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**Elements of satire in Evelina and Pride and Prejudice**

Prvky satiry v dílech Evelina a Pýcha a předsudek

(bakalářská práce)

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Angličtina se zaměřením na aplikovanou ekonomii

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a řádně jsem v ní uvedla veškerou použitou literaturu.

V Olomouci dne .....

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I would like to thank the supervisor of my bachelor's thesis, Mgr. Ema Jelínková, PhD., for her valuable advice, support and kind assistance during the writing of this work.

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## INTRODUCTION

Frances Burney and Jane Austen with their pivotal works *Evelina* and *Pride and Prejudice* are the major theme of this bachelor's thesis. *Evelina* is supposed to be the source for *Pride and Prejudice* as the topic discussed is very similar and Jane Austen may have used the idea to write her own book. They both show similarities as well as differences and therefore they have gained not only my attention but also attention of many readers and literal critics. The stories are based on personal experience of the author and that is why they are so read by so many people more than 200 years after being published. Personal experience is valued and the stories are not totally made up as one might say.

To introduce my thesis: the first part gives a definition of satire according to Ruben Quintero. The types of satire, the Horatian and Juvenalian, are described very briefly. The writing technique meant a revival of one literary genre – the novel which is a foundation stone for both works. The novel is more discussed in the second chapter.

In the third part I give a brief overview of the most important moments in life of the two writers. I especially focus on the main reasons which led them to write, mainly the situation in England in the 18<sup>th</sup> century. The society was much different than from present day and it is regarded as the most complicated in the British history.

The following part examines the position of women and their rights (they were very different from those which had the men), employment, money (social security) and inheritance.

The main part of the thesis is going to deal with the main features of the books. Although the stories are based on the customs and traditions of that time, a topic that is a serious one, the writers both incorporated satire – a tool which disarms every attacker. I am also going to describe what led them to write satire and how they use it.

In conclusion I summarize all my findings to which I have arrived.

## 1. DEFINITION OF SATIRE

...satire castigated the representative bad behaviour or thought of an individual, but not any one individual who misbehaves or errs... Satire is a wide range of strategies. At one extreme is invective, only a scant shade away from gross individual insult of unequivocal censure or condemnation. Though some form of attack or ridicule is necessary for something to be satiric, without intentioned art there is no satire.<sup>1</sup>

On one hand, satire turns tragedy into laughter and makes things look better. It is an amusing element in literature and somehow hides serious issues.

On the other hand, satire can not be easily defined because it is a protean term. The simplest definition could be as follows: ‘Whenever wit is used to expose something foolish, we can call it satire.’

Not everyone understands the situation when satire is used (e. g. the reader or spectator does not know the circumstances or does not understand the plot at all). The art of the satirist, then, is an art of persuasion....<sup>2</sup> The satirist, either explicitly or implicitly, tries to sway us toward an ideal alternative, toward a condition of what the satirist believes should be. It is assumed that the satirist has our best interest at heart and seeks improvement or reformation.<sup>3</sup>

Satire is quite complex but it uses irony (the words which have the opposite meaning) or derision to express stupidity or foolishness. Besides, satire is expressed also in other ways – derision or parody are probably the most known. The original purpose is not to make people laugh but to disarm the attacker. Satire is used on various fields, not only in literature but also among politics. It has many faces and it is directed to an individual or a certain group of people.

As regards the origin, the word comes from the Greek word ‘satyr’. Men dressed like satyrs made fun of the actors. Satyrs were mythological creatures with the upper half of a man and the bottom half of a horse or goat. The history of satire is quite rich and many forms of satire have developed. ...the history of satire is

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<sup>1</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 5, 6.

<sup>2</sup> James Sutherland, *English Satire*, (London: Cambridge University Press, 1958), 5.

<sup>3</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 3.

as rich as its forms are varied...<sup>4</sup> Additionally, the word also comes from the Roman noun *satura* (meaning mixture). Satire mainly developed in the seventeenth century and the first half of the eighteenth.

Juvenalian satire is named after the Roman satirist Juvenal and it is more contemptuous and harsher than Horatian. Moreover, it is characterized by irony and moral indignation, whereas Horatian (after Horace) is mild, gentle, points out human feelings and is focused on an individual. Its aim is not to make evil, it emphasises humour instead. Horatian satire is focused on the audience and makes them laugh. Jane Austen belongs among Horatian satirists.

Samuel Johnson describes the difference between satire and lampoon – a poem in which wickedness or folly is censured. Proper satire is distinguished, by generality of reflections, from a lampoon<sup>5</sup> which is aimed against a particular person, but they are frequently confounded.

Both comedy and satire occur in literature, theatre and art. The main difference is in the topic discussed. It must be a serious one when using satire. According to Douglas Bush, the story of *Sense and Sensibility* has more sharp satire than comedy.<sup>6</sup>

One of the main features of satire is that it is not as apparent as comedy. Comedy is larger than satire, it is a dramatic genre, humorous and contains a happy resolution, includes jokes, satire or a humorous performance.

‘The main difficulty, I believe, is to distinguish the satirical from the comic. The writer of comedy is usually dealing with same sort of materials as the writer of satire.’<sup>7</sup>

Therefore it is very difficult to distinguish between satirical words and a situation which is meant to be a comedy. ‘...the satirist writer is dependent on the agreement of the readers.’<sup>8</sup>

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<sup>4</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 10.

<sup>5</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 5.

<sup>6</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 6.

<sup>7</sup> James Sutherland, *English Satire*, (London: Cambridge University Press, 1958), 2.

<sup>8</sup> James Sutherland, *English Satire*, (London: Cambridge University Press, 1958), 5.

## 2. ESTABLISHING THE NOVEL

Novel is described as a long prose narrative which depicts characters and a sequence of events. The decline of drama led to the arrival of novel and later it became the major literary genre. Novel was not considered to be an appropriate style of literature at that time. The view is taken that novels are dangerous, because they ‘inflame the passions of youth, whilst the chief purpose of education should be to moderate and restrain them’.<sup>9</sup>

Later, various reasons for the popularity of novel can be found but the main cause is the rise of the middle class. The novel describes peoples’ worries and thoughts, it is realistic and therefore written for the common reader. The novel meets the taste of both middle and low class. ... the diffusion of prosperity and education gave rise to the novel about middling people. Their dilemmas, both petty and important, inspired a new literary genre.<sup>10</sup> A lot of middle-class people became wealthy due to profits from manufacturing. It can be said that gentry, among other topics, is the key concept of Jane’s work. All the protagonists belong to the gentry at some level and she famously concerns herself with only this class of society - the class below the aristocracy but with education, manners, money and leisure sufficient to raise them above the labouring masses, and to give them scope to make life choices, both little and great, that were denied to the poor. It is these life choices that are Jane Austen’s novelistic concern.<sup>11</sup> Jane Austen established the feminist tradition<sup>12</sup> in the English novel and she can be considered to be the crucial person in the history of the novel foreshadowing the concern with moral issues that are characteristic of Victorian Age.<sup>13</sup>

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<sup>9</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 25.

<sup>10</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King’s Lynn, 2012), 70.

<sup>11</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King’s Lynn, 2012), 70,71.

<sup>12</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 90.

<sup>13</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 137.



The triumph of the novel – whatever its limitations may be – lies in combining such poetry of wit with the dramatic structure of fiction. In historical terms, to combine the traditions of poetic satire with those of the sentimental novel that was Jane Austen’s feat in *Pride and Prejudice*.<sup>14</sup> Not only wit, but also genius and taste are the attributes of Jane Austen. She brilliantly chooses the characters for her stories, e. g. Elizabeth Bennet, Emma Woodhouse or Henry Tilney – bewitch us by the intelligence and playfulness of their moral processes. As mentioned above, it is literary art because wit can be quickly turned into cruelty or taste may be used snobbishly to put down the others. Jane Austen again is aware of this fact and the possessors of these personal traits must use them generously in their social interactions.<sup>15</sup>

Furthermore, novel is often related to reality and represents the human life. Jane Austen used novel to describe the typical everyday life. All her novels have some qualities in common and some that are unique and they tell us a beautiful narrative where the development of the heroine stands in the foreground.<sup>16</sup> She represented specifically modern personality and culture. She pointed out the main issues people had to face: women were expected to marry well because they were not independent (they had no property or money) and men had to follow their careers and maintain the manor houses they inherited from their male predecessors. She described everything with humour. Similarly, she beautifully highlighted the difficulties of people and set them in a narrative. Still, she did not perceive them as obstacles that had to be overcome. She used them to write a beautiful story instead. That is the way how her stories were made – the stories which a lot of readers find too short. She gained wider audience because the way she revealed the typical position of both women and men is marvellous. She writes with a general sense of hilarity which pervades Austen’s early writings as she has her characters’ words and situations reveal the opposite of what they are asserting.<sup>17</sup>

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<sup>14</sup> William Heath, *Discussions of Jane Austen*, (Health and Company, 1961), 75.

<sup>15</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King’s Lynn, 2012), 15.

<sup>16</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 186.

<sup>17</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 56.

The characters are ridiculous (they do not represent such danger as some of the characters in *Evelina* do).

The tone of the whole story is a happy one. Elizabeth tells the story but it is not written in the first person. Satire is used in the book as Elizabeth laughs at the follies around her and remains optimistic at all times. There is almost neither time nor space for desperation. The aim of the novelist is to entertain rather than to instruct, and Jane Austen certainly meant to be amusing as well as moral.<sup>18</sup> Jane uses satire to express her thoughts in a funny and polite way, so that the same reaction is awaited.

By writing a novel, Jane examines the crucial questions of the period: who has the rights and power. As a solution and answer she offers compromises. A battle of words appears quite often but in the majority of cases it does not lead up to an argument. Jane Austen took her genius, wit and common sense, the heroines felt everything more acutely than people around them - their appreciation of nature, their loves, joys and sorrows, are all more highly developed than in other people. This is the quality of sensibility – natural or assumed... much of her juvenilia is a burlesque on this mode of fiction. She clearly saw that strive to heighten feeling out of a belief that it made one a more interesting or more admirable character, was both dangerous and absurd.<sup>19</sup>

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<sup>18</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 7.

<sup>19</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 155.

### 3. SOCIETY IN THE 18<sup>TH</sup> CENTURY IN ENGLAND

#### 3.1. Description of the society

The whole life was much different from today's. What is more, a lot of things were extremely expensive at the beginning of the 18<sup>th</sup> century. These include clothing and travelling. Everything was hand made since the sewing machine did not exist yet (it was invented later in the 1880s). Horse and carriage was the only means of transport. Rich people sent their horses to wait for them in various coaching inns. In addition, this meant a long planned trip. The other hired horses for each stage of journey. Still, many people could not afford it as it was very expensive that time.

Clothing belongs to one of the most expensive things in the 18<sup>th</sup> century as everything was hand made. The sewing machine did not exist yet (it was invented later in the 1880s). The clothes both for men and women had to be purchased and only rich people could afford to wear gloves, hats etc.

When travelling, everyone could take only one means of transport – horse and carriage. The rich people sent their horses to wait for them in various coaching inns. In addition, this meant a long planned trip. The other hired horses for each stage of journey. Still, many people could not afford it as it was very expensive that time.

#### 3.2. Position of women

The society in the 18<sup>th</sup> century was much different from today's regarding the position of women. The philosophy of an age is in itself determined to a very great extent by the social position.<sup>20</sup>

The woman was not considered as an individual in the 18<sup>th</sup> century. Furthermore, it is evident that the society preferred one sex to the other. Sketches Austen wrote in her teens (called juvenilia) parody sentimental fiction,

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<sup>20</sup> Leslie Stephen, *English literature and Society in the Eighteenth Century*, p. 2

reverse gender roles...<sup>21</sup> The men were superior and women were their ownership as well as they had to obey the men because mainly the men held all the financial resources.

Financial pressures forced the women to look at marriage as a means of social security and stability and made the women more dependent on men. Therefore they were those ones who were rich, independent, educated and lead more public life than women. The ladies from higher society – the ladies of good birth were the most vulnerable of them all, because their social status as ladies increasingly defined what they were allowed to do and what was forbidden to them.<sup>22</sup> Once a girl married her property became her husband's. He could disappear the next day and leave his wife without funds.

The woman could not divorce her husband (even if the reason was cogent, e.g. misusing money, beating or being constantly drunk). When the husband brought his mistress to live in the home, then the woman had the occasion to sue for divorce.

Therefore it was necessary for marriage settlements to be drawn up. It was a legal document drawn up before the marriage took place. It guaranteed that the bride would have a certain sum “settled” on her i.e. she was entitled to the interest from that money during her lifetime and that money could be willed to her children. A marriage settlement also clearly stated what she would be entitled to if she were widowed or what would happen to any money she brought into the marriage were she to predecease her husband. Many women recognized their own vulnerability and were aware of the fact they had no chance to change it. All the restrictions originated in a social system which was controlled by male power.<sup>23</sup>

Women could not follow a profession as they were all closed to women but sometimes they got a low-paid job. Furthermore, there was a very small range of

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<sup>21</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 41.

<sup>22</sup> Ema Jelínková, *British Literary Satire in Historical Perspective*, (Olomouc: 2010), 64.

<sup>23</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 22.

occupations. Getting a job in clothing trade was maybe the only job which can be considered skilled. Needlework was referred to as 'work'.<sup>24</sup>

The other, for instance, worked in domestic service; they had an unskilled job in agriculture or some other kind of manual labour. ... young women were expected to be accomplished in the various arts which could make a contribution to social life, especially music. Their education, unlike that of boys, was directed toward making them good value in the evening circle. In a sense this was their work in life until they were married.<sup>25</sup>

In addition, there are many facts which support the idea of male society in the 18<sup>th</sup> century:

Firstly, literature as well as satire, has been the domain of men as much as writing in general....<sup>26</sup>

Secondly, the property was passed down the male line – to the sons. The women got nothing or only a small part of the property.

Thirdly, they were educated either privately in their own home by a tutor or in the home of a gentleman scholar like Mr Austen...<sup>27</sup> England was much different from today. The society started to change but the progress was slow. Girls got married at the age of 17-19. The older the girls were, the smaller chance they had to get married. A woman aged 23-25 was considered to be a spinster. Emphasis was put on the natural role of women in the family – they took care of children and run household mainly due to personality traits, they are tender and compassionate. 'Woman's sphere is the house'.<sup>28</sup> Jane Austen satirizes the gender by experimenting with the roles of the opposite sex, whether it be men serving as chaperons or women commanding armies. Austen even plays around with the idea of a male widow and female uncle.<sup>29</sup>

In addition to that, girls were the property of their fathers and a married woman had her master, in fact, it was her husband. Women were subordinate to man, in other words, the society was patriarchal.

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<sup>24</sup> Maggie Lane, *Jane Austen's World*, (Carlton Books Limited, 1996), 50.

<sup>25</sup> Maggie Lane, *Jane Austen's World*, (Carlton Books Limited, 1996), 39.

<sup>26</sup> Ema Jelínková, *British Literary Satire in Historical Perspective*, (Olomouc: 2010), 63.

<sup>27</sup> Maggie Lane, *Jane Austen's World*, (Carlton Books Limited, 1996), 46.

<sup>28</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 3.

<sup>29</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 52.

Many women were aware of fact that their life was poor; they were vulnerable because the social system was controlled by male power. As a result, women were trying to develop literally methods to express their social position in which they were situated.<sup>30</sup>

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<sup>30</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 22.

## 4. JANE AUSTEN

### 4.1. Biography

Jane Austen, an English novelist, was born on 16 December 1775 in the village of Steventon in Hampshire as the seventh of eight children. She had seven brothers and one sister Cassandra, who was her closest friend. Their parents were George Austen and Cassandra Austen. Their father was a reverend. Jane was mainly educated at home, but she also studied in Oxford together with her sister Cassandra. She was educated more than other women in her time.

Jane Austen undoubtedly belongs to one of the greatest figures in the English literature. She was educated mainly at home by her father and older brothers and never lived apart from her family.

She got never married. There was only one proposal in her life but she turned the man down. She had a very active social life. She had a happy childhood, as a young girl she was encouraged to write because she wanted to entertain her family. She often attended various balls and she enjoyed dancing. Her experience later reflected in the novels. The family loved novels, so it was not a big surprise that she wanted to belong among the writers.

She wanted something that reflected the real life and write with a sense of humour. Courtship belongs to main subjects in all her novels. At the age of 14 she wrote *Love and Friendship*. Later, *Sense and Sensibility*, *Pride and Prejudice* (first title was *First Impressions*) and *Northanger Abbey* came. Her brother Henry helped her to publish the first novel *Sense and Sensibility*. Her last novel, *The Watsons*, was never completed.

Young Jane loved dancing (she often attended balls), the countryside and she also had a lot of friends. All these aspects later reflected in her novels. Because the courting couple could never be alone, dance floor provided the best opportunity for private conversation.<sup>31</sup>

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<sup>31</sup> Maggie Lane, *Jane Austen's World*, (Carlton Books Limited, 1996), 57.

She loved the country of Hampshire, where she lived since her childhood. She was therefore very upset when her family had to move to Bath, a busy town, she did not like.

Her brother James lived in their house in Steventon and the following years were very difficult for Jane. Her father died very soon and they had to solve mainly financial problems. They were dependent on the charity help. Later on they moved to Southampton.

As a woman, Jane wrote her books anonymously. After the death of her father she moved to Chawton.

Jane Austen died of Addison's disease on 18<sup>th</sup> July 1817 and she is buried in Winchester Cathedral.

Her fame grew during her lifetime and almost 200 years after her death there are historians who focus on her. What is more, there are movies which are based on her masterpiece.

#### 4.2. Pride and Prejudice

Pride and Prejudice was finally published in 1813 and it is probably the most read of all her novels. Originally it was given the title *First Impressions* as it deals with misjudgements. *First impressions* was the title that Jane Austen gave to the novel that eventually became *Pride and Prejudice*, and was meant to be a warning against rash and false judgements of character...<sup>32</sup>

Mr Bennet lives with his wife in Hertfordshire and they have five daughters – Jane, Elizabeth, Mary, Kitty and Lydia. The book is about getting the girls married. They have the best chance when Mr. Bingley and Mr. Darcy, two rich gentlemen, arrive in their neighbourhood and meet their family. Mrs. Bennet, obsessed with the idea of a wealthy man, wants her daughters to marry as quickly as possible and she does not have to wait for a long time.

The reader discovers that Jane Austen did not write the common plot where the hero and heroine are perfect people and were born for each other. Jane persuades

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<sup>32</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 21.



the reader that love is not about wealth or the looks but first of all the two must understand each other.

## 5. FRANCES BURNEY

### 5.1. Biography

Frances (Fanny) Burney was born on 13 June 1752 in King's Lynn, England. She is also known as Madame d'Arbly. She was born to a musical Charles Burney and Mrs Esther Sleepe Burney. Born as the third of six children, she was self-educated. 'Scribblings' were her first steps in literature. She is also a novelist of manners with satirical bent and wrote anonymously and later she became famous because of comic strengths. She describes the lives of English aristocrats and satirises. Last pages of Cecilia were the inspiration for J. Austen's *Pride and Prejudice*. She described the life of women and their role in society.

Burney wrote her book *Evelina* anonymously.

In 1793, aged forty-two, she married a French exile, General Alexandre D'Arbly. Their only son, Alexander, was born in 1794. After a lengthy writing career, and travels that took her to France for more than ten years, she settled in Bath, England, where she died on 6 January 1840.

### 5.2. *Evelina*

The story of *Evelina* begins even before *Evelina* is born. Belmont marries Caroline secretly (they are *Evelina*'s parents). Later he abandons her and Caroline dies during childbirth. The Reverend Mr. Villars, an English clergyman, is supposed to take care of the child.

Mrs. Mirvan wants *Evelina* to join her family. After many years, the young woman visits London to see her friend and she is expected to enter fashionable London's society. Peter Sabor describes *Evelina* that her discovery of the fashionable and not-so-fashionable world is woven into a courtship plot in which the impossibly decorous Lord Orville proves his superiority to the heroine's

other admirers by his ability to see through apparently compromising social appearances and appreciates her true inner worth.<sup>33</sup>

She is not aware of the manners in the newly found world and makes several faux-pas on the balls. For the first time she experiences the embarrassment. Nevertheless, she earns the attention of Lord Orville. She also meets her grandmother Madame Duval. To make the matters worse, Evelina finds later that all her relatives behave the same way – make her the subject of ridicule instead of helping her to learn how live and behave in London.

At the end, she marries Lord Orville, a very rich nobleman.

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<sup>33</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 55.

## 6. LIFE OF JANE AUSTEN AND FRANCES BURNEY

The aim of the satirical work of Jane Austen and Frances Burney was namely the change in the social status of women. What is more, they wrote about things they were familiar with, these include families and young girls who were struggling to maintain their social and economic position. While writing novels was not a popular activity, they managed and were successful. Frances Burney said that opinion of other people was very important for her, but she also needed to be accepted. This shows the typical situation of women of her time.<sup>34</sup>

The work from Jane Austen's childhood is full of humour and enthusiasm. She wrote short stories which were later extended to the whole books and published. The influence maybe does not have its root in everyday life but also other people, like Charlotte Smith could have influenced Jane Austen by the use of picturesque and natural scenes as a background to the novels.<sup>35</sup> Jane Austen examines the circumstances under which people should sacrifice moral standards and social discrimination for the sake of social harmony.<sup>36</sup> Her stories are set in the countryside.

Women of some social standing could not get a job. Their education was ornamental and they did not make money at all. The only way how to support their family was to work as a governess. Nevertheless, the main financial income was through marriage. It was the main job and maybe the goal of their lives as well. The ideal man need not to be handsome, but rich. What is more, a man who owned an estate seemed the most suitable. This was the easiest way to gain money and to keep a certain social status.

It was really necessary to find security, whereas love or attraction was not more important than money. The heroines were very young and were forced by their parents to marry not for their happiness but for the sake of their family. But

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<sup>34</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 1.

<sup>35</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 104.

<sup>36</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 28.

marriage did not guarantee happiness. All that people wanted was comfort till the end of their life.

Jane Austen was a brilliant craftsman, she wrote about people in recognizable circumstances. Her characters all wrestle with emotional problems that we still confront every day, e.g. family, relationships or self-discovery, money and the struggle to live within society's rules. What is most important, she wrote about what people risk when they fall in love and what it costs, which will always be an up-to-date topic.

On the other hand, Jane also writes about issues with which a lot of people are not familiar today.

Candour is one of those words which have undergone a significant shift in meaning between Jane Austen's time and our own. Deriving from the Latin word for whiteness, by extension it can imply various human qualities, from sincerity to almost its opposite, mildness. Candour is generosity in forming judgements of other people. Elizabeth Bennet speaks of her sister's generous candour and in Elinor Dashwood's mind candid allowances and generous qualifications are synonyms.<sup>37</sup>

In *Pride and Prejudice* exactly that astonishes Elizabeth Bennet in her sister Jane: You never see a fault in anybody. The world is good and agreeable in your eyes. I never heard you speak ill of a human being in my life, she says and when Jane protests that she always speaks what she thinks, Elizabeth continues, I know you do, and it is that which makes the wonder. With your good sense, to be honestly blind to the follies and nonsense of others!<sup>38</sup>

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<sup>37</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 59.

<sup>38</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 65,66.

## 7. EVELINA AND ELIZABETH BENNET

Both differences as well as similarities can be found between the main characters Elizabeth Bennet and Evelina. The question is: What prevails – the differences or similarities? Let us look at the main protagonists and the typical attributes of the stories.

Jane Austen transforms the book written by Fanny Burney (she might not be the only source of her inspiration, however) but sometimes she uses the almost identical situation.

Jane Austen accepts Fanny Burney's conception of the hero, but her heroines are much less conventional. Evelina blushes, a frequent habit of Fanny Burney's heroines, especially when the hero is present. The rudimentary psychology of her reactions and behaviour is limited to the portrayal of the struggle between reason, on the one hand, and imagination, fancy and passion on the other.<sup>39</sup>

On one hand, the books show certain features, which they have in common. They both show young girls and their entrance into society. According to Peter Sabor, Evelina addresses the issue of what sort of place a young woman can take, what sort of power she may wield, within the society which was particularly patriarchal. Evelina wrongly denied the status of legitimate daughter, must be reunited with her father before she can fully take her place in society.<sup>40</sup> The protagonists are both expected to marry well, they learn how to behave in higher society and their main work is to secure their families financially.

On the other hand, each of the books is specific in its own way. Evelina and Elizabeth live in totally different world. The conditions, in which both the girls live, are far from easy. In Evelina, more attention is paid to the fact that Evelina is in danger. In contrast, we cannot find Elizabeth in such danger.

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<sup>39</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 96.

<sup>40</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 23.

Characters are revealed in their reactions and behaviour towards each other. Jane Austen believed that mistaken behaviour, immorality, and lack of intelligence, as exemplified in reading, are connected with each other.<sup>41</sup> In *Pride and Prejudice*, Elizabeth, as she later admitted to herself, was guilty of prejudice based on pride in her own discernment, Darcy – as he also came to admit – of prejudice born of his chief fault, personal and social pride. The phrase pride and prejudice has been observed in a dozen or more books, mostly of the later eighteenth century, where Jane Austen might have seen it.<sup>42</sup> Elizabeth and Darcy are asked to put away their pride and prejudice. Jane portrays the gradual change in Elizabeth's estimate of Darcy and his attitude to her and does it in a clever way from their first meeting till the end of the book. She harmonizes the rich ambiguity of their ironic conversation.<sup>43</sup>

The title of the book *Pride and Prejudice* is the theme of the plot. On the other hand, the title *Evelina* does not give us a clue what the story is about. Without closer view we are not able to identify the main subject of the story.

Elizabeth Bennet is more secure financially and she is self-confident regarding the behaviour in society. Witty, spirited Elizabeth Bennet has more of the youthful Jane Austen in her than any other heroine. 'As delightful a creature as ever appeared in print,' was her author's verdict.

She is more experienced than *Evelina* namely because she has siblings and parents and they all belong to middle-class, whereas *Evelina* does not have her own family (she is an orphan). She does not also have the support of distant relatives. What is more, they sometimes put her in danger (strange Madame Duval).

It can be said that *Evelina*'s world is more dangerous than the Elizabethan. She needs the protection of her step-father because she has not the slightest idea about the life. *Evelina* has to fight if she wants to succeed.

Elizabeth has to fight too but in a completely different way – she has to deal with moral problems i. e. evaluation of others and mistaken impressions of other people.

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<sup>41</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 138.

<sup>42</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 90.

<sup>43</sup> William Heath, *Discussions of Jane Austen*, (Health and Company, 1961), 77.

For a long time, men were considered to be fully rational beings. How could a limited woman write great literature? It is obvious that the values of women differ very often from the values which have been by the other sex... yet it is the masculine values that prevail. These values are inevitably transferred from life to fiction.<sup>44</sup> Literature was also the domain of men. In the eighteenth century too, literary fathers and literary sons were understood as the originators and inheritors of traditions of poetry, drama, criticism, and even, as the form rose in status, of the novel.<sup>45</sup> Those days, women were not considered to be on the same level as men, but the eighteenth century brought significant changes in the structure of society and the position of women. The early female philosophers (known as feminists nowadays) discussed questions of female education, marriage and authority within the family. This is precisely what Frances Burney and also Jane Austen deal with.<sup>46</sup>

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<sup>44</sup> Emily Auerbach , *Searching for Jane Austen* , (Madison: The University of Wisconsin Press, 2004), 29.

<sup>45</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 24.

<sup>46</sup> Maggie Lane, *Jane Austen's World*, (London: Carlton Books, 1996), 94.



## 8. SATIRE

### 8.1. Starting point

Like other kinds of literature, satirical works are shaped by author's experience. Therefore there must be a starting point which causes the writer to go one direction. Something must have happened. James Sutherland says that the motives which lead to satire are varied but they also have a common feature: the satirist is nearly always a man who is sensitive to the gap between what might be and what is... He wishes to restore balance, to correct the error, and often, it must be admitted, to correct or punish the wrongdoer.<sup>47</sup>

Jane Austen described the life of ordinary people as she saw it. She made fun of things which were considered to be the most serious that time – marriage and social status. The only way how to gain certain position in society was to marry someone from the upper class.

She described brilliantly the everyday life. It is not only *Pride and Prejudice*, but also another book, *Northanger Abbey*, she rightly credited with perfecting, if not inventing, the novel of ordinary life, the kind of novel in which the smallest incidents are made significant.<sup>48</sup> Using satire is omitting certain words and is followed by an indirect way how to express one's thoughts. It is used in order not to be so rude but still he or she wants to be honest and say what is really on his mind. In my opinion, using satire (whatever the form is) is a real mastery. What is more, Jane Austen took control over satire; a lot of people think she is a better psychologist than writer.

In her book, various situations are mentioned – from the poor life in the country to love. She satirizes snobbery and that is why she is so popular. The contrast between the poor and the rich is obvious – it is forbidden to marry someone who does not belong to relevant social class. But the question is: 'Are there any

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<sup>47</sup> James Sutherland, *English Satire*, (London: Cambridge University Press, 1958), 4.

<sup>48</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 57.

obstacles if the marriage is from love?' Jane Austen's artistic problem was always that of reconciling the moral intention which lay behind her fiction, her natural comic instinct, and the taste of the public for which she wrote.<sup>49</sup> Jane Austen's concern with moral values is usually indirect and rarely obtrusive.<sup>50</sup> Jane's comic art is both powerful and dangerous. She calls into question the nature of truth, declines love at first sight and explores the function of humour.<sup>51</sup>

Let us see the success of *Pride and Prejudice* immediately after it had been published. Jane Austen was not a great writer in her time, she was not as famous as many other writers (the majority were the men, of course). Then, after publishing, the outcome of the novel was not surprising only for Jane, but mainly for the readers.

Within a weekend of its first appearance, *Pride and Prejudice* was established as the most fashionable novel of the season. According to Henry, the playwright Sheridan had told a lady he was dining with that *Pride and Prejudice* was one of the cleverest things he ever read. Another literary gentleman who was much celebrated for his wit, had solemnly informed Henry that it was 'much too clever to have been written by a woman.'<sup>52</sup> Jane Austen, in fact, seems to have varied a good deal in her attitudes, towards social habits, occasionally being extremely rigid, and at other times showing great liberality and tolerance.<sup>53</sup>

The thesis deals with the elements of satire of the book *Evelina* (Frances Burney) and *Pride and Prejudice* (Jane Austen). Public life is probably the main issue of *Evelina*. Women in the 18<sup>th</sup> century were supposed to participate in the public life and seek a potential husband for marriage. *Evelina* has to face great dangers in higher society because she is verbally abused and left alone. Frances Burney is concerned with problems of inheritance and questions of economics.<sup>54</sup>

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<sup>49</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 114.

<sup>50</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 4.

<sup>51</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 129.

<sup>52</sup> David Nokes, *Jane Austen*, (University of California Press, 1998), 404.

<sup>53</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 38.

<sup>54</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 26.

Fanny Burney is very aware of the fact that high expectations are required, not only from Evelina, but from every woman no matter how experienced she is. However, men are not under such pressure. It cannot be said that the book could serve as a guide for women who are completely lost but at least they could identify with her. Even the today's reader is pulled into the action and he feels sympathy with Evelina. Her writing technique is very interesting as the letters provide critique of a male dominated society and satirize snobbery as well.<sup>55</sup> is also very

The mind and description of the characters is made in an unusual way because Jane Austen tried to express humour everywhere. It cannot be said that the humour is not appropriate but it is certainly unexpected. That is probably why *Pride and Prejudice* is considered to be the most comical of all the Jane's novels.

Satirists are also artists, especially when they conceal their art.<sup>56</sup> An example of such an art can be found in the very first sentence of *Pride and Prejudice*. It shows the brilliant application of irony as Jane Austen means the opposite. The whole story of the book is expressed in one sentence and what is more, she also uses one of her writing style patterns for the first time and somehow unmasks her direction. For the 'bright and sparkling,' seemingly centrifugal play of irony is dramatically functional. It makes sense as literary art, the sense with which a writer is most concerned.<sup>57</sup>

'It is a truth universally acknowledged, that a single main in possession of a good fortune, must be in a want of a wife.'<sup>58</sup>

It is not only the beginning of *Pride and Prejudice*; this sentence is very important as it describes the nature of Elizabeth and Darcy and sets the theme of the book. She wanted to describe the relation between men and women. In addition, ideas and opinions are the main themes. Last but not least, it also tells us what the whole book is about. In her best-known novel, she says how misleading pride and prejudice can be.

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<sup>55</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987),47, 53.

<sup>56</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 4.

<sup>57</sup> William Heath, *Discussions of Jane Austen*, (Health and Company, 1961), 75.

<sup>58</sup> Jane Austen, *Pride and Prejudice*, (Oxford University Press Inc., 2004), 1.

The reader, of course, has to be able to understand the situation when Jane uses satire (the truth is turned upside down) – she does not rely on him noticing that but Jane prepares the reader when it comes to such situation. Nevertheless, she guards the secret of satire, because ‘I did not mean that, you should laugh now’ is not be the precise satire at all. Such book assumes intelligence and sense of literature.

Austen questions, thinks and laughs and also forces the reader to behave the same but one thing she does not possess – the sympathy. And the reader does not feel sympathy for any of the characters too.<sup>59</sup>

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<sup>59</sup> Emily Auerbach , *Searching for Jane Austen* , (Madison: The University of Wisconsin Press, 2004), 61.

## 8.2. Language of the novels

Evelina is written in a series of letters. It is nothing but the satirical description<sup>60</sup> of manners and the behaviour of London's higher society. She examines both sociological and psychological issues posed by the society led by men. Evelina restored faith in the capacity of the novel as a serious literary genre...<sup>61</sup>

Frances Burney directly depicts the bad manners in London's society (Lord Merton, Lady Louisa, Mr. Lovel, Mrs. Beaumont, Sir Clement Willoughby). The differences between social classes are omnipresent in the book (Madame Duvall's hatred).

Satire is used to criticize snobbery in the aristocratic society which is driven by men. In other words, Frances uses violence to depict the evil of society (e. g. lack of knowledge of the social etiquette). Evelina soon realises that some of her natural responses are unacceptable.<sup>62</sup> The reader expects the men to behave as gentlemen, and of course, they are gentlemen because they are all dressed up and simply look like the members of high society. She was raised in rural seclusion until she was 18. She learns how to behave in society. It is a comedy of manners (later influenced Jane Austen to write *Pride and Prejudice*). Fanny Burney excelled in alleviating sentimental seriousness with satirical comedy. She was an adept at capturing and individual's most revealing gestures and a group's characteristic speech and manners. The Branghtons, Evelina's tactless, pretentious city relatives, illustrate Burney's ability. Ignorant, yet bold, the Branghtons represent the smug, invidious, acquisitive aspects of mercantile manners. Their worst sin is that they do not realize how dreadful they sound and look.<sup>63</sup>

Evelina is a naive and innocent girl and she is forced to go into higher society. She must make her own way when she comes in London. Evelina misses her father and she is frightened by the attention she gets from men in London, what is more, she makes faux-pas at some parties. She is unsure and has not the

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<sup>60</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 28.

<sup>61</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 46.

<sup>62</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 57.

<sup>63</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 288.

slightest idea how to behave in higher society. She is not ready to lead such a life.

Fanny Burney refers to the aggression of the characters, their misbehaviour how they are rude and they have nothing in common with a true gentleman. In contrast, Evelina is described as an innocent girl who desires a man she loves.

Therefore she is very often a subject of laughter. Her naivety only makes things worse. Evelina does not have family, her mother died and her father refused her that is why she is raised by a reverend. She is ambitious and embodies a true lady.

There are a lot of key concepts in *Evelina* that have much in common with *Pride and Prejudice*. Burney demands a classy behaviour no matter where the situation (e. g. conversation or a ball) takes place. Evelina must endure various dangerous (or potentially dangerous) situations.

On the contrary, both Austen and Burney show the opposite approaches to the main protagonist and they are also an element of satire. Burney's heroines are alone and they have to go to an unknown territory without a support of a relative or friend.<sup>64</sup> However, one novel by Jane Austen which is very similar to Burney's *Evelina* can be found – *Northanger Abbey*, the story that shows a young girl launching upon the world. Like all Jane Austen's novels, this one is firmly based on questions of moral right and wrong.<sup>65</sup>

Evelina does grow and learn to act with a measure of independence. Early in the second volume, Villars, though reluctantly, sends her on a second visit to London under her grandmother's protection with the advice: You must learn not only to judge, but to act for yourself. (166)<sup>66</sup>

Evelina manages to combine an innocent appreciation of the world's pleasures with a satire on its follies.<sup>67</sup> High emphasis is put on appropriate behaviour and it became the target of the 18<sup>th</sup> century writings. Evelina has difficulties after her arrival in London but Fanny Burney mocks the fashionable lifestyle. But she also does not forget to mention how important they are. Evelina struggles with her new life mainly because of her upbringing in the country and she is not aware of the world that is behind the door. All Evelina can do to captivate

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<sup>64</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 25.

<sup>65</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 57,58.

<sup>66</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 30.

<sup>67</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 28.

Orville is to maximise her assets. She plays on the image of helplessness, flattering him as a superior being and making much of her own sense on inferiority, socially, morally and intellectually. For above all, Evelina wants a champion and with an inadequate father of her own she finds in Orville a perfect substitute for Villars.... For Burney, romance takes a second place to the economic and moral stability that men can provide....<sup>68</sup>

Again, as in *Pride and Prejudice*, women are considered irrational creatures. She uses satirical situations and display where the boundaries Evelina can go are and what she can do. Frances could have named her book *Evelina: By mistakes we learn*. The characters in the book are as varied as situations Evelina finds herself in. Almost every reader can expect that the awkward moments in Evelina's integration in the society (mainly the embarrassing moment at the first ball) will discourage her from her next public appearance. Fortunately, her will is strong and she does not surrender. Her confusion and fear also accompany her as if they were her best friends when she attends balls, plays or operas, but she knows she must endure, she believes in herself and ensures herself she does everything the best way. On the other hand, there are various enemies who are trying to make her life a misery instead of giving her a helping hand. The best example of bad behaviour can be seen in Madame Duval, Evelina's grandmother. On the other hand, Captain Mirvan presents the opposite of her personal traits because he despises London's manners. They both attract attention, not only their personalities, but they also display how rude and impolite people can be.

First of all, Jane Austen had had to think about the characters deeply before she even began to write (their behaviour, relations, the conversation among them and last but not least the description of everyday life).

Then it was the key concept No. 1 - reason and feeling, the first concept which comes to the reader's mind when picking *Pride and Prejudice* and *Evelina*. Both of them are built on the idea of reason and feeling as Burney is insistent on their capacity for rational thought.<sup>69</sup> Marriage is the perfect example of both reason and feeling – Elizabeth wants true love whereas her mother is selfish and wants

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<sup>68</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 57.

<sup>69</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 32..

her daughters to marry a wealthy gentleman. Marriage from reason is generally thought to be unhappy and vice versa. Mrs and Mr Bennet do not present an ideal marriage at all. They do not respect each other and have different opinions and priorities.

On the contrary, Lydia and Mr Wickham present the perfect example of marriage based on emotions but not on reason at all. The couples Lydia and Mr Wickham and Mr Bennet and Mrs Bennet demonstrate two absolutely different views on marriage and are not considered to be appropriate. But it cannot be said the couple has a stable relationship. They just fell in love with each other and got married without thinking rationally. Every impulse of feeling should be guided by reason.<sup>70</sup>

The novel stressed the importance of obedience to parents, especially in their choice of husbands.<sup>71</sup> In contrast, Elizabeth, who is desperate to see her parents and their disagreement, does her best to avoid the same marriage and doing the same mistake. Therefore she seeks true love but does not forget to use the common sense. These thoughts lead her to the relationship with Mr Darcy, although the reader may be disappointed if he awaits love at the first sight.

The couple Mr Darcy and Elizabeth state the marriage where reason and feeling unite. This relationship is not without mistakes (they both have to surpass their pride and prejudice). Still, they are both rational and emotional. She (Elizabeth) agrees with Darcy that the wisest and best of men ‘may be rendered ridiculous by a person whose first object in life is a joke,’ but, she says: ‘I hope I never ridicule what is wise or good. Follies and nonsense, whims and inconsistencies do divert me, I own, and I laugh at them whenever I can.’ we may note that, as usual, Elizabeth’s feminine instinct is drawn to the natural and individual, Darcy’s masculine mind to the rational and general.<sup>72</sup>

In searching for Jane Austen in *Pride and Prejudice*, we find her not only in the witty, lively, good-humoured voice of her heroine but also in the more destructive sarcasm of Mr. Bennet. Austen goes to great lengths in this novel to place her readers in the same position as Mr. Bennet. Like Mr. Bennet, we laugh

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<sup>70</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King’s Lynn, 2012), 96.

<sup>71</sup> Frank W. Brandbrook, *Jane Austen and Her Predecessors*, (Cambridge: Cambridge University Press, 1966), 92.

<sup>72</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 105.



at the absurdity of fools so blind that they seriously utter hilariously ironic remarks.<sup>73</sup>

### 8.2.1. Setting the plot, problems solving

Evelina and Elizabeth do not have the same living conditions. In fact, they live in two completely different worlds.

Primarily, Evelina is forced to enter a higher society. She is unsure and does not have the slightest idea how to behave among the wealthy people (e.g. balls, life in London) and she is treacherous.<sup>74</sup> Burney conveys both Evelina's dilemma and an implied correction of city manners.<sup>74</sup> Her uncertain social status, with no father's name to define her identity, leaves her constantly vulnerable to sexual insults, such as Sir Willoughby's half-formed seduction plan or Mr Brown's intimation that he might just persuade himself to marry her.<sup>75</sup> Evelina is not ready to lead such a life.

In comparison, Elizabeth is more experienced regarding the behaviour in society. She lives in the country, a different place. In addition, the family she lives in is more middle class.

The whole story is about Elizabeth and Darcy, especially about what they have to overcome. In *Pride and Prejudice*, Elizabeth Bennet, goes wrong when she judges Darcy and Wickham, because on first meeting with Darcy is haughty and reserved. Elizabeth quickly makes her own idea about the fellow and Darcy does nothing but the same.<sup>76</sup> They both undoubtedly struggle with their pride and prejudice. Elizabeth's pride does not allow her to look at Darcy being a potential husband and the first impression of him is poor, too. Likewise, Elizabeth's social standing blinds Darcy.

Nevertheless, their relationship develops and changes into love through getting to know one another.

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<sup>73</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 163.

<sup>74</sup> Ruben Quintero, *A Companion to Satire: Ancient and Modern*, (Blackwell Publishers, 2006), 289.

<sup>75</sup> Peter Sabor, *Cambridge Companion to Frances Burney*, (Cambridge University Press, 2007), 29.

<sup>76</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 36.

Evelina solves various problems, namely finding the right place in London's society and she must also deal with her villainous father. But later she discovers what kind of person he really is. Still, she has to seek a suitable husband, which is far from easy.

Elizabeth, on the other hand, has to struggle with moral problems. The title of the novel really sets the theme of the whole story and the main character has obviously the biggest difficulty with these issues. The title *Pride and Prejudice* may evoke negative connotation but Jane uses both the terms brilliantly to develop the satire in the whole story. Jane mainly points at the absurd behaviour. She wrote her book with naturalness and ease which comes from careful work as well as with which Jane Austen builds characters and situations that forward the growth of love while creating both social comedy and suspense. And economy contributes much to the graceful, coherent symmetry of *Pride and Prejudice*.<sup>77</sup>

Misjudgement and improper evaluating the others owing to her pride and prejudice can have fatal consequences. She is hard-pressed to change her impressions of the others. Evelina has to face various dangers and threats. With the support of her true friends she is able to manage it although she gets into trouble time to time.

Jane Austen shows differences between the life of two classes of society which are considered to be same. This plays a significant role between the relationship between Elizabeth and Darcy. She examines the income and social status. Mentioned in the first part of my thesis, the property can be passed on to men. Having five daughters, Mr Bennet seeks a male heir. While in the other Austen novels the heroine (even Emma though unaware of her feelings) is in love from the start, in *Pride and Prejudice* dramatic tension is much heightened because romance begins with cool disdain on both sides – disdain which soon gives unwitting evidence of mutual fascination.<sup>78</sup>

To sum up, each of the novels is unique and at the same time it varies in the way it describes the general view of the society. Both of the writers tried to solve more problems, integrating the young protagonist standing in the foreground. Next, they have to find a suitable husband and security of livelihood.

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<sup>77</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 102.

<sup>78</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 92.

### 8.2.2. Style and structure of the novels

Various concepts of writing can be discovered when reading the stories because they are developed highly. Jane Austen had to think about the plot, i.e. how to write the whole story, from beginning till the end, remaining readable. Taste in a Jane Austen novel is about conduct, making the right choices, saying the right things, appreciating the best books, music, pictures and landscape.<sup>79</sup> She also had to be precise in her description. The novel *Sense and Sensibility* is permeated with remarks about fortunes, inheritances and salaries as if each character comes with a price tag attached. From start to finish, money determines behaviour. Money, not love, seems to make most of the world of *Sense and Sensibility* go round... we meet there a society so based on economics that it uses income to measure the worth not only of prospective marriage partners but also of people in general. John Dashwood could come everywhere with his introduction: Hello, my name is.... and I make.... pounds a year.<sup>80</sup> This approach to money and inheritance, I dare say, is not only the key concept of *Sense and Sensibility*, but also in *Pride and Prejudice* (or at least the main personal trait of Mrs. Bennet).

As mentioned before, Jane Austen drew inspiration from her life and the relationship she had with family members. It was the source of her satire.<sup>81</sup> Having only one sister, Cassandra, she did not omit the relationship between them. *Pride and Prejudice* is often labelled just a courtship novel but at the same time it is also an incorporation of the relationship between the same sex. As an example, the story contains many passages demonstrating that Jane and Elizabeth care deeply about each other (262, 190).<sup>82</sup> She also mentions that Jane is not stupid – but her intelligence does not match Elizabeth's. While honouring and valuing her sister's charitable outlook, Elizabeth gives a clear and more

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<sup>79</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 22.

<sup>80</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 117, 118.

<sup>81</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 60.

<sup>82</sup> Emily Auerbach, *Searching for Jane Austen*, (Madison: The University of Wisconsin Press, 2004), 145.

realistic response to people around her. It is Elizabeth who wrongly judges people but that is maybe why the reader likes her more.<sup>83</sup>

Next, the novel is set in the early 1800s which is known as the Regency period and the as the age of elegance. In addition, the 18<sup>th</sup> century was the age of technology and transformation of the English society as the middle-class became wealthy due to profits from manufacturing. A lot of work was done by machines and soon a lot of people became unemployed. It is obvious that Jane Austen skipped these concerns and focused only on the manners. It is elegance, which makes *Pride and Prejudice* and also other works so enjoyable nowadays. It makes this work different from the others. Elegance is seen everywhere in the books and film adaptations and makes the core of the happenings although Elizabeth herself denies that elegance is her personal trait. She regards herself as a rational being. To Mr Collins she insists that she is no elegant female saying no while meaning yes but a rational creature, speaking the truth from her heart. Elegance is undoubtedly involved in various fields, e. g. behaviour, living, having conversation, dressing up etc. For example, in *Northanger Abbey* the concept of elegance is almost wholly confined to the material wealth of the Abbey itself, which is furnished in all the elegance of modern taste and the same applies to *Mansfield Park*. Perhaps Jane Austen is able to forgive lack of elegance in the older generation more than in younger people, who have had the benefit of a better education.<sup>84</sup>

The third important element I would like to mention is delicacy as it is a favourite word and favourite concept of Jane Austen's work.<sup>85</sup>

Delicacy in respect to questions of marrying for advantage appears everywhere in Jane Austen's work. Having five daughters, Mrs. Bennet cannot think about anything else than marrying her daughters as quickly as possible, the only thing that matters her is social status of the potential husband. Mrs. Bennet is really

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<sup>83</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 66.

<sup>84</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 30,31.

<sup>85</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 87.

obsessed with getting her daughters married. She is a housewife and she wishes her daughters had a better life. She also wants to secure the family financially.

On the contrary, Mr. Bennet is not as strict as his wife (Elizabeth does not have to get married; her father does not force her). Mr. Bennet loves Elizabeth, the second oldest of his daughters. He owns the estate, where his family lives. He is humorous and deliberate, wishes the best for his daughters; he is not as selfish as his wife. His wife is stricter as regards the choice of future husbands. Mr and Mrs Bennet and the others are various people who represent various attitudes toward marriage and love.<sup>86</sup>

Elizabeth Bennet is the second oldest daughter; she is intelligent and very smart. She does not want to marry for money but in fact she wants a true romance. When she saw the marriage of her parents, she made her idea about her life and relationship with men. She knew what she really wanted and she was adamant indeed. The main point is that she is not desperate (apart from her mother and sisters) as regards marriage and social status.

Elizabeth Bennet's disappointment in her friend Charlotte Lucas, who has just proved herself capable of accepting an obnoxious man's proposal purely to obtain a home and husband of her own...<sup>87</sup>

Another thing important to mention is the mind of the main protagonist. Elizabeth is more direct and she really means what she says. She does not behave like a lady at all according to Miss Bingley and Mrs. Hurst. Elizabeth's lively nature allows her to surpass various social circumstances.<sup>88</sup> The same key concept is used in *Evelina*; girls were warned to hide any evidence of their having minds at all, in case a display of mental power should frighten off a prospective husband.<sup>89</sup> Throughout *Pride and Prejudice* Elizabeth jumps, spring and laughs, causing the young women to gasp in horror. Mrs. Bennet claims the nature of Elizabeth by saying that even though Elizabeth is twenty, she has maintained her girlhood right to scamper, ramble, and run on in a wild manner.

(42)

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<sup>86</sup> Douglas Bush, *Jane Austen*, (New York: Collier Books, ), 103.

<sup>87</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 88.

<sup>88</sup> Emily Auerbach , *Searching for Jane Austen* , (Madison: The University of Wisconsin Press, 2004), 134,135.

<sup>89</sup> Judy Simmons, *Fanny Burney*, (Rowan and Littlefield Publishers, 1987), 2.

Liveliness defines Elizabeth Bennet's character throughout *Pride and Prejudice*, from the first description of her lively, playful disposition to our final picture of her lively imagination, spirits, talents and speech (12). Elizabeth uses a lively sportive way of talking to Mr. Darcy, who wants liveliness and admits himself attracted to her precisely because of her liveliness of mind (387-88, 325,380). This sets Elizabeth Bennet apart from other Austen heroines.<sup>90</sup> Often in her novels Jane Austen uses minor characters as exaggerated versions of her protagonists' flaws, as if allowing them to view themselves in a distorted amusement park mirror. Just as the fallen Eliza stands as a warning to Marianne in *Sense and Sensibility*, so in *Pride and Prejudice* the naturally lively Lydia Bennet illustrates to Elizabeth that lively spirits, a sense of youthful playfulness, and the courage to defy authority are not enough unless governed by an educated mind, a loving, generous heart, and a moral conscience. (284)<sup>91</sup>

The opening sentence of *Pride and Prejudice* sets the satirical tone of the whole book. It is more subtle and it is written in a much simpler style – the language is different, there are shorter sentences.

In contrast, *Evelina* is written in long sentences with more clauses. Additionally, *Evelina* is written in letters and the reader has to pay attention who writes the letter and to whom and also has to be aware of how they are related. The story of *Evelina* is well-suited because it shows the social development of the main character.

The character in *Pride and Prejudice* who does misuse his wit is the person from whom Elizabeth has inherited hers - her father. He may have the best lines in the book (with power to make us laugh every time we read them), but he is not the best person. Guilty of many a put-down to his wife and daughters, he is an object lesson to Elizabeth in the dangers of using her verbal skills cruelly. Elizabeth has acknowledged the impropriety of her father's attitude, even while sharing his tendency to laugh at the follies of others, but when he mocks the man she loves,

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<sup>90</sup> Emily Auerbach , *Searching for Jane Austen* , (Madison: The University of Wisconsin Press, 2004), 134.

<sup>91</sup> Emily Auerbach , *Searching for Jane Austen* , (Madison: The University of Wisconsin Press, 2004), 137.

unaware of the great change in Darcy, she feels what it is like to be hurt by his words: never had his wit been directed in a manner so little agreeable to her.<sup>92</sup>

Elizabeth is too influenced by her pride and prejudice. Although Evelina is so inexperienced, her decisions and judgements are smart and quick. That is the biggest difference between the main characters.

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<sup>92</sup> Maggie Lane, *Understanding Austen: Key Concepts in the Six Novels*, (Liverpool: MPG Group, Bodmin and King's Lynn, 2012), 18.

## 9. CONCLUSION

Having spoken about the society in the 18th century, the stories are based on the characteristic of this period of British history and therefore they reflect the reality. The aim of the writers was to fight against the poor living conditions of women because they could not do anything but to obey their husbands. They chose their own writing technique – Frances satirizes the society driven by male power in a series of letters whereas Jane Austen uses the voice of Elizabeth, the heroine of *Pride and Prejudice*, to tell the whole story.

But the question is: Are they as good as everyone says? Having written about the writers Jane Austen and Frances Burney, I must admit, both of them had special skills to describe the nature and conditions of their lives.

Generally, the heroines had to face problems we do not know nowadays. Within the marriage, only the man had the right to petition for divorce. The heroines had to make decisions how to lead their life toward happiness. Their character is revealed through their behaviour towards the others.

Jane Austen's popularity continues to climb. However, Frances Burney is not so famous. Their novels have universal themes and storybook endings. There are people who seek out romance that makes them feel smart. What is more, they wrote incisively about money and class, not just romance. It goes without saying that they are both wittier and more talented than her modern day counterparts.

The novels are concerned with love and marriage and examine them from a variety of different points of view; there are various approaches to matrimony in each of her books. Satire and irony are found in her pieces of work. The writing often examines moral situations. The heroines in her novels marry from love or for money. The others do not marry at all. A notable fact is that Jane Austen never wrote about anything she had not experienced. The major characters are all people of the social classes which she was familiar with.

Jane and Frances wrote with a sense of irony, humour and realism and a great understanding of character.

The book *Pride and Prejudice* is so popular and sought-after mainly because it is humorous and informative; it describes the true character of people. It was



written two hundred years ago but it could have been written yesterday. She tried to describe the life as she knew it. These are the main reasons why readers admire her so much. The protagonists of her stories are caught up in love and romance. It is not important that love and romance were irrelevant in the society of 18<sup>th</sup> century. Maybe we are too tired of books which were written recently and we tend to go back to read what happened in the distant past.

I would like to conclude the topic by the stating that Frances Burney and Jane Austen were very courageous in expressing their opinion of the everyday life. Writing literature and later publishing was not easy for women that time but finally they excelled. The issues described in their works will always be an up-to-date topic and therefore they will never be forgotten.

## 10. RESUMÉ

Tématem mé bakalářské práce jsou prvky satiry v románech Evelina (1778) a Pýcha a předsudek (1813) od anglických autorek Fanny Burney a Jane Austen.

V začátku práce je stručně podána definice a historie satiry. Velká pozornost je věnována kulturní situaci v době 18. - 19. století v souvislosti s životem obou spisovatelek a s důrazem na postavení žen v tehdejší společnosti.

Z životopisů obou autorek vyplývají skutečnosti, které vedly k napsání obou děl. To si vyžádalo prosazení nového literárního žánru – románu. Nemalý vliv na jejich tvorbu měly i vztahy s jejich nejbližšími příbuznými. Ani jedna z autorek se neobává vyjádřit svůj názor, což bylo v době, kdy psaní literárních děl náleželo výhradně mužům, velmi odvážné. Proto ani nejbližší příbuzní neznali autora Eveliny.

Oba příběhy popisují začlenění mladé dívky do společnosti, z nichž ani jedna se nenachází v situaci, která by pro ženu jejich věku byla optimální. Proto hledají muže, se kterým stráví život a který je i finančně zabezpečí

Tematická podobnost obou románů není náhodná, Jane Austen se s velkou pravděpodobností nechala inspirovat předešlým příběhem dnes již méně známé, či téměř zapomenuté Eveliny od Fanny Burney. Zároveň se však v některých záležitostech rozcházejí, proto jsou v hlavní části této bakalářské práce rozebrány společenské okolnosti a životní podmínky hrdinek obou příběhů.

Hlavní část také pojednává o satire společnosti, ve které obě autorky žily, a ve které se také pohybují protagonisté obou příběhů. Svérázné názory obou autorek na společnost, která je řízená výhradně muži, čtenáře vtáhnou do děje. Setkáváme se s různými typy osobností a budoucími manžely hlavních hrdinek. Jako nejlepší prostředek k líčení příběhu zde slouží satira, která je velmi častá a je aplikována na běžných záležitostech každodenního života.

V závěru práce je pak shrnutí poznatků bakalářské práce.

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## Anotation

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Characteristics: The bachelor's thesis deals with satire in the novels *Evelina* and *Pride and Prejudice*. The biography and contents of the novels are mentioned briefly. Close attention is paid to social issues of that time, primarily the status of men, women, financial independence etc. It also analyses the way Frances Burney and Jane Austen describe the society and the main protagonists of both novels.

## Anotace

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Název práce: *Prvky satiry v dílech Pýcha a předsudek (Jane Austen) a Evelina (Frances Burney)*

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Charakteristika: Bakalářská práce pojednává o satíře v románech *Evelina* a *Pýcha a předsudek*. Ve zkratce jsou shrnuty životopisy a obsah obou románů, největší pozornost je věnována sociálním otázkám tehdejší doby, konkrétně postavení žen, mužů, finanční nezávislosti aj. Zároveň také analyzuje způsob, jakým Frances Burney a Jane Austen popisují společnost a hlavní protagonistky obou románů.