From Pemberley Park to the VG3-classroom

The Leading Men of *Pride and Prejudice* and *Persuasion*:
Created, Adapted and Analysed

ENG-3993

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Abstract

This thesis will focus upon some of Jane Austen's significant authorial qualities: her ability to create believable and timeless characters and her ironical discourse. Austen's use of the romantic novel as a medium to criticize her contemporary society will also be addressed. The thesis will discuss how Austen may be taught to students at VG3-level in the Upper Secondary School by using novel, film and characterization. The thesis consists of a discussion of a literary analysis of the main male characters in *Pride and Prejudice* (1813) and *Persuasion* (1817), which will function as a basis from where it will examine how the novels and recent mainstream film adaptations may be used to teach Austen. The use of the different mediums novel and film in the classroom will be explored and exemplified by two pedagogical teaching plans.

Acknowledgements

This thesis started as the tiniest spark of an idea, a summer afternoon in 2012, whilst I and my mother were dawdling in the sun. Since that afternoon the thesis has expanded way beyond my first vague ideas. The initial inspiration, and my love for Austen's fiction, caused me to dive headfirst into her universe. I hope the joy and love I have for her novels are reflected in the thesis.

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Tine Pedersen Lambela

Table of Contents

List of Abbreviations

ELC   English Literature and Culture programme subject, from *the National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training* (Norway). Available at: http://www.udir.no/Stottemeny/English/Curriculum-in-English/_english/Upper-secondary-education-/

L   Austen, Jane (1816): "Dec. 16-17, 1816" (letter). In *Jane Austen's Letters (3rd Ed.)*. Deirdre Le Faye (Ed.). Oxford University Press. Oxford. 1995. p. 323.

P   Austen, Jane (1817): *Persuasion: A Norton Critical Edition*. Patricia Meyer Specks (Ed.). Norton & Co. Inc. New York. 2013.

P&P   Austen, Jane (1813): *Pride and Prejudice: A Norton Critical Edition.* Donald Gray (Ed.). Norton & Co. Inc. New York. 2001.

P 07   Shergold, Adrian (director) (2007): *Persuasion* (film). Clerkenwell Films Ltd.

P&P 05   Wright, Joe (director) (2005): *Pride & Prejudice* (film). Working Title Films.

List of Abbreviations

1. Introduction: Two Inches of Ivory

Jane Austen commented that her novels were a "little bit (two Inches wide) of Ivory, on which [she] work[ed] with so fine a Brush" (L). My two inches of ivory are the leading men in Austen's *Pride and Prejudice* and *Persuasion*:

This thesis consists of a discussion of a literary analysis of the main male characters in *Pride and Prejudice* and *Persuasion*, which will function as a basis from where I will explore how the novels and recent mainstream film adaptations may be used to teach Jane Austen to pupils at VG3-level in the program for general studies, with special attention to characterization.

Before starting the analysis, I will provide some background information about the novels' historical context, introduce terms connected to the narration, and comment upon the style of narration. The historical backdrop is critical in order to understand the underlying tensions in the novels. The style of narration is important since the men are only shown through a filter of focalization, hence understanding the narrative voice becomes significant.

I will use literary analysis to discuss how the fathers, villains and heroes are portrayed in Austen's novels. By using the leading men as foci of analysis I wish to emphasize the complexity of Austen's characters, and the novels' observations and critiques of their contemporary society.

The first part of the thesis is very important to me as a teacher: I need to have a deeper understanding of the characters and the texts than I probably will manage to teach the majority of my pupils. Furthermore, by making the fathers, heroes and villains the foci, I am enabled to have discussions with my pupils about general terms of character analysis, e.g. what defines a hero or villain, what qualities does a father figure generally represent in literature? These terms are important to have clarified, as our definitions of cultural representatives are fluctuating over time. A society requires certain qualities and skills from its participants; be they heroes, villains or fathers. These qualities may differ through time, and between cultures. To make the pupils aware of such changes through time regarding literary stereotypical characters in Western culture, it is vital that I have a solid grasp of the qualities and skills of the men in *Pride and Prejudice* and *Persuasion*, in order to exemplify how for instance heroes and villains are portrayed in literature and film.

Secondly, the thesis will demonstrate how films can be used as a tool to teach Austen, and how characterization may be used as an active and practical tool of analysis in correlation to both film and novel. Two pedagogical examples will be provided: in the first example I will use the 2005 film version of *Pride and Prejudice*, where the class will do a film analysis with emphasis on the characters. The second example will be a teaching plan combining the original novel and the 2007 film version of *Persuasion*, again with special attention to characterization.

When teaching Austen through the medium of film, I find it utmost important that I have a thorough understanding of the men in the narrative; as they are often marginalized compared to the heroine. Furthermore, as the pupils most likely have some prior knowledge of Austen via screenplays, I find it significant to meet them at their point of interest. Hence, I will also deliberate how to use the novels and films together to most effectively and comprehensively teach Austen.

The structure of this text may be imagined as the structure of a whirlwind, starting at the centre with a literary analysis. From the specific centre we move outwards to a bigger and wider circle, signifying popular culture's representations of Austen's work. Where the spiral broadens is where I envision meeting my pupils: taking them on a journey into the centre of the whirlwind, where they hopefully discover that Austen's fiction is more than just ladies with pretty dresses and silent, handsome bachelors. The novels are in fact amazing pieces of 19th century literature; that happen to have been made into films.

1.1 Historical Context

In October 1796, at the age of 21, Jane Austen started writing what would become *Pride and Prejudice*. It was published in 1813. It is hard to pinpoint exactly which year *Pride and Prejudice* is set, the early 19th century is perhaps most likely. It is certainly during a period when Britain and France gain a temporary peace, as the last chapter mentions "the restoration of peace" (P&P: 253). In *Pride and Prejudice* we witness the presence of the militia, which signifies what Austen's contemporary readers knew: Britain was at war with revolutionary France.

The year 1789 brought about the French Revolution: bringing down the aristocratic rule of France. The "Declaration of the Rights of Man and Citizen" was created, and feudal privileges were abolished. Anxiety soon followed amongst the aristocracy elsewhere in Europe, as they worried these revolutionary ideas would spread and overthrow the ruling

classes in other countries. Tensions in Europe were running high: culminating with the beheading of the French king in 1793, and the French declaration of war against Britain the same year. The French Revolutionary Wars soon drew in most of the nations of Western-Europe into a lengthy conflict.

Actions of war came in intervals, at times the countries of Europe were at peace for shorter periods. From 1800-1815 the conflicts are known as the Napoleonic Wars, where France fought against opposing coalitions, including Britain. The Napoleonic Wars were characteristic for its constantly shifting allies; the one continuous enmity was between Britain and France. It is difficult to say where the French Revolutionary Wars ended and where the Napoleonic Wars began, but after Napoleon's seizure of power in 1799 France became an even more potent enemy to Britain. Napoleon represented the new confidence in social mobility and individual talent, which the French Revolution had wrought. Nearly all of Europe fell to Napoleon, he almost accomplished uniting Western-Europe under one rule; something which had not been seen since the days of Charlemagne in the 800s CE. The unification of Europe was certainly a possible outcome in 1807 and 1810.

As the war spread, so did the new ideas and institutions that the French Revolution had brought about. France, and its' radical ideas, was thus a potent enemy against Britain's independence, and against its' aristocratic landowners. Unlike many of the coalition partners, Britain was at war throughout the Napoleonic Wars, being at peace with France only at intervals. However, being protected by its naval supremacy and natural defences of being an island-nation, the people of Britain experienced little warfare. The people were taxed, as to keep the war machine running, but otherwise life continued as it had before. Badmouthing the French had, after all, been a British trait for as long as anyone could remember.

In the year 1805, Admiral Nelson defeated an armada of French and Spanish ships at Trafalgar, which caused the British to admire the navy as superstars and national heroes.

Although the British mainland did not see any fighting, the underlying tension caused by the French Revolution and the following wars is present in Austen's fiction. For instance, *Pride and Prejudice*'s Lady Catherine has a rigid view on stepping over ones' class boundaries; a sign of the nervousness which the aristocracy felt. On the other hand, we also see that some of the aristocratic landowners were able to adapt new ideas, e.g. Darcy is described as being a liberal man (P&P: 172). Hence, the British populace was not immune to the ideas seeping from France.

The class anxiety was accompanied by the changes brought by the Industrial Revolution. Up till 1800, the work of the world was done by people with tools. After 1800 manual labour was slowly being replaced by machines. The first country to be profoundly affected by industrialization was Great Britain, starting in the 1780s with inventions in the textile industry. Armed with new inventions to speed up productivity, factories and factory owners in the North became major parts of Britain's economic system. Britain was moving from an agricultural economy to a more urban industry, which signifies that the base of power was shifting from landowners to factory owners and tradesmen. Britain thus became a money power, or as Napoleon put it, "a nation of shopkeepers". The facts that the economy is changing, and that the base of power is shifting are evident with the gentry in decline, which we will witness in both *Pride and Prejudice* and *Persuasion*. In the novels there are signs of nervousness regarding class boundaries, signalling social changes in their infancy.

Austen began working on *Persuasion* in 1815, the year when the Napoleonic Wars definitively ended. It was published posthumously in 1817. *Persuasion* is set in two periods of time: 1806, when Anne and Wentworth met and fell in love, and in 1814/1815 when they meet again. In 1814 Napoleon was defeated and exiled to Elba, and Britain and France were finally at peace. However, the following year Napoleon escaped, and war was renewed: the men of the navy were needed once more. That same year Napoleon was definitively defeated, but despite his defeat the world had utterly changed. "Wentworth and Anne are thus embedded in history, their own and the nation's" (Todd, 2006: 116).

The results of the Napoleonic Wars were the dissolution of the Holy Roman Empire, and the first inklings of nationalism which would be the basis for Germany and Italy's respective consolidation at the end of the century. Furthermore, the once glorious Spanish Empire, ruled by the Habsburgs, unravelled during France's occupation of Spain. This effectually made it possible for the Spanish colonies in America to revolt. If anyone was the winner of the Napoleonic Wars it was Britain. In the following century, it was the only empire left standing: with its supreme naval power and steaming industry, the age of *Pax Britannica* began.

(Palmer, 2007: 370-431, 435-442).

The world Austen describes is not a fantasy world. Although the events above are rarely explicitly mentioned in her fiction, they underline the setting: which her contemporary readers would be aware of.

1.2 Narrative Terms and Style

A narrative presents a chain of events which is set in time and space. It is further a "representation of a story […] Some scholars have argued that there cannot be a narrative without someone to tell it, but this view would exclude most drama and film, which, though they present stories, usually do so without a narrator" (Abbot, 2008: 237-238). A novel is thus a long prose narrative that presents the actions which occurs to the characters in the story. The term character describes a human or a humanlike entity, who is involved in the action. There are two ways in which the author may convey information about her characters: through use of either direct or indirect characterization. Direct characterization tells the reader what the character is like, through e.g. the narrator, the character himself or another character. For instance, when Mr Darcy elaborates on his temper which he cannot vouch for (P&P: 39), Austen uses direct characterization as a literary tool. Indirect characterization is more subtle: the reader must interpret what the character is like via the character's thoughts, actions, choice of words, appearances and interaction with other characters, and even through other characters' reactions to the character (Lothe, 2000: 82-84). Thus indirect characterization may cause a character to be interpreted in many different ways, according to who is interpreting the text. The reader's background and points of references are always important when interpreting literature (Ibsen & Wiland, 2000: 145).

Furthermore, the characters are being presented through the narrative's focalization. The term describes the quality of consciousness through which the reader sees the narrative: it is the pair of glasses which she uses whilst reading, and experiencing, the story. Usually, it is the narrator of the story who is the focalizer, although focalization may shift during the course of the narrative (Abbott, 2008: 233). For instance, Austen creates a shift in focalization from Anne to Wentworth during their first meeting in 1814 (P: 44). As a result, the reader is allowed to explore the different points of views between characters in the same narrative, which may raise the general suspense of the drama, or help us understand the characters better. The more the reader learns about the characters, the more multi-dimensional they become.

Sometimes an author will rely on a single character as focalizer. In Austen's novels the focalization has a tendency to shift, most frequently between the heroine and the narrator. Austen's novels are narrated by an omniscient, anonymous narrator. The narration makes use of free direct discourse; a discourse that can communicate both the speech and thoughts of a character, as well as represent the narrator's voice (Lothe, 2000: 47). The presence of the

narrator creates a mixture of her and the heroine's voices; sometimes they are so intermingled it is hard to separate them. This may create a mild confusion regarding the novels' focalization, which makes it important to pay close attention whilst reading Austen.

The narrator acts as a silent observer merely relating actions without commenting them, yet at other times she expresses her opinions on characters and events. Use of irony, satire and paradox is frequent when the narrator makes her comments. As readers, we must be constantly alert to catch the ironies, or miss the point. "The word 'ironic' is used to describe the ability to see things from several points of view. In this respect Austen is always ironic" (Gray, 2001: 125). Through the narrator and the heroine's point of view, we see that the characters in the narratives are imperfect; none are exemplary cases of prim morals. The voice which touches upon didactic elements is the narrator's: through her comments and subtle remarks she appears somewhat elevated above the characters, which she ruthlessly portrays in all their weaknesses and contradictions. Through her ironic mockery of the characters' inconsistency, hypocrisy or general ignorance, she draws the reader's attention to the fact that the novel's contemporary society is fallible. However, "[t]hat Austen conveyed moral enquiry without being didactic was what struck her best earliest critics" (Todd, 2006: 22), although to the contemporary reader the moral message underlying her narratives may have a hint of didactic savour.

The narrator may appear partial and somewhat judgemental; but she is not unreliable. When considering Darcy and Wickham's portrayal in *Pride and Prejudice*, the reader does not get to know everything at once: she must learn at the pace of the heroine. The Austen narrator "enjoys mildly tricking her readers" (Gray, 2001: 123), mainly by being ironic, in all the meanings of the word.

Furthermore, as the reader follows the heroine and the narrator's point of view, the men are never shown outside the company of women. This element makes their characters a puzzle for both the heroine and the reader, as we must piece together the action and information the narrator provides us with.

2. Fathers

Fathers, as general symbols in literature, function as pillars of the society, often representing wisdom, safety and stability. However, in this analysis it will be seen that the two gentlemen under observation, Mr Bennet and Sir Walter Elliot, hardly fit such a traditional representation of a father.

2.1 Estates, Class and Money

In both novels the heroines' fathers belong to a higher social class: the landed gentry. Despite this privileged position, financial issues and worries regarding property and status stalk the narratives. Neither Mr Bennet nor Sir Walter have any sons who can inherit their property. As a result the Bennet-family is financially dependent upon Mr Bennet's existence. The five daughters and his wife will not inherit the estate after Mr Bennet's demise; Longbourne is to be settled to the closest male relative (P&P: 42). Likewise, Sir Walter's heir is a distant relative, Mr William W. Elliot (P: 6-7). The daughters' security in the future thus depends on marrying well-off gentlemen, or they will experience a fall in status after the patriarch's death: money may be said to become a matter of life and death. At a certain point Mr Bennet wishes "that instead of spending his whole income, he had laid by an annual sum for the better provision of his children" (P&P: 200). The gentry's detached way of regarding, or disregarding, financial issues are summed up thus: "[w]hen first Mr. Bennet had married, economy was held to be perfectly useless; for, of course, they were to have a son" (P&P: 200). After the fifth daughter had been born, Mr Bennet found it "then too late to be saving. Mrs. Bennet had no turn for economy, and [Mr. Bennet's] love of independence had alone prevented their exceeding their income" (P&P: 200).

Sir Walter has no better sense of economy, and has ended up in heavy debts. As his daughter Elizabeth notices: "[h]er father was growing distressed for money. […] [W]hen he now took up the Baronetage, it was to drive the heavy bills of his tradespeople […] from his thoughts" (P: 8). Unlike Mr Bennet, Sir Walter overspends, and has neglected to sort out his financial affairs over a longer period of time. The debts have been concealed from his family, until the present point. Although taking a heavy mortgage on Kellynch Hall, Sir Walter "would never condescend to sell. No; he would not disgrace his name so far" (P: 8). Despite wishing to keep up appearances of how a baronet should live, Sir Walter must temporarily give up Kellynch Hall. The great estate must be let to a tenant, whilst the baronet and his family relocate to a townhouse in Bath with a couple of rooms, where they employ unnecessary servants in order

to appear to live up to their status. As Janet Todd (2006: 120) remarks: "[i]t is fitting that their stay in Bath occurs when Bath is past its prime, more retreat than modish resort". Regarding Sir Walter's situation, we may read the move to the city as an implication of "a need for change in attitude" (Todd, 2006: 116) in the English society; where the old landowners must yield to the changing social structures. However, Kellynch Hall will eventually be returned to its less worthy, rightful owners, at some point in the future. Ironically, Sir Walter is deeply concerned about property, believing men without property are nothing (P: 18); and yet he ignores the fact that he, as a landowner and patron, has failed his duties.

Through Austen's revealing demonstration of the men's limited ability to provide for and secure their family, we get a glimpse of the even more reduced rights and position of women in society, where land and property belong to men's sphere. It is equally interesting to mark that both gentlemen's pecuniary situation may be interpreted as a critique against the spendthrift attitude of the gentry, and their inability to deal with a new financial world. Both men show paralysis and stagnation in their incapability to mend their financial problems; which indicate that the old world of extravagant landowners is declining.

2.2 Marriage

The first chapter of *Pride and Prejudice* states that any wealthy, single man is in want of a wife, whether he knows it or not (P&P: 3). Shortly thereafter, we witness "the esteemed state of marriage, […] in the little drama of conflicting perceptions and wills […] between the imbecilic Mrs. Bennet and her indifferent, sarcastic husband" (Van Ghent, 1953: 302). There is a certain irony in the fact that the badly matched couple are responsible for finding potential husbands for their daughters.

Mr Bennet is an "odd […] mixture of quick parts, sarcastic humour and caprice", whom according to Mrs Bennet "take[s] delight in vexing [her]" (P&P: 4). Mr Bennet seems to take great pleasure in baiting and confusing Mrs Bennet: "[t]o his wife he was very little indebted, than as her ignorance and folly had contributed to his amusement […] [T]he true philosopher will derive benefit from such as given" (P&P: 155). Mr Bennet's vexing of Mrs Bennet seems eerily familiar with Mr Palmer's passive-aggressive attitude to Mrs Palmer in Austen's *Sense and Sensibility*. However, Mr Bennet's use of sarcastic humour in the occasional verbal discord with his wife makes him more likeable than the stern Mr Palmer. For instance we smirk with Mr Bennet when he comments upon Mrs Bennet's nerves: "I have a high respect

for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least" (P&P: 4).

The reasons behind the marriage of Mr and Mrs Bennet is described thus by the narrator: Mr Bennet, "captivated by youth and beauty, and […] appearance of good humour […] had married a woman whose weak understanding and illiberal mind, [that] had very early in their marriage put an end to all real affection for her" (P&P: 155). We may also take note that Mr Bennet married beneath him, by marrying a girl from a lower class; his father-in-law was a lawyer. The marriage acts as a warning against "such an irrational and impetuous approach to domestic happiness" (Gray, 1998: 97), e.g. marrying for external reasons such as beauty or money.

Whereas Mr Bennet married a foolish wife, Sir Walter married a "wife of very superior character to anything deserved by his own […] She had […] softened, or concealed his failings; and promoted respectability for seventeen years" (P: 4), before her death. It is suggested by the narrator that the young Sir Walter's "good looks and […] rank" (P: 4) won over Lady Elliot's better judgement. The marriage to a man without principles did not make Lady Elliot "the very happiest being in the world" (P: 4), which again promotes the notion of marrying without knowing the other person's character as not being the pathway to domestic bliss. After his wife's death, he does not remarry: "Sir Walter, like a good father, (having met with one or two private disappointments in very unreasonable applications) prided himself on remaining single for his dear daughter's sake" (P: 5).

Sir Walter regards marriage as a way of enhancing one's rank in society, where family connections, titles and money are all important. In the past Sir Walter schemed trying to make a match between Elizabeth Elliot and the presumptive heir, William Walter Elliot (P: 6-7); which would have secured his favourite daughter, and appeased the Elliot pride. Even though the particular scheme failed, he still reasons that "[a]n equality of alliance must rest with Elizabeth" (P: 5).

2.3 Father and Daughters

Mr Bennet and Sir Walter have no sons, only daughters: Mr Bennet intended to have a son, and Sir Walter had a still-born son. In a society where men carry the family name into the future, they are essentially the last patriarch of their families.

When it comes to their daughters, both have one child they prefer over the others. For Mr Bennet, it is his second daughter, "little Lizzy", who is quicker than her sisters. His three youngest daughters Mr Bennet thinks "silly and ignorant like other girls" (P&P: 4). To a degree, Mr Bennet generalizes and dismisses his youngest daughters, and in some cases even does the same to Elizabeth. For instance when they discuss Lydia's flirtatious manners and Elizabeth advocates more control on her behaviour: her father does not seem to take her concerns seriously, asking "[w]hat, has she frightened away some of your lovers?" (P&P: 151).

However, Mr Bennet values Elizabeth's quickness, possibly because she is the child he sees his own personality mirrored in. To Mr Bennet Elizabeth functions as a "partner in his pleasure" (P&P: 47), whom he can make sport of the neighbours with: a partner in mind, something which his wife cannot be. When Mr Bennet receives news of Darcy's proposal to Elizabeth, it is obvious how much Mr Bennet cares: "[m]y child, let me not have the grief of seeing *you* unable to respect your partner in life" (P&P: 246). Mr Bennet transfers his own experience of marriage to Elizabeth, assuming that their likeness in character will cause her to marry for money, as he married for beauty. Mr Bennet has no such qualms about Lydia marrying Mr Wickham, albeit the context is rather dissimilar considering Lydia's elopement. As a father, Mr Bennet has given up his paternal authority, "contented with laughing at them, he would never exert himself to restrain the wild giddiness of his youngest daughters" (P&P: 140).

In the Elliot family there is also a special relationship between the father and his favourite child: Sir Walter "would really have given up any thing" for his eldest daughter, Elizabeth, whereas "[h]is other two children were of very inferior value" (P: 5). Sir Walter's main characteristics are that "[v]anity was the beginning and end of [his] character", and that "he considered the blessing of beauty as inferior only to the blessing of a baronetcy" (P: 4). In his eldest daughter Sir Walter finds all the qualities he values: she has her mother's beauty and social distinction, and is otherwise "very like himself" (P: 5). Similarly to Mr Bennet, Sir Walter has made one of his daughters a surrogate-wife: Elizabeth has taken the role of mistress of Kellynch Hall, and of the rooms at Camden-place in Bath (P: 97).

Sir Walter is portrayed by the narrator as "a conceited, silly father" (P: 4), who is rather bad at being the head of the family. In truth, Sir Walter's rank forces everyone below him to listen to his advice and defer to him in social settings, but when it comes to real influence he is cut

short: Walter Elliot does not ask his permission to marry (P: 7), and even the young Anne of 1806 would have "with[stood] her father's ill-will" (P: 21) against her engagement, had not Lady Russel intervened.

Where Mr Bennet and Sir Walter are concerned, the authority of the father is symbolic at best. Neither man is in charge of his family, the ladies do as they please. Even when it comes to their daughters' marriages, they are asked permission by the gentlemen more as a symbolic gesture than anything else: they *need* the gentlemen marrying their daughters, because they themselves cannot secure their daughters' futures.

2.4 Fatal Flaws

Mr Bennet has a manner of distancing himself from life's painful truths and his unhappy marriage with a cynical ironic humour (Duckworth, 1971: 307). His wittiness and refusal to act as an authority figure in his family make him appear to be an irresponsible character, perhaps even a "portrait of waste" (Morgan, 1980: 340). Observing people for his own amusement, and ridiculing their failures; "Mr. Bennet refuses to adopt the role of father and landowner. His chosen freedom from social commitment and his withdrawal from the proper stage of his behaviour are serious faults in his character" (Duckworth, 1971: 313). The independence Mr Bennet craves, and his habit of ridiculing those less sensible than himself, signals a certain snobbish vanity and theatrical approach to life. By distancing himself from his family, Mr Bennet allows his daughters to run wild. However, Lydia's flight causes Mr Bennet to experience a moment of real bleakness and regret: "[l]et me once in my life feel how much I have been to blame. I am not afraid of being overpowered by the impression. It will pass soon enough" (P&P: 194). The regret must yield to the habitual cynicism and ridicule, when Mr Bennet ponders whether he should act like his wife, "[g]iving as much trouble as [he] can, - or perhaps, [he] may defer it, till Kitty runs away" (P&P:194).

Sir Walter's chief flaw is pride. His pride takes the form of vanity, elitist thinking and a constant need to show off his elevated status. Like Mr Bennet, Sir Walter distances himself from his family by being extremely conscious of elements such as personal appearance and rank: he even gives up his old friend Lady Russel because her "crow's foot about [her] temples had long been a distress to him" (P: 6), whilst he is forever young in his own eyes. Sir Walter's obsession with rank and upwards social mobility derives him of a wider perspective; making him blind to an English society undergoing alteration.

Mr Bennet and Sir Walter are driven by their own vain pleasures for either personal amusement and freedom, or beauty and rank. They have a similar way of escaping the world when it does not suit their views of life; they escape into their own fictional world. Mr Bennet retreats into his library, where he finds "leisure and tranquillity" (P&P: 49) and effectually escapes the general silliness of his household. Sir Walter withdraws into the Baronetage, fleeing the real world of finances and responsibilities. In the Baronetage, he finds "consolation in a distressed [hour]" (P: 3), by taking trivial delight in his proud family name's history. In combination the images of withdrawal may indicate a general stagnation, and a reserved and retrospective attitude: considering that the fathers represent the gentry, we may interpret this as an indication of a class in stagnation and recession. In contrast to Burkean fiction where fathers are idealized authoritative figures, the heroines' fathers in *Pride and Prejudice* and *Persuasion* are clearly fallible: the parental neglect which is portrayed criticizes the moral institutions of the contemporary society, thus criticizing the governing forces (Johnson, 1988: 10).

3. Villains

The villains we encounter are George Wickham and William Walter Elliot. They are the alternative claimants for the heroines' hearts, as they enter the novels in the guise of 18th century literary heroes. But, as the novels progress their actions prove them rather deserve being called villains.

3.1 Manners and Appearances

Mr George Wickham is presented as a newly commissioned lieutenant of the regiment stationed in Meryton: "[Wickham's] appearance was greatly in his favour; he had all the best part of beauty, a fine countenance, a good figure and very pleasing address" (P&P: 49). In addition to looking dashing, he has a "happy readiness of conversation", an "agreeable manner in which he immediately fell into conversation" and is "universally liked" (P&P: 49, 52, 62); which causes him to be the centre of all the young ladies attention, including the heroine's. Wickham, with his lieutenant commission, is the image of a dazzling warrior looking for a sweetheart, and seems at first to settle his attention upon Elizabeth Bennet (P&P: 52).

Wickham, having a prior relationship with Darcy, subtly questions Elizabeth about him in a "hesitating manner", asking whether "[she is] much acquainted with Mr. Darcy?" (P&P: 53). He seems to be testing his audience, and finds Elizabeth quite willing to go along with his critical representation of Darcy. Wickham plays along with her, stating that "[t]he world is blinded by [Darcy's] fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chuses to be seen" (P&P: 53). Indeed, Wickham tells no lie; this is how the world of Meryton sees Darcy, but the world does not always judge fairly. However, Wickham has given the reader the code to how he should be interpreted: he is the character whom the world only sees as he chooses to be seen. Elizabeth realizes this at a later stage in the novel: "[o]f [Wickham's] former way of life, nothing had been known in Hertfordshire but what he told himself" (P&P: 135).

In confidence Wickham falsely recounts and reconstructs his relationship with Darcy to Elizabeth (P&P: 54-56). The core of the account is accurate, but Wickham twists the truth to make him sound like an abused man: "[w]ith all the skills of a confidence trickster he is very careful not to tell any direct lies that can be easily detected" (Gray, 2004: 101-102). Although Elizabeth urges Wickham to make the tale public, the gentleman claims "[he could] never expose [Darcy]" on account of his respect for Darcy's late father, which he has essentially

already broken by telling Elizabeth (P&P: 55). When Darcy has left the county, Wickham tells his tale to the entire society of Meryton (P&P: 93), indicating that his gentlemanlike behaviour is superficial manners rather than incorporated principles. An account of Wickham's character is given thus by Darcy: "Mr. Wickham is blessed with such happy manners as may ensure him *making* friends – whether he may be equally capable of *retaining* them is less certain" (P&P: 63).

In *Persuasion*, William Walter Elliot is described as "a man of exceedingly good manners. He seemed about thirty, and, though not handsome, had an agreeable person" (P: 75). Similar to Wickham, Elliot is capable of talking to, and charming, anyone; he has managed to charm both Sir Walter and Elizabeth Elliot (P: 97). Elliot's manners, charms and looks are such that Anne can "compare them in excellence to only one person's manner" (P: 101), that person being Wentworth. Elliot's exceedingly good manners are reflected in his acknowledgement of the rules of society, for instance when he realizes that "he must not be addressing his reflections to Anne alone; he knew it; he was soon diffused again among the others" (P: 101).

However, the reader may wonder, as Anne does, what Elliot's character really is like (P: 113). Elliot has avoided Sir Walter and his family in the past, and has been reported to have "spoken most disrespectfully of them all" (P: 7). His present wish for reconciliation with the Elliot-family seems suspicious to Anne. She speculates "who could answer for the true sentiments of a clever, cautious man, grown old enough to appreciate a fair character?" (P: 113). The reader might agree with her that Elliot "[is] not open", and that despite his conversational skills "[t]here [is] never any burst of feeling, any warmth or indignation or delight, at the evil or good of others" (P: 114). The gentlemanlike, suave manners of Mr Elliot are quite similar to those of Mr Wickham, as Elliot too is "too generally agreeable" (P: 114). Appearance and good manners are not always signs of a noble character. These qualities are however ardently admired by Sir Walter and Lady Russel, who are of the older generation of the gentry, and this might be said to indicate a subtle critique against the superficial and rank-obsessed class society in England.

3.2 Money and Social Mobility

The need of money turns many a young man into a "mercenary" (P&P: 136). Wickham first shows an awareness in monetary issues when he overhears Mr Collins praising Lady Catherine de Bourgh (P&P: 57), showing his interest in the high and mighty of society. Furthermore, he flies some of his true colours when changing his partiality from Elizabeth to

Miss King of £10.000 (P&P: 100). When opportunity presents itself Wickham tries to improve his station in life both materially and in rank; by using his natural charm in order to snare Miss King. This rather mercenary act does not seem to strike society as remarkable, and even Elizabeth states "that handsome young men must have something to live on, as well as plain" (P&P: 101).

However, Wickham's earlier treatment of Darcy, his best friend from childhood (P&P: 132), shows how unscrupulous he can be: he squanders his inheritance, leaving debts behind for Darcy to pay, and most abominably tries to seduce Darcy's sixteen year-old sister into marriage. On the latter, Darcy makes the following comment: "Mr. Wickham's chief object was unquestionably my sister's fortune, which is thirty thousand pounds; but I cannot help supposing that the hope of revenging himself on me, was not a strong inducement" (P&P: 133).

Wickham has no other plan for his future, than marrying money (P&P: 210). Even after running away with Miss Lydia Bennet, he "still cherished the hope of more effectually making his fortune by marriage, in some other country" (P&P: 210). Lydia has not got enough money to tempt Wickham into marriage. However, he has proved incapable of retaining his friends, and thus burnt too many bridges in England, to be immune to persuasion. Through negotiations with Darcy, bordering on extortion and blackmail from Wickham's side, he is bought to marry Lydia (P&P: 210). It seems that the only way of reasoning with Wickham is to speak to his empty wallet.

However, being heir presumptive to a grand estate does not guarantee one's financial security either. In his youth, Elliot disregards the notion of titles and family (P: 7-8), and "[i]nstead of pushing his fortune in the line marked out for the heir of the house of Elliot, he had purchased independence by uniting himself to a rich woman of inferior birth" (P: 7). Elliot has thus succeeded where Wickham fails, by making his fortune through marriage: "[m]oney, money, was all that he wanted […] all the honour of the family he held cheap as dirt" (P: 142). After having married into his fortune, lived to spend it for some years, and then lost his wife; Elliot's views on family and honour seem to have shifted dramatically: "[u]pon all points of blood and connexion, he is a completely altered man […] He cannot bear the idea of not being Sir William" (P: 145). This materializes in Elliot's discontent with Sir Walter's connection with Mrs Clay, where the latter schemes to become Lady Elliot (P: 107, 145). Elliot's final act of setting up Mrs Clay as his mistress in London shows how "determined he [is] to save

himself from being cut out by one artful woman" (P: 177). Mrs Clay may not be a blushing maid, but her moral status in society is nonetheless corrupted by Elliot's actions. Her scheming of becoming Lady Elliot, however, is suggested to still be in effect: she is set on becoming the future Sir William's wife.

Elliot resembles Sir Walter and Elizabeth Elliot in "[h]is value for rank and connections […] It was not merely complaisance, it must be liking to the cause" (P: 104). He sees the value of connections, especially with the more noble cousins, the Dalrymples. The superficiality of Elliot is revealed to its full extent when he remarks that "he [agrees] to their being nothing in themselves, but still [maintains] that as a family connexion, as good company […] they had their value" (P: 106). Elliot advocates *good* company, claiming that "[g]ood company requires only birth, education and manners" (P: 106); which shows some of his cynical and pragmatic take on life. Elliot tries to persuade Anne to be satisfied with the good company of the fine ladies of the Dalrymple family, and not to challenge the rules of society by disobeying. Elliot's earlier disrespectful comments on family and honour, contrasted with his present appreciation of good connections, emphasize "the particularly sterile conventionality of the entire system of "blood and connexion" and the cynicism on which it subsists" (Johnson, 1988: 164).

3.3 Self-indulgence

Wickham "combines a handsome appearance and charming manners with an absolute lack of veracity and sexual morality" (Gray, 2004: 101). By taking Lydia with him to London, especially considering that "marriage had never been *his* design" (P&P: 210), Wickham demonstrates that his interest in Lydia is of a sexual nature. In addition he may even be trying to revenge himself on Elizabeth who has changed her opinion on Darcy, and is no longer an adamant admirer of Wickham (P&P: 153). When we consider Darcy's comment on Wickham's motive of revenge when trying to get Miss Darcy to elope with him, it is plausible that Wickham is motivated not only by the lust for fortune, but also for vengeance.

Whilst running away *with* Lydia, Wickham is also running away *from* gambling debts, which have forced him to leave the regiment. In addition to having brought Lydia and her family into a "disgraceful situation" (P&P: 209), Wickham has painted himself into a corner with his debts: "[h]e must go somewhere, but he did not know where, and he knew he should have nothing to live on" (P&P: 210). He acts recklessly, and seems not to care about the consequences of his actions.

Perhaps the most prominent indication of Wickham's self-indulgence is his need to have others pitying and admiring him. The sad story of his life, which he frequently returns to in conversations, is a sign of this. Wickham alters his past and appearance in order to please his present audience, as Mr Bennet remarks: "[h]e simpers, and smirks, and makes love to us all" (P&P: 213). The alteration of the past causes Wickham to contradict himself on occasion. For instance he appeals to Elizabeth's pity, contemplating the loss of his parsonage: "the quiet, the retirement of such a life, would have answered all my ideas of happiness!" (P&P: 213-214). Yet Wickham has earlier stated that he must have society (P&P: 54). Even when his façade has crumbled, he still tries to charm his way back into his audience's good opinion, without any signs of guilt or remorse, e.g. on returning with Mrs Wickham to Longbourne (P&P: 204-206, 213-214).

"We lived for enjoyment […] I saw nothing reprehensible in what Mr. Elliot was doing. 'To do the best for himself,' passed as a duty" (P: 142), confesses Mrs Smith. Elliot follows his own drum through life, his own interests always closest to heart. Furthermore, he marries without consulting Sir Walter whose title he is heir to, which underlines his craving for "independence" (P: 7, 141): independence and wealth seem to join hands with self-indulgence. Elliot's craving for rank emphasizes that "a clever, cautious man" can grow old enough "to appreciate a fair character" (P: 113).

Elliot has been married to a woman of "inferior situation in society", and it seems that he wants to remarry "a most extraordinary woman" (P: 141, 112), namely Anne. Through the years Elliot has had reports from Mrs Smith on Anne Elliot, which caused "the warmest curiosity to know her […] The name of Anne Elliot […] [has] very long […] possessed a charm over [his] fancy" (P: 132). Elliot's scheming to get acquainted with Anne, hints at him doing as he pleases: it would be far easier for him to seek a connection with Elizabeth Elliot, but he simply does not want to.

3.4 Static Characters
Where Wickham goes, debts and broken hearts follow in his wake. He plays the part of an officer and a gentleman, thus being accepted by the local elite as one of them. Due to his natural charms and manners, he is able to live a life without facing the consequences of his actions: when there are negative reports on him, people simply do not believe them (P&P: 66). Furthermore, when he cannot control the situation, be it because of debts or vicious truths, he leaves.

Wickham does not change in the narrative; he starts as the old-fashioned rake and charmer, and is essentially the same in the end. An interesting aspect is that Wickham has all the potential of being "the adaptable eighteenth-century type of hero", but this type of character gives way to "a more earnest ideal of understated emotion" in the 19th century (Todd, 2006: 63).

Elliot's character is quite flat; there are few nuances to him. He is driven at first by desire for fortune, and then by desire for title. Both these desires are fuelled by self-indulgence; he wishes to live comfortably with enough funds, and also have respect in circles of good society. However, in contradiction to Wickham, Elliot has learnt to better camouflage his self-indulgent streak. He has a certain worldly wisdom, for instance when he acknowledges that:

> The notions of a young man […] as to what is necessary in manners to make him quite the thing […] are more absurd […] than those of any other set of beings in the world. The folly of the means they often employ is only to be equalled by the folly of what they have in view (P: 101).

Elliot's folly is that he will do anything to achieve what he wants, be it marrying fortune or intervening between fools in order to keep his future title secure.

3.5 Redeeming Circumstances

Despite being the son of a lawyer, Wickham has been educated as a gentleman. The education and other acts of kindness were bestowed upon him by his godfather, the late Mr Darcy. Wickham's father was not be able to support his son through the years of education, due to the "extravagance of his wife" (P&P: 132) which left the Wickhams' always poor. Wickham has thus experienced comparative poverty and insecurity; which may be the cause of his desire for fortune. In addition, he has been raised together with Darcy, sharing much of the same education and experiences. Whilst Darcy has been groomed for a life as an exceedingly wealthy gentleman, Wickham has no such prospects. This ambiguous position of being raised equal to Darcy, yet without being socially equal, must have caused sparks of jealousy. Wickham is thus placed in an awkward position: he has the education of a gentleman, but his family's background is in professions. Considering the situation of Wickham, he has turned out quite adaptable; he can blend into any society, despite being something of an outsider. If early 19th century England had been less class-ridden, could Wickham have turned into a hero? However, this question is not raised in the novel, as the focalization does not allow Wickham any chance of being a hero. The glasses which the reader sees Wickham through

are painted with a proper moral attitude, which judges Wickham's actions as villainous. Had the narrator and the intended author's point of view been coloured with a more Byronic flair on morals, Wickham may have been a hero with a certain appealing degree of sensibility, like for instance Byron's *Don Juan*. As Wickham destabilizes the carrying structures of the patriarchal society by seducing the young and vulnerable daughters, he cannot be a hero. He may, however, be a catalyst which shows certain flaws in the structures of society, e.g. women's limited and morally defined position in society.

William Elliot also finds himself in an in-between position: he is to inherit Sir Walter, *if* the former does not have any sons. As the young Elliot himself writes, "[t]he baronet […] is not unlikely to marry again" (P: 143), which could leave the former without any prospects of inheritance. He is part of the elite in society, having connections with Sir Walter and others such as the Dalrymples, but one cannot live on connections alone. However, his false friendship with Sir Walter and his scheming to secure his inheritance do him no credit. His pursuit of Anne, on the other hand, redeems his character somewhat: "[h]e is no hypocrite now. He truly wants to marry [Anne] […] He had seen [her] indeed, before he came to Bath and admired [her], but without knowing it to be [her]" (P: 144).

It is striking that both villains need money desperately. Currency is the one stable entity in society. Nevertheless, despite the redeeming situations Wickham and Elliot may or may not be victims to; it is their choices that make them villains. Wickham and Elliot, with their charm, dubious ethics and immoral behaviour, are "danger[s] to the impressionable young women of Jane Austen's social world" (Gray: 101). The daughters are defined by their moral purity or impurity; the seduction of one daughter may cause the ruin of an entire family. Through Austen's fiction we see that the patriarchal society is fallible, as it is the fathers' lack of control that allows the villains to try to corrupt the daughters.

4. Heroes

Mr Fitzwilliam Darcy and Captain Frederick Wentworth are the two novels' respective heroes. The former is a wealthy gentleman with a large estate, whereas the latter is a naval captain who has made his fortune at sea.

4.1 Class, Culture and Money

Mr Darcy is by far the highest-ranking gentleman in Austen's *Pride and Prejudice*; being of an old family with a "large estate in Derbyshire" and "having ten thousand a year" (P&P: 8). He is rather more an aristocratic landowner, than part of the gentry. In addition to him being a single, wealthy gentleman of twenty-eight years, he is a "fine, tall person, [with] handsome features, [and] noble mien" (P&P: 7). He is generally considered proud, but as Miss Lucas puts it: "His pride […] does not offend *me* as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, every thing in his favour, should think highly of himself. If I may so express it, he has a right to be proud" (P&P: 14).

Captain Wentworth, on the other hand, has initially "nothing but himself to recommend him" (P: 20). However, in 1806 he is described as "a remarkable fine young man, with a great deal of intelligence, spirit and brilliancy" (P: 19). During the first period of the Napoleonic Wars he had made his fortune at sea: from being a "nobody" (P: 18), Wentworth has by 1814/1815 become a prize in the marriage market as he has fortune, fame and the rank of a naval captain. "The novel suggests that, although he may be temporarily humbled in regards to Anne, this particular 'nothing' is 'something': it is the Elliots' grand relatives, the Dalrymples, who are dismissed as 'nothing'" (Todd, 2006: 117-118). Despite his fortune, however, Wentworth is far from the traditional Austen hero, as he has neither title nor property.

4.2 Manners and Behaviour

In the world of Meryton, Darcy is first "looked at with admiration […] till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud to be above his company, and above being pleased" (P&P: 8).

However, it seems that society in the country does not suit Darcy's taste either; "[he] had seen a collection of people in whom there was little beauty and no fashion, for none whom he had felt the smallest interest, and from none received either attention or pleasure" (P&P: 12). To Darcy, the definition of good company seems to be people with proper manners and decorum. He is described as being "clever. He [is] at the same time haughty, reserved and fastidious,

and his manners, though well bred, [are] not inviting" (P&P: 12). He acts properly, but without any individual energy which would recommend him to others. For instance, at the Assembly he dances only with the ladies from his own party, and "decline[s] being introduced to any other lady" (P&P: 8), including the "tolerable" (P&P: 9) but not tempting Elizabeth Bennet. Darcy's hauteur is initially portrayed as differently as possible from his friend Mr Bingley, and from the heroine's informality (Butler, 1975b: 321). "There may be an element of shyness in his reserve and haughty disdain, but that is perhaps a contemporary way of looking at such behaviour" (Gray, 2004: 100).

Still, there are different reports on the gentleman: "he never speaks much unless among his intimate acquaintance. With *them* he is remarkably agreeable", and "among his own connections he was esteemed and valued" (P&P: 13, 137). This indicates that when surrounded by his equals in manners and rank, where he is in command, Darcy might be quite appealing. He thus possesses politeness and gentleman in manner-qualities, but lacks openness and readiness for conversation.

Quite opposite to Darcy, Wentworth on his return is ready to converse with almost anyone, except Anne. At first, they "[have] no real conversation together, no intercourse but what the commonest civility required" (P: 46). Others describe his manners as pleasing (P: 39), and due to this, his good looks and newly acquired fortune: he becomes the centre of attention, especially with the ladies. Furthermore, "[h]is profession qualified him, his disposition led him, to talk" (P: 45). Wentworth's disposition leads his conversation to be both serious, and he may "smilingly" make his points (P: 47), showing his natural charm. He does show emotions in his speeches: at times when he is excited he cries out (P: 61), which "offer a more reliable gauge of character than does a universally smooth conversational surface" (Bree, 2002: 290).

Although Wentworth has acquired some of the patina of a gentleman, he does not embody the complete suaveness of a gentleman in manners: he has a haughtiness in declaring his opinions, which causes him to contradict himself on occasions. For instance he states his principle against having women onboard ships due to their feminine delicacy, at which point his sister must check him by saying that he *has* carried women on ships before. Wentworth defends himself stubbornly: "[b]ut do not imagine that I did not feel in it an evil in itself" (P: 50).

The talkativeness and stubborn streak we find in Wentworth, is in fact somewhat similar to that of Sir Walter; although both gentlemen would probably argue with spirit that they are nothing alike. They share a sense of pride, namely the Elliot self-importance and Wentworth's pride and belief in himself, e.g. "[h]e had always been lucky, he knew he should be so still" (P: 20). The former's pride appears in Sir Walter's reading the Baronetage, and a similar situation arises when Wentworth takes great pleasure in reading the navy-list (P: 48). Wentworth's pride causes him to be headstrong and stubborn (Johnson, 1988: 157), thus denying himself the possibility of understanding Anne's reasons for rejecting him in 1806. Furthermore, Wentworth has his own version of snobbery: while Sir Walter looks down on those beneath him in rank, Wentworth does the same to those less sensible than him. This arrogance takes the form of contained amusement, for instance when he suppresses a contemptuous smile when Mrs Musgrove sighs for her far from perfect son (P: 48-49). When presented a calling card from Elizabeth Elliot, the same sort of disdain arises in his eye (P: 160), indicating that Wentworth sees through the superficiality and hypocrisy of society, but participates within its' regulated form nonetheless.

4.3 Firm Beliefs

Darcy is proud of his rank, and in his arrogance assumes that his status is value-laden: "where there is a real superiority of mind, pride will be always under good regulation" (P&P: 39). He has a habit of being severe on other people; and like Mr Bennet and Elizabeth, has a "pessimistic view on human liability" (Butler, 1975b: 325). He acknowledges that his character is "too little yielding for the world", that he "cannot forget the follies and vices of others as soon as [he] ought […] [His] good opinion once lost is lost forever" (P&P: 39-40). He further admits there to be a "natural defect" (P&P: 40) in every man, hence in theory Darcy admits that "he too is fallible, but the real impression left is one of pride" (Butler, 1975b: 323).

Wentworth has great belief in his own ability: "[h]is personal philosophy approaches revolutionary optimism and individualism" (Butler, 1975a: 237). Hence, he does not value or understand the "claims of a mentor" (Butler, 1975a: 237), and dismisses such as persuasion. Wentworth believes that to yield without conviction, even to a friend's advice, holds no merit. His trust in his own abilities makes him quite the modern man, at least in the conservative circles of the 19th century. For people like Lady Russel he is a "dangerous character" (P: 20), far too revolutionary.

The captain is well-intentioned, "but he has the fault of trusting too implicitly in his own prior conceptions" (Butler, 1975a: 236). This bias causes his judgement to be perverted: for instance he views Anne's breaking off their engagement as a sign of "feebleness of character" (P: 44). When describing what he believes to be the perfect character, he uses the image of a nut to explain: it has firmness, beauty and no weak spots (P: 63). He does not realize at the time that his intended flirt, Louisa Musgrove, is not a nut. Wentworth, despite his firm beliefs, is a poor judge of character. He "disdains the feeble malleability of "too yielding and indecisive a character" when it defies him […] but he does not seem to mind or even notice the same qualities when they malleably confirm to his own influence" (Johnson, 1988: 156).

His ideal woman has "[a] strong mind, with sweetness of manner" (P: 45). It is quite oxymoronic, considering his "superfine" gallantry (P: 50): where he assumes that women can neither endure, nor appreciate, hardships. Wentworth's notions of women are rather confused: for example he rejects Anne as a possible love interest because of her feebleness of character, yet holds her as his ideal of a woman (P: 45), consequently rejecting and pursuing her at the same time. Furthermore, he "wants women to add to their 'sweet' femininity the masculine quality of steadfastness, which, given his restricted ideas of their activities, can only show itself in tomboyish or perverse actions" (Todd, 2006: 120). In other words he is caught somewhere between the old world's gallantry and the new shifting world, where the roles of men and women are changing.

4.4 Friendships

The friendship between Mr Darcy and Mr Bingley is quite interesting: "[b]etween [them] there was a very steady friendship, in spite of a great opposition in character" (P&P: 11-12). While Darcy is reserved, Bingley is outgoing. Bingley is nouveau riche, having inherited property from his father, originating in trade (P&P: 11), whereas Darcy's fortune is quite old. However, this does *not* cause Darcy to reject Bingley's company; indicating that real friendships may trump family connections. Furthermore, Bingley is "endeared to Darcy by the easiness, openness, ductility of his temper" (P&P: 12). Another friendship of this sort we find between Darcy and his cousin, the lively Colonel Fitzwilliam. This relationship is more evenly balanced than between Darcy and Bingley; they seem to respect each other rather equally, yet because of Darcy's rank Colonel Fitzwilliam defers to him. The contrast between characters seems to be the appeal to Darcy, suggesting that beneath all his pride, there is a sense of humour and possibly good nature.

The friendship between Darcy and Bingley is not altogether evenly balanced: Bingley trusts Darcy's judgement over his own (P&P: 12). For instance when Darcy remarks on Bingley's way of yielding to other people's persuasion, he shows some shrewdness in judging people's character:

Your conduct would be quite as dependant on chance as that of any man I know; and if, as you were mounting your horse, a friend were to say, 'Bingley, you had better stay till next week', you would probably do it, you would probably not go – and, at another word, might stay a month" (P&P: 33).

Bingley's response, stating that Darcy "would certainly think better of me, if […] I were to give a flat denial, and ride off as fast as I could (P&P: 34), indicates that Darcy believes in firmness and composure. Darcy, in similarity to Wentworth, grants that "[t]o yield without conviction is no compliment to the understanding of either [person involved] (P&P: 34). In this context it is important to note that Darcy, too, is rather poor at judging other people's sentiments and characters. When Bingley and Jane Bennet's romance is budding, Darcy persuades Bingley to return to London; saving him from "the inconveniences of a most imprudent marriage" (P&P: 122). His motive for interfering seems to be saving a friend from a mistake, and perhaps because "[h]e likes to have his own way very well" (P&P: 121). His error of judgement relies on his own observations of Bingley and Jane. Bingley, "[he] had often seen […] in love before", but believed him rather attached, whereas Jane "did not [seem to] invite [Bingley's attentions] by any participation of sentiment" (P&P: 130). Although Darcy has mere disdain for those who yield without conviction, he does not seem to mind that his best friend yields to *his* persuasion.

Furthermore it is quite intriguing to notice that Darcy shares some characteristics with Mr Bennet. Darcy, like Mr Bennet, does seem to take delight in vexing his companions, e.g. in response to Miss Bingley's constantly deprecating comments on Elizabeth; "there is meanness in *all* the arts which ladies sometimes condescend to employ for captivation" (P&P: 28). Darcy's manners and rank do not allow him to speak frankly and openly to Miss Bingley, but his displeasure with her remarks about Elizabeth surfaces through half-mocking statements, scarcely on the polite side of manners.

Captain Wentworth, being an esteemed member of the naval community, has many good friends among his fellow officers. "[T]he naval characters and their families […] live independent lives while enjoying easy, inclusive, and stimulating conversation" (Bree, 2002:

290). It is interesting that Wentworth can adjust to different societies: he is just as much at home with the landed gentry, the Musgroves', as with people from the naval community. He gives the impression of being quite adaptable, without appearing constructed and fake like Mr Wickham.

There are a couple of friendships which Wentworth seems to value very highly: his friendship with Captain Harville and Captain Benwick. On their side the naval officers add to the notion that Wentworth is a good friend, as they honour his friendship and "[consider] the whole party [from Uppercross] as friends of their own, because the friends of Captain Wentworth" (P: 67, 68). The extended hospitality and free-spirited talk at Harville's lodgings at Lyme, add to the notion that the rules of society are changing; as people are able to cross social borders and associate with each other more freely than before.

Wentworth seems to always be doing something or other for his friends. For instance, he has actually brought Harville's family on board his ship to him, despite his initial professed reluctance to have ladies on it: "[he] would bring anything of Harville's from the end of the world" (P: 50). Wentworth's principles are thus subordinate to his honour of friendship. The first visit to Lyme came about because he was worried about Harville's health, "[his] anxiety […] had determined him to go immediately to Lyme" (P: 67).

Wentworth's friendship with Benwick is of some interest. Benwick has lost his betrothed, Fanny Harville, and is consequently in mourning. The news of his fiancées death was delivered to him by Wentworth, "[n]obody could do it, but that good fellow", who then "never left the poor fellow for a week […] nobody else could have saved poor James [Benwick]" (P: 78). The loss of an engagement is something we may deduct that Wentworth can empathize with, having lost Anne in 1806. However, in this case Wentworth demonstrates his inability to read people properly: Benwick turns out not to be the hopelessly heartbroken sailor, although his manner suggests that he is. Benwick actually betrays his friendship with Wentworth by getting engaged to Louisa, the girl everyone believes would marry Wentworth. Had not Wentworth decided to *not* attach himself to Louisa, things could certainly have gone awry. However, Wentworth acts on Benwick's behalf in getting a miniature of Benwick set for Louisa. The task was originally given to Harville, who could not complete the task as "[the miniature] was not done for her" (P: 165), but for his sister, Fanny. Wentworth thus demonstrates his kindness by relieving Harville of a task he cannot endure, and by showing Benwick there are no ill feelings between them.

4.5 Relationships: Courtships and Wooing

In the relationship developing between Darcy and Elizabeth, there are some resemblances to his friendship with Bingley: like Bingley, Elizabeth is cheerful and outgoing. She also has a keen wit and sharp tongue. "Darcy had at first scarcely allowed [Elizabeth] to be pretty […] [then] he began to find [that her face] was rendered uncommonly intelligent by the beautiful expression of her dark eyes" (P&P: 16). He utters his opinion that an accomplished lady must possess some refined qualities, and "to all this she must yet add something more substantial, in the improvement of her mind by extensive reading" (P&P: 27). Furthermore, "in spite of his asserting that [Elizabeth's] manners were not those of the fashionable world, he was caught by their easy playfulness" (P&P: 16). It appears that Darcy is attracted to women with intelligence *and* spirit; considering that Miss de Bourgh is "pale and sickly" (P&P: 108), it may be possible that these qualities are hard to find in Darcy's typical society.

He admits that he does not "possess [the talent] of conversing easily with those [he has] never seen before" (P&P: 116), where Elizabeth promptly suggests that he should practice more. Considering Darcy's position in society, it is obvious that he has never before been told to improve; being his own wealthy and high-ranking self has probably always been enough.

Elizabeth's manners both charm and alarm Darcy, who at first pursues her company by "[attending] her conversations with others" (P&P: 16-17). Hovering at the outskirts of the conversations, he is drawn in by Elizabeth who is annoyed by being observed. They thus form a pair reminiscent of the Shakespearian witty couple, bantering and flirting all at once. Darcy seems to both take delight in and be annoyed by the repartees: he enjoys the attention Elizabeth gives him, but when she bests him in the conversational mêlées, he is rather irritated. He smiles and stops the conversation (e.g. P&P: 31) "when [he is] bested or when his masculine power is usurped" (Todd, 2006: 71). He has yet to learn to laugh at himself, but nevertheless he is drawn to people who find it easy to laugh at themselves, like Bingley and Elizabeth. It is important to note that in the developing narrative Darcy finds it easier to talk to Elizabeth; but he still withdraws in companies which he does not know (e.g. P&P: 120).

"[Darcy] really believed, that were it not for the inferiority of her connections, he should be in some danger" (P&P: 35). Whereas Bingley states that "[i]f [Jane and Elizabeth] had uncles enough to fill *all* Cheapside […] it would not make them one jot less agreeable", Darcy realizes that "it must very materially lessen their chance of marrying men of any consideration in the world" (P&P: 25). For Darcy, the Bennet girls are inferior in connection to both him

and Bingley; the gulf of different social standing is too great to cross. The growing attraction which he feels towards Elizabeth must thus be quenched: "[h]e wisely resolved to be particularly careful that no sign of admiration should *now* escape him" (P&P: 41). In an odd way he pursues and rejects Elizabeth at the same time. As readers, we often observe him admiring her from a distance (e.g. P&P: 19, 23, 35, 70, 114), or discover him haunting her favourite spots (P&P: 120-121), which does give away his preference for her. Darcy's admiration of Elizabeth's "fine eyes" (P&P: 19), causes Miss Bingley to be "uncivil to *her*, and more teazing than usual to [Darcy]" (P&P: 41). His attempt to conceal his admiration of Elizabeth may consequently also be driven by a desire to protect her from Miss Bingley's verbal assaults, as well as protecting himself. As "[Miss Bingley] often trie[s] to provoke Darcy into disliking [Elizabeth]" (P&P: 36), she may really just remind him of the difference between his idea of an accomplished lady and herself.

Whereas Darcy has no intention of finding a sweetheart, Wentworth's "object [is] to marry" (P: 45). He sweeps in like the "glamorous, ballad warrior who returns to find a sweetheart" (Todd, 2006: 115). He has a heart for "any pleasing young woman who [comes] in his way, excepting Anne Elliot" (P: 45), whom he has not forgiven for her ill use of him in 1806. Initially he has "a heart for either of the Miss Musgroves" (P: 45), and his brother-in-law states that "[h]e certainly means to have one or the other" (P: 66), indicating that Wentworth is flirtatious towards both the Misses Musgrove. However, the fact that any one of them will do shows a certain estrangement from the act of courtship and marriage: taking into account that marriages based on superficiality and external reasons seldom are happy (Ch. 2.2), Wentworth's initial approach to marriage seems unwise.

It is Louisa Musgrove who becomes Wentworth's favourite, as he believes she embodies the strength and beauty which he desires in a woman. Again, Wentworth judges a character wrongly: in his own vanity, he cannot see that Louisa persuades him into thinking that she has the qualities he is looking for. For instance, she praises independence even as she boasts about her interference in Henrietta Musgrove's love life (P: 63), which Wentworth then praises her for doing. It seems that Wentworth is quite open to persuasion and a yielding character, as long as it yields to his influence.

Still, even when pursuing Louisa, Wentworth is bizarrely enough also pursuing Anne. They have almost no conversation, except the barest civil remarks exchanged. However, even though he rejects her and silences her by denying her the opportunity to converse with him,

she is still in the forefront of his mind. He has "never seen a woman whom he thought her equal" (P: 45), thus he holds her as the image of an ideal woman. He ardently tells himself that "[h]er power over him was gone forever" (P: 45). Yet at times he enquires after her, for one he is curious about Charles Musgrove's proposal to Anne (P: 63-64). Furthermore, even though he at first hardly speaks to Anne, her presence brings him off balance; like no other character does. When he comes across her alone, he is "deprived [of] his manners […] [and] usual composure" (P: 57). Where the banter between Darcy and Elizabeth is the sign of their budding romance, the silence and stiff formality between Wentworth and Anne is quite the contrast. However, before Wentworth and Anne start talking to each other again, he shows her some signs of affection by taking silent action. For instance he relieves her of a clinging and rather annoying Walter junior (P: 57), which is the first kindness he shows her. Similarly, after a day's walkabout in the countryside, Wentworth quietly arranges that a tired Anne may ride home in the Crofts' carriage. Anne concludes that "[h]e could not forgive her, - but he could not be unfeeling" (P: 65). This is further enhanced when a strange gentleman eyes Anne at Lyme, and Wentworth "look[s] round at [Anne] in a way which shewed his noticing of it. He gave her a momentary glance […] of brightness, which seemed to say, "That man is struck with you, - and even I, at this moment, see something like Anne Elliot again" (P: 75).

In Bath, after Louisa's accident at Lyme, Wentworth has turned his full attention back towards Anne. Their conversations flow more easily; they are even able to touch upon the subject of 1806. However, Wentworth's inability to judge characters fairly causes him to become jealous of Mr Elliot, and thus tries to detach himself from Anne. The communication and understanding between Wentworth and Anne need to be improved, particularly from Wentworth's side, before they can achieve a complete understanding.

4.6 Proposals and Rejections

"You must allow me to tell you how ardently I admire and love you" (P&P: 125). To receive a proposal beginning thus, would be many a young lady's fantasy. However, when the gentleman "[speaks] well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride", the proposal starts to change from romance to rudeness. Darcy's actual words proposing to Elizabeth are concealed from the reader, his speech is summed up by the narrator who emphasizes how inferior Darcy believes Elizabeth's family: "[h]is sense of her inferiority – of its being a degradation – of the family obstacles" […] were dwelt on […] but was very unlikely to recommend his suit (P&P: 125). When Darcy is allowed to speak for himself, his pent up emotions erupt in sudden direct

speech, in "an unconventional and open declaration of genuine desire" (Todd, 2006: 71); which makes Darcy one of the few characters in Austen's fiction who show any "real" emotion. However, the air in which Darcy proposes echoes that of Mr Collins: his strong sense of superiority makes him assume that she will have him. He wrongly assumes that she is interested in him (P&P: 241), and his strategy in proposing demonstrates how careless he can be about other people's feelings, in talking about the obstacles of rank (P&P: 125).

A question we might ask ourselves is: is Darcy being superior and proud towards Elizabeth, or is he meticulously trying to convey to her that he has thought through this proposal from every angle, and that he is willing to face the consequences? As 21st century readers, we must keep in mind that upward social mobility in the 19th century was relatively rare. The opportunity to leap across rank which Elizabeth is given is uncommon. Darcy crosses the borders of his class, by being willing to marry a girl from an inferior station in life. The proposal expresses how high-ranking Darcy is: he can step across the class borders and still be accepted among his own.

When rejected, Darcy initially acts like the ill-used man, lashing out at Elizabeth's vulgar family and her partiality for Wickham. The letter he later writes her, where he defends himself against her charges; has elements of bitterness and anger (P&P: 240). At the same time Darcy develops as a character through this penetrating self-analysis, where he honestly and self-critically answers Elizabeth's charges against him.

In 1806 Wentworth proposed to Anne, in a time when "he had nothing to do, and she had hardly anybody to love" (P: 20): thus the engagement was a fact. Through this proposal, he shows his relatively revolutionary character: against all common prudence, he impulsively asks Anne to marry him, even though he has no livelihood. Anne ends the engagement due to her family's pressure, leaving Wentworth to "feel […] ill-used by so forced a relinquishment" (P: 21). Admiral Croft later maintains that "Fredrick is not a man to whine and complain", assuring Anne that he does not act the "ill-used man" (P: 122) regarding Louisa and Benwick's engagement. This does not prove that he has "too much spirit" (P: 122), as the Admiral claims, to become gloomy about such matters, but it rather shows that Wentworth has realised his mistake in getting involved with Louisa. Back when it mattered in 1806, Wentworth did act like an ill-used man, and his anger is still apparent in the beginning of the novel (P: 21, 44). Wentworth, who still believes Anne was weak and easily persuaded against him, has for eight years harboured a bitterness and icy vindictiveness towards her. This is

shown through his studied politeness towards Anne, which contradicts his pleasant manners towards everyone else.

The self-belief which Wentworth has in himself makes Anne's family's objections not understandable to him: "[h]e put his faith in himself […] and because, two years later, he did make a fortune, he has always blamed Anne for not showing the same degree of confidence in him, or the courage to defy her connections" (Butler, 1975a:236-237). In contradiction to Darcy, Wentworth initially does not find any truth in the heroine's refusal of him: he sees only feebleness of character, and does not questions whether there is any truth in the arguments against their match.

Interestingly, Wentworth is not just the rejected – he is also a rejecter. After Louisa's accident at Lyme, which Wentworth is partly to blame for, he distances himself from her. Although "[a]s Louisa improve[s], he had improved" (P: 94), he does not see her. Though he and "[d]ear, sweet Louisa" (P: 84) appeared attached to each other, Wentworth leaves Lyme to visit his brother. "He found too late, in short, that he had entangled himself; and that precisely as he became fully satisfied of his not caring for Louisa at all, he must regard himself as bound to her" (P: 172). With Wentworth's absence, Louisa finds another ardent admirer in Benwick. Still, Wentworth has behaved rather arrogantly; as he argues that "he had not cared, could not care for Louisa" (P: 171), yet he has led her on for his own pleasure.

As concerns proposals, Darcy and Wentworth are both self-absorbed enough to take it for granted that they will be accepted solely because of whom they are. This reflects the 19th century's male cultural superiority: men's roles were active; women were supposed to be docile and submissive to male influences, be it father, brother or husband.

4.7 Educational Process: Internal Change

"[P]roud Darcy has much to learn before the novel can arrive at the satisfactory conclusion of his marriage to Elizabeth" (Gray, 2004: 100). At the beginning of the novel, Darcy is proud, formal and out of place in the Meryton ball-rooms. His main flaw is that he has a tendency to be careless of other people's feelings; being "selfish and overbearing, to care for none beyond [his] own family circle" (P&P: 241). However, as the narrative develops, his actions redeem his pride. For instance, he pays off Wickham's debts of honour in Derbyshire; though this have more to do with the fact that Wickham is connected to him, and his pride and family honour demand it.

More importantly, Darcy acknowledges Elizabeth's family, even the uncle who is an attorney (P&P: 165). He demonstrates that he can act in a "gentleman-like manner" (P&P: 127), and that he might have been practicing talking to people whom he does not know. Furthermore, he rescues Lydia from being "lost forever", and arranges the reconciliation of Bingley and Jane (P&P: 179, 221). Darcy has learnt that he cannot separate Elizabeth from her family; silly as they are they matter a great deal to her. It is worth noting that Darcy acts the silent Samaritan; he does not take credit for his actions; it is only the ones closest to him that recognizes his arrangements. In opposition to Wickham who lives for his own pleasures, Darcy uses his power to preserve order in his world. However, he had to learn "that tradition without individual energy is empty form" (Duckworth, 1971: 308). As he admits, he needed a proper humbling (P&P: 241). From Darcy's arrival in Meryton he has undergone a change from persona to person; he has developed from a stereotypic role to a more nuanced character. At Meryton his flaws are emphasized: he is form without content, because he is out of place in the less regulated ballroom world of Hertfordshire (Duckworth, 1971: 314). Upon meeting Elizabeth with all her wit and obstinacy, it is quite probably the first time he has had to work to please anyone.

However, we may speculate whether Darcy changes at all: his pride is not shattered, although he has learnt that pride needs regulation. On the other hand, the heroine's attitude towards him has changed. Elizabeth "accepts his 'pride' as natural […] [and e.g.] ascribes [his] rescue of her […] sister Lydia in part to proper 'pride'" (Todd, 2006: 65).

Similarly, Wentworth must learn that he can be wrong, that his judgements may be mistaken. On land, where subtlety and compromise are needed, the sailor has previously had difficulties with judging people: "[a]s Anne remarks when [he] assumes her actions at nineteen and twenty-seven would be identical, 'You should have distinguished'" (Todd, 2006: 118). He must learn to see other characters more clearly, for instance when he "learn[s] to distinguish between the steadiness of principle and the obstinacy of self-will" (P: 171). It is Louisa's accident which seems to change Wentworth, as Anne notes: "[t]ime had changed him, or Louisa had changed him" (P: 124).

Wentworth, in his relentless self-confidence, has been rather careless about other people's feelings. Since Louisa's fall his education has started, as he learns that his judgements may be incorrect. More importantly, he is learning to listen to others: he and Anne really start *talking* to each other at Bath. However, in his character there seems to be a seed of doubt in himself,

somewhat similar to Mr Bingley, as he is easily dissuaded from his love interest. At the concert in Bath, where Anne and Wentworth's romance starts to bloom again, his jealousy of Mr Elliot causes him to act diffidently (P: 170). He needs reassurance from Anne before he truly dares to commit himself to her. And this reassurance he gets when listening to Anne's conversation with Harville (P: 164-166), where they discuss who loves longest of man and woman. Parallel to Darcy and Elizabeth, some of the most important pieces of information are passed between Wentworth and Anne indirectly: Wentworth eavesdrops on Anne and Harville's conversation, and responds by writing her a letter of confession of love. Whereas Wentworth has silenced Anne through much of the narrative, he is now effectually silenced by her; he even drops his pen (P: 165) as he listens to her speech of loving longest when all hope is gone.

Wentworth must discover that neither he nor Anne was completely right or wrong in 1806. Through his letter of self-reflection and declaration of love, he has begun to see that he is fallible: "[u]njust I may have been, weak and resentful I have been, but never inconstant" (P: 168). The reader may wonder at the last statement considering his attention towards Louisa, yet given the circumstances may be willing to give him the benefit of the doubt. Anne's, and indeed sometimes the narrator's, way of idolizing Wentworth, the narrative's focalization of him persuades the reader to see beyond his possible inconstancy.

Wentworth further tells Anne that: "I shut my eyes, and would not understand you, or do you justice" (P: 175). Here is an interesting reversal: in previous works of Austen it is the heroine's eyes which must be opened, whereas in *Persuasion* the heroine sees clearly and is steadfast through the narration. Wentworth shares qualities similar to heroines like Elizabeth Bennet and Emma Woodhouse: for instance, he must go through an educational process to discover that his initial prejudices are flawed.

Contrasted to the charming, but empty frames of Mr Wickham and Mr Elliot, in Darcy and Wentworth we see the new, earnest hero of the 19th century. Where the villains do whatever they like for their own pleasure and self-indulgence, the heroes do what is right and take care of the people closest to them. In contrast to the fathers and the villains, Darcy and Wentworth uphold or renovate the structures of society: Darcy rescues Lydia, and thus uses his power to mend the wrongs Wickham has done. Similarly, Wentworth amends Elliot's wrongs against Mrs Smith, by helping her gain control over her properties in the West-Indies (P: 178).

The heroes are not perfect, but they change through the narratives. They must learn something about themselves; before the hero and heroine can finally come together. Through the heroes' education Austen creates a balance between the hero and heroine, indicating a stable and relatively happy marriage, for as we have seen; the improperly balanced marriages are the unhappy ones. Additionally, it is interesting to notice that the heroes share some characteristics with the respective heroines' fathers: Darcy and Mr Bennet share a certain vexing quality in their sense of humour, and Wentworth and Sir Walter have a similar sense of pride. However, through the heroine and the narrator's point of view, it is suggested that the heroes are able to keep these qualities in check.

Furthermore it is worth marking the change of hero from Darcy to Wentworth: the years interceding *Pride and Prejudice* and *Persuasion* have made it possible for Austen to create two quite different heroes: from a landed gentleman to an un-commissioned naval officer. The fact that Austen can make one of her heroes a man of profession speaks volumes of the social changes in Britain, although in manners Wentworth is close to being a gentleman. In *Persuasion* the heroine marries "downward", "[a]t the end of the novel there is […] no indication of where the hero and heroine will live, no promise of mansion or improved parsonage" (Todd, 2006: 117). The world is changing: property and titles are becoming secondary to money and individual preference, or even to love.

5. Austen in the Upper Secondary Classroom

Austen's fiction is quite frequently reinvented and presented to a new audience via the medium of film. However, no film can ever be a true representation of a novel. According to Loethe (2000: 86) the concept of transferring a work of art from one medium to another is impossible. Every art form has its own distinctions, which however attentive to details we are we may never reproduce accurately into a new form. Hence an adaptation of a novel is in its own right an individual piece of art, as the director and screenwriters make their own interpretation of the original work of art. Then what are the differences between a novel and a film, and how do these differences affect us when we are working with their respective analysis? For one, the novel demands certain requirements from the reader: the reader must be able to imagine the setting, the characters and so on. Film, being a visually dominated medium, *shows* us the setting and the characters: the film's representations of different elements are visually forced upon us. The viewer must still use her analytical skills interpreting the film, by for instance being attentive to recurring symbols, the musical score and the camera's movements. When working with analysis of either medium the reader or viewer must be aware of how the medium is persuading her into accepting the narrative. Passiveness when reading or watching a narrative may cause one to miss several important underlying themes or points.

Through my teaching I desire to make my pupils aware of *how* they are being persuaded into accepting the film's version of the narrative, and how being aware of this persuasion can be transferred to literary analysis. In film the events must happen rapidly, due to the usually short amount of time it has to tell a story. Thus film narration must be economic and effective (Lothe, 2000: 11-12), which causes a screenwriter and director to shave away details and storylines which do not contribute to their adaptation of the original novel. What remains is the core story or the main storyline. For instance in the film *Persuasion* much of the political critique found in the original text has disappeared, as its' main focus is the love story. The motivation behind this slight shift in focus probably stem from the intention of pleasing the contemporary audience, which crave Romance with a capital R. The universality of love sells films, whereas political critiques from the early 19th century is far from the contemporary audience's reality, and is thus uninteresting for the general film audience. One might easily maintain that the film industry is driven by financial and commercial forces; for instance Monaco (2009: 51) claims that "the economics of the popular novel are such now that recycling the material as film is a prime consideration for most publishers". Thus adaptations

of Austen's original works are customized to suit the current commercial market. Whereas the novels are concerned, they were probably created from an artistic point of view, due to Austen's need to write.

A written text creates meaning indirectly, as it can use language, textual structure and other authorial techniques (Lothe, 2000: 16). These aspects are then interpreted by the reader, who uses her own experiences and interpretive skills to create an individual version of the text. A film may similarly be interpreted by the viewer, who must rely on symbols, music, flashbacks, voiceovers and other visual story telling techniques used in film. However, in a novel the reader follows the author's choice of focalization, where watching a film the viewer has more freedom to divert her attention to different aspects of it. Thus the written words are always the same, but the visual image on the screen "changes continually as we redirect our attention" (Monaco, 2009: 54). One might argue that the written words also change accordingly to how we read them, and that the image on screen does not change from every time we view the film; hence it is the reader or viewer's interpretation of a given work of art that changes.

Novel and film are different mediums; yet the terms used to analyse them are quite similar at a basic level, which is still where we are at VG3-level. The skills used in interpreting and analysing a film or a text are much the same; we must be aware of what we are looking for. In this thesis, the intended focus is characterization, in particular of the male characters. Thus the attention is towards indirect and direct presentation of the characters (Ch. 1.2), revolving around how a character is presented; how he or she acts, thinks and so on. These questions can easily be used when doing both a film- and literary analysis, providing evidence from either the screen or the text as a basis for the characterization.

Using film in the classroom has traditionally often been considered a respite for both pupils and teacher alike: the teacher starts a DVD and there is approximately two hours of silence. It would be quite easy, and tempting, for me as a teacher to have the class read *Pride and Prejudice*, and then in true Behaviouristic style reward them by showing the film. However, this would not really serve any purpose educational-wise, as they would know the plot and probably already be done working with the topic. When film is used simply as entertainment, when there is no real educational agenda behind it, it loses its purpose. This may be the reason why we "still feel somewhat guilty about showing film in school" (Golden, 2001: xiii). The guilt which teachers feel when showing film may be connected to the notion that written

competence is supposed to be more important and relevant than visual competence. However, when watching film we are never given a full presentation of the action; there are gaps where we must use our imagination to fill in the missing pieces. To understand images demands extensive mental activity (Imsen, 2005: 280-281). I propose using film in sequences, inspired by John Golden's "Viewing Days" (Golden, 2001: 97): for instance with the class watching parts of a film for approximately 25-30 minutes, and the remaining time being used for discussion and re-watching important scenes.

As the introduction states, one of my ambitions in this thesis is to show how a VG3 class can be taught using characterization as a tool of analysis, by means of both novel and film. "Kids tend to be visually oriented [...] we suspect that the skills they use to decode the visual image are the same skills they use for a written text" (Golden, 2001: xiii). This is part of my reason for wanting to incorporate film into my teaching. Young people of today are bombarded with visual images, and are quick to pick up irony and symbolism in visual mediums, yet a written text causes many to blank out. Thus an important question for the teacher is when should she dare leave the authentic written text, in favour of the adapted film? What can the medium of film contribute to the pupils' understanding of English Cultural heritage, which a written narrative may not? By introducing the pupils to Austen's universe via film, one of my intentions is to make the transfer from unaware observations of visual clips to aware analysis of film and literature. Additionally I hope to make those who would otherwise be purely *viewers* become *readers* as well.

I will present two different platforms of teaching; both will be focused around characterization, focalization and general literary or film analysis. I will use the 2005 adaptation of *Pride & Prejudice* as an example of how one may use the film to teach Austen; the teaching plan is mainly orally orientated, and the pupils will be working in groups. My other example will be a blend of *Persuasion* and the 2007 film adaptation to teach Austen and characterization to a VG3 class. This teaching plan will have a main focus on writing and individual work, as I propose to use the novel as a basis for an in-depth project.

The two plans are intended for two different VG3 classes in different years, as I find it impossible to pedagogically justify using two major, and genre similar, works of the same writer in one and same class. Furthermore, the two plans may suit two quite different classes: the first teaching plan may lift up a class which is not academically strong when it comes to writing, but which is more orally active. Through a discussion of the film, we approach

analysis and analytical terms in a manner which is less formal; although the result may be as good as any other textual based teaching plan's result. The second example is maybe more suitable for a class with stronger academic competence, a group of students who are not intimidated by literary analysis and other formal terms. In this teaching plan written and oral activities are combined. Yet the starting point for both platforms will be fairly similar, by assignments that focus on characters and analysis.

The pedagogical theory I will be supporting my text with is mainly Vygotsky's Social Development Theory, and in particular his Zone of Proximal Development (attachment 1) (Vygotsky, 1978: 86). The Zone of Proximal Development functions well in combination with adapted education, which is what I aspire to in my classroom. Ibsen and Wiland's dialectical approach to literature (2000: 144-147) is also a source of inspiration.

5.1 *Pride & Prejudice* – the Film

Working with the film *Pride & Prejudice* I have stipulated a three-week time period, with five lessons per week. The competence aims that will be addressed are from the programme subject English literature and culture; this curriculum is at the time of writing on hearing, but is supposed to be used from the school year 2013/2014. I will be working with competence aims from the categories Language and language learning, Communication, and Culture, society and literature, see attachment 2.

I have chosen to show the film in its entirety. My reasons for doing so is that the 2005 version is remarkably true to the text, and is also a rather accurate portrait of the social history of 19th century Britain. Thus I have decided not to use the novel for these lessons, as watching and reading the same story would be quite boring and meaningless for the class. However, in order to ensure that the class is acquainted with Austen's fiction, I also want the pupils to have a read an extract of the novel *Pride and Prejudice*, for instance the first chapter. Since some of Austen's special qualities as an author, for instance her ironic discourse, are somewhat hard to transfer to the screen, I want to make doubly sure that the pupils have some knowledge about the original piece and its qualities as a text. Every pupil should be reading some of the original text, and if there are pupils who wish to read the entire text I will certainly be encouraging them to do so. The excerpt could be used as part of the introduction to the subject, where the class may read the first chapter of *Pride and Prejudice*, and discuss what they think the film will be about. After viewing the film it could be possible to compare and contrast the opening of the novel versus the opening of the film.

The film will be divided into four approximately 30 minutes' sequences. I have chosen this to avoid having the class slip into a passive viewer mode (Golden, 2001: 97). Furthermore, a balanced schedule between allowing the class to have a cinematic experience, and my wish to use the film to teach them analytical skills and verbal skills can be attained by breaking the film into parts. Golden suggests showing clips of approximately 25 minutes, where the remainder of the time is spent discussing and reviewing crucial scenes. He proposes listing a few sample discussion questions, which may help the students watching the sequence focus (Golden, 2001: 97). I would like to hand out a sheet with general questions about characterization, which the pupils may use as a starting point. Putting it online on portals such as www.fronter.com, www.itslearning.no will make sure that everyone can get a copy of the questions anytime they need it.

Within the two first weeks the class will have seen the entire film. In between viewing the film, the class will be working with oral activities connected to film analysis and characterization. At the end of the three-week period, the pupils will present an oral product for the class, in pairs or groups.

5.1.1 In the Classroom

The class assignment is to do a film analysis. The pupils are, in groups or pairs, to do a characterization of the hero and heroine and another character, and comment on how the film's focalization help portray the characters. They thus need to show "a command of the terminology needed for analysing […] films" (ELC), by using analytical terms such as focalization, setting, protagonist and antagonist. As the class is at VG3 level, they should be familiar with some of the terms already. The product of this work is to be presented to the class in the third week. The end product can be a presentation of a poster, a role play where a specific scene is translated into today's social context, a class lecture, or a trivia quiz. The opportunities for different kinds of oral presentation are many, and in order to promote pupil activity I will be open to suggestions of presentation forms: if the pupils are emotionally involved in their project, it is more probable that the knowledge they acquire will be permanent (Harmer, 1983: 252-254).

The formative assessment of the work will be focused on their oral performance throughout the three-week period, and there will be a summative assessment of the end product. The formative assessment will give me the chance to give feedback to the pupils, helping the pupils improve their chance of reaching the ELC's competence aims. By giving positive

feedback and helping the individual pupil break the competence aims into smaller, more manageable units, I can help each individual pupil stretch himself or herself in order to learn as much as possible, in relations to the Zone of Proximal Development (attachment 1). By using continuous assessment as a tool for learning the individual pupil's work will be acknowledged, and he or she will be made aware of what should be focused on in order to reach a new level of ability in the subject, or higher level of achievement of the given competence aims. The summative assessment will additionally give the pupils a sense of concrete purpose: it will probably contribute to their willingness to work hard in order to be *rewarded* by a good mark. Most pupils are usually externally motivated, hence there is a touch of Behaviourism and Skinner's theory on motivation and rewards (Imsen, 2005: 30-31, 182-184) connected with giving marks.

The class will be divided into pairs or groups of three, in order to enhance the oral activity. I have chosen to set a maximum limit of three group members due to the fact that if there are more participants there is a probability that some pupils will "hide in the crowd". They would possibly be less verbal and thus contribute less to the group, and to their own language development as they would not get to practice their target language. According to Vygotsky's Social Development Theory, it is important that the pupils have the possibility to be orally active when working with the material (Vygotsky, in Imsen, 2005: 283). Furthermore, "[w]hen students […] speak in lessons they have a chance to rehearse language production in safety, experimenting with different language in different genres that they will use on some future occasion away from the classroom" (Harmer, 1983: 249). I would like to point out that through all the verbal activity in the next weeks, I will keep in mind the competence aims I have chosen to focus on during the three weeks, and I aim to take notes on the pupils' development in order to use formative assessment as a tool of assessment *for* learning.

Since this is a VG3-class I am expecting the class to take some responsibility for its own learning, but it may be necessary to remind the pupils that taking notes about crucial scenes and impressions is essential, and will make the basis for their further work. To make the pupils more aware of what they should be looking for, a handout with questions about characterization is handed out before the film is shown. The questions may be: how are the characters described? - Through the way they speak, their physical appearance, by interaction with other characters? Do the characters develop? Are they believable?

The very first time the class works with Austen, I intend to ask what the pupils know about Austen's fiction, and if possible use their knowledge and interest as a starting point for adding new information. I find it important to use the pupils' background knowledge as much as possible, in order to transfer new knowledge into a somewhat familiar realm. As Vygotsky's Zone of Proximal Development suggests, there should be an overlapping between old knowledge and new knowledge. Jerome Bruner's development of the Zone of Proximal Development-theory suggests that one of the teacher's main roles is building scaffolds which the pupils can use to gain more knowledge (Bruner, 1984: 93-97). A brief introduction to the historical era of the film should also be included in the first lesson. If possible, it would be a good idea to have a multidisciplinary collaboration between the common core subjects history and English, which would give the class a fuller understanding of both. E.g. in history it could be easier to remember when the Napoleonic Wars were if one could imagine what sort of dress and uniforms were used, linking the visual image from the film shown in the programme subject English to the factual concept of history. Vice versa in English one could elaborate on the connection between the French Revolution of 1789 and the tense, rigid class society in England during the early 1800s, as portrayed in *Pride and Prejudice*.

5.1.2 Viewing and Working with the Film *Pride & Prejudice*
The first sequence of the film (P&P 05: 00:00-32:00) introduces the Bennet family, the Bingleys and Mr Darcy. It shows the contrast between the informal country ball at Meryton and the more proper and stiff atmosphere at Netherfield Hall. The entailment of Longbourne is discussed, and the heir, Mr Collins, arrives at Longbourne. The militia appears at the end of the sequence, introducing the dashing Mr Wickham.

I propose to stop the film at this point, in order to have a class discussion or similar engaging oral activities. Whether one chooses having a plenary discussion, or the pupils working together in pairs and then having a plenary summing-up, depends on the class and its dynamic. I want to start with a general approach to film- and character analysis: to start the discussion, one may ask the class to elaborate what they associate with a hero, a protagonist. By beginning a discussion with a rather open and general question, I wish to make all the pupils feel that they can answer the question, and thus create a sense of achievement amongst the pupils. At the same time I wish to introduce and repeat some terms which may be of use now and in future film- and literary analyses, terms such as protagonist, antagonist and focalization. Hence I am making sure that the pupils know and are able to use some analytical terminology, which is a requirement in ELC.

After deliberating what defines a hero, I wish to ask them who do they think is the hero in the film? They may straightaway answer Mr Darcy, but I want them to explain *why* they believe he is the protagonist. In other words, I wish them to point to evidence of the film's focalization which forms Mr Darcy into the hero. At this point it may be advisable to review some scenes with Mr Darcy and Elizabeth, for instance the scene where he helps her into her carriage (P&P 05: 23:50). To heat up the debate one can review the scene where Mr Darcy slights Elizabeth, stating that she is barely tolerable (P&P 05: 12:30); and ask why does he act like this, and would a real hero behave thus? Within this discussion it would be suitable to bring up Mr Wickham. Does the class think he is a hero? I suspect they will have a feeling that he is the opposite of a hero, as he is portrayed as a bit too slick. He picks up Elizabeth's handkerchief and buys Lydia a ribbon, but when looking beyond his well-kept red-coated lieutenant uniform, his hair is unkempt; signalizing that he is a rogue in a uniform. The manner in which the film presents Mr Wickham, suggests within the first minutes of his appearance that he may be an antagonist. However, I do not wish to force my interpretations on the class, and if they are in doubt of what Mr Wickham represents, we may leave it an open question to be answered after viewing more of the film.

The debate about heroes may be extended further, by asking whether there are different kinds of heroes, depending on the different historical times, and cultures. The class may compare Mr Darcy with other types of heroes, for instance action heroes such as Jason Bourne, the more brooding hero Edward Cullen from the *Twilight Saga*, or anti-heroes with a vengeance, such as the main character from the *Assassin's Creed*-series. By including heroes from the pupils' bag of cultural reference, making a comparison between the old hero and the new heroes from contemporary culture can contribute to heighten the class' motivation. The debate may have questions like: has the role of a hero changed over the past centuries? Does the idea of a hero differ depending on who you are, and which culture you belong to? This discussion is meant to highlight that culture is ever-changing, and man-made. I want to make the pupils aware of and reflect on the notion that with time we may want different qualities and skills from our heroes: one culture's hero may not be interpreted as such in a different culture or a different time. On that note it may be appropriate to end the first lesson.

In the second lesson I wish to show a 24-minutes portion of the adaptation. The second part starts at the ball at Netherfield, and ends with Elizabeth visiting Mrs Collins, and subsequently meeting Lady Catherine and Mr Darcy at Rosings. (P&P: 32:00-56:16). The

sequence may be summed up as being themed around the subject of marriage and female safety in marrying.

After viewing this section, one may choose to have a debate concerning the restrictions women were under, and how their security in life depended upon marriage. However, since I am mainly concerned with focusing on the characters in this context, I wish to draw the pupils' attention to how the characters behave and change in the narrative thus far. The groups may work with these questions, and they should now decide which character in addition to the hero and heroine they wish to include in their presentation.

The third and fourth parts of the movie are technically short enough to be shown in a double lesson, as they are 31 and 27 minutes. Yet, I would avoid showing the parts without a break, as there would scarcely be any time left to discuss the film, nor work with the assignment.

In the third part we start off with the dinner party at Rosings, we witness Darcy's first proposal to Elizabeth, and we learn the truth about Wickham. At the end of the third part we travel with Elizabeth and her uncle and aunt to Pemberley, where she meets a remarkably pleasant Mr Darcy (P&P 05: 56:16-1.27:03).

In this lesson I wish the groups to work together, and discuss questions related to the main characters, and then continue working with their presentation. Questions the class could elaborate are: compare and contrast Darcy and Wickham as characters, e.g. how are they portrayed in the film, how has Elizabeth seen them? How do Elizabeth and Darcy develop after the proposal? Why do you think they change? To these questions I wish that the pupils explain their answers, with evidence from the film. The questions are designed to propel the groups' work forward, helping them discover more material to use in their presentation. The underlying pedagogical theory is the Zone of Proximal Development, in which the teacher uses her competence to make the pupils stretch themselves further. In addition, the pupils will learn from each other during their discussion: they are learning in social interaction, as Vygotsky recommends. I have phrased the questions to be suitable to the pupils' world, and at the same time they are challenged to produce new thoughts: the idea behind is Bakhtin's concept of Addressivity related to the Zone of Proximal Development (Bakhtin, in Imsen, 2005: 293).

In the final showing of the film, Lydia runs away with Wickham, and is rescued from becoming a fallen woman by Darcy who persuades Wickham to marry her. More domestic

bliss follows as Darcy returns with Bingley, who proposes to Jane. Towards the end Lady Catherine visits Longbourne to dissuade Elizabeth from having any romantic connection to Darcy, which essentially only helps bringing Elizabeth and Darcy together. They meet in the foggy landscape surrounding Longbourne and Netherfield Hall; and after a quick heart-to-heart with Mr Bennet, all ends well (P&P 05: 1.27:04-1.51:20).

After having seen the film in its entirety, the concept of prejudice could be an interesting topic for discussion. One may discuss the suitability of the title of the film, and elaborate what prejudice means. To keep the characters central in the discussion, I suggest asking questions such as how do the protagonists get out of their predicaments, what must they learn in order to do so? Could it have been prevented by a turn in the plot? Why? When asking the class these questions, I would let them buzz over the questions for up to five minutes, preferably in pairs or in the already established groups. This way, the plenary discussion may be enhanced in quality, as the pupils have prepared comments for discussion.

Furthermore one may ask what we can learn from the film? Are there any examples of prejudice between social classes or sub-cultures today? These questions are intended to make the pupils see the connections between fiction and reality, between past and present time. It is based in my desire to help the pupils on their individual, personal and educational journey, a journey which is also prescribed by the general aims in the Norwegian curricula. By communicating that fiction is more than literary techniques and devices, the class may learn something for life: literature leads to understanding people and human interaction (www.ndla.no). By asking the right questions I hope to make the pupils reflect on different themes and problems, and thus help them understand that these are universal and not just fictional issues.

If there is time, a fun way to sum up the last Viewing Day would be to have a little activity involving the characters, whom the class should now know quite well. The task is to set a piece of music to a specific character, and explain one's choice. For instance, I find Mr Darcy's theme song to be U2's *Pride – in the Name of Love*. It is suitable because it is a bit pompous, and rather sensible and raw at the same time. The title is also a brilliant way to sum up Darcy's motivation for his actions. By using music in the teaching, I want to stimulate the multiple intelligences which, according to Gardner (1999: 41-44) a person may have. The activity is intended to stimulate the musical intelligence, linguistic intelligence and interpersonal intelligence. Being able to appreciate musical patterns, and additionally use

linguistic intelligence to find lyrics appropriate to a character should help the pupils learn more of the English language, and of Austen's characters. When choosing music and lyrics, the pupils must try to understand the motivations and intentions of a character, and thus they are using interpersonal intelligence. Whilst working with this activity, perhaps even the logical-mathematical intelligence is being used, as a certain amount of logic and a problem-solving approach is needed to solve the task. Hence, the activity is pure fun and learning merged: the pupils must know the basics of the character, they must listen to and understand the lyrics of the song, and they must be able to explain why they have chosen the song. In addition it draws in their interests and hobbies, thus acknowledging that their popular culture belongs in the school's universe as well (Imsen, 2005: 69, 88,). As the class has access to individual portable computers, finding songs and music videos with lyrics on YouTube or Spotify should not be a problem. The class may even vote on the best choice of a song and character, and then have the lucky winner play the song to the class. This activity is also suitable on a day when the class has lost some of its energy: they are still working with the competence aims and their assignment, but we don't have to tell them that and ruin all the fun.

The remaining time of the second week the pupils are to prepare their oral presentation, which will take place in the third week of teaching Austen to the class. When presenting their products, the groups will be assessed according to the competence aims which have been the basis of the three-week teaching plan. Presumably, the presentations will occupy the English lessons of said week.

To further educate the class in the communicative competence aims of ELC, a good idea is to let the groups be response groups to a group presenting their result. The group that is presenting will be guaranteed feedback from peers, and the audience will be more attentive as they must participate as active listeners and critical thinkers. The response groups' mission might be summed up simply that they must give the presenting group *two stars and a wish*. The two stars represent what they found especially interesting and informative, and the wish represents what they wished to have heard more about. Using this method of giving feedback I believe improves the presenting group's sense of achievement, as their work is acknowledged and commented upon by others than just the teacher. In addition, the wish allows the pupils to give and receive constructive criticism, but without any negative connotation associated with the word criticism.

Throughout this project, my target has been to teach Austen and literary analysis, and to get the class vocally active. When learning a foreign language, it is important to be exposed to and to use the target language as much as possible (Harmer, 1983: 249). During these weeks, the class has read some of Austen's original text, and has observed some of her special qualities as an author. They have further been introduced to Austen's universe via the medium of film, and should have a good understanding of some of her classic characters, namely Elizabeth Bennet and Darcy. Furthermore, the pupils have been exposed to several ways of learning English: they have *listened* to both the film and to their peers, *spoken* with each other, and they have also taken notes during the film, thus practicing their writing skills as well. The pupils have been working with both their receptive and productive communicative skills. In this plan the receptive skill of listening has been given an active and authentic role (Tornberg, 2000: 82-83): the pedagogical intention is that through active use of their receptive skills, they will increase and improve their productive skills. Additionally, basic skills like being able to express oneself orally and in writing, and using digital tools in English have been integrated in the teaching and in the presentation of the pupils' work. These basic skills are incorporated in ELC's competence aims.

The overall teaching plan is intended to improve the pupils' communicative skills, as well as introduce them to Austen's universe. It can easily be extended. If there is a possibility to have a multidisciplinary project between English and history, using Austen's works in either original or adapted form could be a great way to introduce the historical period of the early 19th century.

5.2 *Persuasion* – Novel and Film

This example will be less detailed than the previous. The platform is hence easy to adapt according to what type of class one is teaching, as the main skeleton of the teaching plan is exemplified.

As already pointed out, I propose using *Persuasion* as basis for an in-depth project. The individual project will revolve around literary analysis of the novel, with emphasis on the main characters.

The assignment is not remarkably different from the assignment given to the class working with the film *Pride & Prejudice*, but it is differentiated to suit another class:

Your assignment is to write a literary analysis (4-6 pages), where you will discuss the focalization of the novel, the setting, important themes, and make a characterization of the hero and heroine, and one or two other characters of your own choice. Commenting on the relationship between the different terms is advisable.

After submitting your paper, you will be asked to present your findings to the class in a brief presentation (approximately 10 minutes).

To help the pupils do the assignment, a number of English lessons will be used allowing them to read and work with the text, and to ask questions. In addition I will use clips from the 2007 film version to help propel the teaching forward. The particular adaptation is not a great representation of the novel, which is part of the reason why I will not show it in its entirety. However, I have chosen specific scenes which I believe will help add understanding of the setting and characters in the novel. The reasons for showing parts of the film are several. For one, I believe that the clips may work as a motivational tool, since the novel may be hard to access, due to at times archaic English. The film will also add variety to an otherwise quite academic lesson, and thus be even more a motivational tool. Secondly, there are a few similar names in the novel, and from a practical pedagogical point of view it would be a good idea to provide the class with faces to the names, in order to more easily identify the different characters in the novel. Thirdly, I also want to draw their attention to the socio-historical elements, e.g. the difference between the rich and the comparatively poor. Through the visual aspect of film, these differences are explicitly shown in a manner which may be hard to envision for young people of the 21st century. Finally, the visual quality of film may help underline single, important events; and thus emphasise the most prominent traits of the main characters.

I am going to make use of a number of competence aims: many of them can quite easily be joined together to make the objects of teaching clearer. The chosen competence aims stem from the programme subject *English literature and culture* curriculum, see attachment 3.

5.2.1 In the Classroom

This teaching plan's intention is to have the class work with individual in-depth projects, revolving around the novel. However, some plenary sessions working with the text are for improving the pupils' individual progress, confer Vygotsky's claim that knowledge is created in a social setting (Vygotsky, 1978: 79-91, and Vygotsky, in Imsen, 2005: 261). Knowledge may thus be created in social interactions, and additionally literature may be worked with

from a dialectical approach. When approaching literary analysis the reader's background, experiences and values will affect the analysis; hence every pupil will meet the text in his or her way. According to Ibsen and Wiland (2000: 145) the original text will be interpreted into several "student texts", where the learner's previously established inner images and the new images from the text meet and blend into an interpretation. When the pupils work actively with the text together, the different students' texts will intermingle. The teacher's interpretation of the text will also be blended in with the students' texts, and all these interpretations come together in a "class text". The class text will be a "common and richer experience for all, including the teacher" (Ibsen & Wiland, 2000: 146). The contributors to the class text will have a greater understanding of the text, as the different interpretations and views will enrich every participant's interpretation. The elements the individual pupil and teacher take with them from the class text will conform into a new student text or "teacher text", indicating that the points of view on the original text have changed (Ibsen & Wiland, 2000: 144-146).

Any new subject should be presented briefly to the whole class, as should the competence aims, in order to make them aware of what they will be assessed by. Hence I suggest presenting that as an in-depth project they will be working with a literary analysis of Jane Austen's *Persuasion*, and point at the competence aims as basis of assessment (attachment 3). The assignment should then be passed round, and a discussion of what a literary analysis should contain can commence. I choose to start with the concrete problem of what is a literary analysis, in order to make sure that the class knows what they are going to do. A handout with relevant information may be distributed, with questions that may make the pupils more aware of what they should look for when reading (attachment 4).

Once the assignment has been presented, I will give a plenary introduction to the general subject of Jane Austen. I will present the book and its historical time. The introduction will address that the time setting is the beginning of the 19th century, when great changes were altering the Western-European society radically: the French Revolution, the Industrial Revolution and the Age of Enlightenment. Furthermore I will accentuate that the novel is set at the time of the Napoleonic Wars, which is one of the results of the French Revolution. The social conventions of Europe were changing; even in Britain the power was moving from landed to monetary power. *Persuasion* is not a Mr Darcy-novel: it is not merely a love story, as it also addresses the problems associated with reshaping Britain from a rigid class society to a more modern society where individual qualities matter more than birth.

The first learning activity of the class will be to read the first two or three paragraphs of the novel, and then predict what the story will be about. Below is a type of outline the predictions may follow, from John Golden's *Reading in the Dark*:

Novel: [*Persuasion*]	Predictions about characters, theme and setting	Reasons for predictions

(Golden, 2000: 65).

The pupils' predictions need not be long, but they must be grounded in what they have read, interpreted and associated. When a reader is engaged with a written text, asking questions of a predicting sort happens naturally (Golden, 2000: 36). I wish to make the class feel they *own* the text from day one; they should not be intimidated by it, but get emotionally involved in it as soon as possible. The activity does not have right or wrong answers; any prediction is valid as long as it is supported by evidence from the text. The main reason for doing this activity is to help the class develop analytical skills which they can use with any other text they encounter. It may certainly be tied to the competence aims where the pupil should be able to use a precise vocabulary when communicating on literature, use suitable language in oral and written genres, and produce texts in a variety of genres (ELC).

The remaining time the pupils are to read individually. However, when everyone has reached chapter VI in the novel, I wish to show them a clip from the film. The clip shows Anne's arrival at Uppercross (P 07: 13:30-17:50), and the everyday life of the Musgroves. I wish to show the class this four minute scene, in order to both provide the class with faces to the multitude of characters, and to show them how the lower landed gentry lived. In the clip we witness social conventions, and the setting really comes alive through for instance the visual presentation of rather small cottages in the rural part of Southern-England. The scene will, hopefully, contribute to creating interest and emotional involvement which will help the pupils in their individual reading. According to my overall schedule, the class should read to the end of chapter XIII, approximately 60 pages. It is probably wise to let the class have a week to do this work, as the text may be difficult to access for some of the pupils. A good idea might be to use one English lesson for reading, as the pupils may ask questions about things they ponder over or cannot quite grasp. However, from a strictly time resource point of view, I do not wish to use too many of the English lessons on individual reading, as I want the class to mainly work *with* the text in the lessons.

The second time the class works with the novel and the assignment; I suggest starting the lesson by showing two clips: the first clip is the film's interpretation of the scene with Louisa, Wentworth and the nut (P: 63-64, P 07: 32:18-33:42). The second clip begins with the party from Uppercross arriving at Lyme where they meet Wentworth's fellow officers, and ends with Louisa's fall (P 07: 37:39-45:17). After these screenings, I wish to have the class discuss some questions which should help them when working individually with their project. The questions revolve around the characters. For instance, when comparing the two scenes, what can we say about the character of Louisa / Wentworth / Anne / or Benwick? Does the film differ from the novel, and why do they think that the film does things differently? In addition it is also possible to ask questions concerning the setting: what does the setting contribute regarding possible themes, and so on. Thus the film clips have several distinct purposes: they are incorporated in the teaching so as to help emphasize the qualities of the characters. They act as a break from heavy, analytical work with the text, but the class is still working and processing the novel's characters. I believe it is important to give the pupils moments of what they regard as breaks from strictly academic work, as "it is not hard to kill a text by analysing it to smithereens" (www.ndla.no). In addition, when the class practice analytical skills on film clips before turning to the novel, I am following advice from John Golden (2000: 59): "I have found that students are more willing to practice with film at first, and then they may follow you by swallowing that bitter pill of reading the written text as well. We just won't tell them that reading the text was the whole point anyway".

Other scenes that may be appropriate to show in the classroom, are for instance the Elliots' residence at Bath, where Anne meets Mr Elliot (P 07: 50:06-1.05:46), which in combination with the scene at Uppercross presents the differences between the so-called fashionable and rich, and the more modest countryside gentry's way of living. If the socio-historical subject is something one wishes to draw attention to; the scene where the Elliots are chasing the high-ranking Dalrymples (P 07: 1.13:26-1.17:28) is worth viewing. The scene especially draws attention to Sir Walter's views on society. In combination with the latter scene, the class may for instance ponder upon these questions: why is Wentworth an unsuitable match for Anne in 1806? What has happened in the interceding years of 1806-1814/1815 that make Wentworth a prize in the marriage market? What do Wentworth's personal qualities say about the contemporary British society's definitions of a hero? By elaborating further on these questions the class will touch socio-historical elements, and discover the changes in attitude concerning rank and birth in Britain. Additionally, the class will work together in a plenary

discussion, and form a multifaceted view on Wentworth's character. According to Ibsen and Wiland (2000: 145), the many different pupils' interpretation of the text, and the teacher's interpretation of the text have merged into a class text, an interpretation that may broaden the students' and the teacher's individual interpretation of the text and characters.

To further involve the class emotionally in the story, viewing a scene where the love triangle of Anne, Wentworth and Elliot meet at Bath (P 07: 1.10:26-1.13:26) may be advisable to show. Teenagers are generally quite occupied with romantic notions, which could help them connect on an emotional level with the characters of Anne and Wentworth. After all, when a teacher can get her class fully involved in a text, she knows she has done her job. At the last session working with the novel, showing the end-scene where Anne and Wentworth finally are reconciled (P 07: 1.26:00-1.29:56) is almost mandatory. Having tried to make the pupils become emotionally involved in the narrative, I believe I owe it to them showing the resolution of the story.

The clips from the film are meant to be a motivational tool, which also highlight specific scenes. It is easy to show clips in the modern classroom, and they may be a nice way of getting the class to discuss character traits, as "[w]e know that for many of our students, film is much more readily accessible than print" (Golden, 2000: 36). The novel and the clips from the film in combination work to make the pupils engage themselves in the narrative before starting to formally analyse the text. When the class has read the novel and started writing their individual papers, the English lessons may be used as a forum where the teacher helps the pupils stretch themselves as far as they can, according to Vygotsky's Zone of Proximal Development (attachment 1). After the final paper is graded, the pupils present their papers to their peers, which hopefully will broaden everyone's understanding of Austen's characters. In sessions where the pupils work individually with their project, there are also opportunities to have them do learning activities as a group towards the end of the lesson, for example when the mood of the class is a bit low. To make the study session livelier, whilst the pupils are still working with such key aspects as characterization, the class may engage in a little game called *the post it-note game*. The game and its rules are simple: every pupil receives a post it-note with the name of a character from *Persuasion*. They are not allowed to know which character they are, but are to stick the post it-note to their forehead so that the others can read it. In order to figure out who they are, the pupils must interact with the others, asking yes-no questions about their characters until they figure out who they are. During this learning activity, the pupils may move around in the classroom. The fact that the class may move

around the classroom might stimulate bodily-kinesthetic and spatial learners, and the activity may also stimulate those with interpersonal and linguistic intelligence (Gardner, 1999: 41-44). The activity demands of the class that they know some specific traits of the characters in the novel, and that they can use the target language according to the specific situation: a genuine social activity. The activity is cheesy, but no teacher should be afraid of venturing into the realms of cheesiness.

Linked to the in-depth project in ELC is the pupil self-assessment of the process. Questions that the pupils may elaborate are: what have I learnt through the process, and *how* have I learnt it? By asking the pupils to become aware of their learning process, be it visual, audial or tactile, may help them further down the road of education. A question combined with the latter can ask the pupils where they may use this knowledge later, which should help them realize that there are many ways of learning, and that as long as you know how you learn best, you may use it to your advantage. Furthermore, how would the pupils grade their own work and effort, and why do they grade themselves thus? Additionally I would like to know their thoughts on using film clips to make the novel more comprehensible: did it work / did it not work, and why?

6. Final Remarks on Men, Novels and Screenplays

The essential question that has been buzzing in my pedagogical mind is what do I want any class of mine to take with them of Jane Austen? Additionally, when we teach the canonical novels of Jane Austen, what are we asking the pupils to learn and admire? I still claim that some of the reasons why Austen's writing have become canonical novels are due to her characters and use of irony.

With this in mind, this thesis has explored some of her male characters in depth, in order to have a solid base of understanding to use as a platform for my teaching. Through the analysis the men's restrictions and norms have been addressed, and thus showing how even more restricted the women's roles were. The analysis has also shown that the leading men in the texts are complex and intriguing, and how they certainly are more diverse characters than for instance the representation of the glum, but sexy Mr Darcy of the BBC mini-series from 1995. Society and events of the early 19th century have been addressed, through an analysis of the leading men in Austen's *Pride and Prejudice* and *Persuasion*. The fathers, villains and heroes are connected to the carrying structures of the contemporary society: the fathers are supposed to maintain the structures (but are unable), the villains challenge the structures, and finally the heroes restore order and balance. It is thus possible to claim that Austen did criticize her contemporary society: several of the supposedly authoritative figures in her texts are weighed and found too light. The earnest heroes, however, manage to stabilize order in a new, and more eclectic, society. The men who are able to deal with and adapt to the ways of a new century, are the heroes.

Likewise, one might argue that Austen's fiction is equally adaptable as her heroes. Through the relatively new medium of film, the canonical novels have reached another audience. The thesis has discussed how the novels and the recent adaptations can be used to best teach Austen to a class at VG3-level. One of the important points when using film is that one need to have a designed purpose behind showing it. The class will not learn much about Austen's special qualities as a writer by passively viewing films based on her novels. However, if the film is accompanied by specially designed activities and assignments, some core elements of Austen's fiction can be taught via film. This has been demonstrated in the two pedagogical examples. Still, one must be aware that any adaptation of a novel can never be one hundred per cent accurate, as it will be a new representation and interpretation of the original work of art.

When teaching Austen, there is a certain scary and exhilarating territory of when is it appropriate to leave the text in favour of the film. Some adaptations, like *Pride & Prejudice* (2005), are fairly accurate to the text and the characters. However, Austen's narrator and ironic discourse are more or less lost in translation from novel to film. The complex, original texts are at best somewhat simplified as screenplays. Why, then, should the adaptations be used in a classroom? This thesis argues that when used with a purpose, film is both a motivational tool when teaching canonical literature, and a way of meeting the pupils at their point of interest. Through this visual and contemporary medium the pupils have a chance of discovering Austen's fiction. Austen's novels thus have several points of entries: one may be captivated by her writing in its original form, or one may become curious about said writing by watching films based on her novels.

The thesis has demonstrated how the texts of *Pride and Prejudice* and *Persuasion* may be used with their silver screen counterparts. However, in this summary I cannot claim that I have found the ideal way of teaching Austen. I am certain that I have merely scratched the surface of how text and film may be used to teach Austen's characters and narrative brilliance. As the new generations are becoming more and more visually orientated, I believe that the importance of using film in the classroom is increasing; not simply to meet the pupils' visual orientation, but also in order of making them more aware and critical watchers of film. Considering that a class consists of widely different individuals, one may never find the "perfect" way of teaching Austen. But reaching out to as many of the pupils as one possible can, using diversity when teaching is always paramount. Teaching canonical literature can easily become very textually focused and dull, which is why I have tried to spice up the teaching by using film and film clips, and by approaching the various assignments with different kinds of learning activities. By doing so, my intent is to do my educational part in securing future readers of Jane Austen.

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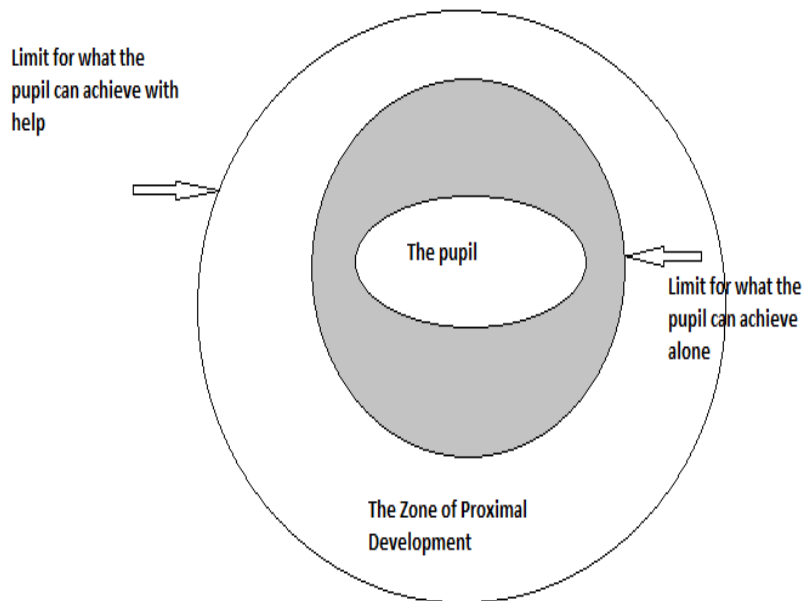## *Attachment 1: The Zone of Proximal Development*

Limit for what the
pupil can achieve with
help

The pupil

Limit for what the
pupil can achieve
alone

The Zone of Proximal
Development

Fig. 1: The Zone of Proximal Development. After Vygotsky (1978: 86).

Attachment 2: Competence Aims: P&P 05

English literature and culture

Language and language learning

The aims of the studies are to enable pupils to

- […] have a command of the terminology needed for analysing works of fiction, films and other aesthetic forms of expression […]

Communication

The aims of the studies are to enable pupils to

- use a nuanced, well-developed and precise vocabulary to communicate on literature and culture
- elaborate on and discuss lengthy and linguistically demanding discourses with general, specialized and literary content
- use suitable language, appropriate to the situation, in oral and written genres […]

Culture, society and literature

The aims of the studies are to enable pupils to

- […] analyse and assess a film […] within English language culture

(ELC)

Attachment 3: Competence Aims: P 07
English literature and culture

Language and language learning

The aims of the studies are to enable pupils to

- […] have a command of the terminology needed for analysing works of fiction […]

Communication

The aims of the studies are to enable pupils to

- use a nuanced, well-developed and precise vocabulary to communicate on literature and culture
- elaborate on and discuss lengthy and linguistically demanding discourses with […] literary content
- use suitable language, appropriate to the situation, in oral and written genres
- summarize, comment on and discuss differing viewpoints in fictional texts
- produce texts in a variety of genres with clear content, appropriate style, good structure, and usage that is precise and accurate

Culture, society and literature

The aims of the studies are to enable pupils to

- […] interpret a representative selection of texts from literary-historical periods in English literature […]
- analyse at least two lengthy works of fiction […]
- interpret literary texts […] from a cultural-historical and social perspective […]
- present a major in-depth project with a topic from *English literature and culture* and assess the process

(ELC)

Attachment 4: Analysis of Epic Texts

<u>Analysis of epic texts:</u> helpful hints when writing your paper on *Persuasion.*

Introduction:

- Present the text briefly (1-2 paragraphs): Action / plot, form of literature

Narration:

- Which (or who's) point of view do we follow? What is the function of the focalization?
- The composition of the text: is it clearly divided into sections?
- Highlight / turning-point in the text?

Characterization:

- Who is/are the protagonist(s)? What is the relationship between the protagonist and the focalization?
- How are the characters described? (Direct / indirect description)
- How do the characters develop through the narrative?

Setting:

- Which part does the setting play in the novel?
- What is highlighted in the description of the setting? (Landscape, social relations, social-history)

Theme:

- What do you believe is the main theme of the text? Explain and point at examples from the text.