

Notes

Preface

1. Margaret Anne Doody, *The True Story of the Novel* (London: Fontana, 1998), p. 5.
2. Nancy C.M. Hartsock, 'The Feminist Standpoint: Developing The Ground for a Specifically Feminist Historical Materialism', in Sandra Harding and Merrill B. Hintikka (eds), *Discovering Reality: Feminist Perspectives on Epistemology, Metaphysics, Methodology, and Philosophy of Science* (Dordrecht: Kluwer Academic Publishers, 2003), pp. 302–3.
3. Jane Austen, *Northanger Abbey* (ed.) Claire Grogan (Ontario: Broadview, 2002), p. 124.
4. Jane Spencer, *The Rise of the Woman Novelist: From Aphra Behn to Jane Austen* (Oxford: Basil Blackwell, 1986), p. 181.
5. But see Alex Woloch for an interesting example of narrative analysis of Austen's minor characters, 'Narrative Asymmetry in *Pride and Prejudice*', in *The One and the Many: Minor Characters and the Space of the Protagonist in the Novel* (Princeton: Princeton University Press, 2003), pp. 43–124.
6. Erich Auerbach, *Mimesis: The Representation of Reality in Western Literature* (Princeton: Princeton University Press, 1974), p. 122.
7. *Ibid.*, pp. 135, 141.
8. Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (London: Fontana, 1988), pp. 274–5.
9. Spencer, p. 182.
10. Juliet Mitchell, 'Introduction 1', in Juliet Mitchell and Jacqueline Rose (eds), *Feminine Sexuality: Jacques Lacan and the école freudienne* (tr.) Jacqueline Rose (New York: Norton, 1985), p. 25. I would strongly recommend the brilliant introductory essays by Juliet Mitchell and Jacqueline Rose to anyone wanting to grasp what is at stake in our understanding of femininity.
11. Julia Byrne, *Ravensdene's Bride* (Surrey: Harlequin's Mills and Boon, 1999), pp. 277–8. This is one of the Mills and Boon 'Regency Collection': 'where rogues find romance'.
12. In a study of 100 Hollywood films made before 1960, it was found that 95 per cent 'involved romance in at least one line of action', while 85 per cent 'made that the principle line of action'. David Boildwell, Janet Staiger, Kristin Thompson, *Classic Hollywood Cinema: Film Style and Mode of Production to 1960* (London: Routledge, 1985), p. 16. Thanks to Helen Hanson for pointing this out.
13. Adrienne Rich, 'Compulsory Heterosexuality and Lesbian Existence', in Sandra Kemp and Judith Squires (eds), *Feminisms* (Oxford: Oxford University Press, 1997), p. 322.
14. Alison Light, '“Returning to Manderley” – Romance Fiction, Female Sexuality and Class', in Kemp and Squires (eds), *Feminisms*, p. 336.
15. Madeleine Bunting, 'Not Shrill Like Sybil or Silly Like Bridget', *The Guardian*, Wednesday December 31st 2003, p. 18.

16. Carl Gustav Jung, *Four Archetypes: Mother, Rebirth, Spirit, Trickster* (London: Routledge, 2004), p. 11, 12.
17. Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen, 1983), p. 132.
18. Jameson, *Political Unconscious*, pp. 119–23; Vladimir Propp, *Morphology of the Folk Tale*, (trans.) L Scott (Austin: University of Texas Press, 1968), pp. 21–3.
19. Woloch, p. 122.
20. Jameson, *Political Unconscious*, p. 127.

Introduction: The Persistence of Jane Austen's Romance

21. Jameson, *Political Unconscious*, pp. 109–10.
22. Slavoj Žižek, 'There is no Sexual Relationship', in Elizabeth Wright and Edmond Wright (eds), *The Žižek Reader* (Oxford: Blackwell, 1999), pp. 194–5.
23. Jane Austen, *Persuasion* (ed.) Linda Bree (Ontario: Broadview, 2000), p. 69.
24. Austen's biography is widely available: see, for example, Claire Tomalin, *Jane Austen: A Life* (Harmondsworth: Penguin, 2000); Carol Shields, *Jane Austen* (London: Phoenix, 2003); Emily Auerbach, *Searching for Jane Austen* (Wisconsin: University of Wisconsin Press, 2004). The excellent Broadview editions of the novels contain useful timelines of the works in relation to Austen's life and her wider context. Robert Mack made the point on reading this chapter recently, that having a relative arrested and executed in revolutionary France would have been as unavoidable an introduction to the reality of contemporary politics as having a relative kidnapped and executed in Iraq today.
25. Norma Clarke, *The Rise and Fall of the Woman of Letters* (London: Pimlico, 2004), p. 343.
26. Austen, *Pride and Prejudice* (ed.) Robert P. Irvine (Ontario: Broadview, 2002), p. 384.
27. Austen, *Pride and Prejudice* (ed.) Tony Tanner (Harmondsworth: Penguin, 1972), p. 399, n4.
28. Hartsock, 'The Feminist Standpoint', p. 297.
29. John Skinner, *An Introduction to Eighteenth-century Fiction: Raising the Novel* (Houndmills: Palgrave, 2001), p. 238.
30. Andrew Sanders, *The Short Oxford History of English Literature* (2nd edition) (Oxford: Oxford University Press, 2000), p. 370.
31. Sanders, p. 370.
32. Edward Said, *Culture and Imperialism* (London: Chatto and Windus, 1993).
33. Marilyn Butler, *Jane Austen and the War of Ideas* (Oxford: Oxford University Press, 1975); Margaret Kirkham, *Jane Austen: Feminism and Fiction* (Sussex: Harvester Press, 1986); Isobel Armstrong, '“Conservative” Jane Austen? – Some Views', in Isobel Armstrong (ed.), *Mansfield Park*, Penguin Critical Studies (Harmondsworth: Penguin, 1988), pp. 94–104; Claudia Johnson, *Jane Austen: Women, Politics and the Novel* (Chicago and London: University of Chicago Press, 1990).
34. Tony Tanner, *Jane Austen* (London: Macmillan, 1986), p. 3.
35. Oliver Goldsmith, *The History of England from the Earliest times to the Death of George II* was published in 1771. Jane Austen, *The History of England from the*

- Reign of Henry the 4th to the Death of Charles the 1st* (written 1791) (ed.) A.S. Byatt (Chapel Hill, NC: Algonquin Books, 1993).
36. Antoinette Burton, '“Invention is What Delights Me”: Jane Austen’s Remaking of “English” History’, in Devoney Looser (ed.), *Jane Austen and Discourses of Feminism* (Basingstoke: Macmillan, 1995), p. 35.
 37. Burton, p. 40.
 38. *Ibid.*, p. 45.
 39. Johnson, p. xxiii.
 40. *Ibid.*, p. xxiv.
 41. Judith Lowder Newton, ‘Power and the ideology of “Woman’s Sphere”’, in Robyn R. Warhol and Diane Price Herndl (eds), *Feminisms: An Anthology of Literary Criticism and Theory* (New Brunswick: Rutgers University Press, 1991), pp. 769–10.
 42. Jameson, *Political Unconscious*, ‘On Interpretation: Literature as a Socially Symbolic Act’, pp. 17–102.
 43. Gregory L. Lucente, *The Narrative of Realism and Myth: Verga, Lawrence, Faulkner, Pavese* (Baltimore and London: Johns Hopkins University Press, 1981), p. 45. According to Lucente, ‘realism’s irony protects the validity of the pursuit of knowledge by building essential uncertainty into its program from the beginning’ (p. 46).
 44. Anthony Easthope, *Englishness and National Culture* (London: Routledge, 1999), p. 69.
 45. Easthope, *Englishness*, pp. 88–9. He is referring to Edward Thompson, *The Poverty of Theory* (London: Merlin, 1978).
 46. Robert Miles, *Jane Austen* (Tavistock: Northcote House, 2003), p. 28.
 47. Jameson, *Political Unconscious*, p. 39.
 48. Miles, p. 30.
 49. *Ibid.*, p. 31.
 50. Easthope, *Englishness*, p. 97, citing Linda Hutcheon, *Irony’s Edge: The Theory and Politics of Irony* (London: Routledge, 1994), p. 12.
 51. Michael McKeon, *The Origins of the English Novel 1600–1740* (London: Radius, 1988), pp. 45–6.
 52. Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* [1957] (London: Hogarth Press, 1987), p. 12.
 53. Pam Morris, *Realism* (London and New York: Routledge, 2003), p. 77.
 54. Austen’s letter to Anna Austen, Wednesday 10 August 1814. See R.W. Chapman (ed.), *Jane Austen’s Letters to her Sister Cassandra and Others* (London: Oxford University Press, 1959), letter 98, p. 393.
 55. McKeon, p. 39.
 56. Woloch, pp. 124, 123.
 57. McKeon, p. 38.
 58. *Ibid.*, p. 39.
 59. Ruth Salvaggio, *Enlightened Absence: Neoclassical Configurations of the Feminine* (University of Illinois Press: Urbana and Chicago, 1988), p. xi.
 60. Susan Sontag, ‘Against Interpretation’, in Susan Feagin and Patrick Maynard (eds), *Aesthetics* (Oxford: Oxford University Press), pp. 250–1.
 61. Doody, *The True Story of the Novel*, p. 294.
 62. *Ibid.*, p. 472.
 63. Johnson, *Jane Austen*, p. 75.

64. Miles, pp. 41–3.
65. Patricia Meyer Spacks, 'Energies of Mind: Plot's Possibilities in the 1790s', *Eighteenth-century Fiction*, 1,1 (October 1998), p. 2.
66. Northrop Frye, 'The Archetypes of Literature', in David Lodge (ed.), *Twentieth-century Literary Criticism: A Reader*, (London and New York: Longman, 1985), p. 431.
67. Austen, *Pride and Prejudice*, p. 227; *Mansfield Park* (ed.) June Sturrock (Ontario: Broadview, 2003), p. 439; *Sense and Sensibility* (ed.) Kathleen James-Kavan (Ontario: Broadview, 2001), p. 366; *Persuasion* (ed.) Linda Bree (Ontario: Broadview, 2000), p. 245; *Emma* (ed.) Kristin Flieger Samuelian (Ontario: Broadview, 2004), p. 366.
68. Frye, 'Archetypes of Literature', p. 429.
69. Austen, *Persuasion*, p. 87; *Emma*, p. 405.
70. Johnson, p. 74.
71. Janice Radway, 'The Institutional Matrix of Romance', in Simon During (ed.), *The Cultural Studies Reader* (London and New York: Routledge, 1994), pp. 447–8.
72. Radway, p. 439.
73. *Romanticstats*: <<http://www.theromancereader.com/hyper5.html>> (correct at 30 September 2003).
74. Radway, p. 445.
75. See <www.likesbooks.com/top100y2k.html> and <www.writepage.com/others/austenj.htm> (correct at 6 October 2003); <<http://news.bbc.co.uk/go/em/fr/-/1/hi/entertainment/arts/4256613.stm>> (correct at 14 October 2005).
76. Terry Eagleton, 'Towards a Science of the Text' [1976], in Terry Eagleton and Drew Milne (eds), *Marxist Literary Theory: A Reader* (Oxford: Blackwell, 1996), pp. 302–3.
77. See Tomalin, *Jane Austen: A Life*, pp. 8–9, 18–19, 49–50.
78. The quote is from Austen's *Letters*, 3rd edition (ed.) Dierdre Le Faye (Oxford and New York: Oxford University Press, 1995), p. 306; quoted by Isobel Grundy, 'Jane Austen and Literary Traditions', in Edward Copeland and Juliet McMaster (eds), *The Cambridge Companion to Jane Austen* (Cambridge: Cambridge University Press, 2002), p. 191.
79. D.W. Harding, 'Regulated Hatred: an Aspect of the Work of Jane Austen' [1940], in David Lodge (ed.), *Twentieth-century Literary Criticism: A Reader* (London and New York: Longman, 1972), p. 263.
80. Johnson, p. 117; and see Glenda A. Hudson, *Sibling Love and Incest in Jane Austen's Fiction* (Hampshire: Macmillan, 1999).
81. This argument is made in detail in *Mary Wollstonecraft and the Accent of the Feminine* (Houndmills: Palgrave, 2002).
82. McKeon, *Origins of the English Novel*, p. 28.
83. BBC News <[wysiwig://109/http://news.bbc.co.uk/1/hi/entertainment/arts/3019637.stm](http://news.bbc.co.uk/1/hi/entertainment/arts/3019637.stm)> (correct at 12 May 2003).
84. Julia Kristeva, *Powers of Horror: An Essay in Abjection* (trans.) Leon S. Roudiez (New York: Columbia University Press, 1982), p. 1.
85. See Jane Spencer, *The Rise of the Woman Novelist*.
86. Ashley Tauchert, 'Writing Like a Girl: Revisiting Women's Literary History', *CQ*, 44,1 (2002): pp. 49–76.

87. Northop Frye, *The Secular Scripture* (Cambridge: Harvard University Press, 1976), pp. 28–31.
88. Quoted by Norma Clarke, *The Rise and Fall of the Woman of Letters*, p. 100. Clarke's account of the literary achievements of women writers through the eighteenth century is fascinating, and provides a useful and detailed survey of what happened to the female literary tradition behind Austen. She describes Reeve's *Progress of Romance* as 'a well-informed literary history dealing with what was, at the time, the more or less untheorised subject of fiction and its origins. The book was the first to address the relationship between the old romance and the new novel and to make explicit some commonplace gendered prejudices, to wit: that there was "literature", which men were having important conversations about, and "romance", a lower form, traditionally the province of women. Romance was "popular" while "literature" belonged to the learned' (p. 102).
89. Doody, *The True Story of the Novel*, p. 5.
90. See, for example, Alison Jagger, 'Love and Knowledge: Emotion in Feminist Epistemology', in Kemp and Squires (eds), *Feminisms*, pp. 188–93; Nancy C.M. Hartsock, 'The Feminist Standpoint', pp. 283–310.
91. Jane Flax, 'Political Philosophy and the Patriarchal Unconscious: A Psychoanalytic Perspective on Epistemology and Metaphysics', in Harding and Hittika (eds), *Discovering Reality*, p. 269.
92. Woloch, p. 124.
93. *Ibid.*, p. 111.
94. Mary Poovey, *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen* (Chicago: Chicago University Press, 1984), p. 229. Quoted by Woloch, p. 96.
95. Poovey, p. 205; Woloch, p. 96.
96. Jameson, *Political Unconscious*, p. 103.
97. *Ibid.*, p. 104.
98. Spencer, p. 183.
99. Jameson, *Political Unconscious*, p. 105, pp. 19–20.
100. Frye, 'Archetypes of Literature', p. 428.
101. Austen, *Persuasion*, p. 243.
102. My emphasis. Wayne Booth, *The Company We Keep: An Ethics of Fiction* (Berkeley: University of California Press, 1988), p. 423; quoted by Laura Mooneyham White, in her excellent summary of the 'injuriousness of romance plots' as argued through Austen criticism. 'Jane Austen and the Marriage Plot: Questions of Persistence', in Devoney Looser (ed.), *Jane Austen and Discourses of Feminism*, p. 75.
103. Jameson, *Political Unconscious*, p. 96.

1 *Northanger Abbey*: 'hastening together to perfect felicity'

104. Raymond Williams, *The Long Revolution* (Harmondsworth: Penguin, 1980), p. 69.
105. Jameson, *Marxism and Form: Twentieth-Century Dialectical Theories of Literature* (Princeton, NJ: Princeton University Press, 1971), p. 50.

106. Margaret Homans, *Bearing the Word: Language and Female Experience in Nineteenth-Century Women's Writing* (Chicago: University of Chicago Press, 1986), p. 15.
107. Laura M. White, p. 83.
108. *Ibid.*, p. 80.
109. Woloch, p. 97.
110. Frye, *Secular Scripture*, p. 35.
111. Lucente, *The Narrative of Realism and Myth*, pp. 44, 40.
112. *Ibid.*, p. 42.
113. *Ibid.*, pp. 41, 44.
114. Roman Jakobson, 'On Realism in Art' [1921] (trans.) Karol Magassy, in *Readings in Russian Poetics: Formalist and Structuralist Views* (ed.) Ladislav Matejka and Krystyna Pomorska (Cambridge, Mass.: MIT Press, 1971), pp. 38–46.
115. J.A. Cuddon, *Penguin Dictionary of Literary Terms and Literary Theory*, 4th edition, revised by C.E. Preston (Harmondsworth: Penguin, 1998), p. 327.
116. Jameson, *Marxism and Form*, p. 313.
117. Lucente, p. 40.
118. Frye, *Secular Scripture*, p. 133.
119. *Ibid.*, p. 38, 15, 24.
120. Doody, *The True Story of the Novel*, p. 480.
121. McKeon, *Origins of the English Novel*, p. 59.
122. Deborah Ross, *The Excellence of Falsehood: Romance, Realism, and Women's Contribution to the Novel* (Kentucky: University Press of Kentucky, 1991), p. 206.
123. Lucente, p. 37.
124. Frye, *Secular Scripture*, pp. 35, 36, 39, 40.
125. Jameson, *Political Unconscious*, p. 129.
126. *Ibid.*, pp. 130–1.
127. *Ibid.*, pp. 131, 141
128. Ross, pp. 3–4.
129. Frye, *Secular Scripture*, p. 104.
130. *Ibid.*, p. 54.
131. Laura M. White, p. 76.
132. Frye, *Secular Scripture*, pp. 76–7.
133. Austen, *Sense and Sensibility*, p. 380.
134. Jameson, *Political Unconscious*, p. 76.
135. *Ibid.*, pp. 76–7.
136. *Ibid.*, pp. 80–1.
137. *Ibid.*, p. 80.
138. *Ibid.*, pp. 84, 85, 87, 89, 76.
139. *Ibid.*, pp. 89, 90.
140. *Ibid.*, p. 91.
141. *Ibid.*, pp. 95, 97, 141.
142. Frye, 'Archetypes of Literature', p. 429.
143. Lucente, *The Narrative of Realism and Myth*, p. 39.
144. Miles, *Jane Austen*, p. 75, pp. 48–9.
145. Austen, *Northanger Abbey*, p. 195.
146. Lucente, p. 41.
147. *Ibid.*, p. 30.

148. Roland Barthes, 'Structural Analysis of Narratives', in *Barthes: Selected Writings* (ed.) Susan Sontag (Oxford: Fantana, 1983), p. 253, n2.
149. Hayden White, *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore and London: Johns Hopkins University Press, 1990), p. 36.
150. This is a very complex area of legal and social history, which I am raising here as a recognisable instance of the broad context for Austen's narrative preoccupation with singularity and universality. The rights of commonality have been obscured by centuries of land-ownership clauses, and are only indirectly available from the instances of common law that have survived this long process. See, especially, J.M. Neeson, *Commoners: Common Right, Enclosure and Social Change in England, 1700–1820* (Cambridge: Cambridge University Press, 1995); W.E. Tate, *A Domesday of English Enclosure Acts and Awards* (ed.) M.E. Turner (Reading: Reading University Library Publications, 1978).
151. Roy Porter, *Enlightenment: Britain and the Creation of the Modern World* (Harmondsworth: Penguin, 2001) pp. 308–9.
152. *Brooke's Gazetteer*, Hampshire, 1815: reproduced on-line at <<http://geog.port.ac.uk/webmap/hantsmap/hantsmap/brookes1/brk1txt16.ht>> (correct at 9th March 2005).
153. Porter, p. 385.
154. Austen, *Northanger Abbey*, p. 37, 40.
155. *Ibid.*, p. 41.
156. *Ibid.*, pp. 195, 196, 197.
157. *Ibid.*, p. 218.
158. *Ibid.*, p. 233.
159. *Ibid.*, p. 240.
160. *Ibid.*, p. 240.
161. *Ibid.*, p. 233.
162. *Ibid.*, p. 238.
163. *Ibid.*, p. 240.
164. Blanford Parker, *The Triumph of Augustan Poetics: English Literary Culture from Butler to Johnson* (Cambridge: Cambridge University Press, 1998), pp. 89, 125.
165. Frye, *Secular Scripture*, pp. 103–4.
166. Austen, *Love and Friendship: Deceived in Friendship and Betrayed in Love*, foreword by Fay Weldon (London: Hasperus Press Ltd, 2003), p. 32.
167. Austen, *Northanger Abbey*, p. 239.
168. *Adaptation* (Dir.) Spike Jonze, Screenplay by Charlie Kauffman and Donald Kauffman, Sony Pictures Entertainment, Columbia Pictures, 2002.
169. Frye, *Secular Scripture*, p. 163.
170. Lucente, *The Narrative of Realism and Myth*, p. 40.
171. Frye, *Secular Scripture*, p. 139.
172. Raymond Williams, 'Formalist', in *Keywords*, p. 139.
173. Raymond Williams, *The Long Revolution* (Harmondsworth: Penguin, 1980), p. 64.
174. Jameson, *Political Unconscious*, p. 118.
175. Jameson, *Marxism and Form*, p. 385.
176. Jacob Torfing, *New Theories of Discourse: Laclau, Mouffe and Zizek* (Oxford: Blackwell, 1999), pp. 18, 19.

177. Slavoj Žižek, 'The Spectre of Ideology', in *The Zizek Reader* (ed.) Elizabeth Wright and Edmund Wright (Oxford: Blackwell, 1999), p. 74.
178. Lucian Goldmann, 'Introduction to the problems of a Sociology of the Novel', in Terry Eagleton and Drew Milne (eds), *Marxist Literary Theory*, pp. 213–4.
179. Roland Barthes, 'Structural Analysis of Narrative', in *Barthes: Selected Writings* (Oxford: Fontana Paperbacks, 1983), p. 278.
180. Jameson, *Marxism and Form*, p. 342.
181. Hartsock, 'The Feminist Standpoint', in Harding and Hintikka (eds), *Discovering Reality*, p. 292.
182. Barthes, p. 270.
183. Lucente, p. 1.
184. *Ibid.*, p. 33.
185. Claude Lévi-Strauss, *L'Origine des manieres de table* (Paris, 1968); quoted by Hayden White, *The Content of the Form: Narrative, Discourse and Historical Representation* (Baltimore and London: Johns Hopkins University Press, 1987), p. 34.
186. Lucente, p. 33.
187. Jameson, *Marxism and Form*, pp. 322, 50.
188. Austen, *Northanger Abbey*, p. 240.
189. Ross, *The Excellence of Falsehood*, p. 209, n18.
190. Jameson, *Marxism and Form*, p. 55.
191. *Ibid.*, pp. 307–8.
192. *Ibid.*, pp. 311, 312.
193. *Ibid.*, pp. 319, 327, 328.
194. Ross, p. 169.

2 *Sense and Sensibility*: 'her opinions are all romantic'

195. Žižek, 'From "In-itself" to "For-itself"', in Wright and Wright (eds), *The Žižek Reader*, p. 227.
196. Doody, *The True Story of the Novel*, p. 472.
197. Austen, *Sense and Sensibility*, p. 364.
198. *Ibid.*, p. 366.
199. Barthes, p. 255, quoting Martinet.
200. *Ibid.*, pp. 256–7.
201. *Ibid.*, p. 260.
202. *Ibid.*, p. 293.
203. *Ibid.*, pp. 261, 264.
204. *Ibid.*, pp. 264–5, 272–3.
205. *Ibid.*, p. 255.
206. Unsigned review, *British Critic* (May 1812), reproduced in Austen, *Sense and Sensibility*, p. 384.
207. *Sense and Sensibility* (Dir.) Ang Lee, Columbia Pictures, 1995.
208. Austen, *Sense and Sensibility*, pp. 53, 73. Kathleen James-Cavan's footnote indicates that the first edition has 'furniture' rather than 'jointure' here. She notes that Ros Ballaster 'points out that the change "highlights Mrs Jennings lack of autonomy over inheritance"' since '[a] widow could bequeath

furniture to whomever she chose; however, upon her death her jointure went to her children'. See 'Textual Variants', in Austen, *Sense and Sensibility* (Harmondsworth: Penguin, 1995), p. 330.

209. Austen, *Sense and Sensibility*, p. 41.
210. *Ibid.*, p. 131.
211. *Ibid.*, p. 42.
212. *Ibid.*, p. 42.
213. Barthes, p. 279.
214. Austen, *Sense and Sensibility*, p. 42.
215. Austen, *Persuasion*, p. 52.
216. Austen, *Sense and Sensibility*, p. 43. My emphasis.
217. *Ibid.*, p. 52.
218. *Ibid.*, p. 43.
219. *Ibid.*, pp. 47, 49.
220. *Ibid.*, p. 46.
221. Barthes, pp. 270, 271.
222. *Ibid.*, p. 269.
223. Austen, *Sense and Sensibility*, p. 91.
224. *Ibid.*, p. 242.
225. Porter, *Enlightenment*, p. 386.
226. Austen, *Sense and Sensibility*, p. 225.
227. *Ibid.*, p. 226.
228. *Ibid.*, p. 227.
229. *Ibid.*, p. 227.
230. *Ibid.*, p. 100.
231. *Ibid.*, p. 230.
232. *Ibid.*, p. 100.
233. *Ibid.*, p. 102.
234. *Ibid.*, pp. 329, 44.
235. *Ibid.*, pp. 44, 230.
236. *Ibid.*, p. 54.
237. *Ibid.*, p. 44.
238. *Ibid.*, pp. 42, 43.
239. *Ibid.*, pp. 248, 249, 57, 265.
240. *Ibid.*, p. 337.
241. *Ibid.*, p. 337.
242. *Ibid.*, pp. 338, 328.
243. *Ibid.*, p. 329.
244. *Ibid.*, p. 228.
245. *Ibid.*, pp. 327, 328, 329, 330, 335.
246. *Ibid.*, p. 356.
247. *Ibid.*, pp. 329, 370.
248. Barthes, 'Structural Analysis of Narratives', p. 272.
249. Austen, *Sense and Sensibility*, pp. 90, 91.
250. *Ibid.*, pp. 379–80.
251. *Ibid.*, p. 315.
252. *Ibid.*, pp. 349, 350, 351.
253. *Ibid.*, p. 380.

254. *Ibid.*, p. 327.
255. Williams, *Keywords*, pp. 280–3. See also Janet Todd, *Sensibility: An Introduction* (London and New York: Methuen), 1986: ‘*Sense and Sensibility*, which, in the stories of Marianne and the shadowy Elizas, comes close to invoking the *Clarissa* plot, mocks and stifles the agony of the female victim; ultimately it socialises the near scream of Marianne into sensible rational discourse’ (pp. 144–5).
256. Lucente, p. 16.
257. Austen, *Sense and Sensibility*, p. 44.
258. *Ibid.*, p. 375.
259. *Ibid.*, p. 262.
260. *Ibid.*, pp. 261, 250, 321.
261. Barthes, p. 273.
262. Austen, *Sense and Sensibility*, p. 64.
263. *Ibid.*, p. 65.
264. *Ibid.*, pp. 78, 79.
265. *Ibid.*, pp. 74, 342.
266. *Ibid.*, p. 221.
267. *Ibid.*, pp. 275, 253.
268. *Ibid.*, p. 302.
269. *Ibid.*, p. 322.
270. *Ibid.*, pp. 322–3.
271. *Ibid.*, p. 339.
272. *Ibid.*, pp. 360, 361.
273. *Ibid.*, p. 363.
274. Jameson, *Marxism and Form*, p. 354.

3 *Pride and Prejudice: ‘Lydia’s gape’*

275. Lévi-Strauss, ‘Incest and Myth’, in David Lodge (ed.), *Twentieth-century Literary Criticism*, p. 550.
276. Frye, *Secular Scripture*, p. 87.
277. Fielding, *Bridget Jones’s Diary: The Edge of Reason* (London: Picador, 2004), p. 5.
278. Terry Castle, ‘Sublimely Bad’, *Boss Ladies, Watch Out! Essays on Women, Sex, and Writing* (London and New York: Routledge, 2002), p. 137.
279. Castle, p. 140.
280. *Ibid.*, pp. 141, 142, 143.
281. Simon Baron-Cohen, ‘The extreme-male-brain theory of autism’, in H. Tager-Flusberger (ed.), *Neurodevelopmental Disorders* (Cambridge, Mass.: MIT Press, 1999).
282. Claire Tomalin, *Jane Austen: A Life* (Harmondsworth: Penguin, 2000), p. 160.
283. Min Wild has drawn to my attention the strains of Robert Bage, *Hermesprong: or Man as He is Not* (1796) in Austen, and Claire Tomalin mentions the fact that Austen owned a copy of the novel (p. 125). Bage was an admirer of Wollstonecraft’s work.
284. Rachel Brownstein, ‘*Northanger Abbey, Sense and Sensibility, Pride and Prejudice*’, in Edward Copeland and Juliet McMaster (ed.) *The Cambridge Companion to Jane Austen* (Cambridge, 2002), p. 53.

285. Austen, *Pride and Prejudice*, p. 47. But I have been reminded by Jane Spencer that Mary is not particularly 'Wollstonecraftian' in her proclamations, particularly when she comments on Lydia's elopement: 'we must stem the tide of malice, and pour into the wounded bosoms of each other, the balm of sisterly consolation' (*Pride and Prejudice*, p. 298). Mary's tone here seems to derive from an allusion to Mr Tyrold's epistolary conduct advice to his daughter in Frances Burney, *Camilla* (1796). See also Fordyce's *Sermons to Young Women*, the relevant sections of which are included in Appendix B to Irvine's edition of the novel; and Hannah More's *Strictures on the Modern System of Female Education, with a view of the principles and conduct prevalent among women of rank and fortune* (London: T. Cadell Jun. and W. Davis, 1799), pp. 53–5 (included in Irvine's edition, Appendix D).
286. Austen, *Pride and Prejudice*, p. 103.
287. Mary Wollstonecraft, *Vindication of the Rights of Woman* (London: Everyman, 1995), p. 105.
288. Cora Kaplan, 'Speaking/.Writing/Feminism', in Kemp and Squires (eds), *Feminisms*, p. 42.
289. Rosalind Coward, 'The True Story of How I Became My Own Person', in Catherine Belsey and Jane Moore (eds), *The Feminist Reader*, p. 37.
290. Austen, *Pride and Prejudice*, p. 210.
291. *Ibid.*, p. 214.
292. *Ibid.*, p. 382.
293. *Ibid.*, p. 137.
294. *Ibid.*, p. 138.
295. *Ibid.*, p. 141.
296. Barthes, 'Structural Analysis of Narratives', pp. 273–4.
297. Frye, *Secular Scripture*, p. 145.
298. Austen, *Pride and Prejudice*, p. 250, 172.
299. *Ibid.*, p. 318.
300. *Ibid.*, p. 103.
301. Patricia Waugh, 'Modernism, Posmodernism, Gender: The View from Feminism', in Kemp and Squires (eds), *Feminisms*, p. 211. She is quoting from Jean Paul Sartre, *Being and Nothingness* (New York: Philosophical Library, 1956).
302. Arielle Eckstut, *Pride and Promiscuity: The Lost Sex Scenes of Jane Austen* (Edinburgh: Canongate Books, 2003), pp. 25–6.
303. Arielle Eckstut, *Pride and Promiscuity*, p. 29.
304. Austen, *Pride and Prejudice*, pp. 210–41.
305. *Ibid.*, p. 366.
306. Georg Lukács, *The Theory of the Novel* (tr.) Anna Bostock (London: Merlin Press, 1971), p. 75.
307. Austen, *Pride and Prejudice*, pp. 223, 227.
308. Frye, *Secular Scripture*, p. 145.
309. Austen, *Pride and Prejudice*, p. 49.
310. *Ibid.*, p. 259.
311. *Ibid.*, p. 318.
312. *Ibid.*, p. 368.
313. Frye, *Secular Scripture*, p. 149.
314. *Bride and Prejudice* (Dir.) Gurinder Chadha, Miramax Films, 2004.

315. Barthes, p. 295.
316. Jameson, *Political Unconscious*, p. 285.
317. *Ibid.*, p. 110.
318. Raymond Williams, 'Realism and the Contemporary Novel', in David Lodge (ed.), *Twentieth-Century Literary Criticism*, p. 584.
319. John Peck and Martin Cole, *A Brief History of English Literature* (Houndmills: Palgrave, 2002), p. 149.
320. Rosi Braidotti, 'Cyberfeminism with a difference', in Kemp and Squires (eds), *Feminisms*, p. 523.
321. Sally Alexander and Barbara Taylor, 'In Defence of "Patriarchy" ', in Mary Evans (ed.) *The Woman Question: Readings on the Subordination of Women* (Oxford: Fontana Press, 1982), p. 80.
322. Elizabeth Wright, 'Thoroughly Postmodern Feminist Criticism', in Kemp and Squires (eds), *Feminisms*, p. 180.
323. Germaine Greer, *The Whole Woman* (London: Anchor, 2000), p. 19.
324. T.W. Adorno, 'Lyric Poetry and Society' (trans.) Bruce Mayo, *Telos*, 20 (Spring 1974), p. 58.
325. Kemp and Squires, 'Epistemologies', in Kemp and Squires (eds), *Feminisms*, p. 145. See Patricia Waugh's excellent piece in the same collection, 'Modernism, Postmodernism, Gender: The View from Feminism', pp. 206–12: 'The concept of a "woman's identity" functions in terms both of affirmation and negation, even within feminism itself. There can be no simple legitimation for feminists in throwing off "false consciousness" and revealing a true but "deeply" buried self. Indeed, to embrace the essentialism of this notion of "difference" is to come dangerously close to reproducing that very patriarchal construction of gender which feminists have set out to contest as *their* basic project of modernity' (pp. 206–7).
326. Jameson, *Political Unconscious*, p. 131.
327. Austen, *Pride and Prejudice*, pp. 44, 60.
328. And as Jane Spencer reminded me in a corridor conversation – the return of romance, rather than its inauguration at this moment.

4 *Mansfield Park*: 'she does not like to act'

329. Austen, prayer III, first printed in R.W. Chapman, *The Works of Jane Austen* (Oxford: Clarendon Press, 1923), reprinted as Appendix B, in Austen, *Mansfield Park*, (ed.) June Sturrock (Toronto: Boradview Press, 2003), p. 480.
330. Denise de Rougemont, *Love in the Western World* (Princeton: Princeton University Press, 1983), pp. 164–5.
331. Austen, *Mansfield Park*, p. 457.
332. Michael Giffin, *Jane Austen and Religion: Salvation and Society in Georgian England* (Houndmills: Palgrave, 2002). Also, see Gary Kelly, 'Religion and Politics', in Edward Copeland and Juliet McMaster (eds), *The Cambridge Companion to Jane Austen* (Cambridge: Cambridge University Press, 2002).
333. Jameson, *Political Unconscious*, p. 152.
334. Frye, *Secular Scripture*, p. 84.
335. Carol Shields, *Jane Austen* (London: Phoenix, 2001), pp. 98–9.

336. Frye, *Secular Scripture*, p. 88.
337. Jane Austen, *Lady Susan/The Watsons/Sanditon* (ed.) Margaret Drabble (Harmondsworth: Penguin, 1974), p. 103.
338. Austen, *Mansfield Park*, p. 51.
339. Jocelyn Harris, 'Jane Austen and the Burden of the (Male) Past: The case Reexamined', in Devoney Looser (ed.), *Jane Austen and Discourses of Feminism*, pp. 90–1.
340. Kingsley Amis, *What Became of Jane Austen? And Other Questions* (New York: Harcourt Brace Jovanovich, 1970), p. 16.
341. Austen, *Mansfield Park*, p. 36.
342. *Ibid.*, p. 35.
343. *Ibid.*, pp. 36, 37.
344. *Ibid.*, p. 317.
345. *Ibid.*, p. 166.
346. *Ibid.*, p. 308.
347. *Ibid.*, pp. 320, 321.
348. *Ibid.*, p. 195.
349. *Ibid.*, pp. 174, 447.
350. *Ibid.*, p. 465.
351. *Ibid.*, p. 441.
352. *Ibid.*, pp. 445, 446.
353. *Ibid.*, p. 458.
354. *Ibid.*, pp. 455, 453, 465, 466.
355. Austen, *Mansfield Park*, pp. 468, 461.
356. Frye, *Secular Scripture*, pp. 86–7.
357. *Ibid.*, p. 446.
358. *Ibid.*, p. 453.
359. *Ibid.*, p. 453.
360. *Ibid.*, p. 462.
361. *Ibid.*, p. 322.
362. *Ibid.*, p. 38.
363. *Ibid.*, p. 467.
364. *Ibid.*, p. 466.
365. *Ibid.*, p. 445.
366. Frye, *Secular Scripture*, pp. 85–6.
367. Austen, *Mansfield Park*, p. 467.
368. Frye, *Secular Scripture*, p. 104.
369. There is a structural resonance between this story and the infant Austen's own experiences on returning to the family parsonage after being sent out to a village wet-nurse around 3–4 months old. Claire Tomalin's biography imagines the experience in terms of a 'painful experience [...] an exile or abandonment' (pp. 5–6). The infant Austen's return from the familiar poverty of her foster home and nurse to her now unfamiliar true home and family, already busy with older children and marked by its economic and cultural difference, positions her around the age of acquiring language as entering her true home as if in exile, and meeting her birth brothers as if they were distant relatives. From here we can only speculate as to where romance and realism coincide.
370. Frye, *Secular Scripture*, p. 80.

371. *Ibid.*, pp. 82, 81.
 372. *Ibid.*, p. 83, pp. 79–80.
 373. *Ibid.*, pp. 87–8.
 374. Austen, *Mansfield Park*, p. 49.
 375. *Ibid.*, pp. 48, 49.
 376. *Ibid.*, p. 214.
 377. *Ibid.*, p. 459.
 378. *Ibid.*, p. 392.
 379. Austen's letters, 20th November 1800; 26th June 1808; 30th June 1808. See *Jane Austen's Letters to her Sister Cassandra and Others* (ed.) R.W. Chapman (London: Oxford University Press, 1959), pp. 92, 199, 207.
 380. Austen, *Mansfield Park*, p. 399.
 381. *Ibid.*, p. 274.
 382. Emily Auerbach, *Searching for Jane Austen*, pp. 171–2.
 383. Austen, *Mansfield Park*, p. 265; see Austen's letter dated 26th May 1801: '[Charles] has received 30£ for his share of the privateer & expects 10£ more – but of what avail is it to take prizes if he lays out the produce in presents to his sisters. He has been buying gold chains & Topaz crosses for us; – he must be well scolded.' See Chapman (ed.), *Jane Austen's Letters*, p. 137.
 384. Austen, prayer III, first printed in W. Chapman (ed.), *Works of Jane Austen*, reprinted in Austen, *Mansfield Park*, p. 478 (appendix B).
 385. Austen, *Mansfield Park*, p. 468.
 386. *Buddha's Teachings* (tr.) Juan Mascaró (Harmondsworth: Penguin, 1995), p. 63.
 387. Jung, quoted by Lucente, p. 34.
 388. Žižek, 'Courtly Love, or Woman as Thing', in *The Žižek Reader*, p. 168.
 389. Lévi-Strauss, *Myth and Meaning* (London: Routledge and Kegan Paul, 1978), pp. 3–4.
 390. Jameson, *Political Unconscious*, p. 182.

5 *Emma*: 'the operation of the same system in another way'

391. Frank Kermode, *The Genesis of Secrecy: On the Interpretation of Narrative* (Cambridge: Harvard University Press, 1979), p. 72.
 392. Austen, *Emma*, p. 367.
 393. John Keats, 'Ode on a Grecian Urn' [1820], 5, pp. 49–50.
 394. Here Anne spoke, – 'The navy, I think, who have done so much for us, have at least an equal claim with any other set of men, for all the comforts and all the privileges which any home can give. Sailors work hard enough for their comforts, we must all allow' (Austen, *Persuasion*, p. 59).
 395. Austen, *Persuasion*, p. 258.
 396. Austen, *Emma*, p. 154.
 397. *Ibid.*, p. 116.
 398. *Ibid.*, pp. 116–17.
 399. Hayden White, *The Content of the Form*, p. 1.
 400. Ricoeur, Paul, *Time and Narrative*, vol. 1. (trans.) Kathleen Mclaughlin and David Pellauer (Chicago: University of Chicago Press, 1984), p. 30.

401. Ricoeur, Paul, *Time and Narrative*, p. 56.
402. *Ibid.*, p. ix.
403. *Ibid.*, p. x.
404. Homans, *Bearing the Word*, pp. 29–30.
405. Susan C. Greenfield, *Mothering Daughters: Novels and the Politics of the Family Romance, Frances Burney to Jane Austen* (Detroit: Wayne State University, 2002), p. 34.
406. Ricoeur, p. 55.
407. *Ibid.*, p. 55.
408. *Ibid.*, pp. 42–3.
409. White, p. 181.
410. Frye, *Secular Scripture*, p. 155.
411. Miles, *Jane Auston*, p. 41.
412. Austen, *Emma*, p. 361.
413. *Ibid.*, pp. 83, 84.
414. *Ibid.*, p. 87.
415. *Ibid.*, p. 87.
416. *Ibid.*, p. 88.
417. *Ibid.*, pp. 150, 149.
418. *Ibid.*, p. 103.
419. *Ibid.*, pp. 104, 105.
420. *Ibid.*, pp. 111, 105.
421. This particular logical anxiety concerning the subject of marriage is repeated beautifully in the BBC sit-com, *The Vicar of Dibley*, when the female vicar opens her door on a lonely Christmas Eve to find the man of her dreams asking her to marry him. Of course she says yes, and of course he then goes back to the car to fetch his beautiful fiancé.
422. Austen, *Emma*, p. 149.
423. *Ibid.*, p. 151.
424. *Ibid.*, p. 108.
425. *Ibid.*, p. 99.
426. *Ibid.*, p. 85.
427. *Ibid.*, p. 85.
428. *Ibid.*, p. 87.
429. *Ibid.*, p. 86.
430. *Ibid.*, p. 122.
431. *Ibid.*, pp. 122, 124.
432. *Ibid.*, p. 106.
433. Austen, *Persuasion*, p. 250.
434. Barthes, 'The Structural Analysis of Narratives', p. 295.
435. Austen, *Emma*, p. 368.
436. Ruth Ronen, 'Incommensurability and Representation', *AS/SA* 5: <<http://www.chass.utoronto.ca/french/as-sa/ASSA-No5/RR2.htm>>, pp. 294–6. (Correct at 6 December 2004.)
437. Austen, *Emma*, pp. 145–6.
438. *Ibid.*, pp. 149, 150.
439. *Ibid.*, p. 305.
440. *Ibid.*, p. 303.
441. *Ibid.*, p. 267.

442. *Ibid.*, p. 268.
443. Austen, *Mansfield Park*, p. 275.
444. Ronen, p. 296.
445. *Ibid.*, p. 296, n3.
446. Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 2002), p. 109.
447. Tony Tanner, *Jane Austen* (Houndmills: Macmillan, 1986), p. 243.
448. Ronan, p. 300.
449. Morris, *Realism*, pp. 135–6.
450. Ronan, p. 301.
451. Barthes, p. 295.
452. Austen, *Emma*, p. 151.
453. *Ibid.*, p. 87.
454. Rimmon-Kenan, pp. 112, 115.
455. Roy Pascal, *The Dual Voice: Free Indirect Speech and its Functioning in the Nineteenth-century European Novel* (Manchester: Manchester University Press, 1977).
456. Morris, p. 117.
457. Skinner, *An Introduction to Eighteenth-Century Fiction*, p. 264.
458. A Tobler, 'Eigentümliche Mischung direkter und indirekter Rede', T. Kalepky, 'Verschleierte Rede', in *Zeitschrift für Romanische Philologie*, XXI 1897 and XXIII 1899. C. Bally, 'Le Style Indirect Libre en Française moderne' and 'Figures de pensée et formes linguistiques', *Germanische-Romanische Monatsschrift*, IV 1912 and VI 1914. Pascal gives a detailed account of the linguistic debate following Bally's claims for *Style Indirect Libre* in *The Dual Voice* (Manchester: Manchester University Press, 1977). Pascal's remains the fullest analysis to date of FID in prose fiction.
459. Beth Newman, '“The Situation of the Looker-on”: gender, narration, and gaze in *Wuthering Heights*, Robyn' R. Warhol and Diane Price Herndl (eds), *Feminisms: An Anthology of Literary Theory and Criticism* (New Jersey: Rutgers University Press, 1997), p. 461.
460. Austen, *Emma*, p. 394.
461. Colin MacCabe, Introduction to Sigmund Freud, *The Schreber Case* (Harmondsworth: Penguin, 2003), p. xii.
462. *Emma* (Dir. and screenplay) Douglas McGrath, Miramax Films, Matchmaker Films, 1996.
463. Rimmon-Kenan, p. 115.
464. *Ibid.*, p. 116.
465. Austen, *Emma*, p. 102.
466. *Ibid.*, p. 88.
467. Austen, *Persuasion*, p. 218.
468. Slavoj Žižek, 'Fantasy as a Political Category', in Eagleton and Milne (ed.) *Marxist Literary Theory*, p. 89.
469. Austen, *Emma*, p. 102.
470. *Ibid.*, pp. 362, 364.
471. *Ibid.*, p. 366.
472. I still find this unprecedented narrative solution breath-taking: it testifies to the gap between the real effects of social determinants, and what remains nonetheless possible.

473. Austen, *Emma*, p. 405.
 474. *Ibid.*, p. 82.
 475. Tanner, *Jane Austen*, pp. 235, 238, 239.
 476. Austen, *Emma*, pp. 360, 361.
 477. *Ibid.*, p. 364.
 478. *Ibid.*, p. 368.
 479. Austen, *Persuasion*, pp. 258, 147.
 480. Austen, *Emma*, pp. 313, 315.
 481. John Sutherland, *Is Heathcliffe a Murderer: Great Puzzles in 19th -century Literature* (Oxford: Oxford University Press, 1996), pp. 16, 18, 19.
 482. Austen, *Persuasion*, p. 115.
 483. *Ibid.*, p. 248.
 484. Austen, *Emma*, p. 156.
 485. *Ibid.*, p. 361.
 486. Anne Finch, 'A Nocturnal Rêverie' [1713]: 'When a sedate Content the Spirit feels, / And no fierce Light disturbs, whilst it reveals; / But silent Musings urge the Mind to seek / Something, too high for Syllables to speak; / Till the free Soul to a compos'dness charm'd, / Finding the Elements of Rage disarm'd, / O'er all below a solemn Quiet grown, / Joys in th'inferiour World, and thinks it like her own: / In such a *Night* let me abroad remain, / Till Morning breaks, and All's confus'd again; / Our cares, our Toils, our Clamours are renew'd, / Or Pleasures, seldom reach'd, again pursu'd.' See David Fairer and Christine Gerrard (eds), *Eighteenth-Century Poetry: An Annotated Anthology* (Oxford: Blackwell, 2004), pp. 33–35.
 487. Austen, *Mansfield Park*, p. 135.
 488. Austen, *Emma*, p. 361.

6 *Persuasion*: 'loving longest, when existence or when hope is gone'

489. Žižek, 'The Supposed Subjects of Ideology', *CQ*, 39, 2, p. 53.
 490. P.B. Shelley, 'On Love' [1818], in Duncan Wu, *Romanticism: An Anthology* (Oxford: Blackwell, 1994), pp. 860–1.
 491. Austen, *Persuasion*, p. 245.
 492. Austen, *Persuasion*, p. 245, and see p. 247 where Anne 'received' Wentworth's 'look'.
 493. Harding notes that the revised revelation scene of *Persuasion* has the effect of increased agency in Anne, but the agency is still enmeshed with the risk concerning her receipt of the message; the 'truth' that she brings to the narrative is 'wordless' or indirectly understood. See Harding, 'Regulated Hatred: an Aspect of the Work of Jane Austen' [1940], in Lodge (ed.), *Twentieth-century Literary Criticism*, pp. 263–75. The deleted scenes are included in Linda Bree's excellent Broadview edition of the novel, pp. 259–69.
 494. Austen, *Persuasion*, p. 258.
 495. Letters to Cassandra, dated Saturday 3 January 1801, Sunday 25 January 1801, in R.W. Chapman (ed.), *Jane Austen's Letters*, pp. 103, 118; Austen, *Persuasion*, p. 125.
 496. Austen, *Persuasion*, p. 66.

497. *Ibid.*, pp. 94, 95.
498. *Ibid.*, p. 68.
499. *Ibid.*, p. 96.
500. *Ibid.*, p. 68.
501. *Ibid.*, p. 97.
502. *Ibid.*, p. 94.
503. *Ibid.*, p. 95.
504. *Ibid.*, p. 94.
505. *Ibid.*, p. 93.
506. *Ibid.*, p. 248.
507. *Ibid.*, p. 93.
508. Austen, *Emma*, p. 360.
509. Austen, *Persuasion*, p. 245.
510. Frye, *Secular Scripture*, p. 129.
511. Wentworth's feminisation of his 'old' ships is interesting in this context: 'But, Captain Wentworth,' cried Louisa, 'how vexed you must have been when you came to the Asp, to see what an old thing they had given you.' 'I knew pretty well what she was, before that day'; said he, smiling. 'I had no more discoveries to make, than you would have as to the fashioning and strength of any old pelisse, which you had seen lent about among half your acquaintance, ever since you could remember, and which at last, on some very wet day, is lent to yourself. – Ah! She was a dear old Asp to me. She did all that I wanted. I knew she would. – I knew that we should either go to the bottom together, or that she would be the making of me' (Austen, *Persuasion*, pp. 98–9).
512. Frye, *Secular Scripture*, p. 131.
513. Austen, *Persuasion*, p. 67.
514. *Ibid.*, p. 69.
515. *Ibid.*, pp. 137–8.
516. *Ibid.*, p. 117.
517. *Ibid.*, p. 245.
518. *Ibid.*, p. 66.
519. *Ibid.*, pp. 48, 83, 149.
520. *Ibid.*, p. 180.
521. Frye, *Secular Scripture*, p. 134.
522. Austen, *Persuasion*, p. 83.
523. *Ibid.*, p. 111.
524. *Ibid.*, p. 120.
525. *Ibid.*, p. 243.
526. *Ibid.*, pp. 242, 244.
527. Jameson argues for four 'levels' to interpretation, in a revision of the medieval model: (1) Literal; (2) Allegorical; (3) Moral; (4) Anagogical. The anagogic reveals – or posits – a point at which 'the text undergoes its ultimate rewriting in terms of the destiny of the human race as a whole'. (*Political Unconscious*, p. 31).
528. Austen, *Pride and Prejudice*, pp. 216–22.
529. *Ibid.*, p. 227.
530. Riley, Denise, *The Words of Selves: Identification, Solidarity, Irony* (Stanford: Stanford University Press, 2000), p. 147.

531. Peter Childs, *Reading Fiction: Opening the Text* (Houndmills: Palgrave, 2001), p. 29.
532. Riley, p. 147.
533. Austen, *Persuasion*, pp. 116–17.
534. *Ibid.*, p. 241.
535. *Ibid.*, p. 242.
536. *Ibid.*, p. 114.
537. *Ibid.*, p. 115.
538. Ronald Carter and John McRae, *The Routledge History of Literature in English: Britain and Ireland* (London: Routledge, 2001), p. 238.
539. Lukács, *The Theory of the Novel*, p. 75.
540. Riley, p. 163.
541. Austen, *Persuasion*, p. 250.
542. *Ibid.*, p. 248.
543. Lacan, *Feminine Sexuality: Jacques Lacan and the 'Ecole Freudienne'* (trans.) Jaqueline Rose (London: Macmillan, 1982). See, also Lacan's argument that 'Love is essentially deception', in Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, trans. Alan Sheridan (London: Hogarth, 1977), p. 268. Quoted in Anthony Easthope's discussion, *The Unconscious* (London and New York: Routledge, 1999), pp. 67–8.
544. Luce Irigaray, *The Way of Love* (London: Continuum, 2002) introduction.

Conclusion: 'such an alternative as this had not occurred to her'

545. Theodor Adorno and Max Horkheimer, *Dialectic of Enlightenment*, (trans.) John Cumming (London: Verso, 1992), p. xv.
546. Frye, 'Archetypes of literature', p. 431.
547. Karen Joy Fowler, *The Jane Austen Book Club* (Harmondsworth: Penguin, 2005), pp. 115–16.
548. Michael Gross and Mary Beth Averill, 'Evolution and Patriarchal Myths of Scarcity and Competition', in Harding and Hintikka (eds), *Discovering Reality*, p. 82.
549. Alison Jaggar, 'Love and Knowledge: Emotion in Feminist Epistemology', in Kemp and Squires (eds), *Feminisms*, p. 190.
550. Hartsock, 'The Feminist Standpoint', p. 305, pp. 302–3.
551. William Blake, 'A Vision of the Last Judgement', quoted by Easthope, *Englishness*, p. 103. Easthope contrasts Blake's sun with John Locke's: 'What is it, but an aggregate of those several *Ideas*, Bright, Hot, Roundish, having a constant regular motion, at a certain distance from us?' Locke, *An Essay Concerning Human Understanding*, II.23.6.
552. Flax, 'The Patriarchal Unconscious', pp. 260–1, 269.
553. Gross and Averill, 'Evolution and Patriarchal Myths', in Harding and Hintikka (eds), *Discovering Reality*, p. 82.
554. Žižek, 'Courtly Love, or Woman as Thing', in Wright and Wright (eds), *The Zizek Reader*, p. 164.
555. Austen, *Pride and Prejudice*, p. 277.
556. Frye, 'Archetypes of Literature', p. 428.

557. Denise de Rougemont, *Love in the Western World*, (trans.) Montgomery Belgion (Princeton, New Jersey: Princeton University Press, 1983), pp. 164–5.
558. Austen, *Persuasion*, p. 244.
559. Jameson, *Political Unconscious*, pp. 19–20.
560. Lucian Goldmann, 'Introduction to the problems of a Sociology of the Novel', in Terry Eagleton and Drew Milne (eds), *Marxist Literary Theory*, pp. 213–14.
561. Austen, *Pride and Prejudice*, p. 369.
562. *Ibid.*, p. 61.
563. *Ibid.*, p. 64.
564. Frye, *Secular Scripture*, p. 432.
565. Fowler, p. 249.
566. Elder Olsen, *The Theory of Comedy* (Bloomington: Indiana University Press, 1975), p. 25.
567. Austen, *Pride and Prejudice*, p. 368.
568. Williams, *Keywords*, pp. 304–5.
569. Austen, *Northanger Abbey*, p. 238.
570. *Ibid.*, p. 239.
571. Fay Weldon, *Letters to Alice: On First Reading Jane Austen* (London: Coronet Books, 1985), pp. 37–8.
572. Weldon, p. 149.
573. Neeson, *Commoners*, p. 3.
574. Neeson, p. 1.
575. *Ibid.*, p. 6.
576. *Pride and Prejudice*, adapted by Andrew Davies, (Dir.) Simon Langton, BBC in Association with the Arts and Entertainment Network, 1995.
577. G.W.F. Hegel, *Phenomenology of Spirit*, (trans.) A.V. Miller, foreword by J.N. Findlay (Oxford: Oxford University Press, 1977) (p. v). The *Phenomenology* was first published in 1807. I am particularly intrigued by the resonance here of Hegel's account of the work of art where the 'Notion strips off the traces of root, branches, and leaves still adhering to the forms and purifies the latter into shapes in which the crystal's straight lines and flat surfaces are raised into incommensurable ratios, so that the ensoulment of the organic is taken up into the abstract form of the understanding [...] its essential nature – incommensurability – is preserved for the understanding' (p. 427). See also Forest Pyle, *The Ideology of Imagination: Subject and Society in the Discourse of Romanticism* (Stanford: Stanford University Press, 1995), pp. 62–6. Pyle quotes Paul de Man's intriguing note concerning Hegel and Romanticism: 'Few thinkers have so many disciples who have never read a word of their master's writings' (p. 63).

Index

Note: I have avoided the tedious listing of page-by-page references to Jane Austen, her works, characters, or her family. I have also avoided references to 'narrative', 'realism' and 'romance', as these terms recur on almost every page of the book. This index gives a broad indication of my discussion of key concepts, and of where I have made use of the work of others in building an argument.

- Adorno, Theodor, 90, 156
agency, x, xv, 6, 15, 28, 34–5, 42–3,
64, 88, 90, 95, 101, 107, 109, 111,
142, 146
Alexander, Sally, 89
Althusser, Louis, 43
Amis, Kingsley, 97
analogy, xi, 146–7, 152, 155, 161–2
archetype, x, 11, 28–30, 55, 96
Armstrong, Isobel, 7
Auerbach, Emily, 108
Auerbach, Erich, x
Averill, Mary Beth, 157
- Barthes, Roland, 36, 43–5, 47,
50–2, 54, 66, 81, 86, 113, 121–3
beauty, 84, 111, 125
Behn, Aphra, 19, 22
Blake, William, 157
Booth, Wayne, 25
Braidotti, Rosi, 88
Brownstein, Rachel, 75–6
Bunting, Madeleine, xiii–xiv
Burney, Frances, 4, 88
Butler, Marilyn, 7
Burton, Antoinette, 7–8
Byne, Julia, xiii
- Carter, Ronald, 152–3
Castle, Terry, 73–4, 88
capitalism, xiii–xiv, 12, 19, 21, 24, 26,
78, 89, 95, 157–9
Childs, Peter, 149
Clarke, Norma, 3, 22
Cole, Martin, 88
Coleridge, Samuel Taylor, 42
- comedy, 11, 15–16, 26, 90, 96,
104–5, 116, 131–3, 141, 155,
163–4, 167
Coward, Rosalind, 78
Cuddon, J.A., 29
- Defoe, Daniel, 87
De Rougemont, Denise, 93, 161
dialectic, 1, 11, 16, 25, 28, 37, 41, 47,
65, 85, 153, 168
Doody, Margaret Anne, 14–15, 22, 30,
49, 92, 145
- Eagleton Terry, 19–20
Easthope, Anthony, 10–11, 154–5
Eckstut, Arielle, 82
empiricism, 10, 16, 41, 157, 167–8
enclosure, 37, 56, 152, 165–6
enlightenment, 2, 12–13, 16–17, 25–6,
48, 57, 146, 160
epistemology, x, 5, 10, 13, 19, 21–5,
36, 41, 66, 91, 105, 114, 136,
157, 168
- feminine/femininity, ix–xv, 2–3,
14–18, 23–5, 28, 34–5, 44–8, 66,
74, 77–8, 87–91, 92–6, 101,
104–5, 108–11, 114, 126, 130,
136, 142, 146, 158–9, 162–5, 168
feminisation, 22, 25, 32, 92, 127, 135
feminism/feminist, ix, xiii, 3, 8,
18–19, 21, 23, 88, 96, 106–7,
110, 157
Finch, Anne, 135
Flax, Jane, 23, 158
Fordyce, James, 76, 82, 108

- form, x, xiv, 13, 28–9, 33, 41–2, 48, 91, 116, 120, 125
- fortune, 109, 115, 129, 132–3
- Fowler, Karen Joy, 156, 164
- free indirect discourse (FID), 5, 15, 123–9, 140–1, 147–9, 153
- Frye, Northrop, 16, 22, 25, 28–32, 36, 39–40, 42, 73, 81, 84, 86, 92, 95, 103, 116, 141–2, 144, 156, 161
- Giffin, Michael, 93
- goddess, 14, 145
- Goldmann, Lucian, 43
- Goldsmith, Oliver, 7–9
- gossip, 126–9, 153–4
- Greenfield, Susan, 114
- Greer, Germaine, 89
- Gross, Michael, 157
- Grundy, Isobel, 20
- happy endings, 15, 19, 22, 25, 29, 38, 40, 53, 71, 80–1, 91, 101–2, 109, 114–15, 120, 129–130, 132, 141–2, 150, 154, 158, 169
- Harding, D.W., 20
- Harris, Jocelyn, 96
- Hartsock, Nancy C.M., 5, 44–5, 157
- Haywood, Eliza, 19, 22
- Hegel, G.W.F., 41, 165, 168
- heterosexuality, xi–xii, 4, 18, 22, 24, 28, 85, 95, 147
- Homans, Margaret, 27, 114
- Horkheimer, Max, 156
- ideology, xiii–xiv, 1, 5, 19–22, 23, 33, 87–9, 108, 159
- incommensurability, 94, 119–25, 146, 149
- Irigaray, Luce, ix, 155
- Jagger, Alison, 157
- Jakobson, Roman, 29, 35
- Jameson, Fredric, x, 1–2, 22, 24–6, 27–36, 42, 45, 47, 71, 86–7, 91, 110, 162
- Johnson, Claudia, 7, 8, 15, 21
- Johnson, Samuel, 167
- Jones, Bridget, xii, 73, 127–8
- Jung, Carl Gustave, xiv, 30, 109
- Kaplan, Cora, 77
- Keats, John, 111
- Kemp, Sandra, 91
- Kermode, Frank, 111
- Kirkham, Margaret, 7
- Kristeva, Julia, 22
- Lacan, Jacques, 155
- Lévi-Strauss, Claude, 45, 54, 73, 110
- Light, Alison, xiii
- Locke, John, 157
- love, ix, xi, xiv, 11, 17, 29, 31, 79, 85–6, 109, 112–17, 126, 131, 137–42, 143–8, 153–5, 159–60
- Lukács, Georg, 83–4, 153
- Lucente, Gregory L., 10, 29–30, 36, 40, 45, 64
- Marxism, x–xi, xiii, 16, 28, 34, 41, 43–5, 86, 89, 162, 168
- McKeon, Michael, 11–13, 21, 36, 46
- McRae, John, 152–3
- mediation, xiv, 11, 15, 24, 48, 92, 94, 147, 155
- metaphor/metonymy, 35–6, 51, 56, 70–1, 166
- Miles, Robert, 11, 35, 117
- Milton, John, 96–7
- Mitchell, Juliet, xii
- mode, ix, 11, 24, 33–5, 42–3, 45, 48, 50, 142, 162, 169
- myth, 9, 16, 22, 24–6, 29, 30, 64, 86, 105, 159
- nature, ix, 5, 28–9, 84, 132, 134–6, 152, 159
- Neeson, J.M., 37, 165–7
- Newman, Beth, 126
- Newton, Judith Lowder, 8
- Olsen, Elder, 164
- Parker, Blanford, 39
- Pascal, Roy, 126
- Peck, John, 88
- Poovey, Mary, 23
- Porter, Roy, 37, 57
- prayer, 153–4
- Propp, Vladimir, xv

- providence, 86–7, 91, 96, 101–4,
 142–4, 149–50, 167
- Radway, Janice, 18–19
- reason/rationality, 10, 76, 95
- Reeve, Clara, 22
- Richardson, Samuel, 4, 87, 92, 126
- Ricouer, Paul, 113–16, 123
- Riley, Denise, 149, 153
- Rimmon-Kenan, Shlomith, 123, 125
- Ronan, Ruth, 121–4
- Ross, Deborah, 30–1, 46, 48
- Rousseau, Jean-Jacques, 64
- Said, Edward, 7
- Salvaggio, Ruth, 13
- salvation, xi–xii, 18, 26, 64, 66, 93–5,
 105, 146–7
- Sanders, Andrew, 6
- Scott, Sir Walter, 11
- sensibility, 64–5
- sea, 112, 138–9, 159
- Shelley, Percy Bysshe, 137
- Shields, Carol, 94
- Skinner, John, 6, 126
- Sontag, Susan, 13, 15
- Spacks, Patricia Meyer, 15
- Spencer, Jane, 24, 73
- Squires, Judith, 91
- structuralism, 28, 50, 54,
 164, 169
- Sutherland, John, 133–4
- Tanner, Tony, 4, 7, 75, 123, 131
- Tate, W.E., 37
- Taylor, Barbara, 89
- Tomalin, Claire, 20, 75
- Torfing, Jacob, 43
- truth, 17, 92, 100, 103, 111–17, 129,
 132, 138, 142, 149
- Watt, Ian, 12
- Waugh, Patricia, 82
- Weldon, Fay, 165
- White, Hayden, 36, 113
- White, Laura Mooneyham, 27–8, 32
- Williams, Raymond, xi, 27, 41–2, 64,
 87, 164
- Woolf, Virginia, 126
- Wollstonecraft, Mary, ix, 21, 75–8,
 80–1, 95
- Woloch, Alex, 23, 28
- Wright, Elizabeth, 89
- Žižek, Slavoj, 1, 43, 49, 110, 129,
 137, 158