

People's Democratic Republic of Algeria Ministry of Higher Education and Scientific Research

Mohamed Kheider University - Biskra

Faculty of Letters and Foreign Languages

Department of English and literature



Women's Journey in The Convergence and Divergence of *Jane Austin's* :

Lady Susan 1815 and Emma 1817

A Dissertation submitted in Partial Fulfillment of the Requirement for the Master's Degree in English

Literature

Option: Literature and Civilization

Board of Examiners:

Mr.Smatii Said: Supervisor

Dr.Benabderazak Abdenacer

Ms.Salma Harzallah

Mme. Hadad Mimouna

Submitted by:

Bouzir Fadoua

Academic Year: 2021/2022

Declaration

I, undersigned, do hereby declare that this dissertation has been carried out by me as a partial fulfillment for the Master's degree in English literature and civilization under the guidance and supervision of Smatti Said, Faculty of Letters and Languages, English Language and Literature Department, Mohamed KHIDER University of BISKRA, Algeria.

I further declare that the interpretations put forth in this thesis are based on my own readings, understanding, and examination of the original texts. The reported findings that I have made use of are duly acknowledged at the respective place, I declare that this work is not published anywhere in any form.

Bouzir Fadoua.

Dedication

I am dedicating this thesis to my parents, my siblings, every friend and colleague who has given me any form of assistance or support, and anyone who is on his path of seeking knowledge and prosperity.

Acknowledgments

First and foremost, I am grateful to the Almighty Allah for giving me the power to finish this master's dissertation and guide me to this achievement. I would like to express my sincere gratitude to my former literature teacher and supervisor Mr. Smatti Said for his patience and sincere guidance during all the time of the research. My deepest thankfulness goes to him for his brilliant ideas and suggestions that helped me formulate my work accordingly.

Abstract

This humble thesis is a critical investigation and examination of the female representations in *Jane Austin's* two protagonists: *Emma and Lady Susan*; which managed to discover the social and intellectual motivations that the author has used to express the hidden truth about women's situation in the British society of the Regency period 1795- 1837. the study also expresses the convergent social restrictions for women, as a form of impediment to their social and material prosperity, as both heroines faced the same challenges regardless to their social class, age, or moral performance .with an explanation to the divergent features of the two main characters as form of a personal motivations and moral changes in the two novels; which it expresses a comprehensive stereotype that reflects the hidden facts of the feminine performance as a marginalized individual in society. To finally ensure the fact that Austin had managed successfully to uncover the social characteristics and it's reflection on women of the British society at the time.

Keywords: women, Austin, Regency, feminist, society.

هذه الأطروحة المتواضعة هي تحقيق نقدي وفحص للتمثيلات النسائية في روايتي جين أوستن: إيما 1817 والسيدة سوزان 1815; لاجل اكتشاف الدوافع الاجتماعية والفكرية التي استخدمها المؤلف للتعبير عن الحقيقة الخفية التي تجسد وضع المرأة في المجتمع البريطاني لفترة ريجنسي 1795 - 1837. كما تعبر هاته الدراسة عن القيود الاجتماعية المتقاربة على المرأة، كشكل من أشكال العوائق أمام الاستقرار الاجتماعي والمادي، حيث واجهت كلتا البطلتين نفس التحديات بغض النظر عن طبقتها الاجتماعية أو عمرهما أو أدائهما الأخلاقي. بالإضافة الى شرح للسمات المختلفة لكلتا الشخصيتين الرئيسيتين كشكل من أشكال الدوافع الشخصية والتغيرات الأخلاقية في الروايتين; بحيث ان هاته المقارنة تعكس صورة نمطية شاملة لكل الحقائق الخفية للأداء الأنثوي كفرد مهمش في المجتمع البريطاني. للتأكد أخيرا من حقيقة أن أوستن و من خلال انتاجاتها الادبية قد تمكنت بنجاح من الكشف عن الخصائص الاجتماعية وانعكاسها على نساء المجتمع البريطاني في تلك الحقبة التاريخية.

الكلمات المفتاحية : اوستن, نساء, نسوية, المجتمع, عصر الوصاية البريطانية.

Declaration.....	I
Dedication.....	II
Acknowledgments.....	III
Abstract.....	IV
General Introduction.....	7

Chapter One: Theoretical Debate

1 .Introduction.....	12
1.1 Feminism.....	14
1.2 Feminism and Literature.....	16
1.3 Mary Wollstonecraft 1759-1797.....	16
1.4 Feminism Theory of Criticism.....	17
1.4 Feminism Theory of Criticism.....	17
2.1 The Regency Era (1811-1820).....	18
2.2 Jane Austin 1776-1817.....	22
2.3 Jane Austin and Feminism.....	23
Conclusion.....	26

Chapter two: Analytical Observation

2. Introduction.....	27
2.1. Section One: the Convergent Elements of the two protagonists: Emma vs Lady Susan...	28
2.1.1 Marriage \ Social status.....	28
1.2 Female Morality.....	32
2.2 Womanhood vs Manhood.....	35
2.3. Conclusion.....	40
General Conclusion.....	41
Workes Cited.....	42

General Introduction

It is quite impressive when history or ruling starts with a significant turning point for any country because it makes it challenging and remains visionary for everyone who gets to witness it, notwithstanding the situation of the king George the third whose situation was affirmed that he was unfitting for a king position, essentially considering his episodes of disconnecting from reality, which sternly got downhill after the death of his favorite daughter.

The clue for the ruling of the country is in the hands of the Parliament, a regent was delegated to the position of the kingdom ostensibly the cause of the inability of the Monarch to do it. In 1811 along with the act of Regency took place, George the fourth became a Regent appointed by the Parliament, throughout his ruling he was called Prince and Regent on the grounds that he was a Regent of his father and ruled from the year 1820 to 1830. Remarkably, this period of history was named after the Prince Regent George the fourth, after the event of Regency by the Parliament to set a delegate for the mental instability of the King George the Third Jane Austen is the main character whom this period orbits around, because her works were realistic depictions and social commentary fictional entirety.

Jane Austen is a woman who lived in an era least of what can be said about it that women technically had no rights, women were subjugated, neglected, and were not treated properly, the term properly refers to something good, something that is close to fairness, suitability, and candor, but none of those terms were brought to reality, women were inferior to men, Jane Austen's world was a man's world, where men only can decide, heir, be responsible, work and provide, and a bid strongly and narcissistically like what God created them to be.

Through Jane Austen's works, she casts the readers as witnesses to understand how life back then was for women, she provokes feelings of femininity and tends to elaborate her arguments very well concerning the total opposition she writes upon, through her Female protagonists Austen gives them fortitude in a patriarchal society, even though their future and life stand upon men, yet she depicts stories where she leaves men inferior in front of female protagonists she creates.

Jane Austen's works are regarded as works of marvelous art and significant

meaningful texts about reality, she provokes feelings of human morality in terms of social correctness, it is not about how her writings

are nicely embellished fiction, it is about what comes after reading her works and trying to extract what she has to offer with her discourses and contexts.

Austen had created two significant fictional figures Lady Susan and Emma in two different novels and two different contexts, which gives a moral observation in female imagery, but also as an individual human experience translated in literary fictional production, it shows the moral struggle that people with or without a moral basis can have in the society, nonetheless the female version on both sides The good (Emma), and the bad (Lady Susan).

In light of the above-mentioned research contextualization, the research probes the following primary research question:

To what extent does Lady Susan represent the fictional development of Emma in Jane Austen's literary style based on the feminist approach?

This question shall be investigated through the following sub-questions:

1. What is a feminist theory and its reflection on literature?
2. How do the similar characteristics in both Austin's female protagonists, Lady Susan and Emma represented?
3. What are the differences between Emma and Lady Susan as female protagonists?

This study aims to :

- Describing and analyzing the social status of British women during the Regency era
- Discover both similarities and differences between the two protagonists: Emma / Lady Susan.
- Unearthing the purpose of Austen's aims behind the two different female literary representations.

This research aims to describe and compare both of the protagonists: Jane Austen's

Emma / Lady Susan, focusing only on their moral representation and their effect on the two novels, as a reflection of the British regency society. Moreover, the study aims to find how/why the author showed two different female experiences relying on the selected characters.

This research plans to follow a descriptive, comparative and analytical research discipline, using the qualitative method of study. The data is based on library research and will be collected from dissertations, books, critical articles, and the internet, adding to extracted samples from both novels, according to their relevance to the ideas being studied. The data analysis will be using a feminism theory to analyze the concept of female morality with its relation to the social experience of the regency period.

The research also will be divided into two main chapters: the first chapter will discuss the feminist approach and how it will be used as a literary scope in valuing women's experiences at the time, and the Regency era of British literature and its major characters adding Jane Austen as the main figure of Regency literature. The second chapter will be devoted to the analysis of Austen's Emma and Lady Susan's similarities and differences as female fictional representations in terms of moral and social experiences by highlighting the most common aspects of both female protagonists (Emma and Lady Susan), and the various aspects of their representations as well as analyzing the author's intentions for these characters.

Jane Austen's female characters are often regarded as women seeking marriage from a man with a good status and wealth, which is ubiquitous for Austen as a writer of her era, the female protagonists of her novels are not much different, yet not that much similar, and if there are any similarities it would be according to what Austen casts and how the readers perceive it.

Starting with how the works of Jane Austen are perceived, in the news website of *The Guardian*, Tessa Hadley published the article "What Matters in Jane Austen? by John Mullan – review" in which he claims that "*Two readable, gossipy, involving books about Austen that send the reader back to the originals with fresh pleasure*". and mainly he also states clearly :

"Austen's novels pose a challenge for criticism. Something in the texture of her writing – its conversational ease, high spirits, bourgeois-domestic subject

matter – confounds the heavy machinery of the academic critical apparatus. (Confounds it, but needless to say, doesn't deter it.) Isn't it possible to do justice to the importance of the novels without trampling all over the reader's fresh pleasures and burying the point of the reading along with its innocence? On the other hand, a respectable critic doesn't want to end up sounding like the "Janeites" who warble so wonderful through Claudia Johnson's history of Austen cults, gushing about her "indefinable charm" and "bright sunny nature", and her life that "passed calmly and smoothly, resembling some translucent stream which meanders through our English meadows." the translucent stream which meanders through our English meadows".

This research is a comparative study between two characters in two novels by Jane Austen, *Lady Susan*, and *Emma*. *Lady Susan* Vernon is the female protagonist of Jane Austen's epistolary novel, in The Jane Austen Wiki web blog *Lady Susan's* traits are fairly elaborated: "*Lady Susan is a selfish, attractive woman, who tries to trap the best possible husband while maintaining a relationship with a married man. She subverts all the standards of the romantic novel: she has an active role, she's not only beautiful but intelligent and witty, and her suitors are significantly younger than her.*"

Emma is the main female protagonist in the same novel that holds her name as a title for the novel, *Emma Woodhouse* is the very first fictional heroine Austen creates to have no worries in terms of financial issues, which gradually she has no intentions to get married, it is indeed the first heroine with such personal attributes; according to Sir Walter Scott's 1815 Review of Jane Austen's *Emma* :

"The object of most young ladies is, or at least is usually supposed to be, a desirable connection in marriage. But Emma Woodhouse, either anticipating the taste of a later period of life or, like a good sovereign, preferring the wealth of her subjects of Highbury to her private interest, sets generously about making matches for her friends without thinking of matrimony on her account. We are informed that she had been eminently successful in the case of Mr. and Mrs. Weston, and when the novel commences she is exerting her influence in favor of Miss Harriet Smith, a boarding-school girl without family or fortune, very good-humored, very pretty, very silly, and, what suited Miss Woodhouse's purpose best of all, very much disposed to be married. In these conjugal machinations, Emma is frequently interrupted, not only by the cautions of her

father, who had a particular objection to anybody committing the rash act of matrimony, but also by the sturdy reproof and remonstrances of Mr. Knightley, the elder brother of her sister's husband, a sensible country gentleman of thirty-five, who had known Emma from her cradle, and was the only person who ventured to find fault with her."

Thereafter, in the blog of The Top UK films of 2016 in The Guardian online Press, by Catherin Shoard,

the famous female Actress Kate Beckinsale comments on Austen's fictional characters Emma and Lady Susan in a comparative manner which deeply concludes all the literary interpretations about both female protagonists saying that "*Austen's Lady Susan is like Emma on steroids.*"

To conclude the review of Jane's works, John Mulan tends to give an accurately brief glimpse of Austen's progress in her works, that he adds in his review :

"Austen's achievement depended on her penetrating intelligence, which saw so clearly; and on her strong instinct for the rhythms of story form. But her genius was in being able to imagine, better than anybody else anywhere had done up to that point, just how much the novel narrative could do in constituting this illusion of presence."

Chapter One: Theoretical Debate

1. Introduction

“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures, none of us want to be in calm waters all our lives.” Jane Austin-” Persuasion”

The first English women writer, Jane Austin, is known for her critical contributions to literature as she introduced the reader to something that wasn't acknowledged before, a social issue or a gap that needs to be observed and defined at first. then to be fixed gradually with time; when women are not living equally as men in their social and intellectual existence, why? because Austin's society conducted several norms based on a solo-gender leadership by males a Patriarchal society where all the different female productions were not taken seriously, as if women were socially invisible in a sense.

She criticizes the situation of woman's image in the 19th century in the United Kingdom, having the nobility as women to her social status to analyze its values; by expressing the male oppression as if she is speaking on behalf of all women in her society, unearthing the false concept that women are less than men in all different human productions, which was unfair only because the norms of the “Regency society” worked for the favor of men.

To understand Austin's critical views, there has to be a critical method in which the scope of elements highlights the women's perspective in literature; by using the Feminist approach which focuses mainly on the stereotype of gender inequality. and social discrimination against the female imagery within a piece of literature. we could see how the male symbols are treated with superiority against the female or the female imagery bursting free from the patriarchal norms of her society, like the case of the protagonist of “Pride and Prejudice”.

Although her novels optimized the Regency England, she did not think much of the man whom the period was named after the “Prince Regent”, due to his the unpleasant reputation that harmed the moral status of the British norms, he was famously known for his lascivious spendthrift and practicing adultery, and ever-expanding girth, jane hated him but the prince unlike her was a huge fan of her works, and many scholars have agreed

that the regency the period which is not a well-defined period of literature was the most suitable descriptive literal classification of her works; because she is not a “Victorianist” as she died before Queen Victoria was even born, and she didn't follow all of the Romantic elements in her writings. she comes after the Augustan era around 1740 which it was known for the use of satire and parody, but we do see some of these elements in her works. (Knowles)

Austin was very secretive about her writings, she knew her life would no more private if she becomes a published author mainly because of her gender identity as a woman, so she did not publish ‘Sense and Sensibility ‘ by her real name, she just mentioned “it was by a lady”, and her name was not associated with her novels until her brother published both “ Persuasion and Northanger Abbey “ after her death, so she doesn't have to deal with the social pressure to not reveal her name. although her novels were very famous at the time, people consider them as a form of Low Culture and not justified as High-class writing, as they were just seen as a form of “ Women writing”.

1.1 Feminism

Feminism is a Socio-economic movement and ideology, with a specific gender focus on women in all aspects of the human life; because women used to be seen as lower than men in everything, with a lack of social independence there was a creation of identity struggle for women in different levels of life (education, work, marriage) .because they were not free like men, even in the history of literature we see the experience of the **Bronte** sisters when they were forced to use fake male names rather than their own; so that they can publish their works without facing the harsh critics just because of their gender identity (Safia and Rabia12.).

The history of feminism was viewed in three significant waves, the first one in the 1980s represented a racial

and social justice for the sake of political equality, which was represented in the right of Voting, so women could have legal access to jobs, education opportunities, marriage reinstructions like the disobey the husband if necessary, or the right to call for divorce and still maintain the children's custody with authorized prohibition from any physical harm. (Safia and Rabia13.)

Experts like **Leslie Goldstein** explains the true aim behind the emergence of the wave is to seek legal equality; precisely in women's legal right to vote, which was finally achieved in the United States back in 1918, this wave contained some main figures and their contribution towards the journey :

- **Angelina and Sarah Grimke:** Appeal to the Christian women of the south 1836, the Letters on the equality of the sexes and women's condition 1837.
- **Antionette Brown:** First American woman to be ordained in 1853.
- **K. Bushnell:** Leader of women's Bible Studies: God's Word for Women 1923.
(Safia and Rabia,13)

The second wave, however, was a bit different in its aims due to the imbodyed circumstances when women took men's jobs back in the first and second world wars, as a necessary solution to stabilize the economy because most men were fighting at war, such experience had given the impression that women could do anything a man could do.

The major figure of the second wave was the writer **Betty Friedan** and her book **The Feminine Mystique** 1963; in which she condemned the stifling boredom of suburban wives, with the claim that women are capable of so much more :

“Each suburban wife struggles with it alone, as she made the beds, shopped for groceries, matched slipcover material, ate peanut butter sandwiches with her children, chauffeured clue scouts, and brownies, lay beside her husband at night, she was afraid to even ask of herself the silent question: is this all ?”

Although the constitution in 1920 gave women their right to vote, Friedan insisted that other social consequences still need to be reordered. (The Women's Rights Movement: Second wave)

In 1970 thousands of women had marched in celebration of the 50th anniversary of the passage of the 19th amendment, and in 1972 the Congress passed ‘Title 9 of the education Amendment in any federally funded program, which witnessed several opportunities for women and girls for equal education and to play sport at schools and colleges, but also there was a groundswell of women who wanted to amend the constitution to prohibit any kind of gender inequality; which marked the birth of ‘ Equal Rights Amendment (ERA) 1972’ was passed by the congress:

“ equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex” Title IX.

But for the constitution to be amended not only by the congress but also has to be ratified by three-quarters of the states, immediately 28 of 38 states ratified it, and both presidents **Nixon** and **Ford** endorsed it in their respected terms of office, even The Supreme Court worked for the feminists' favor with the “Roe Vs Wade” landmark decision 1973;which legalized effectively the Abortion with the rubric of women’s right to privacy. (Nancy2.)

The third wave of feminism in the 1990s was conceptualized as the search to define feminism and what it meant for women, some of them see it in having a job and building a career or being a full-time mother. or it can be both being in a full-time job and having a family at the same time, also about letting people know their identity to defeat the common manners of sexism in the world.

This wave tends to be much more pluralistic about sexuality and personal expressions, and more alert to issues of class and race using the power of media engagement along with other technological tools to express their views, it was led by the **Generation Xers** who were born between 1960-70 in which they have seen different possibilities of the female success, as well as the awareness to the barriers presented by: Sexism, Racism, Classism. (Brunell and Burkett)

1.2 Feminism and Literature:

To understand the whole literal form of feminism, we have to check the very first opinions of some influential figures and how they were viewing the women's role in the past:

- **Aristotle** (a Greek philosopher): “ The relation of male and female is naturally a relation of superior to inferior and a ruler to ruled.”
- **Thomas Jefferson** (the 3rd U.S president):” women's position is in the house not in politics and public offices.”
- **Charles Darwin** (British Scientist): “man is intellectually superior to women.”

These famous sayings were expressing the previous view of women, so voices were rising for the sake of female equality to help improve women's status. (E.L notes)

1.3 Mary Wollstonecraft 1759-1797

18th-century British philosopher, and writer, she was considered the First feminist; was known for her argument of women are just like men rational creators; so they deserve equal opportunities as men to liberate themselves from the commonly held fertilizing notion because at the time women's educational system was concerned only with making women attractive to men as“their future husbands”, it was revolting and insulting to the stage of an urgent desire to change, but this demand, however, was largely rejected by the male leadership of the British society. (Larysa2018.)

Inspired by Shakespeare along with her religious and philosophical studies, Wollstonecraft wrote a fictional novel “ **Mary**” inspired by the French revolution's history, along with her major work “**a Vindication of the rights of women 1772**” with the demand of several democratic principles and basic human rights.

The mother of **Frankenstein's** writer Mary Shelley also had her remarkable literary production in which she expresses her pain and hunger for social recognition being a woman; she criticized the ideas of the philosopher Russo limited women's education for the sake of pleasing the men, she believed that a real change can happen by reordering the educational system by allowing women equal chances as men so that society can have an intellectual growth to overcome the restricted and unfair view toward women for better future to the next generations. (Tomaselli)

1.4 Feminism Theory of Criticism :

Simone de Beauvoir's (1908-1986) concept "One is not born, but rather becomes, a woman" was the basis of the modern feminist movement, so the goal to be equal with men had shifted into several ideological scops :

"Liberal Feminism_Radical feminism_Black feminism" (Guo1.)and to resonate with these elements of the movement, there has to be a specific literary scope of analysis for women, by women to examine women's literature, to view the tension between male and female imagery within a piece of literature, and exploring how the female symbols are being treated; are they pushed down? or being suppressed ? are the male symbols being championed?

The term Patriarchal defines the Fatherly figures that are mostly dominating literature, so the challenge of feminist criticism here is to expose these figures and show the unfair position of women using all-female vs male symbolism, not just the characters. (Guo2.)

Ring the educational system by allowing women to have equal chances as men so that society can have intellectual growth to overcome the restricted and unfair view towards women for a better future for the next generations. (Tomaselli)

1.4 Feminism Theory of Criticism :

Simone de Beauvoir's (1908-1986) concept "One is not born, but rather becomes, a woman" was the basis of the modern feminist movement, so the goal to be equal with men had shifted into several ideological scops :

"Liberal Feminism_Radical feminism_Black feminism" (Guo1.)and to resonate

with these elements of the movement, there has to be a specific literary scope of analysis for women, by women to examine women's literature, to view the tension between male and female imagery within a piece of literature, and exploring how the female symbols are being treated; are they pushed down? or being suppressed? are the male symbols being championed?

The term **Patriarchal** defines the Fatherly figures that are mostly dominating literature, so the challenge of feminist criticism here is to expose these figures and show the unfair position of women using all-female vs male symbolism, not just the characters. (Guo2.)

2.1 The Regency Era (1811-1820):

The regency in the United Kingdom and Ireland was a period when King George the Third was deemed unfit to rule his kingdom due to his illness, so his son Prince Regent ruled as his proxy, and on the death of George the third in 1820 the Prince Regent became George the Fourth, but the term "Regency" can refer to various periods; some are longer than the decade of the actual regency 1811-1820, and the period from 1795 to 1837 which includes the reign of George the third with the reigns of his sons George the fourth and William the fourth is also regarded as the Regency era. (Knowles)

This era is characterized by social and political unrest that profounded an impact by the French fashion and the clothing style even before the French revolution (1789-1799), it was also associated with the empire Silhouette named for the first French empire of **Napoleon**, and British society looked at the ideals of both empires **Ancient Greek** and **Rome**, along with the industrialization and the success of the **British East Indian Company**.

(1785-1858) with the promotion of huge amounts of cotton to the British textile manufacturers that helped created the classic regency fashion.

The gentleman dressed formally in black cloth and trousers, a waistcoat, and black shoes with gold or silver buckles for evening wear (Sullivan, 2007: 75). "...the step was let down, and Mr. Elton, spruce, black, and smiling..."(Emma, 77)' Coats were plain, usually dark-colored cloth, while waistcoats could be a variety of colors and fabrics. "I longed to know whether he would be married in his blue coat," Emma said. (Nurul and Dewi 5.)

while the dressing for the ladies like informal dresses was used as morning and visiting attire, plain or sprigged muslins in light or darker colored calico or wool are best for ladies' morning gowns, The "Habit" as a riding or traveling dress as well as for horse-riding, ladies were also worn outerwear to keep them warm and as their gown statements at the same time. Outerwear comes in three varieties: pelisse, spencer, and cloak.

"She's making herself the most lovely cloak you can imagine."

(Austin 33.)

The Formal dressing, however, was worn to balls, and white was the preferred color because it was more easily combined and accessorized than other colors. It is demonstrated when Edmund tells Fanny in *Mainsfield Park* (Austin, 216), "A woman can never be too fine while she is all white." No, I see nothing but what is perfectly proper about you. Your gown appears to be very lovely. These shiny spots appeal to me. Isn't Miss Crawford wearing a similar gown?" (Nurul and Dewi 6.)

The Regency is not just known for its unique fashion, but also for literature that reflected its characteristics, like the gap between the rich and the poor that profounded different social classes and hierarchies, and most women couldn't inherit any form of wealth, or bring allowed to find their source of income, so marriage was their only way to secure a decent life, and for that, marriage was restricted on the base of social class and financial income rather than affectionate connections which were highly criticized in the works of Jane Austin. (Wilkerson)

The Regency's social rank structure was divided into:

1. The king, queen, prince, and princess are examples of monarchs and royalty. Members of the royal family's extended family may hold noble titles such as Duke.
2. Classes have existed since feudal times and include inherited titles. The monarch bestowed permanent, hereditary titles on wealthy landowners who demonstrated great loyalty to him. In order of rank, the inherited titles were: Duke, Marquess, Earl, Viscount, and Baron.
3. The Gentry- This class consisted of wealthy landowners. The ability to make a living off the rent and proceeds of one's land was what distinguished a gentleman. A gentleman did not require a profession and was not required to work. Baronets,

Knights, and Esquires were also members of this class. A baronet was a minor inherited title, whereas knighthood was frequently awarded for service to the crown, and Esquires were high-ranking military officers and barristers.

4. Middle-class fortunes were made in trade, textiles, and banking. Members of the middle class could afford to emulate many of the upper classes' lifestyles. They could afford servants and coaches and even partake in many of the nobility's vices. However, breaking into the upper class as a member of the middle class was extremely rare.
5. Artisans and tradespeople- Those who have a marketable skill and have made a decent living for themselves. They were socially higher than laborers but lacked the wealth of middle-class business owners.
6. Artisans and tradespeople- Those who have a marketable skill and have made a decent living for themselves. They were socially higher than laborers but lacked the wealth of middle-class business owners.
7. Servants- Servants were employed in the homes of the aristocracy, gentry, and middle classes. Other than the utility they brought to the household, servants did not warrant much notice, especially in large, wealthy households. Working in a large, beautiful home, however, was a coveted position among the working classes.
8. Farm laborers and tenants who spent their days working the land or tending animals were considered working class. It also included lower-ranking soldiers, sailors, and textile workers. They were rarely educated, so there was little chance of progressing from laborer to entrepreneur. (Mancha and Lamb)

Austen also demonstrates how the tradition of bequeathing family property to the eldest son, rather than dividing it up to provide for all, left women in particular at the whim of their male relatives' compassion. Like “Mr. Henry Dashwood” is hindered from safeguarding his widow and daughters in “Sense and Sensibility” because he is only granted a life stake in the family estate. When he dies, his property passes to his son John, who then passes it on to John's son. His daughters are each left with only £1000. And In” Mansfield Park”, the character of “Edmund Bertram” becomes much more attractive to “Mary Crawford” when “Thomas Bertram”, the eldest son, is apparently on his deathbed, also the younger sons as well as his daughters suffered under the general preference for

eldest sons. But younger sons could at least enter a profession. Women had no such opportunities. And in "Pride and Prejudice", "Colonel Fitzwilliam", speaking of his relative poverty, says: "A younger son, you know, must be inured to self-denial and dependence. Younger sons cannot marry where they like" (205). (Bailey)

Divorce as a legal separation was seen rarely in the British Regency Era. Only 276 divorces occurred between 1765 and 1857. It was only granted to a wife after the passage of the first British divorce bill in 1697 - only four divorces were granted to women, the first in 1801. And a canon law named "Divortium a mensa et thoro" (separation from bed and board), allowed the husband and wife to live apart and marked the end of the husband's financial responsibility for his wife, and prevented both parties from remarrying. Allowing also or separation in cases of lethal cruelty and adultery committed by either the husband or the wife. (Koster)

A married woman wasn't recognizable as an individual to her regency society, she was only absorbed by the legal identity of her husband. And a widow had slight independence, but she was still considered the responsibility of her closest male relatives (brother, son, father) because women's rights as an individual didn't exist at the time, and women who were considered professionals and earned their own money were scarce in both upper and middle-class society. So the lower-class women did work to earn money, but they frequently used it to support their families, they did not usually work outside the home after they married, but some took on sewing or laundry jobs that they could do while caring for their family. (White)

The Regency is also known for more than just its elegance and accomplishments, this era saw significant social, political, and even economic change. War was fought with Napoleon and on other fronts, affecting both domestic and international commerce, as well as politics. Despite the bloodshed and warfare; when England declared war on France in 1793. The war was unpopular with the English public and would not be resolved until 1815. The English educated class, on the other hand, had a large administration with everything French; they spoke French fluently and adored French fashion and art. However, the vast majority of the public was "anti-French," primarily because the French from the lower classes despised the English upper classes' fascination with the French.

English "Francophiles" spoke French, ate French food and drank French wine, and furnished their homes with French furniture. Even King George IV, formerly known as

"Prince Regent," decorated his homes in the French style, because the English Society had no intention of letting a minor event like war interfere with their French obsession. Smugglers thrived, particularly smugglers of French brandy, art, and luxury foodstuffs. (Regina Jeffers)

2.2 Jane Austin 1776-1817

Austin was a British writer and a great novelist born on 16 December 1776, in a small town called Steventon, England, she was the seventh out of eight children of a father who was rector and pastor of two small parishes, which barely provided enough for his large family. she was a part of the "Gentry" but not the "Aristocracy" although both her father "Goerge" and mother "Cassandra Lee" came from well-known families. (Tim 1.)

Jane grew up in Steventon which is the ideal country of nature; Parish homes, large grounds, and gardens, she had a close relationship with her 3 years older sister "Cassandra-Elizabeth" they were inseparable, and both moved to Oxford together to participate in a small boarding school in 1782. she had a full run of her father's library and began writing starting with "**Juvenilia**" from 1787 when she was eleven to 1793 when she was seventeen. she had a cousin named **Eliza** who lived in **India** and married to a french aristocrat judge who died out of execution before the french revolution, so she went free and lived with the Austin family.

Although Jane was never married, she had two different love interests; the first was **Tom Lefroy** from **Ireland** they did not married because he couldn't afford to marry her eventually, the second was in 1802 a man named **Harris Big** who did propose to Jane and she accepted his offer of marriage because of his finance and wealth, but the next day she withdraws her response due to the lack of compatibility, and the two were not married. (Tim 2.)

In 1803 she sold her first novel "**Northanger Abby**" but it wasn't published until her death, in 1805 was the death of her father so she and her family moved to **Chattin college** which was owned by her brother **Edward**, then she published "**Sence and Sensibility**" in 1811 anonymously; because she didn't want any publicity, it was a success that was followed by "**Pride and Prejudice**" 1813 and "**Mansfield Park**" 1814, even the Prince Regent himself was astonished by her novels, especially "Pride and Prejudice" and managed to know her real name and had his officials to correspond with

Jane to dedicate her next work to him, so “**Emma**” 1815 was dedicated to the prince:

“To his Royal Highness the Prince Regent, this work is by his highness’s permission respectfully dedicated to his royal highness dutiful obedient humble servant the author” (Jane Austen bio), and the year after, Jane became ill and died on the 18th of July 1817 in her sister’s arms Cassandra, and buried in “**Winchester Cathedral**” along with famous writers like **Shakespeare** and **Wordsworth**, but her grave marks no mention of her as a writer only a loving sister and daughter, after her death, her family saw to the publication of “**Northanger Abbey** and **Persuasion**”, she also left an unfinished novel: **Sanditon** published in 1925. (Tim 3.)

2.3 Jane Austen and Feminism

Jane Austen’s contributions to Literature made her a great novelist because she scooped different issues and phenomena as an observer of her society, she also presented via her works what critics call it nowadays the **feminist tradition** in the English novel; especially the universally acknowledged truths that her narrative center on “ Love and Marriage”, it is confirmed in her recent criticism of feminism to the novel should be examined as not only collective classification but also in the different opinions about identity and social function of women, because of her indirect responses to the contemporary pressures which have helped evaluate the female images in society and literature. (Brown 2.)

The study of **womanhood** in Austen's books by **Sylvia Myers** is an instructive critical observation that begins with a rebuttal to the claims of **Ian Watts** that feminism is adolescent values painfully trained in the nouns of the adult, rational, educated male world in the works of Austen, she dismisses this claim as a “ bald dichotomy” that is unfair to women and based her subsequent analysis of womanhood in the works of Austen on what she calls a **Post-Freudian** schema: “ In terms of somatic existence each sex exist within its bodily plan women is endowed with, and aware of her inner structure and capacity to produce and nurture a child”. (Brown 2.)

When we compare the modern novels to Austen’s, we see the modern sense of entitlement towards the female character, a sense of priority and ownership to men, like when women are being forced into a domestic marriage just for the sake of their “reputation” of financial outcomes, however, in Austen’s characters we see independent

and strong women, in which she emphasized on the relationship women hold with themselves, the media, and academics, like the female protagonist of “Pride and Prejudice” we see a strong independent with a male love interest that respects her, especially with the patriarchal regency society struggles at the time when women were under the total control of the males in their lives: husbands, fathers, brothers.

Her works were a reflection of how women in her society viewed the world, as her heroines are pretty, attractive, and intelligent women, but she was a harsh moralist that she didn't view them practicing individual courses of behavior and doesn't encourage rebellion due to passion, following the moral norms that authored women to have much less freedom of experimentation than men, because of the harsh rules towards the middle-class women, instead of lofty love stories, her main characters acted naturally. (Devoney)

At the time of her writings, a wealthy marriage was one of the main life accomplishments for young women, but in her view, she was questioning the weird combination of mythical needs for love with the economic outcomes in making marriage matches. in which she had viewed such experiences personally, so the elements of her life circumstances can be found in her characters that were often clever women with a witty pragmatic personality, and rich inner lives, this headstrong heroine provide an entertaining anchor for their tumultuous romantic narratives; like the irreverent Elizabeth Bennett of *Pride and Prejudice* whose devotion to her sisters' love lives blinds her to a clumsy suitor, or the iro-willed “Anne Eliot” of “*Persuasion* “who chooses to remain unmarried after the disappearance of her love interest, and “Elior Dashwood” who protects her family at the cost of her own desires in “*Sense and Sensibility* “, all of these women incouted difficult choices about romantic filial and financial stability, and to resolve all of them without harming their values along with their sense of humor, of course, these characters are not realistic at all, so these women often think they have all the answers by telling their perspective in these stories, here Austin tricks the reader to believe that these heroines know what is the best for them and others, only to expose the facts for both the protagonist and the reader without diminishing her host of heroines, these flaws confirm the inconsistency of the human character in general by a female representation. (Srinivas)

A patriarchal society held by men was a harsh environment for women, when they are married they hold all their rights to their bodies, money, and property to their husbands, and some were born with different socioeconomic statuses, holding essentially

the same rights, but with different experiences, and the ones with low status do not have access to education, having to resort to potentially unfordable jobs, so the majority of marriages were strategic and calculated to maintain a social union along with financial security, this features in Austin's society were challenging because she believed that social status should not be the force behind a marriage commitment: "Anything is to be preferred or endured rather than marrying without affection", this explains her view toward marriage norms, which made her a social critic who was deeply disturbed by how middle-class educated women were so restricted in their life choices, and exposing a marriage ritual for the sake of economic comfort and family advantage ,as in "Pride and prejudice" when the odious "Mr Collins" proposed to the main character "Elizabeth" and she reacted with rejection, this behaviour of a female was very rarely to happen in the regency era. (Devon)

Conclusion

In the above-mentioned data, we can understand and comprehend the importance of the different contexts concerning Jane Austen's Fictional productions along with their contribution to feminist Literature, and define the aims behind the founding definitions about the history of the Regency Era and its main social characteristics in which they were expressed critically via Jane's novels, and how she viewed her society being a member and women.

Chapter two: Analytical Observation

2. Introduction

It is known nowadays that *Jane Austen* is considerably a feminist writer because all of her works resemble a Solo-female leading character; as each one of them reflects a different experience with diverse female imagery, shading the main focus on the individual behavior along with its reflections on specific social norms, and a specific social environment; as both *Lady Susan* and *Emma* are viewed as main characters, but with notable significance in terms of moral behavior, social engagements as marriage and parenthood, along with the feminist observation of the non-ending cycle of womanhood against parenthood, this chapter examines these main elements in a comparative consideration of *Austen*'s two main characters.

2.1. Section One: the Convergent Elements of the two protagonists: Emma vs Lady Susan

2.1.1 Marriage \ Social status:

The one thing Jane Austin doesn't hesitate to reflect on in her fictional works is the social characterization of Marriage and its relation to the Social Status of people in her society, why? because it resembles the only fundamental aspect that most women rely on to secure their lives, and that's what we see in both of her main characters: Emma and Lady Susan.

In Emma we see a young lady with a background of wealth and high status, a female member of the upper class of society, with beauty and intelligence and a great determination to help everyone finds his own match, as we see in the first part of the novel when she talks to her father about how she succeeded to match Mr. Weston to Miss Taylor, so she gave herself the responsibility to match others, like the case of Miss Harriet and Mr Elton, but the match did not happen simply because both harriet and elton do not share the same socio-economic status, because harriet comes from an unknown family so emma thought she might be with a higher social background because of her parents , and also because elton was fully interested only in emma and his social engagement with harriet was only because she was emma's friend, otherwise, why would he seek partnership with someone with a low social background as harriet, although she was actually interested with Mr. Martin who shares the same social status as her, so emma was mistaken when she was trying to match her with mr elton in the beginning. (Jordan, 1410)

Another example was when Emma thought of Mr. Churchil as a possible husband due to his similar features to her; he was Nobel, intelligent, talented, Handsome, and rich from a well-known family, but she later found out about his secret engagement to Miss Jane Fairfax, in which she was an orphan with a low social status than him, Emma was surprised by the matching although she was trying to match Harriet and Mr. Elton in the beginning, which is why his engagement was secretive, to avoid any criticism about his decision to match with Jane, especially his aunt whom her fortune will be inherited to him, later in the novel Emma finally acknowledge that Mr. Nightly is the most suitable partner for her, not just because she loved with him, but also because they share the same socio-economic backgrounds. (Jordan 1412 .)

Lady Susan like Emma was also in an attempt to find a match with someone who shares the same social and economic status probably even more, not just for herself, but also for her daughter Frederica, because of her social condition as a newly widowed middle-aged woman and her finance is about to end along with her social reputation, unless she finds a suitable husband to secure her position, due to the limited choices of women in the regency society at the time, like when she tells her friend Alicia about her thoughts to marry Mr. Reginald :

“I cannot easily resolve on anything so serious as marriage, especially as I'm not at present in want of money, and might perhaps till the old gentleman's death, be very little benefited by the match.” (Austin 12.), here Susan expresses the function of marriage as a upgrading element to her social personality in exchange for her partnership, as she depicts the common view of marriage by acknowledging the important outcomes concerning her drawbacks in how she will exchange her freedom to achieve her social stability, as she enjoys her freedom to do what she likes after the death of her husband, so she no longer has a man in her life to obey. (ALFINA 23.)

Austin also describes how the nature between the rich and the poor is exclusive via Charity, as Emma's charitable visits along with her friend Harriet,(Austin 75.) the author reflects Emma's reaction towards the harsh circumstances of the poor as she is Compassionate with a good will to help the ones with sickness and poverty, along with her impression on the terrifying thought of poverty, as she talks to Harriet:

“I feel now as if I could think of nothing but those poor creatures all the rest of the day, and yet, who can say how soon it may all vanish from my mind? ”

But later, we discover the real reason she went in the first place was an attempt to couple up Miss Harriet with the clergyman Mr. Elton :

“...to meet in a charitable scheme, this will bring a great increase of love on each side “ (Austin 76.)

Austin did not give much description of the poor's way of life in the novel, but mostly the opposite, she used a higher narrative to the rich class, as we see how Emma was reacting with sad emotions to the poor, but her mind considers this image briefly because her background of status and wealth was the whole real image for her, she grew around rich people with huge mansions and expensive parties and fancy marriages

ceremonies.., so her mind is quickly re-established. The author here was hilariously criticizing Emma's social consciousness along with others from the upper class. (March 95.)

Emma's decision to not be married at the beginning of the novel was reasonable in a sense, because she is financially independent, adding her false vision of the perfect marriage, she understands the difficulty to reconcile the marriage without adding Materialism to make it happen in her society when she falsely believed that there is a chance for marriage without considering the material outcomes of it when she thought that Mr. Elton will love Harriet because of her beauty and charm and well-behaved character, this feature of the novel explains the social difficulty for middle-class women on their journey to marriage as a way to secure stability just like the rest of all women actually, everyone has to go through this dilemma even the Author herself had lived such an experience. (The British Library)

Lady Susan on the other hand is pursuing her journey to find a wealthy man for herself and her daughter, not just, because she had to be married just like any other woman, but also because as a result of her fixation, she has created an illicit relationship with someone's husband and a single man in London. Because of the scandal, she relocated to Churchill for a while until the allegations died down. then she discovers that she has a possible spouse, Reginald Decoursey, who is the sole heir of the Decoursey family and who has succeeded in winning the heart of a man who did not like her at first. However, because of the negative reports spreading in London, she had the opposite reaction from the De Courcy family. Lady Susan intends to marry her daughter to a wealthy Londoner who has been teased. But Frederica on the other hand had to go through the social reflections that appear to have more stringent regulations for women, such as limiting behavior, appearances, and expressions, For exact forms of introduction and address, customs for 'coming out into society (as a young girl's official entrance into society and hence her marriageability), paying and returning social visits, and even interacting with different social levels. (Naqvi 25.)

Austen sharpened her focus by first whittling away at how a widowed woman who has depleted her husband's funds goes about landing a husband to maintain her lifestyle. Not just a woman, of course, but a Lady. And not a Lady through the art of marriage, but a Lady to the manor born. Lady Susan—the novel and the character—are almost like

negative photographic images of Austen's more famous stories. Experienced rather than virginal, aristocratic rather than common, and devious rather than coquettish. And yet, despite being by any objective account a perfectly villainous woman, Lady Susan proves to be just as bewitching in her way as any of the Sisters Bennett or Dashwood. (Naqvi 14.)

The Author also highlights one of the most disturbing images of social pressure towards women, when she portrays a society that closely restricts mental and physical space, particularly for women. All her plots move forward utilizing overheard conversations and rumors. Many of the crucial events of an Austen plot take place indoors or in the confining presence of several people. Like the example of the various speculations that swirl around Jane Fairfax in *Emma*. and that is why Lady Susan uses her assumed demeanor as a weapon, causing people to lower their guards, allowing her to exploit them. Because as an adult figure unlike her daughter she understands the importance of keeping up appearances and acting agreeably to not offend society. So she is friendly and warm to everyone she meets, no matter what opinion she might have of them, and appears non-threatening and vulnerable so feathers are not ruffled. At the same time, she is aware that maintaining propriety for the sake of society's approval will not take her far. If she must behave according to society's wishes; "After all, grace and manner are of the utmost importance," she writes in one of her letters.

Her techniques also reveal a heartless society that enjoys chatter about the "most accomplished coquette" but refuses to acknowledge her difficult circumstances, which drive her to migrate from place to place in quest of shelter and comfort, so she had every right to abuse a society that turned its back on her after her husband died, leaving her with few resources to live a dignified life and raise her kid. Apart from herself, who else can she rely on? (Naqvi 21.)

In short, Austen reflects the challenge of women who appear to be independent, outspoken, and successful to pose a threat to society. That is the worst nightmare imaginable: a woman who has no idea where she belongs in society and, as a result, does not act following society's expectations. In such circumstances, a woman who wants to survive has two options: either toe the line and struggle or exploit society's expectations and succeed.

1.2 Female Morality:

Austen's attention to propriety and courtship impairs her heroines' moral independence and establishes them as "proper ladies". As she emphasizes thinking and relational subjects as well as a shift from the self-effacing lady to a socially informed and involved civilized woman.

Unlike her other novels *lady, Susan is an epistolary novel which means the narrative* is told by letters, for Austin this was a form of literature that reflects the most effective means of distant communication at the time, using Letters, but the form was not the only unusual Austin feature, the protagonist herself was so different from her other heroines; it is safe to say that she is probably the only female imagery that Austin creates as an "Anti-Heroine", because Lady Susan is a bad friend, a bad mother, with selfish manipulative behavior towards the people around her, usually, the fictional villains receive punishments due to their unstable moral behavior,

but with lady Susan, that's not the case, because Austin does acknowledge the fact that some women do not use the regular moral path to pursue their aims, because of the harsh social restrictions on women's way of life that may not be guaranteed eventually, which was the case for this protagonist; she forages every possibility to secure her safe from any social harm, by using her feminine sense along with the clever use of language with others to achieve a social impression based on respect and acceptance, in this fiction Austin displays social facts; on how people manipulate certain norms to reach personal gains accordingly, to which it reflects the social ridiculousness and hypocrisy, which has made many writers and critics survey Austin's society on what is real and what is not, as Fran Lebowitz said:

"Everyone likes Jane Austen for all the wrong reasons, she is a truth-teller"(Alfina1-2 .)

Many readers enjoy *Lady Susan* for its irreverence and the central role of a character who is morally reprehensible, she does, however, explain via her moral representation The Morally corrupt consequences of a Scandal (a moral outrage when a well-known figure in society commits a morally unacceptable act) in medieval theology, like in the works of *Thomas Aquinas* : " Scandal was thought of as a sin", which means an action that puts people in a moral trap, starting with Lady Susan's linguistic social intelligence when she never puts herself in a scandal, although she commits immoral actions that are

regarded as scandalous by some of the characters and by the large society, she always succeeds to escape total social censure, she doesn't incur in the disapproval of the perceptive characters like Mrs. Vernon, but what is different is that she never truly shunned by society, or being publicly disgraced, thanks to what Catherine Vernon calls The command of language. (Naqvi 14 .)

Lady Susan was able to cause harm to others without necessarily committing immoral actions, she does commit them without any proof that could make her publicly shamed she was never ostracised from her society, using her language command to protect her social status regarding what people are thinking of her; like the use of the language of virtue in her letters to portray herself as someone with high awareness of what is meant to be “ A good person “, as it mentioned in her first letter to Mr.Vernon as she invites herself over to stay in his family home, she cites the virtue of “Fortitude “ as being necessary to separate herself from her daughter by sending her to school in the aim of better education, although it is seen later in the novel that she does not care about her, she wants people, people (Naqvi 24 .), to think that she does :

“As I am on the point of separation from my own daughter. The long illness of her dear father prevented my paying her that attention which duty and affection equally dictated, and I have too much reason to fear that the governess, to whose care I consigned her was unequal to the charge. I have therefore resolved private schools into society by placing her at one of the best private schools in town, where I shall have an opportunity of leaving her myself in my way to you. “ (*Austin* 3 .)

She also claims that her late husband's illness is the reason she wasn't there for her daughter, like in the letter of Catherine Vernon to her mother when she reports to Lady Susan how she should take care of her daughter Fredirecca as her first earthly duty, and in the letter 30 Lady Susan herself attempts to convince Mr.Reginald to delay any thoughts of marriage until their families look more favorably on the match, by citing her strongest conviction of duty to do so, as her use of the word “duty” trying to portray herself on how she is aware of the social-ethical obligations. (Naqvi 23 .)

Lady Susan however, lacks the theological virtues such as Charity, but she does possess all the social virtues to ensure maintaining her sense of propriety by making herself look reasonable; in letter 2 she complains to Mrs.Johnson about how her daughter sets herself against a possible match with Mr. James Martin and in letter 22 when she is in

the middle of recounting an argument with Reginald De Corsi as she prides herself on her calm demeanor by saying how he gave way to the most violent indignation, even Catherine Vernon admits to her mother how she couldn't detect the smallest evidence of impropriety in Lady Susan's behavior, in other words, Lady Susan had successfully manipulated the language for her own reputation to the point where Mrs. Vernon herself has doubted her image of Lady Susan, as she manipulated both *the Vernons* and the *De Corsies* so they are obliged to maintain a social recognition towards her at the end. (Naqvi 45 .)

In the case of *Emma*, she goes through a great moral transformation, at first we see that she was guilty of Pride and Vanity at the beginning of the novel; the reader can get the impression that Emma is dispositioned to think a little too much of herself, as her pride does not consist of rational thinking; she thinks she has the sole authority to be trusted in all manners, except for Mr. Knightly, as she is convinced of herself as the most intelligent, wise, trustworthy and the best one to make decisions than anyone else in *Highbury*, she is also vain due to her concern of what people be thinking is good to be in control, that's where her vanity lies, like her unlikely friendship with *Harriet Smith*; as she draws a sense of authority over her, and enjoying feeling superior her and ordering her by the idea of what “ respectable women should be “, and here relies on the desire of Emma for power over others, which gives misapplied image of the virtue of Charity, and that makes her guilty, for example how she treated both *Miss Smith* and *Miss Baets* with superiority. (March 11 .)

Mr. Knightly's reflection on the disappointment in Emma when she misapplies her talents to offend *Miss Baets* is being condescended towards her at the picnic, and after she ridicules her in front of everyone, *Mr. Knightly* reprimands *Emma*:

“It was badly done indeed, you whom she had known from an infant, whom she had seen grow up from a period when her notice was an honor to have you now in thoughtless spirit, and the pride of the moment laughs at her humble her and before her niece too, and before others, many of whom would be entirely guided by your treatment of her”

As she was shaming someone who is not her equal in terms of social class because Miss Baets is not higher in society as *Emma*, but she is someone who is superior to her in age and experience, therefore, she deserves her respect which *Emma* did not provide her, her respect. (Lee 1002 .)

She is also being guilty of condescension because she thinks she can judge *Miss Baers* better than anyone. She is also arguably the most unlikeable Austen heroine, which is no accident on the part of the author who was famously quoted by her nephew James Edward as having stated that she had written: "a heroine whom no one but [her]self will much like," (qtd. in Dooley). Much like Fanny Price, the orphaned Jane is the ward of her wealthier relations, the Campbells, and without wealth, her beauty, talent, and virtue are all that she has to recommend to her in the marriage market. Emma's antipathy towards another young woman in the community, Jane Fairfax, is no accident. (Willow and Thach)

Austen leaves out the possibility that these two women would be natural friends. The eponymous heroine regards Jane Fairfax with ambivalence, and typically with suppressed jealousy as a result of Jane's greater accomplishments. But Austen ultimately leaves this potential impossible as the eponymous heroine regards Jane Fairfax with, at the very least, ambivalence, and typically with suppressed jealousy as a result of Jane's greater accomplishments, while perceiving her as a threat to her unacknowledged desire for Mr. Knightley at the end of the novel. (*Willow and Thatch*).

But the one character that *Emma* personally disliked the most was the formidable *Mr. Elton*, because just as *Emma* he was condescending towards *Miss Baets* and *Jane Fairfax*, and with the same superiority as her towards *Miss Harriet Smith*, both of the characters were thinking they can mold other young women into what their views of what should be, a critical essay called by *D.W. Harding* argued that *Emma* consists in other characters gradual humbling self-enlightening, and her personality includes some tendencies and qualities that *Jane Austen* herself most disliked, in her self complacency and weakness to interfere in other people's lives. (*Lee 1002-4.*)

2.2 Womanhood vs Manhood:

Jane Austen's reputation as a great English novelist, and as someone who was able to elevate the female voice at a time when women could not be heard, or even get published, had been recognized by the likes of Leavis. However, she also reveals the significance of the masculine features in her novels to explore a better realistic vision of social interactions based on gender.

In *Emma*, we see a heroine who needs a guy to control her and set limits on her desires and will. We find that Emma "had lived about twenty-one years in the world with

very little to upset or vex her" (Austin 5 .). This issue is exacerbated by her young mother's loss and, to a bigger degree, by her father's frailty. She was his house mistress from a very young age and had "a very sympathetic, indulgent father" (Austin 7.)

From the very first page of the book, the reader is made aware of how complex Emma's character is. First line describes her as "handsome, smart, and rich," highlighting her positive traits (Austin 23.) But Jane Austen goes into more detail on Emma's flaws in the following few chapters. According to Austen, Emma's condition was actually worse than it needed to be because she had a tendency to think too highly of herself and the ability to insist on having her own way. (Austin 24 .). Thus, Austen tells the reader that Emma is conceited and spoilt by using strong descriptive words like "power" and "evils." Thus, Austen, with strong descriptive terms like "power" and "evils," informs the reader that Emma is vain and spoiled. In addition, Emma does not realize that these qualities serve as "disadvantages which threate[n] alloy to her many enjoyments" (Austin 24.). These "threatening" qualities, however, are the ones that might lead Emma to her aspiration of holding masculine power, which is revealed as the novel progresses. Due to her exalted position in Highbury society, Emma believes she can do whatever she wants, and she attempts varyingly to control, emulate, and reject people in Highbury society until near the end of the novel.

As a result of Emma's care and control over her father, the Woodhouse family is further complicated in terms of familial responsibilities. Emma plays the part of a devoted mother by comforting him and seeking to calm him down when he is angry; Emma plays the role of a tyrannical father by influencing him and directing his behavior to enhance both his and others' happiness. (Regina Jeffers)

Austen's conception of manhood is related to education. He needs to be teachable, a liberal learner, and most importantly, according to Austen, he needs to cultivate three Christian mental virtues: humility, kindness, and forgiveness. Only via marriage can a guy receive this education for masculinity. Mr. Knightley is the character in the narrative with the most potential for manhood, And in order to realize this potential, he must select a marriage that will serve as his cornerstone. In this marriage, he can learn how to speak in marriage's language and develop his capacity for humility, kindness, and forgiveness. Mr. Knightley becomes the man he should be, not just in Emma's but also in Austen's eyes, by

developing these traits and learning to love the right things truth, goodness, and beauty in the right way. (Regina Jeffers))

Mr. Knightley is not a snob, despite his position as the most prominent landowner in the area. He has "sensitivity to other people's feelings". He pays special attention to those who are less fortunate, such as the Bateses and the orphaned Jane Fairfax. He's delighted to pay a visit to the "only moderately genteel". As he makes a point of leading Harriet Smith onto the floor after she is publicly snubbed by Mr. Elton at the ball. Harriet notices his "noble benevolence" and Emma calls him "benevolent". Because his approval or disapproval of her actions serves as her moral compass, Mr. Knightley shaped Emma's internalized "impartial observer" or conscience. because Emma utilizes Mr. Knightley to evaluate her actions as seen by her statement that "could Mr. Knightley have been privy to all her endeavors of supporting Jane Fairfax, could he even have seen into her heart, he would not... have found anything to reprove" (Emma,391), and she imagines how her behavior would be seen by another person (Mr. Knightley) when making moral choices is consistent with Smith's "impartial spectator," and that she consults his ideal shows his importance to her life. (*Larrow*)

Mr. Knightley, who is older than Emma (*Austin 99.*), thinks his judgment is superior and instructs her inappropriate behavior as claims that Mr. Knightley "loves to find fault with me," informing her father and Mr. Knightley that she perceives him as being critical of her (*Austin 10.*).

It is the opposite side for *Lady Susan*, Because of her independence, managerial prowess, and authorial skills; she consistently and methodically disobeys the men around her. For example, she playfully seduces Reginald to change his negative opinion of her, enraging the jealous Manwaring who has a prior claim to her affections. As a result, no male figure of authority has any power over her because men cannot control or contain Lady Susan's intense desire to break the rules. (*Toth 289.*)

Block the marriage of her brother; she plans a miserable match for her daughter and an inappropriate union of herself to a younger man; she causes the breakup of one acquaintance's marriage and looks forward to another friend's widowhood. In her final act in the novel, Lady Susan thwarts the marital ambitions of a younger woman by marrying that woman's prospective lover. (*Toth 288.*)

Geneviève Brassard also believes that Austen actually likes Lady Susan and does not punish her; in fact, she almost celebrates her cold-hearted motherhood. As a result, Lady Susan can be read as a transgressive heroine, and the novel can be read as a subversive text because Austen encourages her heroine's pursuit of freedom and rewards her maternal indifference. (*Toth 289.*)

Lady Susan uses men for her own advancement. In this novel, it is the women, not the men, who influence the action. Austen's Emma Woodhouse brings people together but is not forceful like Lady Susan. Lady Susan herself adopts the fatherly position in trying to find her daughter a suitor, noting that Sir James made 'proposals For Frederica. The word 'present' implies that she will return to this plan to marry the wealthy James Martin to Frederica. who is portrayed as 'feminine' by Simone de Beauvoir's definition, as 'weak, futile, docile.' She fulfills societal expectations, in her marriage to Reginald at the story's end. Lady Susan finds traditional ideas of femininity infuriating, This is demonstrated by her scandalous affair with Manwaring, despite being widowed 'four months previously. as This contradicts the popular belief that all of Austen's unmarried female characters were virgins. While Frederica seeks help from men, Lady Susan manipulates them for her own gain. There are some serious Femme Fatale vibes going on here. she also rejects her societal duty of motherhood to Frederica throughout the novel, declaring that Frederica was born to 'torment' her life. In contrast, Ann Oakley believes that "women's position in the family is founded in their maternity." This aspect of the character may provide insight into Austen's social views, implying that the novel is a social satire. (akhambay)

The novel's epistolary form demonstrates that the plot is driven by strong female relationships. Lady Susan is initially isolated by these relationships, noting that other women in the family are 'united against' her due to her disregard for social conventions and inappropriate behavior. Despite their domestic roles, the novel's women are "pragmatic and powerful," as Deborah Kaplan observes. Lady Susan's power has already been recognized by her ability to use men to her advantage. (Kambay)

Lady Susan is able to freely express herself by writing letters because her letters are unchecked by men. Her dialogue differs from that of the male characters, resulting in a distinctly female voice. According to Virginia Woolf, this is a positive step in the history of women's writing because previously, women could only express themselves using the 'language of men.' Lady Susan is able to subvert gender roles through the use of her own

voice and the sense of strong female relationships. Lady Susan's use of the first person allows for clear characterization and the formation of a multidimensional character as she discusses her feelings in the past, present, and future.

Kaplan acknowledges the strength of 'intense relationships with female correspondents,' but Lady Susan attempts to detach herself from gender conventions, as she still needs to marry to gain 'property'. The men in the novel are uninvolved in the machinations of the female characters and therefore remain unaware of their schemes. Kaplan is highlighting the fact that Jane Austen's Lady Susan sits firmly with all other women at the time, making her hardly extraordinary. (*Khambay*)

2.3. Conclusion

It is now proved that the Female imagery that *Jane Austen* portrays, is her diverse fictional representations, which she explains are the different challenges that women could receive in their social and environmental engagements, not just as them being viewed and judged by the public majority, but on the self-observations towards themselves and others, in a very sensitive human production, in which she explores the hidden truths and meanings towards the actual female social and intellectual existence, which the author herself had lived these experiments, as her fictional dedication and intelligence is guided to allow the reader to understand the female perspective regarding the patriarchal social environment and how to survive it.

General Conclusion

Jane Austen is often cited by critics as an author whose books were far removed from the reality of her time that they rarely reflected the state of war that Britain was in for most of her life or the social and political changes happening at a rapid pace. Austen was aware of what could and would happen if she stepped a foot into the seemingly "improper" – she had plenty of contemporary examples. Austen did reveal her beliefs, not just about domestic life and relationships, but about the wider political and social issues of the day. The reputation of the feminist writer Mary Wollstonecraft had been destroyed after her death in 1797. And she was proven right when Smith's defense of the principles of the French Revolution saw the novel rejected by her usual publishers and her place in society questioned. Charlotte Smith anticipated that some people would find the political commentary in her 1792 novel, "Desmond" disturbing coming from a woman.

Emma And Lady Susan as her other female protagonists, struggle to reconcile their desire for freedom with their acquiescence to the demands of the environment because they are at odds with the accepted conventions of their society. In order to be strong morally, socially, and gender-wise, they must contend with societal and moral conventions and go through difficult tests and experiences. Young or middle-aged women who eventually find true love are the main characters of all of Austen's novels. The heroine marries in the last chapter of her book. A fundamental component of the feminist philosophy that arose in the 20th Century is Austen's decision to write books about women in the 19th century. Her heroines are strong, independent thinkers who stand up for their own opinions. Strong characters make up the novelist's cast. independent and intelligent which feminism requires for women. but her credibility as the capacity for trust. because her texts are considered credible in literature because they contain information that can be trusted by the reader, she succeeded to deliver a hidden social notion in a female scope that has helped a lot of writers to understand to social nature of her investment, and inspired them to use such scope to give further reflections of the female identity along with its social productions, but the magic of her fiction relies on scoping the facts with truthfull and sensear manner, because she was an abserver of her whole socity more that just a part of it , she gave truth in her fiction without any exaggeration, in other words Jane Austin is not just a feminist but also a socialist.

Workes Cited

Primary sources:

Austen, J. (n.d.). *Lady Susan download free in PDF or ePUB - AliceAndBooks*. [online] www.aliceandbooks.com. Available at: <https://www.aliceandbooks.com/book/lady-susan/jane-austen/286> [Accessed 23 Jun. 2022].

Austin, J. (2010). *Emma, by Jane Austen*. [online] Gutenberg.org. Available at: <https://www.gutenberg.org/files/158/158-h/158-h.htm>.

Secondary sources:

ALFINA, RIFA. THE OBSESSION of MAIN CHARACTER in AUSTEN’S LADY SUSAN. 2018, pp. 1–68, digilib.unhas.ac.id/uploaded_files/temporary/DigitalCollection/OTY0YTRmM2I3ZTVjNDA3MzQzZGI5ZmQzYWI1ZWVhZGZjYTc4NA==.pdf. Accessed 21 June 2022.

Brunell, Laura, and Elinor Burkett. “Feminism - the Third Wave of Feminism.” *Encyclopædia Britannica*, 8 Feb. 2019, www.britannica.com/topic/feminism/The-third-wave-of-feminism.

Devoney, Looser. “The Beautiful, Proto-Feminist Snark of Jane Austen’s Juvenilia.” *Literary Hub*, 4 Mar. 2016, lithub.com/the-beautiful-proto-feminist-snark-of-jane-austens-juvenilia/. Accessed 8 June 2022. De Vink, Sarah. *Jane Austen: Parents and Parenting*. July 2008, pp. 1–54, studenttheses.uu.nl/handle/20.500.12932/1467. Accessed 22 June 2022.

Guo, Rongqiong. *Brief Analysis of Feminist Literary Criticism*. 2018.

“Jane Austen Biography.” *Www.chipublib.org*, 31 Oct. 2005, www.chipublib.org/jane-austen-biography/.

Knowles, Rachel. “When Is the Regency Era?” *Regency History*, 25 Sept. 2012, www.regencyhistory.net/2012/09/when-is-regency-era.html. Accessed 9 June 2022.

Lathan, Sharon. “The Prince of Wales, Also Known as the Prince Regent and King George IV, by Sharon Lathan by Sharon Lathan on Austen Authors.” *Www.austenauthors.net*, 28 Sept. 2021, www.austenauthors.net/the-prince-of-wales-also-known-as-the-prince-regent-and-king-george-iv/. Accessed 13 June 2022.

Nancy, Rosenstok. "Second-Wave Feminism: Accomplishments & Lessons - International Viewpoint - Online Socialist Magazine." Internationalviewpoint.org, 2021, internationalviewpoint.org/spip.php?article7063.

Notes, English literature. "Feminism in Literature." Www.youtube.com, 2018, youtu.be/_Cp-dK8TAX0. Accessed 7 June 2022

Safia, Benzine, and Midoune Rabia. Ideology and Point of View in Jane Austen's Novel Emma. 5 Feb. 2017, pp. 1–53.

Bailey, Martha. "The Marriage Law of Jane Austen's World» JASNA." Jasna.org, 2015, jasna.org/publications-2/persuasions-online/vol36no1/bailey/.

Koster, Kristen. "A Primer on Regency Divorce and Annulments." Regency Resource, 18 Oct. 2011, www.kristenkoster.com/a-regency-divorce-primer/. Accessed 14 June 2022.

Nurul, Anindya, and Kusuma Dewi. THE ANALYSIS of REGENCY ETIQUETTE REFLECTED in JANE AUSTEN'S NOVELS. POST-GRADUATE PROGRAM OF LANGUAGE STUDY MUHAMMADIYAH UNIVERSITY OF SURAKART, Apr. 2016.

Srinivas, Amrita. "Tracing the Reflection of Jane Austen's Life in Her Novels, Pride and Prejudice and Sense and Sensibility." JETIR, vol. 8, no. 12, Dec. 2021, pp. 1–7, www.jetir.org/download1.php?file=JETIRFG06035.pdf. Accessed 13 June 2022.

White, Bianca. "A Woman's Legal Position in Regency England." Bianca White Writes, 13 June 2019, biancawhitewrites.com/a-womans-legal-position-in-regency-england/.

GradeSaver. "Lady Susan Themes GradeSaver." *Www.gradesaver.com*, www.gradesaver.com/lady-susan/study-guide/themes. Accessed 21 June 2022.

Jordán, Miguel Ángel. "The Artistic Truth: Coherence, Cohesion and Credibility in Jane Austen's Novels." *The Artistic Truth*, by Miguel Angel Jordan, Universidad de

Valencia.

- Valencia (Spain) Vice President of Jane Austen Society of Spain, Department of English Studies, Oct. 2019, pp. 1408–1415.
- Lee, Wendy Anne. “The Hatred of Gentle Jane.” *Restating “Regulated Hatred” D. W. Harding’s Jane Austen*, by D.w Harding, The Johns Hopkins University Press, 2010, pp. 995–1014.
- Lehman, Andrea. “The Child Is Mother of the Woman: Parenting and Self-Parenting in Emma and Middlemarch.” *Honors Papers*, 1 Jan. 1983, pp. 1–44, digitalcommons.oberlin.edu/honors/642/. Accessed 21 June 2022.
- March, Nicholas. *Jane Austen : The Novels*. 1998. Vol. 3, Great Britain, Nicholas March, 1998, pp. 1–76.
- Naqvi, Farwa. “Lady Susan and the Cunning Heroines of Society | the Express Tribune.” *Tribune.com.pk*, 12 Mar. 2021, tribune.com.pk/story/2289077/lady-susan-and-the-cunning-heroines-of-society. Accessed 21 June 2022.
- The British Library. “Jane Austen and Social Judgement.” *The British Library*, 2014, www.bl.uk/romantics-and-victorians/articles/jane-austen-and-social-judgement, <https://www.bl.uk/romantics-and-victorians/articles/jane-austen-and-social-judgement>. Accessed 21 June 2022.
- Tóth, Zsófia Anna. “Lady Susan as the Great Exemplar of Dysfunctional Parenthood in Jane Austen’s Fiction.” *Www.academia.edu*, 2013, pp. 284–293, www.academia.edu/13098571/Lady_Susan_as_the_Great_Exemplar_of_Dysfunctional_Parenthood_in_Jane_Austen_s_Fiction. Accessed 22 June 2022.
- Willow, and Thatch. “Why Jane & Emma Can’t Be Friends.” *Willow and Thatch*, 15 Apr. 2021, www.willowandthatch.com/why-arent-emma-woodhouse-jane-fairfax-friends/. Accessed 21 June 2022.