

**T.C.**  
**İSTANBUL AYDIN ÜNİVERSİTESİ**  
**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ VE EDEBİYATI ANA BİLİM DALI**  
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**THE CONCEPT OF MARRIAGE IN JANE AUSTEN'S SENSE  
AND SENSIBILITY AND PERSUASION**

**YÜKSEK LİSANS TEZİ**

**Hazırlayan**

**Betül AKCA KOCATÜRK**

**Tez Danışmanı**

**Prof. Dr. Kemalettin YİĞİTER**

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

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## INTRODUCTION

18<sup>th</sup> century's England was a period of chaos. America's independence war and the French Revolution totally changed the people's thoughts. That's why; works of Literature were based on justice, a better world. The best known poets of this period were William Blake, John Keats, and William Wordsworth etc...Although the effects of Romantic flow were seen at this era; people were interested in more realistic studies. Freedom, reality, justice were the basic topics of the era. Towards the end of the 18<sup>th</sup> century, gothic type of novel became popular. This type of novel appealed to nature and human feelings. Novel became more popular day by day. Among the novelists, men were dominant. It was very difficult to imagine a lady to earn her living via writing. To the laws of England, women had nearly no rights. The most logical way to have a comfortable life was through marriage. Women didn't have the chance to have a proper education. They were deprived of every social and legal right. She had no right of heritage. Being a woman writer at this period was not very easy.

Jane Austen is the first modern novelist of that era. The writer lived in a century described above. She couldn't have a proper education. Being aware of the conventions of the society she lived in, she never used her real name in her novels, preferring the pseudonym of "by a lady". Watkins states that "What is clear is that her perspective, however heightened, never exceeds the conventional boundaries of the society in which she moved, and remains that of a lady" (18). She knew well the type of the society she had been living and described it in a perfect way. She was described as "one of the great painters of human character" by G.H.Lewes. Living in a male-dominated society, Jane Austen states in her last novel *Persuasion*: "Men

have had every advantage of us in telling their own story. Education has been theirs in so much higher degree; the pen has been in their hands” (in Lambdin, 155). She chose the topics from the daily lives of the ordinary middle class people. Jane Austen is one of the best writers using irony. In her thesis, Erdogan states that: “Austen writes ironically, whatever the words mean on the page, we repeatedly find that they imply other, different meanings” (43). To Erdogan, the novels are special samples of the society they represent. She claims that: “They focus exclusively on a narrow stratum of the upper-middle class in rural English settings, made up of a few families, who visited each other on a regular basis” (36). Thanks to her novels, we have a clear representation of the era in which Austen lived. Main themes such as courtship, marriage, money, social activities are presented with an ironical attitude. Harding states that: “The crucial importance of a family’s social position to its individual members in eighteenth and nineteenth century could not fail to be recorded in the work of a novelist so steeped in her own reality, and since she was living in a period of rapid change in the class system, the consequent uncertainties are also reflected” (in Erdogan, 59). Jane Austen had the chance to observe both the upper and lower class as she belongs to middle class. Docket of middle class society was marriage as it is a male dominated society.

This thesis will compare and contrast Jane Austen’s first and last novel in terms of marriage concept. Her first novel *Sense and Sensibility* compromises the definitions of sense and sensibility. Main characters Elinor and Marianne are the representations of *Sense and Sensibility*. Austen’s last novel *Persuasion* is the story of a mature woman who was persuaded by her family friend to break up with her fiancée and her regret. As her both novels evolve around the theme of marriage, we will attempt to analyze the difference of Austen’s marriage percept between her first novel *Sense and Sensibility* and her last novel *Persuasion*. *Persuasion* was written just before her death. From this standpoint, to discriminate the difference of her youth period novel *Sense and Sensibility* and her illness period novel *Persuasion* will be pertinent. The writer’s view of marriage conditions and perception of



ideal spouses are discussed in the novels. These works will be analyzed according to certain themes present in the novels, in order: Self-knowledge, wealth, class difference, gender difference etc... Erdogan states that: "Marriage was openly seen as an economic arrangement and a means of alliance between families involving a bargain in terms of money and prestige" (p65). The writer's view about this economic arrangement, her observations through the characters shall be analyzed in this thesis. In fact she condemns this perception in which marriage is treated as mutual, economical agreement.

## 1. JANE AUSTEN AS A NOVELIST

Jane Austen was a major English novelist. She lived between 1775-1817. She told about everyday life in her novels and wrote them anonymously. Perhaps with the effect of the era she lived in, she published her novels with the expression of “by a lady” not with her real name.

Byrde states that “The circumstances of her period were indeed so similar in many respects that it swam like a re-discovered planet into our ken, and writers of the time were eagerly re-read, with a new sympathy and comprehension, while the intervening Victorian age sank back into obscurity” (280).

When she was writing her novels; there was war but she preferred to remain aloof to the social and political movements of her time. Byrde points out that “We are glad that she knew her own range so well and kept within it, as we are glad that she steered clear of the Napoleonic wars” (p:284). She lived at a time of great change like French Revolution and new industrialization but she nearly never mentioned about these in her novels. Her extra ordinary novel, Emma was dedicated to George IV of all English monarchs. She recognized England as an immaculate country. She never criticized England. There is no one criticizing bourgeoisie managing in her novels. Although she had a limited life, she could write six novels and many letters which were not published. As a writer, she had a short life and she didn't even have a place of her own to write. She couldn't have a regular education although her family members were good readers. All she learned was from her father and books. She admits her lack of knowledge in one of her letters: “A woman who knows her mother tongue and has read little in that...The most unlearned and uninformed female who ever dared to be an authoress” (In Urgan, 884). Despite her short life, she wrote six novels called *Sense and Sensibility*, *Pride and Prejudice*, *Northanger Abbey*, *Mansfield*

*Park, Emma, and Persuasion* and many letters which were not published. Her novels take place in rural England.

Jane Austen was decisive in handling the truths and society that she knows very well. Urgan states that “In September of 1814; at a letter that she wrote to one of her nieces, she informs her aim explicitly: “Three or four families in a country village are the very thing to work on” (886). As this was the case; she observed the society she lived in, very well. Perhaps the easiest way was to observe the marriages as social institutions. Although she writes about lovers and marriages, we cannot just see romantic aspects or sexual scenes between the lovers. When the lovers are alone, it is never mentioned what they do or how they behave to each other. She treats marriage as a social reality. Urgan states that “There are no men in her novels who turn into the women thunderstruck like Heath cliff character in *Wuthering Heights* or Rochester character in *Jane Eyre*” (892). She never abandons realism and social wisdom. She prefers a steady and prudent relationship between men and women which is based on wisdom. Austen always chooses a heroine to tell what happens. She never mentions about men sitting together or doing something together. She demonstrates her heroines far from being emotional and purified from all defects. We can say that she uses men to correct these defects.

Byrde states that “the current romanticism, the current sentimentalism, were opposed both to her ideas and to her methods” (281). Her presentment of nature is quite limited which romantics use a lot. Rather; her detections are psychological. Her characters are usually introverted and experience self knowledge and maturation via suffering. Jane Austen is highly concerned with human emotions.

Myers believes that “she often shows her heroine responding to the interior in terms of its life and vitality and its bearing on her own future possibilities” (227). Through the interior worlds of heroines, she deeply analyzes emotions helping the reader to empathize with the heroine. Of all the heroines; Anne is the one who is analyzed most. Austen gives so many details about her inner world that the reader has to grant her being right.

Austen makes fun of exaggerated behaviours of her characters. Willkie states that “Jane Austen is a comic writer, not primarily because she makes readers laugh and constructs happy endings but because, with a surprising approach to consistency, she evades morality in the interests of depicting growth” (531). The reader can find humour easily throughout her novels. Of course, this humour also smells irony. In *Sense and Sensibility*, she makes fun of clumsy, rich people through the characters. She criticizes women’s, mothers’ excessive behaviours through humour. She questions husband & wife relationship and equality through a humorous way.

Hopkins believes that “No novelist ever had a better right to use satire and burlesque than Miss Austen, for not only was she was an adept in such work, but she was not in the position of one living in a glass house” (403). Despite the changes and problems of her era; her dealing with human feelings, her writing about women made her a timeless writer. Her novels appeal to every century’s readers.

Herbert states that “Yet a sense of place does emerge in the novels of Jane Austen which reflects her own life-style and the environments with which she was most familiar” (196). Her novels are in fact, the comment of her own life. All of her novels are the product of experiences and imaginations of Austen. Most of the events in her novels are parallel with the ones in her own life. It is believed that she liked all of her novels except for *Mansfield Park* due to a disappointing love she lived in 1802 when she wrote *Mansfield Park*.

“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.” Yazar states that “This famous quotation, the opening sentence of *Pride and Prejudice* demonstrates not only her inimitable style and ironical humour, but also her typical subject matter” (2). The most fundamental occupation of her heroes’ and heroines’ is courtship and marriage.

## 1.1 JANE AUSTEN'S NOVELS

Jane Austen completed six novels, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Persuasion* and *Northanger Abbey* and her other writings were the unfinished *Sanditon* and her letters. She examines aristocrats, middle class families in her novels. She tells about persons climbing social ladders through marriage or navy. As her family was in the gentry's class, she had the opportunity to observe both aristocrats and the people beneath her own class.

Herbert states that "Two of her brothers had naval careers and the navy appears in novels such as *Persuasion* and *Mansfield Park*; clergymen often appear prominently and Bath figures in *Persuasion* and *Northanger Abbey* in particular" (196).

Anne Elliot in *Persuasion* says that "They have done too much for us" referring to the Royal Navy in Napoleonic Wars. Although the baronet despises navy and doesn't want a sailor to rent his house, he doesn't prefer Captain Wentworth to marry his daughter Anne at first, Austen shows us that a gentleman like Wentworth may rise socially and the baronet seems to accept this conscientiously at the end of the book. Whitten states that "Unlike the other heroes; he is of a lower social class than the heroine, and he has had to work his way up in society by virtue of his own efforts and abilities" (139). In her novels; Austen uses the environment she lives in like Bath. In her short life, she went once or twice to London.

Herbert points out that "Many of Jane Austen's places are truly rural and relatively isolated; her three or four families interact from well separated houses in rural space" (196). We can say that the polite society produced Jane Austen thus the settings and families in her novels stem from this society. From time to time; she mentions the beauties of rural England especially when her characters go walking. We see that the most popular way of spending time in the novels is going for a walk. Thus; we don't see in her novels extraordinary events except for buckling of legs of the country

girls. Even though there's nothing unusual in her novels, what makes her novels "valuable" is the social observation and description of Austen using humour and burlesque.

Northanger Abbey is one of her best productions. Hogan states that "It is manifestly the work of the same mind, and contains parts of very great merit; among them, however, we certainly should not number its moral, which seems to be, that young people should always marry according to their own inclinations and upon their own judgment" (in Hogan, 48). Although her prominent subject is love and marriage; her novels are far from being romantic. She leans marriages on both heart and wit. Emma, Elizabeth in *Pride and Prejudice*, Fanny Price in *Mansfield Park*, Marianne in *Sense and Sensibility*, Anne in *Persuasion* pass through a process of maturity due to their perception of love. Anne's sentence is quite remarkable which makes us understand this process. She says: "When pain is over, the remembrance of it often becomes pleasure" (184).

Myers asserts that "In each of the four major novels the heroine establishes her right to function on the three levels of womanhood by expanding her degree of self-knowledge, reaffirming her integrity, or demonstrating her capacity for independent thought and action" (228). Jane Austen wrote *Sense and Sensibility* in letter format but later; she changed it into novel format. In *Sense and Sensibility* and *Persuasion*; we observe the heroines' process of maturity. Marianne in *Sense and Sensibility* and Anne in *Persuasion* gain the power to decide independently. Despite her Counsellor Lady Russell's desire; she rejects Sir Elliot's marriage offer. This making of mind is based on not merely emotions but also wisdom. Austen makes us aware of the heroines' process ending with independent thought and action in *Persuasion*: "When any two young people take it into their heads to marry, they are pretty sure by perseverance to carry their point, be they ever so poor, or ever so imprudent or ever so little likely to be necessary to each other's ultimate comfort" (199).

Myers claims that "The later novels seem to reflect the older woman's awareness of the influence of age, of motherhood, of childlessness, of

spinsterhood on women's lives" (228). *Mansfield Park*, *Emma* and *Persuasion* all reflect the interior worlds of women's lives. There are orphaned heroines like Emma and Anne Elliot. They have mother-substitutes like Lady Russell and Miss Taylor. Emma and Anne practice motherhood through their nieces and nephews. Their own maternal deprivation helps to eliminate contradictions on children. Austen describes motherhood and mothers in her novels. Sometimes; she makes fun of mothers' excessive affection for their spoilt children.

Newman points out that "... in Austen's *Emma*, for example, marriage "is the most significant as a social ritual which ratifies a transformation in Emma herself . . . just as the union of *Jane Eyre* and Rochester . . . takes its meaning from the heroine's own psychic growth"(in Newman, 694). Of all the novels, *Emma* is the prominent character who has the journey of self-knowledge through the process of marriage. Austen does not see marriage as a union of love and romanticism; she evaluates marriage as a "social institution". While describing marriages, she gives the details of marriage varieties like business-like marriages, unequal marriages both physically and mentally, harmonious marriages grounding on wisdom, love and affection.

Magee asserts that "Pride and Prejudice at once satirizes the business-like marriages of the times and parodies the fantasy romance of the courtship convention" (201). When we observe 18th and 19th century, we see that business arranged marriages are common which are detached from love especially among wealthy people. Marriages which can be named as "commercial exchange" is strongly condemned through the heroine Marianne in *Sense and Sensibility*. Although, Austen finds wealth and fortune fundamental for marriage; she doesn't exclude the necessity of love and affection in marriages. While observing marriages, she gives the details and values of social classes and she analyzes human. That's why she is defined as a humanist writer.

Herbert points out that "Similarly, *Persuasion* with its several settings, shows a society 'in between' an old social order and some modern state of uncertain values" (205). The baronet's thoughts, behaviours about navy

represent old social order. But the popularity of Captain Wentworth among society represents modern state. Austen tries to show Wentworth as a modern gentleman. Not too bookish or artful but adhesive to emotions and senses, also. In *Persuasion*; the hero Captain Wentworth is considered the most modern one due to his social class rise in English Society. Austen describes the nobleman and noblewoman, the ideal spouses but rather she prefers heroines or women, let's say and their inner world. She even uses her heroines to tell about the heroes, men. She's aware of the harshness of the century's perception of women. That's why her heroines are always trying to guarantee their lives through marriage.

In Myers' opinion:

The contradiction between Augustan values on the one hand, and feminine and youthful attitudes on the other, comes to the foremost revealingly in Jane Austen. As has often been observed, her young heroines finally marry older men- comprehensive epitomes of the Augustan norms such as Mr. Darcy and Mr. Knightley. Her novels in fact dramatize the process whereby feminine and adolescent values are painfully educated in the norms of the mature, rational and educated male world (in Myers, 225). The heroes are the marriage initiative ones. They are always active in the relationship. Stable ones are the heroines. They have to be patient, kind, gentlewoman like. They are sometimes educated via carrying a torch. In fact; they are generally educated throughout their knotted marriage processes. Each character's way of coping with the problems of marriage process is different and it gives the reader different tastes to be familiar with them and their inner world.

In Byrde's opinion:

We may prefer one or other of her books for special reasons, and many do. *Northanger Abbey* for its delicious excitation out of nothing, *Mansfield Park* for its good story and psychological interest, *Emma* for its sly humor and genial atmosphere, *Persuasion* for the ripest and sweetest issue of her experience and reflection, and the most moving of her creations, each of these has a special circle of admirers, but the place of *Pride and Prejudice*



remains unchallenged for its copious charm and brilliancy and the large and varied number of its characters, each perfect in its kind (420). These different tastes are the production of Austen's life and the events she had in her life. Of all the novels; *Persuasion* is described as "autumnal" as Austen wrote it before her death. When her sister asks her if she wants anything, she answers saying she wants nothing but death. This is described as the most tragic sentence she has ever used. We smell a pessimistic view in the air of the novel. Critics consider Anne's mood equal with Austen's mood before death. Anne is the heroine who is analyzed most. Austen gives long descriptions of her inner world. What is different from the other novels is that all the important events finish and the novel starts with the melancholy of Anne's over her relationship. There's much more drift to the deeper sides of Anne's emotional world in comparison with the previous novels. The reader feels sympathy for the heroine's unfortunate situation. Austen gives the details a lot about the consciousness of Anne, the reader cannot stop herself/himself from empathizing with the heroine. Litz states that "Even more important than "romantic" description in *Persuasion* is Austen's delineation of the qualities of her heroine's sensibility which make her so appropriate a character both to respond to the immediacy of sensory impressions and to dramatize constancy of affection" (682). As a reader, it is impossible not to feel sorry for Anne. Comparing her with the other sisters; this feeling arises. She is the heroine who is not noticed by her parents. She is conscious and trustworthy. Most critics categorize Austen's books according to its literal type.

In Moseley's opinion:

Julia Prewitt Brown divides the books into works of ironic comedy (*Northanger Abbey*, *Pride and Prejudice*, and *Emma*) and works of satiric realism (*Sense and Sensibility*, *Mansfield Park* and *Persuasion*. There is a difference between these two forms. That is the degree of the heroine's misery. While ironic comedy allows some mess, unhappiness; satiric version turns into enlightenment and disillusionment in the form of loss (645). In *Sense and Sensibility*, we are almost sure that Marianne who falls in love

with dishonest Willoughby will die due to the illness she caught merely because of her sorrow over her lover's departure. Unexpectedly; she recovers and becomes conscious. She awakens to the realities and gets married to Colonel Brandon listening to the voice of her sense. She becomes the representation of sense opposed to her elder sister Elinor in the end. There's also unhappiness and mess in *Sense and Sensibility* because the novels starts with the loss of fortune of Dashwoods over their father's death. Elinor seems to lose her lover but in the end, she is also rewarded with marriage. Of all heroines, perhaps Anne in *Persuasion* is the one who suffers most. She reaches to disillusionment via suffering. Austen describes the enlightenment process in detail. The reader lives the same process together with Anne. The heroine's misery is much more in *Persuasion*.

Properties are seen as potent force both materially and psychologically. Budget, servants, carriages are indispensable for people in the novels. Also we see the long descriptions of paintings, furniture, home design, beautiful houses. Norland in *Sense and Sensibility* and Kellynch Hall are seen as the representatives of security, elegance, harmony and tranquility. We can't stop ourselves from being so perplexed when the baronet makes long speeches about Kellynch Hall. He finds it the most difficult one when he has to rent it. Austen's characters always try to be in economical security. Elinor in *Sense and Sensibility* thinks that money is crucial for a happy marriage. Urgan states that "it is very significant that Emma says: 'a very narrow income has a tendency to contract the mind and sour the temper'" (894).

. Through the wrong suitors, Austen helps the reader to see the reality regarding the fact that by doing wrong, one can reach the truth and understand the worth of what is valuable.

Magee states that "Through William Walter Elliot, Anne could revive her dear mother's title of Lady Elliot in her own person, but she senses that William Walter, like Willoughby, Wickham, Collins and Frank Churchill, are toadies to the loveless social goals of class status and wealth in marriage" (203). William Walter is the fool of his high class. It is worth realizing that the

untrustworthy characters as handsome, attractive, and smart and she gives the message that this kind of man is not trustworthy. Anne is the oldest heroine of Austen. What makes her different is that she doesn't change, neither at the beginning of the novel, nor at the end. It is also meaningful that Jane Austen said: "You may perhaps like the heroine, as she is almost too good for me." Anne is the most affectionate one of all the heroines. The name of the book "*Persuasion*" is so meaningful that it exactly describes Anne's persuasion by her lovely friend Lady Russell. Anne breaks up with her fiancé with the teachings of Lady Russell.

Hopkins states that "at numerous places in the narrative Anne is reminded of moral luck: to try to avoid in marriage "the uncertainty of all human events and calculations" is to avoid living itself" (153). Anne submits to the rules of her community as she is always reminded that a sailor isn't wealthy and noble enough. At the end of the book, she explains her feelings to the man she loves: "But I mean, that I was right in submitting to her, and that if I had done otherwise, I should have suffered more in my conscience" (198). What separates them is the perception of social class and wealth. *Persuasion* is recognized as a modern one as it demonstrates the social rise of Wentworth which makes the novel different from the other ones.

In Solinger's opinion;

"Emphasizing the theme of earning one's way and alluding to the arrival of a new class, such remarks express a critical consensus that Austen's last novel is different than the others - a difference ascribed to the novel's comparatively more strident middle-class politics" (273). Defining oneself in terms of class and wealth means everything. It was so important that there were clear instructions about what one should and should not do and how one should behave. Solinger also thinks that we mustn't take into consideration that the novel ends with a propitious marriage. What is important here is the hero's entering into gentry. Austen herself belongs to a family of "gentry" class. This English hierarchical category was situated beneath the nobility. This was an advantage for Austen as she could observe the people both above and beloved her stratum as a social scale. After Anne

breaks up with her fiancé, she begins to feel the emptiness of her community's. She really gets bored with this polite society. This boredom reaches a peak when she goes to the Lyme which is a place at the seaside. The people she meets there are totally friendly and far from being conceited. The heroine, here, comprehends better that she makes a mistake by rejecting her fiancé as she doesn't listen to the voice of conscience. Lyme represents the voice of conscience for Anne. Despite the fact that Austen does not appreciate the beauties of the nature as the romantics in that era; she uses spontaneousness of the people and Lyme to make her heroine realize better that it is a mistake to reject the spontaneousness of her own feelings.

Solinger believes that "*Persuasion* differentiates itself in a more basic, yet ultimately more provocative, way: namely, in its proposition that a naval officer best exemplifies what it means to be a hero as well as a gentleman" (273). Austen's plots are about the ideal men with whom to marry. *Persuasion* is the unique one due to the fact that its plot is about the courtship of the daughter of a Baronet and a man who rises socially and financially through navy. Wentworth is the only man in Austen's novels whose knowledge and experience is at the utmost level. That's why he is the right match for Anne Elliot. Also his polite manners and his knowledge about various subjects such as horticulture and modern warfare distinguish him from the other suitors. Wentworth is not too bookish or artful as Benwick or another suitor but according to Austen, he deserves the title of gentleman. Solinger believes that "The cultural work of the novel is to make a man like Wentworth suitable to a new ruling-class parlor" (282). The aristocrats are more undistinguished and the society is less stable in *Persuasion*. Sir Walter Elliot is a negative aristocrat in the novel. He looks down almost everyone and everything. It is ironical that there are mirrors everywhere in his bedroom. He's egocentric.

Shaw claims that "Mansfield Park and *Persuasion* appear to question the very value of vitality, both personal and artistic, and the ironic Austen seems as subdued as her heroines Fanny and Anne" (281). She uses irony

as a comic way of criticizing social irregularity hypocrisies. Most critics think that *Persuasion* lacks artistic aspects comparing to the other novels of Austen. This may stem from Austen's illness which gives a lot of pain to her. The melancholy of Anne Eliot in *Persuasion* may be a clue of Austen's bitterness of spirit between 1801-1804. It is also believed that *Mansfield Park* is her least loved book by Austen because at the time she was writing it she had a disappointing love affair.

Jane Austen was called as "mistress of much deeper emotions than appears on the surface" by Virginia Woolf. She was critical of her own society's way of life. One mustn't be surprised to see that she observes her society's conventions carefully. In *Persuasion*; although it also ends with marriage, there is difficulty of communication between the subdued characters. Fanny Price in *Mansfield Park* and Anne Elliot are forced to be silent by the conditions. Also their characters and nature cause them to be thoughtful and silent. Anne is excluded from her society. Although this gives her freedom, it also gives pain because she is separated from her beloved. In the end; both Anne and Wentworth reaches a maturity by suffering which they have endured. Anne even thinks that remembering past gives pleasure when the pain is over. Shaw points out that "If then life offers second chances, this is due as much to luck as to the individual's self-determining powers" (301). Being constant is not always rewarded and Mrs. Smith's situation is a good example to Anne about being an easy touch has not always good consequences. *Persuasion's* ending does not undervalue private emotion. Austen shows that tranquility mustn't mean inertia and she never leaves conventional social wisdom. We see that Anne is a subdued character and she neither uses her self-determining powers nor does she make any attempt to attain her beloved. Perhaps; her second chance is due to her luck. Except for Wentworth's letter attempt, Anne's passive expectance does not serve out.

In each novel, the heroine's pain and the method she uses to cope with it, changes. Elinor in *Sense and Sensibility* awfully suffers but she has to stay mentally active and console her sister who mourns clearly. Both

Elinor in *Sense and Sensibility* and Anne in *Persuasion* comforts themselves within the inner world of themselves. This meditation is sometimes acquired by walking. Walking is a good way of meditation in Austen's novels. Elinor conceals her feelings because she thinks that she can be stronger in time and regain tranquility that's why she mourns for Edward rather than herself. She highly respects Edward in contrast to her sister's grief. She finds the affair between her sister and Willoughby quite crude. Her sister Marianne is astonished at her calmness but Elinor says she is doing her duty. In *Persuasion*; Anne is in an active waiting and patience. She doesn't blame herself or her counselor Lady Russell. She thinks that she has done her duty, knows that she wouldn't be happier if she accepted the marriage offer. In both novels, we see the self knowledge and patience of the heroines. They are both rewarded with marriage. Unlike Elizabeth in *Pride and Prejudice* and *Emma*, Anne's situation is more painful due to the fact that not only she loses the man she loves but also she has an unfair position in the social environment she lives in. Everyone tries to use her egoistically.

In *Sense and Sensibility*; there's misjudgment of the heroines but in *Persuasion*; there's misjudgment of the hero. This is an important detail as the hero is the marriage initiative. Shaw states that "Anne accepts an emotional blankness that differs from other heroines' in being part of the novel's opening situation her "too late" perception is where she starts from" (298). She starts the novel as a heroine who has completed her growing-up. She knows that she has done something wrong. At the end of the book, she admits this to his lover, Wentworth by saying: "It was, perhaps, one of those cases in which advice is good or bad only as the event decides; and for myself I certainly never should, in any circumstance of tolerable similarity, give such advice" (198). Anne has the prudence and self-restraint of which the heroines acquire as their story concludes. Urgan states that "Even this love continuing for eight years is sufficient to prove that Jane Austen's last novel is quite different from the others" (942). Subtle and cynic speeches which are seen in the other novels are not seen in this novel. Most critics

think that if Jane Austen had lived, she would have been different and more sensitive to nature.

In her works she used society, manners, customs and beliefs. Though she never got married, marriage is the most important element in her novels. Her characters usually conduct their decisions according to their feelings, heart. Jane Austen herself had a disappointed love in her early youth years. She decided to marry a man whom she called "huge and strange" for the benefit of her own and her family's welfare. She had a big family. Her brother suggested her:

"Anything is to be preferred or endured rather than to marrying without affection." Thus she rejected the offer which she said "yes" the night before.

Marriage is crucial for her because it's the only way of self-definition for women in her society. Jane Austen wrote about young women and the relationship of men and women. She also mentioned about the problems of the women of the era she had been living. That's why most critics questioned whether she is a feminist or not.

In Moseley's opinion;

From time to time one still encounters the objection that Austen's art is limited, because it deals with marriage rather than more "important" events, and with gentry in a country village rather than more important people in a more exciting place; or because of what it omits; the class struggle, the more elemental of the passions, frank treatment of sex, or any thorough use of the Napoleonic wars, through which Austen lived (641). Austen preferred a feminine approach while observing the society socially. Not only did she stay out of politics, she was also not interested in religion. She never tried to give morality lessons. Although her father is a minister, she never mentioned about religious topics but we see her criticizing ministers ill-naturedly. Collins character in *Pride and Prejudice* is criticized by Austen as he toadies to the wealthy and noble people. His marriage is also based on interests.

Urgan points out that "Jane Austen's novels end as soon as the marriage is decided, What happens to the spouses after the marriage ceremony is performed, how they cope with the complicated problems of

marriage, whether they are really happy or not is never mentioned" (892). According to Austen; love must always end with marriage. After all; relations out of marriage in her century is awfully condemned. Love must be far from passion and obsession. She hasn't a romantic point of view opposed to the writers in her era. Romantic Movement which is effective in Austen's century is defined with nature. But we see that Austen's perception of nature is quite limited. Although her novels take place in rural areas, her appreciation is quite superficial. On the other hand; Urgan claims that "Jane Austen seems to be the admirer of nature solely in her last book "*Persuasion*" (897). She seems to be much affected by the sea in Lyme. The writer is more adhesive to the rules of Classicism rather than Romanticism which is more restrained and balanced. She is also defined as a Marxist before Marx. This definition is due to the fact that money is really important. Marriage depending on economical security can be excused if we take into consideration the women's positions in 18th century. It is vital for a marriage to continue. Herbert states that "E. M. Forster (1936) noted the absence of the very rich and the very poor" (In Herbert, 205). Her community is middle class society. She always exposes the economic base of social behaviour.

In *Sense and Sensibility*, we often see the dialogues about the incomes of the suitors between the women. In *Sense and Sensibility*, this dialogue between the sisters is also remarkable. "Strange if it would!" cried Marianne. "What have wealth or grandeur to do with happiness?" "Grandeur has but little" said Elinor. "But wealth has much to do with it" (89). Briefly Elinor is the unique character with whom Austen agrees. The reader may understand Austen's opinions about wealth, marriage and relationships via Elinor. One of Austen's characters summarizes the writer's opinion about money. "It was wrong to marry for money, but it was silly to marry without it. She usually gives information about the financial conditions of the men as they are the marriage initiatives in the novel. In contrast to this situation; Willoughby, the hero in *Sense and Sensibility* prefers a wealthy woman as the Dashwoods lose all the fortune they have and Marianne Dashwood is penniless. Money and marriage are narrated ironically and they both reflect



the social and economic conditions of the era Jane Austen wrote. Marriage was seen as the only way of gaining social status for women. This includes gaining a wealthy and prestigious life. According to Austen; money is so important that a girl may remain a spinster if she has enough money because what is condemned is poverty if a girl remains a spinster. Emma's main character says: "A single woman with a very narrow income must be ridiculous, disagreeable old maid...But a single woman of good fortune is always respectable" (In Urgan, 894). In spite of the fact that Austen believes the necessity of money and love for marriage, she believes that equality is needed both mentally and intellectually.

We know that Austen hadn't a wealthy life. In order to have a comfortable life, she accepted a rich man's marriage offer considering her own life and her family despite the fact she didn't love him. She describes him as "strange and huge" in one of the letters. Later she refused him with the help of her brother because her brother persuaded her saying that enduring this situation is easier than enduring him.

Austen always prevented herself from treating grief. She states her intention: "Let other pens dwell on guilt and misery. I will quit such odious subjects as soon as I can, impatient to restore everybody not greatly in fault themselves, to tolerable comfort and to have done with the rest"(in Urgan, 895). She takes the subjects she wants; she excludes the ones that she doesn't want. She never uses the topics of social problems, death, and grief of death or jealousy. Her novels are neither about jealousy nor greed or instabilities of soul .Myers states that "her novels are about the struggles in women's lives and her heroines do marry men older than themselves" (225). In *Sense and Sensibility*, Marianne, although she looks down on Colonel Brandon who is older than her, she gets married with him in the end. She is the representative of sensibility but she finds the truth via suffering. She reaches social wisdom through her sense. She describes her feelings for the wrong person, Willoughby: "I saw that my own feelings had prepared my sufferings and that my want of fortitude under them had almost led me to the grave" (327). Her characters were not interested only in marriage and

children. Her women are generally intelligent and serious, they are not stupid. Elinor and Marianne are often described playing the piano or singing. They are also interested in books. These are Marianne's words describing a good spouse: "I could not be happy with a man whose taste did not coincide with my own. He must enter into all my feelings; the same books, the same music must charm us both. Oh! Mamma, how spiritless, how tame was Edward's manner in reading to us last night!"(17). Austen's characters that belong to middle class families are only concerned with being polite and polite manners.

Most critics think that the themes Austen used are ironical. Jane Austen makes theatre of the absurdities that she observes in polite behaviours. Her dialogues are found so lively by most of the critics that many of them prefer her being a playwright. She makes her characters speak artfully without making any comment .She criticizes women's excessive behaviours sneakingly in the polite society. In fact; she used her own elements of her life, so they were situations worthy of examination. Her observations were about the matters of heart. She lived indirectly through her characters. According to most critics; Jane Austen identifies herself with Anne Eliot. We understand this from this sentence: "Anne at seven and twenty thought very differently from what she had been made to think at nineteen ...She had been forced into prudence in her youth, she had learned romance as she grew older...The natural sequence of an unnatural beginning" (in Urgan, 943). She allowed her characters to experience some circumstances which she eluded all her life. For instance; she rejected the wealthy man's marriage offer later. She couldn't do what her character; Charlotte Lucas did in *Pride and Prejudice*. Anne's mood is believed to be the same as Austen's mood.

Wright states that "In Jane Austen's novels there are six characteristic points of view; the objective account, the indirect comment, the direct comment, the use of maxims and aphorisms, the dramatic presentation, and interior disclosures" (54). Naive balancing act between

these six points of view with subtle allegory is the element which makes novels a success now and then.

As well as she remained aloof to the religion, she was never interested in morality. Wilkie states that “The material of morality is present in her novels, but that is not what she is interested in” (531). For example; Marianne is suspected of being engaged secretly by her mother and sister but they never consider her behaviour as immoral. Austen never gives morality lessons.

Herbert asserts that ‘There are points in the novels at which women assert themselves in a male-dominated world’ (206). Although Austen lived in a century which is male dominated, her novels are female dominated.

Magee believes that “As she progressed from novel to novel, her use of the convention first ceased to be routine and then it came to make a dynamic contribution to her characterization and themes” (203). Through her allegorical eye; the characters become conversant with the reader. Owing to her humanist side, her novels are timeless and emotive. Jane Austen shows a grown artistry in the six novels from *Northanger Abbey* to *Persuasion*. That’s to say, she believed deeply in “sensibility” as crucial for love. “Sentimentalist” is a word used usually to describe her due to the fact that her themes are about emotions, human feelings. Also she wanted to use it to display the respect of men for women. Thirdly; she wanted to call attention to the neglected contribution of women to society by using sensibility. Lastly, she wanted to show that her heroines entering a new way of life in their society.

Collins states that “Jane Austen believed, and she was to show, that love for another can be the light of a life-can rise above egotism, accept hardship, outlive hope of reward”(in Collins, 390). In the novels, we decide as a reader that affection is believed to be indispensable by Austen. Also, she believes that selfishness eliminates love. She finds equality and sensibility crucial for a right match. She is a writer who appeals to senses and sensibility. She believes these two elements for a compatible match. Although her character Anne Eliot is not senseless woman; she reacts upon

seeing that Benwick reads much poetry and little prose. There are no poetic phrases in her novels. Jane Austen finds gothic novels of romanticism ridiculous.

In *Persuasion*; prudence and romance are not opposite to each other but they are equal to each other. Collins believes that “Mrs. Smith is a mirror and reminder of Anne's darker possibilities, of what could have happened had romance alone dictated Anne's decision about marriage” (393). We understand that in Jane Austen’s novels; romance is not enough for happiness. Whitten believes that “The narrator develops in the reader a sense of Anne’s goodness and rightness of mind and shows the reader the psychological reasons why Anne may occasionally behave non- productively or even foolishly” (5). Anne passes by the processes of depression, lack of hope, self-effacement and reaches to the happiness, self esteem.

Austen asserts that “The balancing effects of romance, for Anne, and the balancing effects of prudence, for Wentworth, account for their final joy: they truly "take it into their heads to marry" (248). *Persuasion* treats Anne’s self examination and it exposes Wentworth’s self-deception. After their process of realization; they reach the happy ending.

Brodkey claims that “Her tales are not made of events cast in iron as if by folkloric retelling; her stories are not known in advance, and her people and marriages are not fated or destined; everything can blow up in an instant” (7). Everything may happen surprisingly and accidentally. This is what makes her a popular writer and her novels precious. In *Sense and Sensibility*; it is very likely that Edward gets married to Lucy but towards the end, Edward turns back to his real love, Elinor. Also in *Persuasion*, Austen makes us believe that the hero, Wentworth will get married to blank character Louisa but again sense overwhelms and he turns back to his beloved, Anne.

The places where Austen lived are the ones where her character live or spend time. She compares city and country life in *Sense and Sensibility*: “In the country, an unpremeditated dance was very allowable; but in London, where the reputation of elegance was more important and less

easily attained, it was risking too much for the gratification of a few girls, to have it known that Lady Middleton had given a small dance of eight or nine couple, with two violins, and a mere side-board collation" (160).

## 2. THE CONCEPT OF MARRIAGE IN HER NOVELS

In 18th and 19th centuries marriages were based on relationship of mutual interests. Even among wealthy people, marriage was a business arrangement. Women had no rights and their situation wasn't different from being a slave. The idea of "the place of a woman is her home" was valid. Being a housewife was really popular and the situation was the same with the middle class society of Austen's. We see that women do house work and bring up children and in their free time they gossip, have balls, parties; knit in her novels. Women could gain a status only by getting married. They had no opportunity to have an organized education. Married women couldn't have properties without the permission of their husbands. They can neither prepare a legacy nor have a legal property. All of the women's property belonged to her husband. They had no rights to get divorced. They could only get divorced if their husbands divorced them. They had to help their husbands with the farm work, make cheese, sew, milk the cow etc... Working women weren't approved. Servitude and prostitution were the jobs they could acquire. The idea of "When a woman was married, she must endure everything" was valid. What women found in marriage was to escape from patriarchal forms exposed by the father. But this often resulted in lack of love, the existence of business arranged marriages, a matrimonial prison where women were locked. True and passionate love was rare.

There were social rules both before marriage and after marriage frustrating the women's behaviours. If they didn't obey the rules, they were excluded from the society. The woman was secondary everywhere. Briefly; 18th century was a male dominated society. 19th century had some changes. The bourgeois class was rising. This rise also brought about some changes in the middle class family. Women were seen as a way of having sex. Having

sexual relationship out of marriage was being censured. Being a virgin for a woman was very important.

The woman had no right to benefit from the heritage. If the family didn't have a son, most of the property was passing to the nearest relative of the father. We see this situation in *Sense and Sensibility*. The Dashwood family had to leave their house to their step-brother. Their life became more difficult after their father's death. In *Persuasion*; as the baronet hasn't a son; Anne's cousin is the heir of Kellynch Hall.

Everything was based on mutual interests. Women were looking for wealthy men. The other party was looking for beauty, nobleness. The poem of Blackwell's below summarizes the way of thinking of the society in that era:

Sukey, be my wife,  
 I'll explain the reason:  
 I have a little pig  
 And you have a pig barn  
 I have a brown cow  
 And you have the ability to make cheese;  
 Sukey, would you marry me? (In Yesilgul Akdeniz, 9)

In Magee's opinion:

When centered on a heroine, as in Jane Austen's novels, it featured a young woman entering society in search of a husband to provide her with virtually the only career then open to a woman-that is, marriage. In the eighteenth and nineteenth centuries it dominated the novels of a society that believed in material and moral ideals and wanted that belief fulfilled by the triumph of the best people (198). All the parents were in a rush to find suitable husbands for their daughters.

Newman states that "The event, marriage, does after all refer to a real social institution that in the nineteenth century particularly, robbed women of their human rights" (694). Married women couldn't get their share from the

fortune. Marriage was an escape from the patriarchal authority to the husband's authority.

Without thinking highly either of men  
or matrimony, marriage had always been her object;  
it was the only honourable provision for well educated young women  
of small fortune, and however uncertain of giving happiness, must be  
their pleasantest preservative from want (In Newman, 703).

Newman points out that “The careful eighteenth-century balance of clauses in this passage emphasizes the conflicting forces women encounter in culture” (703).

Austen's novels show us women confronting the limitations imposed by late eighteenth- and nineteenth-century English society. The marriages which are based on commercial exchange are criticized on behalf of Austen through the characters. Marianne in *Sense and Sensibility* criticizes a marriage: “In my eyes it would be no marriage at all, but that would be nothing. To me it would seem only a commercial exchange, in which each wished to be benefited at the expense of the other” (38).

These marriages also determined the hierarchy between the sisters. It was possible for one to be superior to the other. In *Persuasion*, for example; Sister Mary compares her situation economically to her sister Anne. She's a bit jealous of her.

Handler and Segal believe that “such exchanges, particularly marriage, represent a "bootstrap" in the social system that allows inferiority (of one type or dimension) to be transformed into superiority of another” (696).

Handler and Segal point out that “For Wollstonecraft, "the perpetuation of property in our families" actually disrupts natural familial bonds” (703). Parents tyrannize children in order to aggrandize the family estate, forcing them into marriages that violate their "natural" inclinations.” The convention of marriages arranged by families was widely accepted. We see the interventions of families about marriages in the novels especially *Pride and*



*Prejudice*. It is not perplexing that marriage is recognized as a social custom detached from love. In a funny kind of way; the terms of “catching a man, setting one’s cap, making a conquest” are pronounced by parents and it is stated that these terms are abhorred by the character Marianne in *Sense and Sensibility*.

We observe in *Persuasion* that father Sir Walter Elliot resists to Anne’s marriage with Wentworth at first. Later, he accepts as the suitor gains a respectable fortune and fame through navy. Nock believes that “Familism, an ideology that emerged during the seventeenth and eighteenth centuries, associated the prevailing family principles of marriage, childbearing, motherhood, commitment, and sacrifice for family with a sense of sacredness” (22). It also emphasized the importance of sexual fidelity, chastity before marriage and interaction between the family members.

Newman states that “The event, marriage, does after all refer to a real social institution that in the nineteenth century particularly, robbed women of their human rights” (In Newman, 694). if we look at the history of women, we can see the limitations of them in 18th and 19th century.

Their inner life lets us see English Society and the position of women in the early decades of nineteenth century.”

Halperin points out that “At a time when they could not go to university or enter the professions, single women not in possession of a good fortune could find security only in marriage. A man one could genuinely love, with the means to support a wife in comfort, was what most women situated as Jane Austen was had to hope for” (729). In a male dominated society Austen knows very well that women are under pressure. This sentence from *Northanger Abbey* summarizes her thought obviously:

“A woman, especially if she has the misfortune of knowing anything, should conceal it as well as she can” (In Urgan, 891).

## 2.1. JANE AUSTEN'S POINT OF VIEW

Jane Austen never got married. She had a conservative family. Her father was a minister. She never thought of a love affair not ending with marriage. This was also a feature of 18<sup>th</sup> century's England. The society she lived in was conservative. Love stories in her novels always end with marriage. She never described a sexual scene between the lovers. Although the writer believes in the economical security in marriage, she never dismisses the reality of equality both physically and mentally for the spouses. During her short life, she attempted to get married for many times. Even once, she was about to get married to a rich man even though she didn't like him for the sake of herself and her family as she had a difficult life financially. She was released by her brother saying that enduring a difficult life was better than enduring him. That's why some critics claim that the writer's novels reflect her life and marriage attempts. They even claim that some writer's novel characters are Jane Austen herself. Under the main theme of marriage, many social affairs and themes are treated. Family relationships, neighbourhood are some of them. With simple language and conversation, the writer observes the society and draws a human picture in a perfect way. Her characters are rewarded with happy endings, that is to say, marriage.

In all of her novels, what is treated by Austen is based on merely marriage, we can say.

Newman believes that "Her consistent use of economic language to talk about human relations and her many portraits of unsatisfactory marriages prevent us from dismissing her novels as romantic love stories in which Austen succumbs uncritically to the "rewards" her culture allotted women" (695). Austen not only isolated herself from the social and political events of her century but she also remained aloof to that era's movement of Romanticism. Rather, she was adhesive to the rules of Classicism and Rationalism.

In Newman's opinion

Instead we must recognize that Austen's artistic achievement in rendering the inner life of her characters, of Elizabeth, Emma, and Anne, wins our sympathy regardless of the ultimate "lessons" these heroines may learn. Our sympathy with their inner lives may even conflict with the author's critical intentions, just as Austen's irony in treating her romantic endings contradicts their conventional claims for the happily ever after. These contradictions are not artistic failures or "muddle"; they allow us a view, from a critical distance, of English society and the position of women in the first decades of the nineteenth century (700). Through the inner worlds of the heroines, Austen gives the clues of her ideas.

Herbert states that "Within this social world there are other insights into mores and customs. There are many comments on the place of women in society. Girls should be quiet and modest, should play and sing and have all the virtues" (206). For example; Miss Steeles in *Sense and Sensibility* are looked down on by the women due to their lack of literacy, elegance and also artlessness. Marianne and Elinor sisters in *Sense and Sensibility* and Anne in *Persuasion* are presented as "precious" by Austen due to their talents about music and books. They are talented. However, we see that they are not appreciated properly by their social environment because of jealousy. As well as ladylike behaviours are described; definitions of a good spouse on the man's side are also described as "lively imagination, delicate taste for books and music, correct observation, perfect abilities, manners etc..."

Herbert believes that "For her; the key terms of property and propriety were interdependent; the ideal marriage was the union between these two" (207). While describing ideal marriage; not only does she give clues about the ideal spouses but she also gives long descriptions of these persons' way of living. Men are generally interested in hunting and riding. Dinners, balls, parties, card tables are ways of having a social life. Drinking tea, card-tables, gossiping, walking, travelling are mainly interests of women.

Jane Austen generally presents a negative character together with her ideal hero or heroine. In *Sense and Sensibility*, Edward Ferrars is superior to his snobbish brother Robert Ferrars, the main heir to family estate.

In Handler and Segal's opinion:

"Edward is chronologically the elder brother, but his refusal to break an engagement with a social subordinate in order to marry the woman of his mother's choice (who would be an "advantageous match" for the family) causes his mother to legally reorder the birth order of the two brothers" (703). Here the relationship between brothers is changed by their mother who is devoted to a firm hierarchy. We see that the strict rules are valid for men sometimes as well as women.

Handler and Segal believe that "In marriage, as elsewhere in social life, Austen advocates neither that the social facts of status be ignored, nor that they be accepted without question" (704). In her novels, she reflects 19th century's women's problems and their way of dealing with them without abandoning the facts of her era. Although she lived in era which had harsh conditions; there are no poignant events in her novels.

Hopkins states that "All of Austen's heroines in her earlier novels seem clearly to argue for not relying on chance or luck in marital matters" (149). Heroines of Jane Austen judge prudently and they are also rewarded with marriage to the wealthy and likeminded men.

Killham believes that "Her heroines are not simply drawn to money, rank, and position, but to intelligence, character, and accomplishment" (387). There are foolish characters eloping to the invaluable men. But in general; Austen presents prudent and equable relationships without abandoning the realities of that century.

## **2.2 *Sense and Sensibility***

*Sense and Sensibility* is the first novel of Jane Austen. It was originally titled as *Elinor and Marianne* later changed as *Sense and Sensibility* which

contains words of sense and sensibility a lot. The novel is also full of Austen's comic elements and satirical expressions. The story starts with the description of Dashwood family. After their father's death; Mrs. Dashwood is in a difficult situation with three daughters as their house passes to the son of Mr. Dashwood from his earlier marriage. Again we meet with the unequal conditions of 18th century's England. Although, at first the brother John Dashwood is decisive in helping his sisters and Mrs Dashwood, later he is persuaded by his wife, Fanny, to do the opposite. Elinor, Marianne and Margaret with their mother move to a cottage somewhere else. Elinor is the main and favourite heroine of Jane Austen because the writer tells the events from her perspective. She is the representative of "sense" while her sister Marianne is the representative of "sensibility". In the novel senses (logic, propriety) and sensibility (emotion, passion, behaving without thinking) is discussed. Elinor is a rational, thoughtful woman who has a good judgement. So, she is even the counselor of her mother who hasn't a good judgement like her daughter. She is more aware of the social norms of the society than Marianne. That's why she is more civil towards people than Marianne. Although she suffers due to her love affair just like Marianne, she knows how to govern her feelings. Elinor falls in love with her sister-in law Fanny's brother Edward Ferrars. Although they like each other, this is never confessed overtly by two of them till the end of the novel. During the novel, she has to suppress her feelings and be a counselor also to Lucy Steele who confesses that she and Edward Ferrars are secretly engaged. More shockingly, this process has been kept secret for four years.

Mariane is disobedient to the rules of the society. She behaves however she wants with her lover Willoughby. This is found odd by her sister Elinor. She behaves in such a way that her mother and Elinor think that she's secretly engaged to handsome Willoughby. Towards the end of the novel, Willoughby's sudden farewell without making a clear explanation drags her into a deep suffering and melancholy. Opposed to Elinor, she behaves as how she feels towards her half brother and his wife also Mrs. Jennings. On the other hand, she behaves with passion towards the people she loves. She

stands aloof towards her admirer Colonel Brandon due to his former love affair and old age. Marianne often gives the features of an ideal spouse. She abhors some realities of life. Money is not a factor to be happy for her. She confronts Marianne about this matter. Elinor emphasizes the necessity of a good income. Elinor reflects the ideas of Jane Austen. She's realist but Marianne is an idealist romantic. As in all the novels of Jane Austen, we see that money is often discussed throughout the novel. Parents, heroines often talk about the incomes of the suitors. The writer uses a satirical and comic style while telling these exaggerated conversations. John Dashwood, overtly tells his desire that his half sisters should get married to a wealthy man trying to suppress his neglect, meanness. He is also attached to his bad tempered wife as she is rich. Again we meet men getting married for fortune. Willoughby; after having spent good time with Marianne, escapes to London, later he is heard to get married to a rich woman. Jane Austen chooses handsome characters as unreliable. He is handsome, smooth but he rejects everything he has lived with Marianne through the letters. According to critics, her choice of names is not a coincidence also. She prefers names beginning with "W" for unreliable characters like Willoughby and William Elliot. As well as her topics; the names she uses are also same in her novels like Mary, Mrs. Smith, and Elizabeth. The writer does not create a fairy tale with handsome men and pretty women. She never deviates from the realities of life. Edward Ferrars, who is learned that he's secretly engaged to a poor, ignoble woman, is deprived of the fortune and support of his mother due to his choice. Her mother points to a rich and noble woman for marriage. Edward's choice does not coincide with his mother's.

Although matter of money is excessively talked and discussed throughout the novel, Jane Austen immediately gives some necessities of an ideal marriage. For her, affection is highly needed in marriage. Marianne finds the affection she needs in Colonel Brandon which she couldn't find in Willoughby. He is criticized by Elinor by saying: "The whole of his behavior," replied Elinor "from the beginning to the end of the affair has been grounded on selfishness." According to Jane Austen, selfishness eliminates love.

Equality in sensibility for a right match is highly needed. This is often emphasized throughout the novel. Willoughby does not have the sense and sensibility required for Marianne. According to Elinor, his indifference, demands, expensiveness would make Marianne unhappy.

The characters in the novel pass through a process of self-recognition. This process is more evident in Marianne. When she meets with handsome, friendly Willoughby, she excludes the society and its norms. She accepts Willoughby's present of horse. She lets him take a piece of hair from her. She behaves in such a way that everybody thinks that she is secretly engaged to Willoughby. She defines him as a young man of good abilities, lively spirits. He's open hearted. Their taste of music and reading are same. In the novel, every character's sense and sensibility is questioned. At first, Willoughby has all these qualities. The conduct of the novel changes with his departure. Marianne sinks into a deep sorrow and melancholy. Her mourning over Willoughby worries her family. She does not take care of her own appearance and health. Her grief reaches so high a point that she becomes monstrously ill. Her illness helps her to realize some facts and she enters into a process of change. She returns from the threshold of death and decides to change herself, admitting that she nearly causes her self-destruction. Most of the characters decide in the end that the most destructive ones are they themselves. She promises her sister that she will regulate her emotions by religion, reason, by constant employment. She criticizes herself by saying: "Had I died,-it would have been self-destruction. I did not know my danger till the danger was removed; but with such feelings as these reflections gave me, I wonder at my recovery,- wonder that the very eagerness of my desire to live, to have time for atonement to my God, and to you all, did not kill me at once" (327). Jane Austen educates her reader about being a better person through her female characters. Although she despises Colonel Brandon at first due to his old age and former relation, she begins to appreciate him. He's helpful and affectionate. Willoughby, regretful what he has done also enters into a self-recognition process. He mourns due to his choice. He

explains Elinor that he doesn't know what love means formerly, trying to acquit himself. He pursues the trace of wealth.

In the novel, men claim that employment stops them from suffering for their love. Willoughby explains his relief by saying that time and London, business and dissipation has quieted it. Similarly; Edward has a maturity process. Although he never confesses his love towards Elinor, he suffers during the process where his secret engagement to Lucy Steele is known by everybody. His mother reacts and deprives him of her fortune due to his wrong choice. When Edward stays alone and thinks about these matters, he realizes the reality and turns back to Elinor and confesses his mistakes: I was nineteen. I had therefore nothing in the world to do but to fancy myself in love; and as my mother did not make my home in every respect comfortable, as I had no friend, no companion in my brother, and disliked new acquaintance, it was not unnatural for me to be very often at Longstaple, where I always felt myself at home, and was always sure of a welcome; and accordingly I spent the greatest part of my time there from eighteen to nineteen: Lucy appeared everything that was amiable and obliging (342). Austen here presents an interesting idea through Edward. Employment of men saves them from carrying a torch. Unemployment of men may cause them to find a lover as Edward has done. What provides him to understand his real feelings is the method of comparing women. He understands the superiority of Elinor's character by comparing her with Lucy Steele. She soon shows her true colours by getting married to Edward's snobbish brother Robert. She's a dull, cunning character who is not educated enough. Edward soon understands that he tortures nobody but to himself by continuing his wrong engagement. He confesses to Elinor: "Had my mother given me some active profession, when I was removed at eighteen from the care of Mr. Pratt, I think- nay I am sure, I am sure, it would never have happened" (342). Elinor, compared with the other characters; is the most stable, right-minded one. She's calm and patient against the events. That's why Jane Austen, perhaps, prefers telling events from her perspective.



Time and physical distance are important factors helping the characters to complete their maturation process. Time provides Willoughby and Edward to understand that they are doing wrong. Four years of engagement due to inexperience and unemployment helps Edward to realize that it's a foolish, idle inclination on his side. In time, Willoughby understands how precious Marianne is when compared with his rich wife. Again comparing method is seen used by Austen. Among the characters; Marianne is the most prominent character having a deep-rooted change. She discovers her duty towards herself, her family, her God. Fidelity becomes the most important factor for marriage. She becomes more experienced and her feelings become more mature.

Effects of families and social pressure by the community are seen during the novel. Mrs. Ferrars deprives her son of her fortune and draws back all her financial support when she learns that her son Edward is secretly engaged to Lucy who has no wealth and nobleness. Quite the contrary, Mrs. Dashwood is quite passive in her children's choices. She even cannot ask Marianne whether she's secretly engaged to Willoughby or not. Elinor undertakes her duty. She even becomes a counsellor to her mother. As in all Jane Austen's novels, we meet with excessive gossiping of the community. Mrs. Jennings and her group anticipate Marianne's marriage and comment on this event a lot. John Dashwood, half –brother of Dashwood sisters tries to affect Elinor and persuade her to get married Colonel Brandon. He appreciates his sisters' wealthy environment, thinks that it can help them to find a wealthy spouse.

Jane Austen's heroes and heroines are generally rewarded with marriage in the end. The writer never thinks the opposite. But we see differences in their coping with problems. Marianne who suffers overtly tortures to her family and behaves rudely to her environment. She becomes seriously ill, cries and thinks a lot. By this means, she can get over this difficult condition as she's a restless character. Quite the contrary, Elinor is more strictly tested as she has to be counsellor to Edward's secret fiancée. She has to be calm and help Marianne and her family. She does not cut off

her communication with her social environment despite the fact that she's deeply in sorrow. As a reader, we feel that the heroes do not suffer as much as the heroines.

It seems that using unexpected events is another element making Austen's novels interesting and legible with pleasure. We meet with unexpected events in *Sense and Sensibility*. That is to say; Lucy Steele's marriage to Edward's brother is quite shocking as Edward and Lucy's marriage is expected by everybody and they have been engaged for four years. The writer astonishes the reader because Elinor has to console Lucy for a long time about her affair with Edward. Elinor has to make long conversations with her about their love, about her concerns. Lucy tells Elinor about how much Edward and she loves each other. Robert's marriage to Lucy is stranger than her breaking up with Edward. Robert formerly despises Lucy, her character.

Jane Austen uses sarcastic language a lot. She also prefers an allegorical language. As it is understood from the title of the novel, sense and sensibility is examined in detail through the characters in the book. They are often repeated throughout the novel and they are represented via the protagonists. While Marianne is the representative of "sensibility", Elinor is the representative of "sense". In the end, the opposite situation occurs. *Sense and Sensibility* draws a picture of realist point of thought it shelters sentimental traces within itself.

### 2.3 *Persuasion*

*Persuasion* is the last novel Jane Austen wrote before her death. Madran states that "...although Jane Austen's novel involves the old chronotopes on the surface, such as romance and fairy tale; *Persuasion* is neither a romance nor a fairy tale" (211). The novel is about a love ending with marriage as usual in Austen's other novels. Her novels are mainly based on marriages. Around marriages; human relationships, women, middle class

way of living are also treated. The hero is a sailor who is below his beloved both economically and socially. This hero, Wentworth has nothing apart from a loving heart. Anne; the heroine, is the daughter of a spendthrift baronet who has an arrogant family. Different from her family; Anne is friendly, prudent and right-minded. Unlike other heroines of Jane Austen; Anne is twenty- seven years old and has had all the passion, courtship, engagement when the novel begins. Austen starts her novel eight years of time after Anne's disappointed love story. She's engaged at the age of nineteen to a sailor. The heroine is persuaded by her counselor, Lady Russell to break up with the hero, Wentworth. She listens to her advice which causes eight years of pain, suffering. Austen draws a picture of the heroine leaving her fiancé with the reason that he has no nobility, wealth; he has not a regular life due to the fact that he is a sailor. These opinions are imposed on by her dear family friend, Lady Russell. When Anne is persuaded by her, she is only nineteen. The name of the book, that's why; is quite suitable. The characters meet again with the start of the novel. Anne with the same feelings; is quite worried about Wentworth's feelings. Whether he still admires her or not, he still finds her beautiful or not... "Eight years, almost eight years had passed, since all had been given up....What might not eight years do? Events of every description, changes, alienations, removals – all, all must be comprised in it; and oblivion of the past – how natural, how certain too! It nearly included a third part of her own life" (53). These were the thoughts of Anne. Anne realizes that she has made a mistake by submitting to Lady Russell's advice. At the end of the book; she admits that she would never give a similar advice to a person in the same condition. These eight years of time sweeps away her youth, luminescence. She is consentient to her destiny. As a reader, one feels that Anne is a subdued character and does not do much to reach her love. As we consider the 18<sup>th</sup> century's woman; we decide that this is in fact not too much. Naturally Jane Austen and her characters live in a male dominated society. Anne consoles herself by repeating that she has done her duty. She never forgets her fiancé and her love are tried against time. Nothing changes for her.

As in all Jane Austen's novels; we deduce that wealth, fortune is crucial in this novel. Continuously, the characters talk over the suitor's economical condition. Anne is persuaded not to get married with Wentworth due to the fact that he is not wealthy. Although Wentworth is hopeful about the future and is sure that he will make a lot of money, this does not become sufficient to acquire a baronet's daughter. As a reader one feels that Jane Austen tries to guarantee her heroines economically. At the end of the book, it is often repeated by young women that Wentworth has made a fortune and risen in rank. This reality is also admitted by Anne to Lady Russell which smells regret. Wentworth asks at the end of the book to Anne: "Tell me if, when I returned to England in the year eight, with a few thousand pounds, and was posted into the Laconia, if I had then written to you, would you have answered my letter? Would you, in short have renewed the engagement then?" (62). Here "with a few thousand pounds" expression is quite remarkable. One can't stop herself/himself from feeling that the writer never thinks merely romantically but also realistically. We meet the conversation full of regret with Lady Russell regarding that Captain Wentworth has returned with a lot of money and risen in rank. Jane Austen, however awards her characters with a happy marriage, she never misses out the reality of money. After all, marks of realism are seen much more in her novels. Most critics think that if she lived longer, she would be a substantial realist. After her; writers such as Charles Dickens, Thomas Hardy are preferred. They mentioned about the hardships of life due to the social events in that era. In the novel, the educated lovely daughters of Musgroves are also ready to get married. Captain Wentworth is the ideal one for a woman in Austen's novel; both handsome and rich. While their family talks about the suitors for them, they always talk about their income. Captain Benwick, friend of Frederic Wentworth mourns over his dead fiancée. They can't come together because Captain Benwick waits for the rank and fortune. When they acquire these, his love dies tragically. Heir of Anne's father, William Elliot merely gets married for money with his former wife. He chooses the easiest way to be wealthy when he is penniless. He tries to get a status through his wife. He can't reach

his ambition, because; his wife dies. "Instead of pushing his fortune in the line marked out for the heir of the house of Elliot, he had purchased his independence by uniting himself to a rich woman of inferior birth" (13). At first; he avoids meeting his relatives, the Elliots. Because especially the baronet wants him to get married to his elder daughter Elizabeth. He is encouraged and invited but he rejects at first. Similarly, Mrs. Clay tries to be patched to the widow baronet and through him; she tries to enter upon an inheritance and nobility through marriage. Throughout the novel, Mrs. Clay is seen as a danger by Anne, Lady Russell and the heir, William Elliot. This is also concerned with William Elliot because if Mrs. Clay gets married to William Elliot, the heritage passes to the relatives of Mrs. Clay. Perhaps; this is the Elizabeth, Anne, Mary. The youngest daughter Mary gets married to Charles Musgrove who is wealthy but not noble. Charles, at first offers to Anne but she rejects as she is deeply in love with Wentworth despite the time passes. As a reader; one has the chance to compare the small love stories or courtships, let's say, in detail. While doing this, we have an idea of an optimal man and woman for marriage according to Jane Austen. We conclude that an ideal woman for marriage must be wise, sensible, rational, both realist and romantic, deep in character. She must be talented. She's interested in books and music. Even her style of writing is faultless. An ideal man should be rich and handsome but also full of affection. Jane Austen never denies the necessity of affection and compassion which is to be given by men. While giving the clues of ideal man and woman, the writer puts less precious persons beside the ideal heroes or heroines to make it clear that the latter ones are the superior ones. William Eliot is described as deceitful man who gets married to a rich woman for her fortune. While describing William Eliot, Austen uses this sentence from Mrs. Smith's mouth: "Oh! He is black at heart, hollow and black!"

Although there is much emphasis on money in Jane Austen's novels; the writer also makes it clear both in *Persuasion* and *Sense and Sensibility* that maturity of mind, consciousness of right, perseverance, and prudence are fundamental in marriage. Jane Austen also believes in the equality both

physically and mentally in marriage. She also does not deny the necessity of love and affection. She often criticizes the couples and equality between them in the novels.

The characters of Austen reach a self-recognition at the end of the book. Anne reaches maturity. Her love is tried; she is not inexperienced at the end. She is more sure of her feelings and aware of the mistake she has made by being persuaded. "She had been forced into prudence in her youth, she learned romance as she grew older- the natural sequel of an unnatural sequel of an unnatural beginning" (p.30). Wentworth, at the end of eight years learns to appreciate Anne better. His confessions are quite remarkable. He admits that he has behaved too arrogantly, he couldn't understand here exactly. *Persuasion* is focused on the detailed descriptions of the heroine's psychological state. In this book, there are detailed descriptions of emotions. Psychological aspects are more at the foreground.

Jane Austen's hero, Wentworth reaches self- recognition: "But I too have been thinking over the past, and a question has suggested itself, whether there may not have been one person more my enemy even than that lady? My own self". The writer helps the characters to see that the most destructive ones for them are their own selves. To be aware of this; time is a challenging factor. It gives enormous pain but in the end the lovers feel the pleasure of their tried love and being together again. Anne utters a remarkable sentence: "...when pain is over, the remembrance of it often becomes a pleasure" (148).

To Frederick Karl, just modern novelists didn't deal with time. "The novel has always been preoccupied with time" (In Karl, 62). In *Persuasion*, time is not the only factor testing the characters. Physical distance is another factor affecting their love. Austen emphasizes in this novel that love men are more inclined to forget due to the fact that they have employments to deal with. In connection with this; while Wentworth is away from Anne; deals with his works, rises in rank. Perhaps; he suffers less than Anne. However, when they are again in the same social and physical environments; Wentworth realizes the differences. Although he cannot forgive her, he understands

better the value of Anne, the superiority of her character through time, place, and social environment. Madran points out that “While the hero and the heroine do not get older and wiser in the ancient romances despite the fact that a lot of time has passed, the chronotope in *Persuasion* leaves its harsh traces upon the hero and the heroine” (213). Captain Wentworth is helped by Austen to appreciate his beloved by comparing a dull character and by trying him with Louisa. He finally realizes that he cannot do with another woman.

Like in all Jane Austen’s novels, the effect of families is observed. The baronet despises navy and is not eager about marriage of his daughter with a sailor. Anne’s family friend, Lady Russell tries her best to persuade Anne to break up with Wentworth. She imposes upon her the belief that she should get married to William Elliot, the heir. She tries to make her believe that he is a perfect suitor because he’s noble and wealthy. Anne places importance to Lady Russell because she behaves like a mother to them after her mother’s death. The effect of social environment is clearly seen in the novel. When Wentworth goes long paces and spends most of his time with Louisa Musgrove; her family and the social environment have an expectation that Wentworth will offer marriage to Louisa Musgrove. Captain Wentworth feels really oppressed and draws back himself. It is thought that he will get married with one of the Musgroves; Louisa or Henrietta. He causes these gossips because he doesn’t forgive Anne Elliot. He thinks that she has used him ill. While describing the relationships between the lovers, the writer usually gives the hints of an ideal spouse both in *Persuasion* and *Sense and Sensibility*. Wentworth describes the woman he desires as “A strong mind with sweetness of manner” (54). Rather we observe more detailed descriptions in *Sense and Sensibility*. Anne Elliot suits her lover’s descriptions. She is a counsellor within her social environment. She is aware of her responsibilities. She is like a deus ex machine. She is quite friendly and helpful. This isn’t appreciated by her own family. She’s isolated within her family; this becomes an advantage for her causing her to be independent mentally. She has another world apart from her father’s and sisters’. Anne is

a psychological character. There are long descriptions of her inner world. Austen provides the reader to understand the feelings of the heroine. The heroine is in deep melancholy. Her life experiences with Captain Wentworth are finished when the novels starts.

The characters' ways of dealing with problems are different. Anne prefers to solve the problems within herself. She does not share her feelings even with her best friend, Lady Russell. She tries to meditate and calm herself thinking that she does her duty. She is more responsible to her social environment than to herself. She takes it as her duty to give advice to Captain Benwick who mourns his dead fiancée. She reads a lot. She tells him to read prose as well as poems because she thinks that poem may lead a person to dangerous feelings and thoughts. Despite her emotional mood, it is an interesting extraordinary situation for Anne. She also tries to soothe her sister Mary. We observe that the characters comfort themselves usually by long walking.

In *Persuasion*; we nearly do not see excessive ironies of Austen as in the previous novels especially *Sense and Sensibility*. This novel draws a more sentimental perspective than the others. Jane Austen is closer to death during this novel. Critics think that her sentimental analysis stems from this.

Unexpected event is seen in the novel. Captain Benwick is engaged to Louisa and the conduct of the novel suddenly changes as Wentworth is expected to get married to Louisa by her family and the community.

In the novel; words of determinism and persuasion are often repeated. Louisa seems to be the representative of determinism. She emphasizes that she's very determined. Wentworth appreciates her determinism saying that he respects her character. Towards the end of the novel, we see that hers is not determinism but crudeness. She behaves like a child and has an accident. This accident changes everything and helps Wentworth to realize the truth. Interestingly; the event changes the conduct of the novel. Jane Austen puts unexpected events in the novels. Louisa, who



is expected to marry Wentworth, gets married to Captain Benwick. Wentworth turns back to Anne in a relaxed way. At the end of the novel; Anne and Wentworth comment on Captain Benwick and Louisa about what they find in each other. They speculate about this matter as they are really opposite characters.

While Louisa seems the representative of determinism, Anne seems the representative of persuasion. But she pays the value of her persuasion and she is rewarded with marriage.

Finally *Persuasion* is a psychological novel which has a past although it is a love story and comprises comedy like all Jane Austen novels. It has a past which contains the initial passion, courtship, engagement and estrangement. There is deep analysis on the hero's and heroine's feelings of the writer. This novel is summarized by the critics as "autumnal" as it is written before the writer's death.

### 3. THE COMMON POINTS BETWEEN THE TWO BOOKS

Both novels are based on the context of marriage. The heroes and heroines go through a process ending with marriage. What is most remarkable in both novels is that the precious characters find what they deserve in the end. The precious heroines meet with the precious heroes in the end. There's also a remarkable similarity in both novels. The protagonists are talented, well mannered, intelligent, sensible characters. They have good style of writing. They are also interested in music and books. They can talk over the topics of writers, prose and poems, they are not empty characters. Both Elinor in *Sense and Sensibility* and Anne in *Persuasion* are the persons who have high feeling of responsibility. Anne, by rejecting Captain Wentworth and submitting to Lady Russell's persuasion, believes that she does her duty. Elinor, by remaining silent despite the fact that she suffers, says that she does her duty towards herself, her family, her beloved. They are both rational, patient characters. They get what they want via their patience, common sense and are rewarded with marriage in the end. In terms of character, they resemble each other battling for their family. Not only the heroines resemble each other but there are also similar heroes in the novel. We are confronted Willoughby in *Sense and Sensibility* and William Elliot as untrustworthy suitors. They both get married for money, having an easy and comfortable life. Jane Austen seems to choose handsome characters as untrustworthy. Some critics claim that the writer chooses names beginning with "W" as untrustworthy characters. These two men deceive the heroines.

### 3.1 Self- Knowledge

In both novels, especially the heroines reach a self-recognition by suffering. Although Elinor is the most stable character during the novel, Marianne steers through a big process of change. Formerly, she denies the importance of money, later she comes down to earth. She believes in equality in marriage. In the contrary case, she thinks that it would be a “commercial exchange”. That’s why; at first she thinks that Colonel Brandon is not a suitable match for her as he’s as old as her father, teases him saying that he complains about his troubles about his rheumatism. She believes the necessity of the same feelings, same taste in a courtship. That’s why; she assumes that Willoughby is the right match for her. Upon being renounced by him, she enters in the process of realization, understands that affection, loyalty is very important for marriage. She gets married to Colonel Brandon about whom she says “never” about this person. While Marianne is the representative of sensibility in the beginning, she learns to behave with sense in the end. She realizes that the world does not turn around just her; she has behaved selfishly towards herself and her family. She promises that she’ll try to regulate her feelings through employment, religion, time, patience. Although she’s restless and full of passion at first, she learns to be calmer and behave with sensibility. On the other hand, Anne of *Persuasion* is already mature in the beginning of the novel. Unlike Marianne she’s twenty seven years old, older than the other heroines. But she reaches a self-recognition too, realizing that she has made a mistake by submitting to her mother-substitute Lady Russell. When she is engaged to Wentworth at the age of nineteen, she is persuaded by her, regarding the fact that he is not a good suitor because he has no wealth, rank, he’s too eager about life. After eight years of suffering, she understands that she has made a big mistake by being persuaded. Eight years teach her to be more persistent and decisive. According to a girl at that age, she believes that she does the right thing and her duty. However, she is passive in her relationship. The writer draws the

picture of her emotions and inner world so widely that the reader emphasizes easily with her and decides that she is right.

The heroes' self recognition is also remarkable to mention. Willoughby becomes quite regretful for his choice of a rich woman. He understands the superiority of Marianne's character. He explains that he hadn't known what love means then. Austen, by comparing superior one to a dull character helps the heroes to understand their mistakes. Similarly, Edward understands that he has made a mistake by being engaged at the age of eighteen because his present thoughts are more mature and clearer than they were in the past. He compares Lucy with Elinor, soon finds that the latter one is the superior one. Both Willoughby and Edward realize that they are the most destructive ones for themselves. The two characters have also something in common. They have both no serious employment and perhaps this reason caused them to make a mistake. Unlike them, Wentworth stays away for eight years from her beloved; time and employment lessen his suffering. But he can never forget and forgive Anne. When they meet and spend time together, he soon realizes how perfect her character is, he can't do with somebody else. After eight years, he can value the true worth of Anne, appreciate her reasons for having given up their engagement. Both Anne and Wentworth come to understand better their own minds and hearts and those of the other. Wentworth confesses that he's too proud in the past and finds a person more enemy than Lady Russell, his own self. They are both tested by time and physical distance. Their love is tested. Madran states that "Jane Austen's *Persuasion* belongs to the type of everyday adventure novel. This type, involving an individual's autobiographical self-consciousness is closely related to the chronotope of the course of someone seeking true knowledge of himself" (215).

### 3.2 Effects of Parents and Society

As in all Jane Austen's novels and as an 18<sup>th</sup> century's feature, we see the effects of parents and society in both novels. What is striking here is that the effect of the parents is not excessively felt in both novels comparing to the other novels such as *Pride and Prejudice*. In *Sense and Sensibility*, there's not very effective mother. Mrs. Dashwood stays passive in front of Marianne's misery and love affair with Willoughby. She avoids asking her whether she's secretly engaged to Willoughby or not. She's an ineffectual mother. Dashwood sisters' father is dead. Elinor takes the role of her mother and father as she's a rational and good counselor. However, it is impossible not to feel the pressure of the society in this novel. Dashwood sisters' half-brother John always inculcates that they should marry wealthy men like Colonel Brandon. He emphasizes the importance of wealth even acquiring social environment. John Middleton imposes on Marianne regarding the fact that she should choose Brandon. Charlotte in *Sense and Sensibility* confesses: "...mamma did not think the match good enough for me; otherwise Sir John would have mentioned it to the Colonel and we should have been married immediately" (112). Old friend of the sisters, Mrs. Jennings tells Elinor that Marianne is expected to get married to Willoughby immediately; it is a fact which is known by everybody. "Don't we all know that it must be a match, that they were head and ears in love with each other from the first moment they met?" (172). She also strongly desires her two girls to get married. There's always too much brain storming on marriage by the parents. We meet with too much gossiping about the suitors and their affairs.

Perhaps the most effective mother in this novel is Mrs. Ferrars, mother of Edward. She goes too far to deprive her child of her fortune and financial support as he wants to get married to a woman who has no merit according to Mrs. Ferrars, oppresses about the woman he should get married to, it should be Miss Morton who is rich and noble. She rejects to see Edward and his secret fiancée.

In *Persuasion*, we meet a foolish father who's fond of showing off and whose wise wife has died years before. He keeps aloof to the inner world of Anne. However, in the end; he is quite glad to see Anne's marriage to Wentworth who has acquired his wealth and rank in society. Whereas this wasn't the case at first, Wentworth had nothing but brave and loving heart. According to the baronet (Anne's father); he was no longer anybody. Anne is supported by their close family friend, Lady Russell. She's so effective on her that she persuades her to break up with Wentworth and causes her to suffer for eight years. Nevertheless Anne is not regretful that she has submitted to her persuasion. She believes that she couldn't do the opposite. Apart from Lady Russell, there's no effective family member for Anne. Her elder sister is opposite to her totally by character. Mostly she agrees with her father. After her mother's death; she manages the house, the works of the house at which she is not very talented. This being the case; Anne's indifferent family may seem a disadvantage at first but this allows Anne to reach self-knowledge. In this novel, we meet too much gossiping about the heroes and heroines likely to get married. Mrs. Smith confesses to Anne that her marriage to her cousin William is expected by everybody. Croft family, Charles and Mary speculate on whom Captain Wentworth will choose as a spouse. Interestingly, in both novels we see that these kinds of events are mentioned in the local newspaper. Anne's father follows the noble people and their activities from the newspaper. Marianne in *Sense and Sensibility* searches for Willoughby's marriage in the newspaper, for example. Like in the first novel; there's gossip among the narrow community.

### **3.3 *Sense and Sensibility* in Marriage**

These two facts are questioned in detail by the writer in both novels. Wisdom and feeling may be the title. Elinor in *Sense and Sensibility* is the favourite character of Jane Austen. She seems the representative of "sense". Like the writer, she believes the necessity of a good income, always behaves

with caution. She finds her sister's behaviors imprecise. Marianne's not questioning Willoughby is too much for her. Marianne accepts her lover's horse present, behaves as if they are engaged in the society. This is found too strange and unsuitable by her elder sister. Elinor is more careful in obeying the social norms of the society. When they stay at Mrs. Jennings' house or in a social environment; she always tries to be civil towards people in the society. She even becomes the counsellor of her mother and her lover's secret fiancée Lucy. She always reacts with feeling of responsibility, duty towards everyone. She's a good listener, establisher of empathy with people, always civil and always genial towards people, can oppress her feelings easily. She never cuts her communication with people around her despite the pain she has. She is so introvert that Edward and her love is never confessed overtly among themselves. After she learns that Edward is secretly engaged to Lucy, she manages to stay calm and behave with civility towards Edward and Lucy, never hints her suffering to her sister and her family, observes the events occurring around her with patience believing that she is doing her duty. When Edward seems to get married to Lucy, Jane Austen perplexes the reader by Edward's confession. Like Jane Austen; she's a good observer of the society. When everything is clear in the end; she tries to be sure of their income. Her marriage is not merely the product of romanticism but also the realism. Similarly, Anne in *Persuasion* is a rational character. Compared to the other characters; she is mature by age and spirit. Like Elinor; she's always civil and helpful towards the people around her. Anne, like Elinor oppresses her feelings and has the storms in her inner world, always reacts with caution. Eight years before, perhaps she does not dare to get married to Captain Wentworth as he has no wealth or rank in society. She's persuaded in this way by her senior, Lady Russell. What is different from Elinor's situation is that her inner world is more detailed by the writer. Anne stays calm and never hints her tempestuous world of emotion. Like Elinor, she is tested by many events. When Wentworth seems to get married to Louisa, everything is changed by the writer. Wentworth comes and confesses his unchanged love to Anne. Anne has the ability to use her logic

effectively so she can rumble her cousin. William Eliot's real intention does not trust William's sincerity. She perceives Mrs. Clay's intention of getting married to Anne's father. Anne can conduct her family, especially; her sister Mary and her children. Her function as *deus ex machina* is obvious. She helps her family members and does not seek her own comfort. She can understand who is really sincere and who is not. *Persuasion* tells Anne's self-examination. She's aware of the social norms, submits to the rules of the society and her family. Her responsibility is prior to her feelings. She thinks that a strong sense of duty is no bad thing for a woman. However, marrying a man indifferent to her would violate all duty. At this point, she realizes her mistake. Unlike Elinor and Anne; Marianne is a woman of passion and love. She never takes care of money or social norms. She believes in the equality in marriage sensually and spiritually. According to her; lovers should have the same tastes. She admires Willoughby's pursuits, talents, genius acquaintance. She's too romantic at first, not realist. Colonel Brandon had a disappointed love in the past. Marianne does not approve of second attachments. She thinks that no one can ever be in love more than once in their life. That's why; she thinks that Brandon is not a good suitor for her. She mourns after Willoughby obviously but Anne and Elinor mourn in their inner world. In both novels, the heroines console themselves better than people do. They comfort themselves through walking. These sentences reflect Elinor's ideas: "She was stronger alone, and her own good sense so well supported her, that her firmness was as unshaken, her appearance of cheerfulness as invariable, as with regrets so poignant and so fresh, it was possible for them to be" (133).

We see that Willoughby and William Eliot in *Persuasion* use merely their senses and get married for wealth. This does not bring happiness but just regret. Although Jane Austen believes in the necessity of logic in marriage, she shows us just senses do not work by telling these characters' failure in marriage.



#### 4. THE DIFFERENCES BETWEEN THE TWO BOOKS

*Persuasion*, different from *Sense and Sensibility* and other novels of Jane Austen is a more psychological novel. While *Sense and Sensibility* focuses on husband and wife, man and woman, society and individual relationships; *Persuasion* deals with a narrower topic which focuses on Anne's emotional world, the narrator gives much detail in the heroine's consciousness and sensibilities. This creates a sense of goodness of Anne bringing an understanding of her emotional state and sympathy for unhappy condition. Austen gives the reasons of her depression and why she behaves non-productively.

One striking difference is that despite the fact that all of the novels are love stories, only in *Persuasion*, there's a past. All the events start and finish before the novel begins and upon these changes; the novel starts. In *Sense and Sensibility*, we follow the couples from the beginning to the happy ending and eventual discovery getting excited by some misunderstandings. However, in *Persuasion*, there's an already continuing love rather than a growing-up love in *Sense and Sensibility*. Love between Elinor and Edward is never expressed till the last minute but there's a love which is formalized by engagement between Wentworth and Anne.

Anne differs from other heroines by the length and kind of her affair with Wentworth. Her feelings at the age of twenty-eight are more mature and tried. Her love is the product of maturity, suffering. Elinor and Marianne reach a self-recognition and maturity while Anne has already had these features at the beginning of the novel. Her kind of self-recognition is different from the other heroines. After eight years of time, Wentworth and Anne become more aware of their qualified feelings, the strength of their love and sense of responsibility for their love.

#### 4.1 Wealth

Jane Austen didn't have a wealthy life. Perhaps because of this; her characters try to be in economical security. Orland in *Sense and Sensibility*, Kellynch Hall in *Persuasion* are the representatives of economical security, elegance, tranquility and a regular life. In both novels, the characters have to leave their residence due to economical crises they have. What is different; Dashwood family in *Sense and Sensibility* is in a more difficult situation financially. We see that Dashwood family is quite modest. Mother Dashwood is not a competitive woman; she seems that she just wants her daughters to be happy with their spouses. She says: "Men are very safe with us, let them be ever so rich" (44). Her daughter, Marianne is the same. She believes in the equality between spouses both spiritually and physically. Money is secondary for her. In the end; her marriage with Brandon is appreciated by everybody. However; eldest sister Elinor believes in the necessity of money for a happy marriage. She looks like Jane Austen. She's not a romantic character; she's a realist and favourite one of the writer. At the end of the novel; Elinor comments on Marianne's love affair with Willoughby as it's awaited by Austen: "Had you married, you must have been always poor" (331). It is worth to mention once more that the main hero Willoughby marries for money. She emphasizes his expensiveness, demands and poor affection for Marianne together with her sister's inexperience. Even after her happy dating with Edward; she calculates on money. Edward had two thousand, and Elinor one, which, with Delaford living was all they could call their own; for it was impossible that Mrs. Dashwood should advance anything and they were neither of them quite enough in love to think that three hundred and fifty pounds a year would supply them with the comforts of life (349). Despite the moderate characters; close familiars of them speak on money a lot. As a reader, one feels disturbed about this money, income comments. John Dashwood and his wife Mrs. Ferrars make interpretation on money and money aid for his family in detail. Mrs. Ferrars even calculates when his step-mother Mrs. Dashwood will die. Half- brother

John tries to inspire Elinor and Marianne in the direction of finding a wealthy spouse in order to get rid of the responsibility his father has encumbered to him before his death. He generally emphasizes the importance of a wealthy social environment and congratulates Elinor on having such a friend as Mrs. Jennings. Austen uses an ironic language here which amuses her readers a lot. While Elinor telling of John allegorizes: "Having now said enough to make his poverty clear, and to do away the necessity of buying a pair of ear rings for each of his sisters ; in his next visit at Gray's, his thoughts took a cheerful turn, and he began to congratulate Elinor on having a such friend as Mrs. Jennings" (214). We feel that there's always a rival, a desire of show with dress, furniture, children, manners, fortune, money etc...Comparing to *Persuasion*; there's too much speaking on money, fortune of suitors giving the impression that it's too exaggerative. We do not meet too much irony and excessive talking about money in *Persuasion*.

*Persuasion* is cleared of too much speaking on wealth. We immediately think that Jane Austen is cleared of her passions by the years passing in consequence of it's her last novel before her death. Rather, nobleness and class difference is in the foreground. Also deep analysis about Anne's emotional world is over shaded. Nevertheless; it is not free from speaking on wealth. Anne breaks up with Wentworth as he has no wealth and rank upon being persuaded by Lady Russell. After he gains his wealth and rank in the navy, he's admired by everybody around himself. Marrying for money by William Eliot is seen in the novel. Civility and nobleness are prior to wealth in the novel.

Beside wealth; humanistic features are in the foreground like jealousy, pride, grief, happiness, gossiping, curiosity and exaggeration. Austen concludes that wealth is not enough without affection, fidelity in marriage.

## 4.2 Class Difference in Marriage

Class difference is treated in *Persuasion* rather than *Sense and Sensibility*. Anne's family who has an upper class comparing to Captain Wentworth despises people who are lower than themselves. Her younger sister Mary despises some of her husband's acquaintances as they are lower socially. She gets married to Charles who's rich but not noble as Elliots. When Charles offers marriage to Anne formerly, again Lady Russell tells Anne he's not a good suitor as he's in a lower social class. Anne's father, the baronet and elder sister Elizabeth always want to meet with people who have a good position in the society Vanity is their character. Elizabeth and her father expect William Elliot to come and offer marriage to her as he's heir of Kellynch Hall who has merit socially. After mother Elliot's death; elder sister Elizabeth manages the house who's in accord with her mother. But they are so ineffectual that they have to rent their house to a sailor. Even in this situation; they don't concede from vanity, contempt. The baronet resists to rent his house to a sailor. Austen draws a picture of a foolish baronet who's the admirer of himself. He despises navy and sailors. He's ineffectual in Anne's decisions. Lady Russell persuades her not to marry Wentworth as he's in a lower social class and he has no wealth. After eight years of time; Captain Wentworth gains rank and money and everyone's opinion about him changes. Unlike the heroes in *Sense and Sensibility*; Captain Wentworth raises his social position by struggling and reaches the woman he loves by rising socially. On the other hand; the heroes in *Sense and Sensibility* are not important socially. Edward prefers church although his family recommends army. He has no employment mostly. That's why he thinks that he has had a wrong engagement with Lucy. He explains: I had therefore nothing in the world to do, but to fancy myself in love and as my mother did not make my home in every respect comfortable, as I had no friend , no companion in my brother and disliked new acquaintance, it was not unnatural for me to very often at Longsteple, where I always felt myself at home and was always sure of a welcome and accordingly I spent the greatest part of my time there from

eighteen to nineteen: Lucy appeared everything that was amiable and obliging (342). Edward is announced to be deprived of his mother's fortune as he doesn't marry a woman from a higher class. Willoughby also tries to rise socially by marrying a rich woman. Unlike them and other heroes in Jane Austen's novels, Wentworth rises socially by his own effort. And, unlike other heroes, he is of a lower social class than the heroine, and he has to struggle by using his effort and abilities. He goes to wars and when he comes, he has a lot of stories from the wars he joins. Wentworth differs from other heroes by his social position and profession. Jane Austen had herself the brother from navy. She uses navy in her novels.

Comparing to *Sense and Sensibility*, *Persuasion* gives details of middle-class society. Civility is crucial in this social class. It is praised in both novels. Madran states that "Marriages are broken because of the social differences, and in the same way marriages are constructed because of social similarities" (19). Money, class, status are controlling elements which affect the social relationships.

#### **4.3 Gender Difference in Marriage**

Men are the marriage initiative, that's why it seems that the women are a bit passive technically but not emotionally. In *Sense and Sensibility*, the heroes realize the true value of their beloved in time and by comparing to a less superior character. Edward realizes his fault regarding the fact that Lucy is not the right person. Lucy is described as illiterate, somebody who has no education. Edward becomes aware of Elinor's superior character. Comparing to Lucy, she reads, has taste in music, and books. She's a person who's talented and has good judgement. He soon finds out he tortures nobody but himself. In experience by age causes him to make mistake four years ago, he abandons it, turns back to Elinor. Edward also claims that unemployment has caused him to find a lover to spend his time. Willoughby confesses that he hasn't known the meaning of love and

couldn't understand the true value of Marianne. He sees marriage as money, social position. Unlike them, Colonel Brandon, as he has become mature long before than the others and had a bitter experience, is full of affection. He just wants to make Marianne happy. He thinks that she deserves this. Women in *Sense and Sensibility*; together with seeking for financial security gives priority to harmony spiritually and physically. Affection and fidelity gains importance at the end of the novel. Austen brings together the precious women with precious men who deserve a good marriage. In *Persuasion*; there's a tested love of which value is better understood after suffering a lot. Comparing to the first novel; the characters suffer and wait much more than the ones in *Sense and Sensibility*. A major topic of *Persuasion* is that women's love is more enduring than men's. Anne defends that women's feelings prey upon them as they are always inside the house, but men have business to deal with an opportunity to get rid of sentimentalism. Anne has a remarkable dialogue with Captain Harville about men and women affairs. Captain Harville claims that men's feelings as well as their bodies are strong, so they don't forget as soon as women do. Captain Harville says that all songs and proverbs are full of women's fickleness. But Anne rebuts this by saying: "Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything" (188). Anne points out that these songs or proverbs are not written neutrally as they are written by men. Captain Harville's statements display 18<sup>th</sup> and 19<sup>th</sup> century's male dominated world.

## 5. THE COMPARISON BETWEEN THE TWO BOOKS

Jane Austen's first novel *Sense and Sensibility* maintains a realist stance. There's so much speaking on money that the critics probably consider her as a Marxist due to this reason. She uses too much allegory in her novel. Husband and wife, mother and daughter relationships are observed ingeniously. She ironizes exaggerative woman behaviors. Mothers' approach towards their children is told cynically and livelily. The themes like the difference between characters' way of dealing with problems, heroes' approaches towards love, life style of middle class, and maturation process before marriage display that Jane Austen is a good observer of the society she has lived. Although there are some unexpected events like Marianne's twisting her ankle and meeting Willoughby hereby or Lucy's sudden decision to marry Robert instead of Edward, Jane Austen doesn't prefer too extra ordinary events in this novel like in other novels. Different from *Persuasion*; there's a sequence of events, full of misunderstandings, unexpected things being over with marriage, happy ending. There's love treated which is growing-up till the end. On the contrary; *Persuasion* starts with a love already matured and has already had the processes like confession of love, engagement, breaking up with the lover. The novel presents us a heroine who has completed her growing-up. The heroine, Anne is older than the other heroines. Of all the heroines; Anne looks like a model girl who accepts some suffering as inevitability. Austen describes her as "too good for me". The novel is described by the critics as "modern" in terms of reviewing and historicizing. Austen tells about past through their characters. She uses navy, battles, war stories. She questions whether it is possible to be neutral to the past without living in it. The novel investigates the past through Anne and her close community to determine the location of the present. Austen questions the effects of the past by scrutinizing the present. The concepts of time, past,

present are very important in this novel. Anne is aware of the time passing and it really matters. Time passing affects her beauty so she loses her self esteem and the desire for looking new affections. Comparing to Elinor and Marianne in *Sense and Sensibility*; Anne is in a more isolated area. Her family is indifferent to her unlike the other heroines". She is in a melancholic situation. The writer moves her from depression to happiness and self-confidence through various stages. Time passing is effective in many respects in both novels. Marianne says: "I love to be reminded of the past, Edward –whether it is melancholy or gay, I love to recall it- and you will never offend me by talking of former times." (90) Anne thinks in the same way as Marianne. She thinks that remembering past gives pleasure when the pain is over. *Persuasion* is such a psychological and romantic novel that the critics think if Austen had lived longer, she would have been a romantic. Although Jane Austen never uses too much adorned language and descriptions, she admires the beauties of nature in *Persuasion*. Lyme is the place where Anne and Wentworth realize that their love is as fresh as the nature.

Like in *Sense and Sensibility* the writer puts an unexpected marriage in the novel. It is of Louisa's and Captain Benwick's. Louisa is the young woman with whom Wentworth is expected to get married. Unexpectedly they fall in love over poetry despite the fact that Louisa is not that type of girl. In both novels the characters comment on these unexpected marriages about what they could find in each other.

Humanistic features like jealousy, pride, grief, curiosity are treated in both novels. Jane Austen questions the concept of sense and sensibility in the first novel. Past and present is questioned in the last novel. Social norms are emphasized through the characters. The writer imposes the reader how to be a better person through the female characters.



## CONCLUSION

This study has aimed to analyze the marriage of concept in Jane Austen's first novel "*Sense and Sensibility*" and her last novel "*Persuasion*". In order to understand the type of society in the novels, the century the writer lived in has been examined. The analysis of the two novels revealed that the writer described many social relationships under the theme of marriage. Although her novels reserve realist and feminist traces under the theme of marriage. Jane Austen's view of marriage has been analyzed in detail and it's concluded that the writer is aware of the realities of the society she lives in. As the only way of rising socially and economically for women is marriage at that era, the writer is quite right in treating the marriage in her novels. While examining this concept, the writer describes human psychology, human relationships in detail. Although Jane Austen is criticized by many authorities regarding the fact that she excludes important events in her era like Industry Revolution, Napoleonic wars; later she was recognized as one of the best writers and social observers of 18th century.

When looked at the most prominent difference between these two novels, it is seen that the writer's first novel "*Sense and Sensibility*" is a more realistic novel comparing to "*Persuasion*". The characters are so worried about financial situation that one cannot stop thinking Austen as a "materialist". Throughout the novel, the themes of sense and sensibility is discussed over the characters namely Marianne represents sensibility and Elinor represents sense, in the end Austen helps the reader to decide both of them are required essentially for an ideal spouse and marriage. While analyzing the characters who are the representatives of sense and sensibility, the writer gives clues about being a better person, ideal spouses via the process of self-knowledge. It is stubborn fact that the writer wants economical security in her life and reflects this idea to her characters. Whereas *Sense and Sensibility* is a sentimental novel; *Persuasion* seems rather a psychological novel. This novel is the writer's last novel before her

death, that's why; it is described as "autumnal" by most of the critics. The novel is more interested in the inner world and psychology of the heroine comparing to the first novel. While the first novel is described as "sentimental", the last novel is described as "psychological." The first novel is more energetic and full of life; her last novel is more pessimistic. Anne in *Persuasion* is a pessimist character but the writer describes her heroine's inner world in such a detailed way that the reader entitles her melancholy. Austen's melancholy before her death may have been reflected to her last novel, because Austen had great misery about her health. Her financial and health problems may have caused to this melancholy.

Although the heroines reach a self-recognition at the end of the novel in *Sense and Sensibility*, Anne is already a mature character at the beginning of the novel. We can identify her maturity with Jane Austen's maturity period. Separating from other novels; *Persuasion* starts with a true life story. It has a background of eight years when the novel starts. What is also remarkable in *Persuasion* is that the hero Wentworth rises socially with his own struggles opposing to the heroes in *Sense and Sensibility*. Although class difference is treated in both novels, it is more prominent in *Persuasion* which causes the prevention of marriage. Jane Austen uses sardonic language excessively in *Sense and Sensibility* but in *Persuasion* she nearly never uses sardonic, allegorical language. In my thesis, I conclude that *Sense and Sensibility* is full of Jane Austen's passions; *Persuasion* is purified from passion as the novel's written time coincides with her illness period. In *Persuasion*, she suffers so much that when she is asked whether she desires something, she replies nothing but death. In *Sense and Sensibility*, financial preoccupation of the characters is at an advanced stage. On the other hand; there is not a slightest piece of passion in the heroine's inner world. The heroine just makes this critical mistake with the inexperience of youth and her counsellor's advice by breaking up with her beloved Wentworth. *Sense and Sensibility* comprises lots of gossiping but *Persuasion* is simpler as the heroine is isolated from her family. As a reader we are more occupied with Anne's inner world rather than her social environment. Jane Austen always

used some characters that are similar to her. Elinor in *Sense and Sensibility* is the narrator of the writer and reflects her ideas. She describes Anne in *Persuasion* as “too good for me.” Most critics think that Anne is Jane Austen herself. Although unexpected events occur in both novels, while reading *Persuasion*; it is impossible not to feel pessimism. Till the end of the novel, the reader mourns together with Anne. The writer chooses some characters as deus ex machina. Anne and Elinor always help the family members around her without seeking their comfort. We can identify them with the writer herself. It is impossible not to find similarities between the heroines and their life with the author's.

Jane Austen uses social scenes to open some doors to marriage. Balls, tea parties, going for a walk are the opportunities to find a suitable spouse. The author never skips the reality of financial situation of a suitor. Although Jane Austen is recognized as “Marxist and realist” by most critics, she always emphasizes the necessity of harmony both physically and mentally in marriage. According to the author, men must be initiators for a love affair or marriage. As a feature of that century and society, there is just one reality, one essential topic and that is marriage. Other topics revolve around this main theme.

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## ÖZET

AKCA KOCATÜRK, Betül. JANE AUSTEN'İN SENSE AND SENSIBILITY VE PERSUASION ROMANLARINDA EVLİLİK KAVRAMI, Yüksek Lisans Tezi, İstanbul, 2014.

Bu çalışma Jane Austen'in Sense and Sensibility ve Persuasion romanlarındaki evlilik kavramını incelemektedir. Yazarın yaşadığı çok kısa hayatı boyunca evliliğe olan bakışını, ilk ve son romanlarında da bu değişimi ve süreci ele almaktadır.

Jane Austen'in evliliğe bakışı ele alınırken, yazarın yaşadığı 18.yüzyıla ve kişisel hayatına da değinilmiştir. Austen'a yakın pek çok kişiden aktarılan bilgilere göre, yazar eserlerinde kendi hayatından kareler yansıtmıştır. Yazarın hiç evlenmemiş biri ve de büyük kadın romancılardan biri olduğunu göz önünde bulundurursak, O'nun evliliğe bakışını ele almanın dikkate değer bir çalışma olduğunu düşünmekteyiz.

### Anahtar sözcükler

1. Jane Austen
2. Evlilik
3. Kadınların rolü
4. 18.yüzyıl ve kadınlar
5. Toplum ve evlilik.

## **ABSTRACT**

AKCA KOCATÜRK, Betül. THE CONCEPT OF MARRIAGE IN JANE AUSTEN'S SENSE AND SENSIBILITY AND PERSUASION, Master's Thesis, Istanbul, 2014.

This thesis analyses the concept of marriage in Jane Austen's novels Sense and Sensibility and Persuasion. It also examines the writer's view to marriage during her very short life and handles this change and process.

While examining the view of Jane Austen to the marriage, 18th century, in which the writer lived, and her personal life have also been mentioned. According to the data transferred from the persons very close to Jane Austen, she reflected frames from her own life. When we consider the writer never got married and she was one of the greatest female novelists; we think that analyzing her view of marriage is worth to notice.

### **Key words**

- 1. Jane Austen,**
- 2. Marriage**
- 3. The role of women**
- 4. 18<sup>th</sup> century and women**
- 5. Society and marriage**





