. Mr. Darcy declines with this answer: “Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.” (Austen 11-12). This conversation is overheard by Elizabeth, which clearly indicates that this story is written from her perspective. In this situation, Austen lures the readers to believe with Elizabeth that Mr. Darcy is an unpleasant man. While this passage consists mostly of Mr. Darcy’s speech, there is one detail in the description of the way he produced his speech, the word “coldly”, which indicates that this not the narrator speaking.

Through the use of free indirect speech, this detail indicates that it is Elizabeth’s thoughts that come through. Another way that the narrator uses free indirect speech is the way she compares Mr. Darcy to his friend Mr. Bingley: Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behavior, was sharpened into particular resentment, by his having slighted one of her daughters. (Austen 10-11)

Objective:

This paper intends to explore **Austen's Pride and Prejudice** novel (1813) by using a sociological approach. The objectives of the study are to analyze novel based on its structural elements

Structuralist sense of the world

As Tyson explains, the use of binary opposition is a common way to make sense of the world (224). The narrator even uses the term “contrast” when comparing Mr. Darcy to Mr. Bingley, which emphasizes the obvious differences between them. In doing this, the description of their personalities becomes very black and white. The pair, who we see as a unity due to their friendship, can then only be described as one part being overly positive and the other one then naturally falling into the more negative side, making them binary opposites of one another. This seems to be a technique that Austen uses to convince her readers that Mr. Darcy is the villain within the story, giving little to no space to question this opinion. There is, however, another paragraph that also contrasts Mr. Bingley to Mr. Darcy that is a bit different from the first one: Between him and Darcy there was a very steady friendship, in spite of a great opposition of character.---Bingley was endeared to Darcy by the easiness, openness, ductility of his temper, though no disposition could offer a greater contrast to his own, and though with his own he never appeared dissatisfied. On the strength of Darcy's regard Bingley had the firmest reliance, and of his judgment the highest opinion. In understanding Darcy was the superior. Bingley was by no means deficient, but Darcy was clever. He was at the same time haughty, reserved, and fastidious, and his manners, though well bred, were not inviting. In that respect his friend had greatly the advantage.

Bingley was sure of being liked wherever he appeared, Darcy was continually giving offence. (Austen 15) In this paragraph, the narrator is once again using the technique of putting these two characters up against each other, while still maintaining the image of them as a unity. Again, we can clearly see the differences between the characters which the narrator once again clarifies using the term “opposition”. However, there is a marked shift towards a much softer tone, and while still making it clear that they are different from each other, Mr. Darcy is described in a more objective and positive way. Both are personal, but while the first is more emotional, the second one seems to reflect a changing attitude on Elizabeth’s part. Another technique that Austen uses to make it seem as though Mr. Darcy is the villain is that she is determined to make Elizabeth, whose point of view we are following, a likable person. This is key to make her opinions seem legitimate, which include her dislike and judgment towards Mr. Darcy. After reading the whole novel, though, we actually come to realize that Elizabeth has quite frankly got some really bad judgment. The person whom she initially liked, Mr. Wickham, turns out to be the real villain, while Mr. Darcy, whom she initially disliked, becomes the person she ends up falling in love with. However, in order not to spoil the plot events to come it is crucial that the readers follow her storyline in real time, seeing the events her way and at the same time that she does. This narrative technique becomes clearer when the point of view actually shifts from Elizabeth to that of her best friend Charlotte. This occurs when Charlotte tells Elizabeth that she has accepted Mr. Collins proposal in marriage: “Her reflections were in general satisfactory.

Pride and Prejudice focal theme

Mr. Collins to be sure was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still he would be her husband” (Austen 98). As John Mullan points out, it is neither the author nor Elizabeth who thinks the company of Mr. Collins is “irksome,” but Charlotte (79). Mullan explains that by shifting the point of view the readers can then understand Elizabeth’s reaction to this: “Engaged to Mr. Collins! my dear Charlotte,---impossible!” (Austen 100). I would add that by allowing us into the mind of Charlotte, the readers are saved from seeing Elizabeth as being too judgmental since it is not she who thinks that Mr. Collins is irksome, and can still find her to be a likable person even though her reaction is a bit harsh, which is important because it actually contributes to the impression that the story is written with Elizabeth as the main focalizer; even when the point of view shifts to another character we are still reminded that it is her story. One reason for the omniscient narrator to withhold information from the readers is to give the turning point of the story much more effect by making them find out the truth only when Elizabeth does. When Elizabeth gets to know Mr. Wickham she likes him. Austen does not want the readers to know that Mr. Wickham is deliberately withholding important details about his falling out with Mr. Darcy. Eventually he turns out to be the real villain, but in his introduction, the readers are unaware of his real character and agenda. At first, the readers receive a very good first impression of him because it seems as though Elizabeth thinks he is a good-looking man: “Mr. Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself” (Austen 62). As in the first impression Elizabeth receives of Mr. Darcy, the readers again understand that the opinion of his good physical appearance is a general one, deriving from the women in his surroundings. However, it once again seems to be Elizabeth herself who is the subjective observer who draws this conclusion. The word “happy” in this sentence reveals that we are following the story from Elizabeth’s perspective, and that she is the person who is feeling happy that Mr. Wickham, who she finds attractive, decides to sit next to her. This reinforces how the development of Elizabeth’s mind influences how the readers perceive the characters of Mr. Wickham and Mr. Darcy, causing another oppositions. The word “happy” indicates that at this point she thinks the character of Mr. Wickham is respectable. However, as Elizabeth’s mind develops, the perception of his character changes as well. The same thing happens with Mr. Darcy’s character only in the opposite direction (Todd 21). As E. A. Halliday explains, this is partially due to the selectivity and shift of point of view of the narrator in *Pride and Prejudice*, which is crucial for this type of story (71). As stated earlier, a main binary opposition in *Pride and Prejudice* is the theme of true/false as well as good/bad: the truth conquers the false rumors.

The turning point mentioned in the previous paragraph is when the anticipated outcome is corrected by both Elizabeth and the readers finding out that Mr. Darcy, whom they initially perceived as the villain turns out to be a good person. We can clearly see this change when Mr. Darcy and Elizabeth have a conversation after the second time that Mr. Darcy proposes to Elizabeth in which they touch upon the letter: Darcy mentioned his letter. “Did it,” said he, “did it soon make you think better of me? Did you, on reading it, give any credit to its contents?” She

explained what its effect on her had been, and how gradually all her former prejudices had been removed. (Austen 283) The letter is of vital importance since it will reveal the truth, and thereby change Elizabeth's as well as the reader's opinion of Mr. Darcy's personality. However, as Mullan points out, the words of the letter "reveal the truth through gaps, through what is not said" (252). The relevance of these gaps has to do with the fact that the readers never really understand Mr. Darcy's true character up until this point. Elizabeth has judged him as a bad person because he has separated Mr. Bingley and Jane. Now the readers take a step back to look at things from Darcy's perspective: he did what he in his mind thinks is the best for Mr. Bingley. Yet the gaps also involve Mr. Darcy's prejudices, that he had judged Elizabeth and her family too quickly. They have both been too proud to admit their mistakes, until this letter. All the previous pride and prejudice vanishes with this letter, and finally they (as well as the readers) can see each other for who they really are. The letter is of course Mr. Darcy's own words, for once providing his perspective rather than that of Elizabeth, who has not been open to his point-of-view: "Mr. Darcy can only share his confidences with Elizabeth Bennet by pressing a letter into her hand" (Mullan 253).

To sum up, the central thematic oppositions are highlighted by the revelations of this letter: the true facts overcome the false rumors, in the process transforming the (false) anticipated outcome that Mr. Darcy would remain the villain into the real outcome. Beside Elizabeth, Mr. Wickham and Mr. Darcy are two characters who also play more than one role, one as initially perceived and the other actual. Using Greimas actantial model, I find that the perceived role that Mr. Wickham plays is the helper, making Elizabeth gain a circle of good friends. He convinces Elizabeth (and the readers) that allowing Mr. Darcy into her life is a danger to that "circle of good friends", the desired object for Elizabeth as a subject. The perceived role that Mr. Darcy is given because of this is that of opponent. Additionally, the sender would be Mr. Wickham and the perceived receiver is Elizabeth. The actual role that Mr. Wickham plays is the opponent in the situation where Elizabeth as the subject is trying to save her sister Lydia's reputation (the object), threatened by Mr. Wickham's elopement. The helper in this case is Mr. Darcy, who more or less forces Mr. Wickham to marry Lydia.

Pride and Prejudice ironic utterances

The actual sender, or the reason why Elizabeth wants this is herself, and the receiver (the ones who would gain from Lydia's reputation remaining unharmed) is Lydia and her entire family. In other words, the thematic opposition is revealed when Mr. Wickham's and Mr. Darcy's perceived roles as helper and opponent are reversed. There is, however, another example in which Mr. Darcy plays the role of an actual opponent. When Jane wants to be with Mr. Bingley, Elizabeth plays the role of the helper, while Mrs. Bennet, who is desperately trying to marry off her daughters, plays the role of the sender. The receivers are Jane, Mr. Bingley and of course, Mrs. Bennet. In this case, Mr. Darcy becomes the actual opponent by deliberately trying to stop the union because he thinks Jane is not as interested in Mr. Bingley as he is in her. Having discussed the use of narrative devices such as free indirect speech and different character roles to create oppositions, I will discuss more at length what is perhaps the best known literary device used in the novel, irony. The best-known example of irony is of course the

very first sentence of the novel: “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a good wife” (Austen 5). The sentence gives the impression that the novel’s focus will be on the men trying to find wives, when in fact it is the complete other way around: the Bennet daughters are the ones in desperate search of a husband, thereby setting up an opposition for the rest of the novel. The opposition is not only brought out through irony, but also through the use of free indirect speech. At first the readers assume that it is the narrator who imparts this view since no other speaker is mentioned. As with the initial impressions of Mr. Darcy, only slowly do the readers understand that this may not be the voice of an all-knowing narrator, but instead reflect the views of Elizabeth’s mother, Mrs. Bennet. She is the one who seems to really enjoy having Elizabeth and her sisters marry wealthy men, and to her mind, these men are the ones who are desperate.

This realization starts when suspicion arises as to how factual this sentence is. The “truth” mentioned is not universal at all, but instead historically and socially specific to the time and place of the novel, and soon becomes associated with Mrs. Bennet since she is the ultimate voice of the society of that time. Her own utterances reveal values and assumptions that are very close to this initial sentence (Todd 1-2). Thematic oppositions in *Pride and Prejudice* can be found in many other ironic utterances. An article by Hong Zhao examines how quickly or slowly the readers are meant to get the irony, and some of his examples can also be used to look at how quickly the oppositions become apparent. He uses the following phrase as an example of “fast identification”: “Mr. Darcy is all politeness”, said Elizabeth smiling” (Austen 23). As the readers know, Elizabeth is not too fond of Mr. Darcy at this point and her real opinion of him is that he is arrogant. The lack of sincerity in her utterance therefore causes the irony (in a humoristic way I might add). She says that he is all “politeness”, but means the complete opposite. An insult disguised as a compliment is a small detail that highlight the major thematic opposition between perceived and real outcome. This particular opposition exemplifies a technique that Austen often uses when narrating the speech of her characters, in this specific example Elizabeth. However, in a thematic context, her utterance is one that reflects the perception that the readers have of Mr. Darcy, which is that he is arrogant, but the surface level (in an ironic twist to the original irony) anticipate the real outcome, i.e., that he actually has a good personality.

Conclusion

In conclusion, the opposites of anticipation versus real outcome can be traced in many different ways in *Pride and Prejudice*. One narrative tool to bring out these opposites is the use of free indirect speech. This can be seen in the way Mr. Darcy is presented through the implied narrative voice of Elizabeth and Mrs. Bennet. We can hear her voice in the many descriptions of Mr. Darcy, revealed by asides such as “coldly”.

The friendship between Mr. Darcy and Mr. Bingley also embodies a perceived binary opposition that proves to be too simple: good man (Mr. Bingley) versus bad man (Mr. Darcy) later complemented by another opposition that will be completely reversed: bad man (still Mr. Darcy) and good man (Mr Wickham). Elizabeth’s double roles in *Pride and Prejudice* is also an aspect in the novel that represents an opposition: observer versus heroine,

where the first is the initial perceived role later complemented by the second role. Mr. Darcy's infamous letter holds another thematic opposition by causing the novel's turning point when the true outcome finally overcomes the preconceived prejudice. Other binary oppositions are brought about through irony, both by saying one thing and meaning the opposite, but also by setting up the basic opposition of perceived and real outcome, some which are immediately apparent and others that are slower to register. The way Elizabeth talk in an ironic way about Mr. Darcy makes the readers believe that the real outcome of the novel will be about her dislike towards him, but works the other way around for her ironic utterances to and about Mr. Wickham. To sum up, *Pride and Prejudice*, as the title indicates, is a web of oppositions brought out through literary devices such as free indirect speech and irony that works both thematically and symbolically (as with the letter).

References

1. Jenkyns, Richard. *A Fine Brush on Ivory: An Appreciation of Jane Austen*. Oxford: Oxford University Press, 2004. ISBN 0-19-927661-7.
2. Johnson, Claudia. "Austen cults and cultures". *The Cambridge Companion to Jane Austen*. Eds. Edward Copeland and Juliet McMaster. Cambridge: Cambridge University Press, 2014. ISBN 978-0-521-74650-2. 232–247.
3. Kelly, Gary. "Education and accomplishments". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 252–259
4. Keymer, Thomas. "Northanger Abbey and *Sense and Sensibility*". *The Cambridge Companion to Jane Austen*. Eds. Edward Copeland and Juliet McMaster. Cambridge: Cambridge University Press, 2014. ISBN 978-0-521-74650-2. 21–38
5. Kirkham, Margaret. "Portraits". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 68–82
6. Lascelles, Mary. *Jane Austen and Her Art*. Oxford: Oxford University Press, 1966 [1939].
7. Leavis, F.R. *The Great Tradition: George Eliot, Henry James, Joseph Conrad*. London: Chatto & Windus, 1960.
8. Le Faye, Deirdre, ed. *Jane Austen's Letters*. Oxford: Oxford University Press, 1995. ISBN 0-19-283297-2.
9. Le Faye, Deirdre. "Chronology of Jane Austen's Life". *The Cambridge Companion to Jane Austen*. Eds. Edward Copeland and Juliet McMaster. Cambridge: Cambridge University Press, 2014. ISBN 978-0-521-74650-2. xv–xxvi
10. Le Faye, Deirdre. *Jane Austen: The World of Her Novels*. New York: Harry N. Abrams, 2002. ISBN 0-8109-3285-7.
11. Le Faye, Deirdre. *Jane Austen: A Family Record*. Second Edition. Cambridge: Cambridge University Press, 2004. ISBN 0-521-53417-8.

12. Le Faye, Deirdre. "Letters". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 33–40
13. Le Faye, "Memoirs and Biographies". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 51–58
14. Litz, A. Walton. *Jane Austen: A Study of Her Development*. New York: Oxford University Press, 1965.
15. Litz, A. Walton. "Chronology of Composition". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 47–62
16. Lodge, David. "Jane Austen's Novels: Form and Structure". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 165–179
17. Looser, Devoney. *The Making of Jane Austen*. Baltimore, MD: Johns Hopkins University Press, 2017. ISBN 1-4214-2282-4.
18. Lynch, Deirdre Shauna. "Sequels". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 160–169
19. MacDonagh, Oliver. *Jane Austen: Real and Imagined Worlds*. New Haven: Yale University Press, 1991. ISBN 0-300-05084-4.
20. McMaster, Juliet. "Education". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan Publishing Company, 1986. ISBN 0-02-545540-0. 140–142
21. Miller, D.A. *Jane Austen, or The Secret of Style*. Princeton: Princeton University Press, 2003. ISBN 0-691-12387-X.
22. Nokes, David. *Jane Austen: A Life*. Berkeley: University of California Press, 1998. ISBN 0-520-21606-7.
23. Page, Norman. *The Language of Jane Austen*. Oxford: Blackwell, 1972. ISBN 0-631-08280-8.
24. Polhemus, Robert M. "Jane Austen's Comedy". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 60–71
25. Raven, James. "Book Production". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 194–203
26. Raven, James. *The Business of Books: Booksellers and the English Book Trade*. New Haven: Yale University Press, 2007. ISBN 0-300-12261-6.
27. Rajan, Rajeswari. "Critical Responses, Recent". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 101–10.
28. Scott, Walter. "Walter Scott, an unsigned review of *Emma*, *Quarterly Review*". *Jane Austen: The Critical Heritage, 1812–1870*. Ed. B.C. Southam. London: Routledge and Kegan Paul, 1968. ISBN 0-7100-2942-X. 58–69.
29. Southam, B.C. "Grandison". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 187–189

30. Southam, B.C. "Criticism, 1870–1940". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 102–109
31. Southam, B.C., ed. *Jane Austen: The Critical Heritage, 1812–1870*. Vol. 1. London: Routledge and Kegan Paul, 1968. ISBN 0-7100-2942-X.
32. Southam, B.C., ed. *Jane Austen: The Critical Heritage, 1870–1940*. Vol. 2. London: Routledge and Kegan Paul, 1987. ISBN 0-7102-0189-3.
33. Southam, B.C. "Juvenilia". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 244–255
34. Stovel, Bruce. "Further reading". *The Cambridge Companion to Jane Austen*. Eds. Edward Copeland and Juliet McMaster. Cambridge: Cambridge University Press, 2014. ISBN 978-0-521-74650-2. 248–266.
35. Sutherland, Kathryn. "Chronology of composition and publication". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 12–22
36. Todd, Janet, ed. *Jane Austen in Context*. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6.
37. Todd, Janet. *The Cambridge Introduction to Jane Austen*. Cambridge: Cambridge University Press, 2015. ISBN 978-1-107-49470-1.
38. Tomalin, Claire. *Jane Austen: A Life*. New York: Alfred A. Knopf, 1997. ISBN 0-679-44628-1.
39. Troost, Linda. "The Nineteenth-Century Novel on Film". *The Cambridge Companion to Literature on Screen*. Eds. Deborah Cartmell and Imelda Whelehan. Cambridge: Cambridge University Press, 2007. ISBN 978-0-521-84962-3. 75–89
40. Trott, Nicola. "Critical Responsess, 1830–1970", *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 92–100
41. Tucker, George Holbert. "Amateur Theatricals at Steventon". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 1–4
42. Tucker, George Holbert. "Jane Austen's Family". *The Jane Austen Companion*. Ed. J. David Grey. New York: Macmillan, 1986. ISBN 0-02-545540-0. 143–153
43. Waldron, Mary. "Critical Response, early". *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. ISBN 0-521-82644-6. 83–91
44. Watt, Ian. "Introduction". *Jane Austen: A Collection of Critical Essays*. Ed. Ian Watt. Englewood Cliffs, NJ: Prentice Hall, 1963.
45. Watt, Ian, ed. *Jane Austen: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice Hall, 1963.
46. Wiltshire, John. *Jane Austen and the Body: The Picture of Health*. Cambridge: Cambridge University Press, 1992. ISBN 0-521-41476-8.