

A STUDY OF JANE AUSTEN'S HEROINES

Comparison between Earlier
Heroines and Later Ones

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INTRODUCTION

All Jane Austen's novels deal with young heroines in daily home life and she describes their love and marriage. Mr. Yujiro Ouchj says that Jane Austen, who could never experience marriage all her life, thought that marriage itself is fatal existence and all directions of life are to the pass of marriage, and she discovered the human being's real life in the process to the terminal point of marriage.¹ All her novels consist of common-place events at home and daily conversation among members of a family and their relations and friends, so it is said "She evidently expects us to entertain for her heroines the semblance of those feelings that we experience in actual human intercourse."² This is why Austen's novels arouse an interest in the study of some feelings common to all ages, and then we can find a certain attitude to life of the author, who is keenly interested in women in everyday life.

Jane Austen's attitude to life which is found in her heroines is always affirmative and hopeful, though there is a difference between her earlier works and later ones. That tendency from the earlier to the later is, in a word, from "light" to "serious" and her attitude to life in her later heroines is, we may say, that which the author insists on as women's ideal attitude to life. It is the biggest problem for women to live happily, but it is not until those close to them become happy that women can be really happy themselves.

Happiness exists in common daily life; in such important every day life, women spend almost all of their lives and there they develop their personalities. The women who respect their families' or neighbors' happiness are supported by Jane Austen. They live their everyday life steadily, reflect on themselves instead of reproaching others, and try to be even a little better if possible. Nevertheless they do not look like moralists at all, but

are quite ordinary. They spend everyday life so ordinarily that their efforts are not remarkable, so in Jane Austen's novels "an ordinary act of kindness as she describes it becomes so full meaning" ³

NOTES

1. Yujiro Ouchi, Jane Austen, Tokyo, Kenkyusha, 1934, p.72.
2. Mary Lascelles, Jane Austen and Her Art, London, Oxford University Press, 1954, p.214.
3. Virginia Woolf, The Common Reader, London, The Hogarth Press, 1951, p.178.

I. THE EARLIER WORKS

Jane Austen's major works in her earlier days are Pride and Prejudice, Sense and Sensibility, and Nothanger Abbey. In Sense and Sensibility Jane Austen describes a girl of "sense" and a girl of "sensibility" comparatively. In Nothanger Abbey she depicts a pure girl. Thus Austen attaches great importance to her heroines' nature, so that several characteristic persons appear in her earlier works, such as "sense", "sensibility", "pure", "rattle", or "modest". "Sense" is Elinor and "sensibility" is Marianne in Sense and Sensibility; "pure" is Catherine and "rattle" is Isabella in Nothanger Abbey; "modest" are Eleanor in Nothanger Abbey and Jane in Pride and Prejudice. Elizabeth in Pride and Prejudice is unique and Jane Austen likes her best.

In all her earlier novels, Austen supports heroines of "sense", but she neither places emphasis on such heroines nor depicts such heroines as a theme. Playfulness is a theme and the author laughs at follies or failures of human nature. In Sense and Sensibility Austen pictures the love of sentimental Marianne as failure and that of sensible Elinor as success, but Austen does not intend to make Elinor's love a theme. Her intention is to write about what the love of a heroine with full sensibility is, and what an amusing result such love ends in, compared with the love of a heroine with good sense. To the contrary in her later works it is not her idea to describe heroines like Marianne, but ones like Elinor. In Persuasion Austen makes Anne appear as a main person rather than enjoying describing Louisa.

Thinking of Austen's many heroines, we can find that Catherine of Nothanger Abbey, Elizabeth of Pride and Prejudice and Emma of Emma resemble one another in some points. In Nothanger Abbey Austen describes an innocent girl, Catherine, in her first society and enjoys her failures. The author does not have any intention of depicting the heroine's spiritual growth. In

Pride and Prejudice, too, Austen enjoys picturing misunderstanding and confusion caused by "pride" and "prejudice". These earlier works show that the author enjoys the heroines' mistakes as an observer, but in opposition to this, in Emma, a similar heroine, Emma reflects on her mistakes and grows spiritually through them.

Everywhere in Pride and Prejudice scenes of quarrels between Mr. and Mrs. Bennet can be seen, for Mrs. Bennet is a rattle and Mr. Bennet has a sarirical manner all the time. Austen describes such discord in a family ironically and pleasantly, but in Mansfield Park Fanny's viewpoint on such discord is quite different, which is Austen's own viewpoint in her later works. Virginia woolf says in The Common Reader :

says:

Her attitude to life itself is altered. She is seeing it, for the greater part of the books, through the eyes of a woman, unhappy herself, has a special sympathy for happiness and unhappiness of others,¹

Jane Austen's attitude to life is altered from her earlier novels to her later ones. It is my study in the following four chapters to point out what attitude to life is supported by Austen, who could not be satisfied with only laughing at human foolery, and to study how the attitude advances in her later works. But here before beginning the next chapter, I want to compare the earlier works and the later ones more concretely.

From her earlier novels I should like to pick out Pride and Prejudice and compare it with the later ones, Mansfield Park, Emma, and Persuasion. In Pride and Prejudice, "pride" and "prejudice" are the subject and wounded "pride" creates "prejudice". The "prejudice" caused by the "pride" makes several laughable errors, which is the theme of this novel. In Emma, Emma's errors result from her kindness to her friend, as Knightley says, "Not your vain spirit, but your serious spirit. — If one leads you wrong, I am sure the other tells you of it." In Pride and Prejudice, when Elizabeth and Darcy meet for the first time at the dance party, she overhears him saying:

She is tolerable, but not handsome enough to attempt me; and I have in no humour at present to give consequence to young ladies who are slighted by other men.³

In this way Elizabeth's pride is hurt and she cannot help saying, "I could easily forgive his pride, if he had not mortified mine." Elizabeth's attitude to life, in other words, Austen's, is "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"⁵ And a few more quotations, which express Elizabeth's interesting, ironical way of speaking, should be added here. Elizabeth says to Darcy:

Oh! I heard you before, but I could not immediately determine what to say in reply. You wanted me, I know, to say "Yes", that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have, therefore, made up my mind to tell you, that I do not want to dance a reel at all — and now despise me if you dare. ⁶

You mean to frighten me, Mr. Darcy by coming in all this state to bear me? But I will not be alarmed though your sister does play so well. There is stubbornness about me that never can bear to be frightened at the will of others. My courage always rises with every attempt to intimidate me. ⁷

The heroines in the later works feel happy when they hear of their friends' promising news, but when Elizabeth hears of Darcy's engagement with Lady Catherine's daughter, which will prove to be wrong, her ironic thought is the following.

This information made Elizabeth smile, as she thought of poor Miss Bingley. Vain indeed must all her attentions, vain and useless her affection for his sister and her praise of himself, if he were already self-destined to another. ⁸

Elizabeth could not see Lady Catherine without recollecting that had she chosen it, she might by this time have been presented to her, as her future niece; no could she think without smile. ⁹

When Darcy asks Elizabeth to introduce her relations,

.....; and she could hardly suppress a smile, at his being now seeking the acquaintance of some of those very people against whom his pride had revolted, in his offer to herself. ¹⁰

Elizabeth is, however, not a hateful person, because she is fresh and attractive in her way, and her behaviour full of tricks makes her aunt Mrs.

Gardiner say in the case of her sister Janes' wounded love: "It had better have happened to you, Lizzy; you would have laughed yourself it sooner." ¹¹

This is just Austen's attitude to life in her earlier works. When Elizabeth, receives a love letter from Darcy, where there is no pride, she will not acknowledge that she has misunderstood him, for it means that her pride is humbled again. Then she exclaims "This must be false! This cannot be! This must be the grossest falsehood" ¹² Elizabeth, with pride, still tries to resist modest Darcy, which is folly. But at last she cannot but recognize that she has had prejudice against Darcy. Now Elizabeth, who has laughed at others' follies, must admit her own follies or mistakes made by her pride. This is very comical.

"How despicably have I acted!" she cried. — "I who have prided myself on my discernment. — I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or (blameable) distrust. — How humiliating is this discovery! — yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly." ¹³

But here it is not the author's aim to improve the heroine's character through her failures. "Elizabeth's spirit soon rising to playfulness again, she wanted Mr. Darcy to account for his having ever fallen in love with her.", though in Emma, "Nothing but that the lessons of her past folly might teach her humility and circumspection in future, . . ." ¹⁵ As mentioned above, the main different point from the later novels is the attitude to life as "You would have laughed yourself out it sooner." ¹⁶

Elizabeth, who had not the least inclination to remain with them laughingly answered:

"No, no; stay where you are. You are charmingly group'd, and appear to uncommon advantage. The picturesque would be spoilt by admitting a fourth, Good bye." ¹⁷

If the later heroines are in such a situation, they dare to stay there to avoid disturbing the people there. When Elizabeth says, "And so ended his affection" ¹⁸; "You quite mistook Mr. Darcy. He only meant that there was not such a variety of people to be met with in the country as in town, which you must acknowledge to be true." ¹⁹, they are not from her trying to make mental harmony, but to cover her mother's ignorance. Elizabeth cannot accept others' advice with ease, though it natural for the later heroines to listen to others' advice modestly. Arguing about Darcy and Bingley with Jane, Elizabeth insists "I shall venture still to think of both gentlemen as I did before." ²⁰ against Jane's more impartial and composed opinion. In their character Elizabeth and Emma are rather alike, but in the case where Knightley warned Emma of her insolent behavior to Miss Bates, Emma's response is following.

Never had she felt so agitated, mortified, grieved, at any circumstances in her life. She was most forcibly struck. The truth of his representation there was no denying. She felt it at her heart. . . . Time did not compose her. As she reflected more, she seemed but to feel it more. . . . ²¹

Elizabeth is worried as she finally cannot deny her own mistakes, but Emma is so because she has made her friend miserable. Elizabeth's pain is that of her mortified pride.

In Pride and Prejudice we can find many different points from the later

works, but at the same time there are found some similar points. "Strong mind with sweetness of manner" ²² is shown by Elizabeth in the case of Jane's sickness. Jane is so modest that she hides her real feelings not to worry others in the case of her wounded love. Her way of speaking is so modest that she is unlikely to hurt others' feelings. Jane says to Elizabeth:

I must think your language too strong in speaking of both, and I hope you will be convinced of it, by seeing them happy together. ²³

It is very often nothing but our own vanity that deceives us. ²⁴

We must not expect a lively man to be always so guarded a circum-spect. ²⁵

I am not ashamed of having been mistaken. ²⁶

Now I am quite happy, for you will be as happy as myself. ²⁷

But Jane is not remarkable in this novel. Such a heroine becomes important in the later novels.

NOTES

1. Woolf, op. cit., p. 181.
2. Jane Austen, Emma, London, J. M. Dent & Sons LTD., 1955, p. 290.
3. Jane Austen, Pride and Prejudice, London, J. M. Dent & Sons LTD., 1957, p. 9.
4. Ibid., p. 16.
5. Ibid., p. 49.
6. Ibid., p. 44.
7. Ibid., p. 152.
8. Ibid., p. 73.
9. Ibid., pp. 182-183.
10. Ibid., p. 219.
11. Ibid., p. 124.
12. Ibid., pp. 177-178.
13. Ibid., p. 181.
14. Austen, Pride and Prejudice, p. 330.
15. Ibid., p. 419.
16. Ibid., p. 124.
17. Ibid., p. 46.
18. Ibid., p. 38.
19. Ibid., p. 37.
20. Ibid., p. 85.
21. Austen, Emma, p. 331.
22. Jane Austen, Persuasion, London, J. M. Dent & Sons LTD., 1956, p. 52.
23. Ibid., p. 119.
24. Ibid.
25. Ibid.
26. Ibid., p. 120.
27. Ibid., p. 324.

II. THE LATER WORKS AND MANSFIELD PARK

In the later works Jane Austen comes to look at daily life and trifles seriously; there still remains some playfulness, but that is surpassed by something else. In her earlier works various events are depicted as a result of the heroines' nature; but in her later ones the heroines' nature does not matter. There is something common among all the heroines, who are quite different in their nature. That is just what Austen, who cannot be contented with only enjoying writing as an observer, seeks for as a woman during over ten years' interval in writing, and just what Austen supports afterwards as women's attitude to life.

Here are a few things to be explained beforehand. Women spend their life in a monotonous home, but they should live everyday life sincerely and advance by learning something in it; it is women's talent or responsibility to make a family happy and it is also their responsibility to respect the happiness of those close to them. These ideas always stream in all her later novels.

Compared with the heroines of her earlier works, who are in good circumstances, those of her later ones are not always so. Nevertheless they all live an honest life. Fanny of Mansfield Park realizes how significant it is to think of others' convenience or happiness. Emma of Emma grows spiritually through her failures. Anne of Persuasion finally becomes happy in solemn and constant love, though she is always deficient and self-sacrificing. There is a rich variety of these heroines' nature or circumstances, but there is something similar in their attitude to life.

Fanny Price of Mansfield Park is not so attractive, fresh or lively as most of the heroines in the earlier novels; there is no interest in her as a character. Since Fanny's family is poor and very large, she has lived with her aunt from the age of ten but she has grown up to be a good-natured, gentle, and obedient woman. She does not envy or hate others. She does not hate her unkind girl cousins.

There was no positive ill-natured in Maria or Julia; and though Fanny was often mortified by their treatment of her, she thought too lowly of her own claims to feel injured by it. ¹

Fanny is very modest, but on the other hand she is stouthearted; that proves her sincerity. When they discuss the profession of clergyman, she boldly says what she thinks it necessary to say. Edmund says, ". . . Fanny, it goes against us. We cannot attempt to defend Dr. Grant." ² Then Fanny says:

No, but we need not give up his profession for all that; because, whatever profession Dr. Grant had chosen, he would have taken a — not a good temper into it; . . . A man — a sensible man like Dr. Grant, cannot be in the habit of teaching others, their duty every week, cannot go to church twice every Sunday and preach such very good sermon in so good a manner as he does, without being the better for it himself. It must make him think, and I have no doubt that he oftener endeavours to restrain himself than he would if he had been any thing but a clergyman.³

When she is asked to take the part of some character in a play, she refuses it because she doesn't feel like acting herself, and when Crawford proposes marriage to her, she can refuse it absolutely. But on the other hand she does not forget to consider others' convenience. She reflects and wonder whether she is ill-natured, selfish or not. In the former case of the play, instead of acting a part, she is willing to be any help to them and the result is "Fanny, being always a very courteous listener, and often the only listener at hand, came in for the complains and stresses of most of them", when they are rehearsing the play. In the latter case of the proposal of marriage, however, she won't accept it in spite of everybody's eager recommendation. Consequently she finds herself in a dilemma, being afraid that she has betrayed her uncle's expectation and she is "self-willed, obstinate, selfish, and ungrateful."⁵ But there is a strong reason that she cannot accept the proposal, so that she endures the hard situation.

When Fanny is invited to dinner for the first time, " 'If you cannot do without me, ma'am' said Fanny, in a self-denying tone — " ⁶ Although another aunt, Mrs. Norris often teases Fanny, she tries to listen to her ill-natured words obediently. When Fanny knows her loving cousin Edmund likes Miss Crawford, "Till she had shed many tears over this deception, Fanny could not subdue her agitation; and the dejection which followed could only be relieved by the influence of fervent prayers for his happiness," ⁷ and:

It was her intention, as she felt it to be her duty, to try to overcome all that was excessive, all that bordered on selfishness in her affection for Edmund. To call or to fancy it a loss, a dissapointment, would be a presumption; for which she had not words strong enough to satisfy her own humility. ⁸

When all her cousins are gone, she becomes the only companion to Lady Bertram and in these circumstances, when she comes back to her uncle's after a long absence, "The only drawback was the doubt of her aunt Bertram's being comfortable"⁹ Judging from these examples, it may be said that Fanny respects the convenience and happiness of those around her all the

time and does not think it a sacrifice or unhappiness at all. While she stays with her family for a while, she discovers the importance of family union and sympathetic understanding.

No, in her uncle's house there would have been a consideration of times and seasons, a regulation of subject, a propriety, an attention towards every body which there was not here.¹⁰

What right had she to be of importance to her family? She could have none, so long lost sight of!¹¹

. . . , that though Mansfield Park might have some pains, Portsmouth could have no pleasures.¹²

It is a pleasure for women to make a family or neighbors happy by family union and sympathetic understanding. Happiness in everyday life consists of small acts of kindness. Fanny is missed by everybody at Mansfield Park, where she comes back after three months' absence, and she is very glad to find herself useful. Edmund says, "My Fanny — my only sister — my only comfort now."¹³ and Lady Bertram says, "Dear Fanny! now I shall be comfortable."¹⁴ In several misfortunes of the Bertrams, "She had sources of delight that must force their way. She was returned to Mansfield, she was useful, she was beloved; . . ." ¹⁵ It may be said that Fanny lives her everyday life with such an attitude as "the longing to be useful to those who were wanting her"¹⁶ or "She felt that she must have been of use to all."¹⁷

There is something else that should be added about Fanny. She is not in the least a moralist. She also has common defects, though "Fanny's judgement, so far as it goes, is to be accepted as juster than that of any previous heroine"¹⁸ And she is not such an active girl that she tries to improve her own family, when she feels sad to find discord in it. Henry Crawford speaks of "The gentleness, modesty, and sweetness of her character"¹⁹

NOTES

1. Jane Austen, Mansfield Park, London, J. M. Dent & Sons LTD., 1955, p. 16.
2. Ibid., p. 97.
3. Ibid., pp. 97-98.
4. Ibid., p. 143.
5. Ibid., p. 277.
6. Ibid., p. 188.
7. Ibid., p. 230.
8. Ibid.
9. Ibid., p. 323.
10. Ibid., p. 334.
11. Ibid.
12. Ibid., p. 343.
13. Ibid., p. 389.
14. Ibid., p. 391.
15. Ibid., p. 403.
16. Ibid., p. 378.
17. Ibid.
18. Lascelles, op cit., p. 20.
19. Austen, Mansfield Park, p. 255.

III. EMMA

Emma is in more blessed circumstances; her father is rich and honoured in the village, though her mother is dead. She has been brought up like an only daughter, because her elder sister has been married for a long time, and she is always able to get her way. But Emma's having her way does not spoil her good points as a woman: little acts of kindness, thinking of others' happiness, and trying to make mental harmony. Since Emma is bred in better circumstances, she is more active than Fanny in Mansfield Park, so that Emma makes many mistakes. On the other hand she understands her situation more clearly: "never, never could I expect to be so truly beloved and important"¹—it is not until she goes back home that Fanny knows her situation.

At Randolls Emma takes the trouble to make mental harmony among Mr. and Mrs. Weston, Mr. and Mrs. Knightley, and another Knightley. Hearing harmonious conversation among her father, Weston and Frank Churchill, Emma finds a great comfort: ". . . seeing them together, she became perfectly satisfied."² Like this Emma always takes care to create sympathetic understanding between her father and others; therefore it is natural that she hates quarrels:

She could not be complying, she dreaded being quarrelsome; her heroism reached only to silence.³

When Emma and Knightley discuss Frank Churchill, she says in the end; "We are both prejudiced; you against, I for him; and we have no chance of agreeing till he is really here."⁴ When Knightley says that he is not prejudiced, she says, "But I am very much, and without being at all ashamed of it."⁵ and his beginning to speak more about it makes Emma immediately talk of something else. Another example is to be mentioned here. Emma goes to apologize to Jane Fairfax for having misunderstood her and finds Jane is also going to do so to her, so that Emma says without hesitation, "Pray no more. I feel that all the apologies should be on my side. Let us forgive each other at once."⁶ After quarrelling with Knightley, she reflects on it and knows that neither he nor she is in the wrong, so "concession must be out of the question," and yet Emma feels "It was time to appear to forget that they had ever quarrelled"⁸

"I am sure she is very good—I hope she will be very happy,"⁹ says Emma on hearing of the marriage between Frank Churchill and Jane Fairfax. All the time she wishes others happiness and takes trouble to make others happy, but she cannot help acknowledging that she has made several errors. Emma occupies herself in bringing Elton and Harriet Smith to marry, but

she is confused by Elton's confession, "I never thought of Miss Smith in the whole course of my existence—never paid her any attention, but as your friend: . . . I have thought only of you."¹⁰ Emma supposes that Frank Churchill is affectionate to herself, but that she cannot marry because of her father. So Emma tries to bring Frank and Harriet to marry. Nevertheless Emma must hear Frank has become engaged with Jane Fairfax and hear Harriet says, ". . . that was the service which made me begin to feel how superior he¹¹ was every other being upon earth."¹² At her confession, for the first time Emma realizes her own true feelings, that is, her love for Knightley, and then he confesses to her that he loves her, too. In this way Emma comes to know her errors one by one, and in this state of things she is modest enough to listen to others' advice, frank enough to recognize her own errors, and she does not reproach others and reflects as "She would not be ashamed of the appearance of the penitence. . ."¹³

Seldom, very seldom, does complete truth belong to any human discourse; seldom can it happen that something is not a little disguise, or a little mistaken; but where, as in this case, though the conduct is mistaken, the feelings are not, it may not be very material.¹⁴

As above the author remarks upon these mistakes of Emma's.

Although Emma makes up her mind to marry Knightley, she cannot but think of Harriet Smith even in such happiness:

How to do her best by Harriet, was of more difficult decision;—how to spare her from any unnecessary pain; how to make her any possible atonement; how to appear least her enemy?¹⁵

When she is told that Harriet will marry Martin and she is sure that he is suitable for Harriet, Emma can feel indeed happy:¹⁶

The sole grievance and alloy thus removed in the prospect of Harriet's welfare, she was really in danger of becoming too happy for security.

—What had she to wish for? Nothing, but grow more worthy of him, whose intentions and judgement had been ever so superior to her own. Nothing but that the lessons of her past folly might teach her humility and circumspection in future.¹⁷

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| 1. Austen, <u>Emma</u> , p. 74. | 2. <u>Ibid.</u> , p. 171. |
| 3. <u>Ibid.</u> , p. 100. | 4. <u>Ibid.</u> , p. 132. |
| 5. <u>Ibid.</u> | 6. <u>Ibid.</u> , p. 405. |
| 7. <u>Ibid.</u> , p. 86. | 8. <u>Ibid.</u> |
| 9. <u>Ibid.</u> , p. 371. | 10. <u>Ibid.</u> , p. 115. |

11. "he" is Knightley.
12. Austen, Emma, p. 359.
13. Ibid., p. 332.
14. Ibid., p. 381.
15. Ibid., p. 384.
16. It means also Emma's mistake, because she has insisted on Martin's unfitness.
17. Austen, Emma, pp. 418—419.

IV. PERSUASION

The heroine of Persuasion, Anne, resembles Fanny of Mansfield Park in her circumstances and nature, though there is some difference owing to their age and beauty. Anne is not so blessed a heroine, either; she lost her mother when she was young and her father loves only her younger sister Elizabeth; another sister Mary has been married away. Nevertheless Anne does not complain of her state of things. She is not so active, either; but she hopes that the people around her should be happy. This is amply proved by the following examples.

. . . and Anne glad to be thought of some use, glad to have anything marked out as a duty. ¹

She had the satisfaction of knowing herself extremely useful there. ²

She knew herself to be of the first utility to the child; . . . ³

Anne is forced to hear Mary, her sister, and Mary's mother-in-law complain about each other:

How was Anne to set all these matters to rights? She could do little more than listen patiently, soften every grievance, and excuse forbearance necessary between such near neighbours, . . . ⁴

When Anne hears of Captain Bennwick's misfortune and knows why he always keeps silent, "a very good impulse of her nature obliged her to begin an acquaintance with him." ⁵ In his description of an ideal woman, Captain Wentworth says, "'A strong mind, with sweetness of manner,' made the first and the last of the description." ⁷ certainly imagining Anne. Like this Jane Austen exactly expresses what woman is ideal in Wentworth's tongue. This kind of woman can be seen in every Austen's novel, but in Persuasion she clearly describes Anne as such a model in the accident of Lyme. When Louisa falls on the Lower Cobb, and is taken up lifeless, only Anne is calm

and can lead or command the others there:

Anne, attending with all the strength and zeal, and thought, which instinct supplied, to Henrietta, still tired, at intervals, to suggest comfort to the others, tried to quiet Mary, to animate Charles, to assuage the feelings of Captain Wentworth. Both seemed to look to her for directions⁸ Jane Austen also declares her thought in Ann's viewpoint:

She prized the frank, the open-hearted, the eager character beyond all others. Warmth and enthusiasm did captivate her still. She felt that she could so much more depend upon the sincerity of those who sometimes looked or said a careless or a hasty thing, than of those whose presence of mind never varied, whose tongue never slipped.⁹

And on the other hand, Anne begins to cherish a certain new idea when she comes in contact with an unhappy school-fellow of hers. (She lost her parents, married unhappy, because her husband was extravagant, and she lost him. She was left poor and had been afflicted with a severe rheumatic fever, which finally setting in her legs had made her for the present a cripple.) That is, Anne finds "Neither the dissipation of the past — and she had lived very much in the world, nor the restrictions of the present; neither sickness nor sorrow seemed to have closed her heart or ruined her spirits,"¹⁰ and she "finally determined that this was not a case of fortitude or of resignation only. — A submissive spirit might be patient, a strong understanding would supply resolution, but here was something more; here was that elasticity of mind, that disposition to be comforted, that power of turning readily from evil to good, and of finding employment which carried her out of herself, which was from Nature alone."¹¹

As for Anne's love, she fell in love with Wentworth over eight years before; since he had no wealth and rank at that time, she was forced to give up the marriage with him by Lady Russell's persuasion; after a long separation they meet again and acknowledge that they have had constant affection for each other, in various events. After much trouble they are sure of each other's true love and they are bound together by constancy and sincerity.

At the conclusion of the novel, picking out Mrs. Smith, who is only a friend of Anne's, Austen tells about her happiness. Mrs. Smith gets pretty well and recovers her late husband's property in the West Indies through Captain Wentworth's aid.

Mrs. Smith's enjoyments were not spoiled by this improvement of income, with some improvement of health, and the acquisition of such friends to be often with, for her cheerfulness and mental alacrity did not fail her, and while these prime supplies of good remained, she might bid defiance even to greater accessions of worldly prosperity. She might have been

absolutely rich and perfectly healthy, and yet be happy. Her spring of felicity was in the glow of her spirits, as her friend Anne's was in the warmth of her heart.¹²

It is especially meaningful that Austen compares Mrs. Smith's attitude and Anne's at the end of this story, when they both become happy, and the author rather supports Mrs. Smith's attitude.

NOTES

1. Jane Austen, Persuasion, London, J. M. Dent & Sons LTD., 1956, p. 27.
2. Ibid., p. 102.
3. Ibid., p. 49.
4. Ibid., p. 38.
5. Ibid.
6. Ibid., p. 71.
7. Ibid., p. 52.
8. Ibid., p. 95.
9. Ibid., p. 138.
10. Ibid., p. 131.
11. Ibid., p. 132.
12. Ibid., p. 218.

CONCLUSION

The heroines of Jane Austen's works are all ordinary women ; they live their common dily life soberly ; they reflect on themselves without reproaching others ; they have a strong mind with sweetness of manner; they never forget to consider their neighbours' happiness. About Fanny of Mansfield Park "the longing to be useful to those who were wanting her"¹ ; about Emma of Emma "I am glad you think I have been useful to her (Harriet Smith)"² ; about Anne of Persuasion "She had the satisfaction of knowing herself extremely useful there"³

In Mansfield Park Fanny feels how important family union and sympathetic understanding are, but this has been already realized Emma and Anne from the beginning because they are older than Fanny. This develops into active behaviour to make mental harmony in the case of Emma and Anne. In Emma the author says, "the conduct is mistaken, the feelings are not"⁴ "seldom can it happen that something is not a little disguise, or a little mistaken,"⁵ so Emma can say without hesitation, "not be ashamed of the appearance of penitence"⁶ and she is modest enough to listen to others' advice. In Persuasion constancy and felicity lead Captain Wentworth and Anne into happiness. Such women's attitude to life in every day life that is mentioned above makes a family, relatives, and neighbours happy, and they also become truly happy themselves.

Jane Austen's point of view or her heroines' attitude to life does not stop here, but it must advance to something next. A new idea is found in the later

part of Persuasion. Fanny, Emma, and Anne are all very meek in their attitude to life and in such a modest attitude they can feel happy. For example, Fanny of Mansfield Park must give up her usual habit of riding on a horse because Edmund is going to ride all around Mansfield with Miss Crawford, and she can say naturally, "I shall not ride tomorrow, certainly," "I have been out very often lately, and would rather stay at home."⁷ and "Edmund looked pleased, which must be Fanny's comfort."⁸ We can recognize soon, however, that it becomes impossible for the author to be satisfied only with the humble attitude to life. There is found a new thought in Anne's viewpoint of her poor schoolmate. Anne feels something strong and dauntless in her friend which attracts her. Why did the author make this person Mrs. Smith appear? The reason is, I think, Jane Austen, who cannot be satisfied with pursuing happiness or finding the affirmation of life only by a meek attitude, begins to look for something stronger, or a more active attitude to life. Therefore I cannot help feeling regretful for the incompleteness of Sanditon. If Austen had accomplished it, we could have caught her new alternation more exactly. It is extremely unfortunate that we cannot see how Charlotte grows in the quite different society from that which she has lived in or Austen had been writing about. It is supposed that Charlotte will experience something different from what other heroines did, by which I mean the life of the people who live more actively and severely. The novel begins in Sanditon, a young and rising bathing place, where Charlotte's family has moved. There the following conversation takes place between Lady Denham and Mr. Parker:

"... A West Indy Family & a school. That sounds well. That will bring money."—"No people spend more freely, I believe, than W. Indians."
 "Aye—so I have heard—and because they have full purses, fancy themselves equal, may be, to your old Country Families. But then, they who scatter their Money so freely, never think of whether they may not be doing mischief by raising the price of Things—And I have heard that's very much the case with your West-injines—and if they come among us to raise the price of our necessaries of life, we shall not much thank them Mr. Parker."—"My dear Madam, They can only raise the price of consumeable Articles, by such an extraordinary Demand for them & such a diffusion of Money among us, as must do as more Good than harm.—Our Butchers and Bakers & Traders in general cannot get rich without bring Prosperity to us.—If they do not gain, our rents must be insecure—& in proportion to their profit must be ours eventually in the increased value of our Houses."⁹

Lady Denham says:

Yes, yes he is very well to look at & it is to be hoped that some Lady

of larger fortune will think so—for Sir Edward must marry for Money —He & I often talk that matter over.—A handsome young fellow like him will go smirking & smiling about & paying girls compliments but he knows he must marry for Money.¹⁰

And Miss Esther must marry somebody of fortune too—She must get a rich Husband. Ah! young Ladies that have no Money are very much to be pitied!¹¹

Among these people “Charlotte’s feelings were divided between amusement & indignation—but indignation had the larger & the increasing share.”¹²

NOTES

1. Austen, Mansfield Park, p. 373.
2. Austen, Emma, p. 35.
3. Austen, Persuasion, p. 102.
4. Austen, Emma, p. 381.
5. Ibid.
6. Ibid., p. 332.
7. Austen, Mansfield Park, p. 61.
8. Ibid.
9. Jane Austen, Jane Austen Minor Works, London, Oxford University Press, 1954, pp. 392–393.
10. Ibid., p. 400.
11. Ibid., p. 401.
12. Ibid., p. 402.

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