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**TEACHING IRONY AND SATIRE
AS LITERARY DEVICES IN ELT CLASSES
THROUGH JANE AUSTEN'S SELECTED NOVELS**

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YEMİN METNİ

Yüksek Lisans Tezi olarak sunduğum “Teaching Irony and Satire as Literary Devices in ELT Classes Through Jane Austen’s Selected Novels” adlı çalışmanın, tarafımdan, bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

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ONAY

Yukarıdaki imzaların, adı geen öğretim ¼yelerine ait olduđunu onaylıyorum.

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ABSTRACT

This thesis has focused on the teaching of **Irony** and **Satire**, which are so essential in communication and acquisition of a language. These literary devices are taught in ELT programmes of the universities but are forgotten immediately afterwards unless they are practised through the appropriate examples. Teaching irony and satire through literature, and their being applied to literary works, especially the works of Jane Austen – **Pride and Prejudice**, **Emma** and **Sense and Sensibility** – are thought to be helpful in foreign language teaching. This paper explains how irony and satire – these two common tools – are used by Austen to highlight the ridiculous traditions of the society. These devices are studied with some classroom activities and comprehension questions on these novels. This study shows the possibility of using the novels of Jane Austen as works of literature in the teaching of irony and satire and the applicability of these literary devices to the analysis of literary works.

Key Words: 1) Irony 2) Satire 3) Jane Austen

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ÖZET

Bu araştırma, iletişimde ve dil ediniminde çok önemli olan **Kinaye** ve **Hiciv**’in öğretimi üzerinde yoğunlaşmıştır. Teori olarak İngilizce öğretmenlerinin eğitiminde öğretilen bu edebi sanatlar, uygun örneklerle çalışılmadığı sürece kısa bir zaman sonra unutulabilmektedir. Kinaye ve hicivin edebiyat aracılığıyla öğretiminin ve özellikle Jane Austen’ın **Gurur ve Önyargı**, **Emma** ve **Sağduyu ve Duyarlılık** isimli eserlerine uygulanmasının yabancı dil öğretiminde yararlı olacağı düşünülmüştür. Bu çalışma, yaygın olarak kullanılan iki edebi sanat olan kinaye ve hicivin Jane Austen’ın romanlarında toplumun gülünç geleneklerine dikkat çekmek için nasıl kullanıldığını açıklamaktadır. Kinaye ve hiciv sanatları üç romanda da sınıf içi aktiviteler ve bazı kavrama soruları üzerinde incelenmiştir. Bu araştırma, Jane Austen’ın romanlarının edebi eserler olarak kinaye ve hicivin öğretiminde kullanılabileceğini ve aynı zamanda edebi eserlerin incelenmesinde bu sanatların kullanılabilirliğini göstermektedir.

Anahtar Kelimeler: 1) Kinaye 2) Hiciv 3) Jane Austen

INTRODUCTION

The Problem

Language is a means of communication by symbolical sounds. The meaning of these symbols is imposed by the use of literary devices which further glorify and clarify them. Effective authors have always used literary devices and accommodative language to liven up their works.

Literary devices which are sometimes called to be literary elements and literary techniques to express ideas through language are specific aspects of literature. They are the tools by which authors create meaning through language, and by which readers get understanding of literary works. They are also useful for comparing any kind of literary work to others.

Literary devices are fundamental in teaching language. These devices assist in expressing people's ideas and emotions. The understanding of what these devices are and how they are used is also important for critical thinking and reading. Authors use a variety of means to create an emotional mood, an attitude, a setting, and characterization in their works. In other words, in a literary work, the techniques which the writer uses are important as well as what is going on in the story.

Literary devices are present in fiction, nonfiction and poetry and include metaphor, foreshadowing, simile, alliteration, *irony*, and *satire* among others. They help the readers to analyze, to compare/contrast and get a better understanding of literary works.

Language learners have difficulty in understanding the meaning of literary devices in literature, for that reason they sometimes may misinterpret the intention of the authors since literary devices take significant roles in some works.

In teaching literature, memorizing literary definitions may be boring for students, especially if the teacher spends too much time for explanations. On the other hand, when students themselves understand the devices through art, the literature takes on a new dimension.

In this study, it will be examined the two literary devices throughout Jane Austen's three novels. One of the two is *irony* and the other is *satire*. *Irony* in modern art and literature and in culture generally is of great importance and it deserves the research. For some critics, the process of irony is the most essential qualification for any art or literature. Ironies of any works have become the characteristics of good taste in the field of literature. Irony is associated easily with humour, but irony can be bitter and even tragic for sometimes.

Irony is a sign of literacy and intelligence. It is a sign that shows the respect the authors give to their readers, and the readers are expected to return the same attitude. Irony is for two kinds of readers – the readers who get only the literal meaning, and the readers who can get the intended meaning.

On the other hand, *satire*, the other literary device which will be examined in this paper, is associated with criticism. Satire generally uses humour to criticize. It can be presented in every popular media of today: printed, broadcast, visual, television, live theater, or cinema. Satire is quite often used as a means to encourage a change in a social, moral, or political process. It is used to criticize social defects without making the reader depressive. Sometimes it even makes people think about problems they would normally ignore completely. Satire is one of the oldest and most sophisticated forms of comedy and therefore it is immortal. As long as there are problems in the world, there will also be satire.

Satire as a part of the literary studies was for a long time neglected. It was considered *unpoetic*. Satire is an intention in literature. For Frye, irony is mixed with satire, which is the ridicule of *prevailing vices or follies* commonly found in the society. For Frye, then, the *irony/satire* emphasizes the '*realistic*' level of experience (Frye; 1957: 366).

By learning satire students understand not only how to use modern means of communication but they also possess the critical ability to analyze and interpret various types of literary works. Satire provides access to a myriad of historical moments. Making students better readers of satire will thus make them better readers of history.

Having made the connection between satire's contemporary and historical representations of cultural issues, and having learned the usage of irony students will then be ready to analyze classical texts from literature to get the intentions of the authors better.

The Purpose of the Study

Irony and *satire* are chosen to study in this paper since their definitions are not clear enough for students to understand without some certain examples. In everyday life, students hear these words found in words, , attitudes, and situations in any literary work for many times; for that reason the question of what irony and satire mean and how they work is intended to be answered in this study.

The aim of this thesis is to analyse *irony* and *satire* as literary elements to teach in ELT classes. In accordance with this aim, the novels **Pride and Prejudice**, **Emma** and **Sense and Sensibility** will be analysed in terms of *irony* and *satire*. In order to get a better understanding of these elements, the history of them will be dealt with. In addition, the writer, Jane Austen, through her novels, is introduced to get the hints why her novels are chosen for this thesis. The techniques Austen used in her novels emphasize that each word is deliberately selected to exert an intention to tease the readers into thinking and accordingly Jane Austen is considered to be *fully awake to and in complete control of her fictional world* (Kuwahara; 1993: 2).

Andrew H. Wright considers Jane Austen's novels on three levels of meaning:

...first, the purely local - that is, they can be looked at as illustrative of country life among the upper middle classes in southern England at the end of the eighteenth century. Second, they can be taken as broad allegories, in which sense, sensibility, pride, prejudice, and a number of other virtues and defects are set forth in narrative form and commented on this way. Third, there is the ironic level, and if Jane Austen's novels be considered in this light, then one can regard the various incidents, situations, and characters as implying something beyond what they embody, as symbolic rather than allegorical (1962: 27).

In this study, irony and satire having been applied to some novels of Jane Austen regarding to two of these three levels of meaning mentioned above by Wright will be examined; firstly, the ironies in the novels will be analyzed, and secondly the novels will be studied from the point of satire. The study is restricted to three books considered to be good sources for the study of irony and satire: **Pride and Prejudice**, **Emma**, and **Sense and Sensibility**.

In the first chapter, the history of *irony* and *satire* has been aimed to be stated in detail. In the second chapter, Jane Austen's life will be explained to understand the period and the lives of women she satirized in three of her novels. And in the third chapter, *irony* and *satire* are tried to be taught through examples from Jane Austen's selected novels.

The Statement of the Problem

How can the passages taken from Jane Austen's selected novels be used as a means to raise students' awareness of *irony* and *satire* as literary devices to understand the literary works properly?

The Significance of the Study

As stated before, the definitions of *irony* and *satire* are not enough for ELT students to understand the usage of these devices. To be aware of the intended

meanings of authors while reading their works, students should be acknowledged about *irony* and *satire*.

Irony depends on the reader who is aware of the conflict, for that reason, the user of irony has to give the clues clearly. As a novelist, Austen is confident on her writing skills, and the style of her novels has a great impact on her readers. She uses satire and irony to portray her characters and her stories. In her novels, unconsciously ironic disclosures from the characters and consciously ironic authorial clues help the readers to make judgements on the characters. Hence, her *irony* provides the reader an opportunity to criticise some characters easily by remaining distant from them. Jane Austen, being critical of many aspects of society reflected her own ideas by means of irony and satire.

This study aims to draw a broader view of irony and satire and try to give the basic examples from three of Jane Austen's novels for the apprehension of meanings of these devices to use in reading and evaluating literary works. As literature is an important source for ELT students memorizing the meanings of devices and a few examples are not enough for better learning these literary devices. The novels are used as a means to explain both irony and satire to show that they can be used to teach each other interchangeably. The sample activities and questions are given as a basis for teaching these elements through Austen's three novels.

ABBREVIATIONS

PP: Pride and Prejudice

SS: Sense and Sensibility

CHAPTER I

IRONY AND SATIRE

1.1. Definition of Irony

Irony is certainly an important stylistic device in writing though it is difficult to define the word decisively. Generally, irony is what somebody says or does with regard to what is understood on what is said or done. Linda Cookson describes irony in her book **Essays on Emma** in the following way :

...the humorous use of language where words imply the opposite of what they normally mean. It is also possible to refer to 'irony of situation' where there is a mismatch between what is expected to happen and what actually transpires (1988 : 82).

Another critic, Norman Knox, defines irony as the following:

Irony may be defined as the conflict of two meanings which has a dramatic structure peculiar to itself: initially, one meaning, the *appearance*, presents itself as the obvious truth, but when the context of this meaning unfolds, in depth or in time, it surprisingly discloses a conflicting meaning, the *reality*, measured against which the first meaning now seems false or limited and, in its self-assurance, blind to its own situation (cited in Wiener; 1973: 626).

1.1.2. The Initial Steps of Irony

The history of *irony* traces to the time of Plato. The term being called *eironeia* in those times first originated with Plato to imply the double meaning in the dialogues of Socrates. All serious discussions of *eironeia* continued with the connotation of the word with Socrates, who was both a historical figure and a literary

character. Socrates did not produce written philosophical theories but practised his philosophy through dialogues. He only appears when *Plato presents him, only as a questioning and inscrutable personality, and never as a theorising voice in his own right* (Colebrook, 2004 : 22). The Socratic dialogues have been defined with the practice of irony. Socrates used irony to imply truth and recognition. He generally spoke as if he were insensible especially when he wanted to reveal his interlocutor's insensibility. Additionally, *eironeia* in Socrates' dialogues is used as a rhetorical device in cases one says something but means another. Socrates tried to indicate that what is said may not be what is meant. In other words, he uses irony not only to provide ethical understanding for his interlocutors but also to put emphasis on the knowledge that they thought they had was not decisive enough.

The word *irony* does not appear in English until 1502 and did not come into general literary use until the early eighteenth century. In England like in the other European countries, irony that happened in a time was regarded as a figure of speech and defined as saying one thing but meaning another, as saying the opposite of what one means and as praising in order to blame and blaming to praise. Yet, a few writers are aware of irony as a mode of behaviour and expression. By the middle of the eighteenth century the concept of irony in England as well as in other European countries developed in broad outlines, and at the end of eighteenth and at the beginning of nineteenth century it gained a number of new meanings. However, the old meanings did not disappear completely, and the old usage of irony for being ironical was not lost. One of the new meanings that irony gained is *to think irony in terms not of someone being ironical but of someone being the victim of irony* (Muecke, 1982: 19). The victim could be either the object of an ironic discourse, whether it happened in his absence or not, or the one who has failed to see the irony. By the end of the nineteenth century major forms of irony which contained the awareness of a contrast *between words and their meanings or between actions and their results, or between appearance and reality* have been classified and identified. *In all cases there may be an element of the absurd and the paradoxical* (Cuddon, 1982 : 336).

1.1.3. Socratic Irony

Socratic irony, which is the base of three main types of irony, dates back from Socrates of Plato. The nineteenth century Danish philosopher Soren Kierkegaard wrote about Socratic irony and used a variation of it in many of his works. Kierkegaard in his master's thesis, entitled **On the Concept of Irony with Continual Reference to Socrates** praises Plato's and Aristophanes' use of Socratic irony, and argues that Aristophanes' portrayal of Socrates in **The Clouds** most accurately captured the spirit of Socratic irony. Socratic irony creates a mask that prevents a view of what lies behind. How Socrates led the life he did, what enabled or inspired him is never made evident. Socrates remains a silent and ambiguous character forcing readers to come to their own conclusions about the art of life. This allowed most of the authors, such as Montaigne and Nietzsche, to take Socrates as a model without the fear of being accused of imitating him.

1.1.4. The Concept of Irony from The Eighteenth Century

In the early eighteenth century, French and English satiric literature brought the idea of irony, the two chief pioneers of which were Cicero and Quintilian. Muecke comments:

For Cicero, 'ironia' does not have the abusive meaning of the Greek word. In his usage it is either the rhetorical figure or the wholly admirable 'urbane pretence' of a Socrates, irony as a pervasive habit of discourse. When, therefore, we use the word irony of Socrates' way of pretending that he has high hopes of learning from his interlocutor what holiness or justice is, our concept of irony is a Roman one and not a Greek one, though it would be impossible to suppose that Plato was not as appreciative of the quality and effect of his irony as Cicero was (1982: 16).

So, in Cicero's works, Socratic irony changed into an admirable thing, which he distinguished as an isolated figure of speech and a extended habit of discourse. Generally, these were the limits of the field during the following centuries.

Quintilian, however, said that *a man's whole life may be colored with irony, as was the case with Socrates, who. . . assumed the role of an ignorant man lost in wonder at the wisdom of others* (cited in Wiener; 1973: 627). For Quintilian this manner was an indication and expression of goodness. The rhetoricians thought of irony as a brief figure of speech hidden in a simple context, or an entire speech or case presented in language and a tone of voice that contradict with the true situation. In his essay on irony, Knox comments:

The abstract definition of irony as saying the "contrary" of what one means, the most popular formula from Cicero and Quintilian on, led the rhetoricians and others occasionally to extend the opposition beyond praise and blame to logical contraries which might not involve praise or blame, such as *praeteritio* and *negatio*. Cicero had pointed out that some types of irony do not say "the exact reverse of what you mean" but only something "different." Allegory also says something "different" from what it means (cited in Wiener, 1973: 626).

Quintilian and later rhetoricians classified irony as a type of allegory, but Chambers in his **Cyclopaedia of English** narrowed allegory to exclude irony: *allegory imports a similitude between the thing spoken and intended; irony a contrariety between them* (cited in Wiener; 1973: 628).

Later rhetoricians considered all these strategies as irony, and when at the end of the seventeenth and the early of the eighteenth century Boileau, Defoe, Swift, Pope, Voltaire, Fielding, and periodical writers used these strategies by parody, burlesque, and the invented characters. When these ironic strategies widened into fictional narratives—Swift's **A Tale of a Tub**, Pope's **The Dunciad**, Fielding's **Jonathan Wild** and **Joseph Andrews**—critics of the period defined the irony as the collectivity of an imaginative work of literature for the first time. Knox says *recognizing that irony could be a literary mode, they saw Cervantes as the central model* (cited in Wiener, 1973: 635), especially because he had shown how to continue an ironic attitude throughout a long narrative. Therefore the rhetorical idea of irony had been extended by the impact of fictional narrative.

At the beginning of the eighteenth century the third earl of Shaftesbury (d. 1713) described a *soft irony*. Such irony was an indication of goodness. To Knox *Shaftesbury was seeing irony in a modern way, from the subjective angle of the individual soul rather than from Aristotle's objective social angle* (cited in Wiener, 1973: 628). In the **Characteristics** (1714) by the third Earl of Shaftesbury Socrates was interpreted in this modern way:

a perfect character; yet . . . veiled, and in a cloud . . . chiefly by reason of a certain exquisite and refined raillery which belonged to his manner, and by virtue of which he could treat the highest subjects, and those of commonest capacity . . . together, . . . both the heroic and the simple, the tragic and the comic (Knox cited in Wiener; 1973: 628).

The ironies of Cervantes and Socrates confronted with discrete philosophy, in Germany, during the last years of the eighteenth century and the first three decades of the nineteenth, and irony therefore entered its modern phase. Although Friedrich Schlegel's prophetic judgments (chiefly 1797 - 1800) led the way, his brother A. W. Schlegel, whose lectures **On Dramatic Art and Literature** (1808) were widely translated, may have been more effective. In any case, most of literary Germany was talking about irony in a new way. It became the central principle of an aesthetic in the work **Erwin** (1815) and later writings of the philosopher K. W. F. Solger, and Hegel. Hegel was Solger's colleague and he related irony to his own dialectical system. The refugee Heine, who was an admirer of Solger and student of Hegelianism helped to make the new ironies familiar in France and in England many of which appeared in an essay **On the Irony of Sophocles** (1833) by Bishop Connop Thirlwall, another student of German thought, and a friend and translator of Ludwig Tieck. Finally irony became the subject of an academic thesis of Søren Kierkegaard's **The Concept of Irony, with Constant Reference to Socrates** (1841), which added little to the confusion of meanings that had developed so far.

Moreover, irony had always been thought of as a weapon to be used in the service of certain human values derived from the reality. Irony, which Friedrich

Schlegel sometimes called "*Socratic irony*," was "*continual self-parody*," by means of which the spirit "raises itself above all limited things," even over its "own art, virtue, or genius" (Knox cited in Wiener; 1973: 630). Irony was a facility of positive correlation as well as it was an instrument of detachment.

The new ironic attitude quickly became popular in art and also in life. To Schlegel irony was an endless *tension of opposites* (cited in Wiener; 1973: 628). At times Schlegel explained this tension as static, a combination, as in some forms of verbal irony; more often he described it as a movement from one idea to another, as in dramatic irony. The ironic author appears to engage himself with one meaning firstly; he then appears to destroy that meaning by exposing a contradictory meaning.

Ludwig Tieck's early plays can be seen as examples of Schlegel's new irony. Setting out to satirize uneducated prejudices, Tieck had adopted the strategies of burlesque satire, a device Tieck had also been impressed by in the authorial breaking of Cervantes and Sterne. But Tieck became lost in endless relativity. In Thompson's translations, a character in **The World Turned Topsy-turvy** remarks:

This is too crazy! See, friends, we sit here as spectators and see a play; in that play spectators are also sitting and seeing a play, and in that third play another play is going to be played by those third actors. . . . People often dream that sort of thing (1948: 55-59 cited in Wiener; 1973: 630).

Like Tieck, Shakespeare had also been impressed by the new model of irony which Schlegel stated. In his plays, Shakespeare created characters who had revealed self-deception and hypocrisy. Another writer, Solger, thought that the situation was ironic, because, on the one hand, although the *thing* appeared to suggest the infinite, it was only a thing, and on the other hand, even though the *infinite* appeared to go beyond the thing, it could not really do so. Solger considered the tension of opposites as moving rather than static. However, Hegel, for whom Socratic irony was negative dialectic, accepted Solger's version of irony as a phase of his own famous dialectic.

It soon became commonplace to think of the field of irony as life itself, Heine spoke casually of the irony of God, the world, nature, fate, and even chance. Bishop Connop Thirlwall, spelled out the two movements of irony, both in life and in Sophocles. Though he used only the term *tragic irony*, Thirlwall, extended the conception of irony into both tragic and comic situations in which the detachment of irony was overcome by sympathy for the victim. However, in Thirlwall's conception of irony, the satiric aspect did not completely disappear; *it remained as a qualification of the dominant feeling* (Knox cited in Wiener; 1973: 630). Knox, in his discussion of language in Sophocles' tragedies claims that

Thirlwall apparently established the association of the term "Sophoclean irony" with dialogue that means one thing to the speaker, another to author and audience, whose view of the situation is wider and truer (1973: 630).

As the nineteenth century wore on, the new ironies gradually moved to center stage. At the turn of the century Anatole France and Thomas Hardy especially were drawing the attention of a large audience to irony.

In the following passage, Laurence Perinne also explains irony like that:

Novels and short stories that employ humor often use the technique we call irony, a term which has a range of meanings that all involve some sort of discrepancy or incongruity...Irony should not be equated with mere sarcasm, which is simply language one person uses to belittle or ridicule another. Irony is far more complex, a technique used to convey a truth about human experience by exposing some incongruity of a character's behaviour or a society's traditions. Operating through careful, often subtle indirection, irony helps to criticize the world in which we live by laughing at the many varieties of human eccentricity and folly. It may be useful...to distinguish three distinct kinds of irony found in literary fiction. (cited in Arp and Johnson; 2006: 334)

Some theorists claim the variable factors in the ironic structure as the following:

1. The *degree* of conflict between appearance and reality ranges from the slightest of differences to diametrical opposites.
2. The *field of observation* in which irony may be noticed ranges from the smallest semantic unit—e.g., a pun—to the cosmos.
3. Irony usually has an *author*, who by analogy is a superhuman power in some fields of observation; it always has an *audience*, even if it is only the author amusing himself; and a *victim*, who is deceived by appearance and enlightened by reality, although an author may turn himself into a pseudovictim.
4. The *aspects* of irony may be analyzed as follows. The variable factors here are the conception of reality, the degree to which author and audience sympathize or identify with the victim, and the fate of the victim—triumph or defeat. Reality may be thought of by author and (or) audience as reflecting their own values (Knox in Wiener ; 1973: 626).

1.2. Three Types Of Irony

Irony splits up three main forms: verbal irony, dramatic irony and situational irony (Arp and Johnson; 2006: 276).

1.2.1. Verbal Irony

In classical rhetoric, *verbal irony* is defined as a trope in which the figurative meaning is the opposite of literary meaning. Dr. Johnson defined irony as *a mode of speech in which the meaning is contrary to the words* (1965: 241). In other words, verbal irony is uttering something opposite to what it means. With this characteristics of verbal irony, it can be said that *verbal irony has its origin in the Socratic technique of eironeia* (Colebrook, 2004: 23). In this kind of irony both speaker and listener or both reader and author are aware of the contrast. For example the listener should know that it is a boring party to get the irony in the speaker's *what a wonderful party!* In other words, in verbal irony speaker and listener share a silent understanding. This silent ironic agreement may also exist between reader and author, as it does between Jane Austen and her reader throughout her novels. Verbal irony is about the ironist's techniques and strategies. The different sorts of discrepancy between the meaning of what is said and what is in fact on the particular occasion

cause to different kinds of verbal irony such as sarcasm, overstatement and understatement.

Sarcasm comes into English from the Greek *sarkasmos*, and it means to utter the opposite of an intended meaning in order to mock a person, situation or thing. Generally, sarcasm is used for irony; however, sarcasm is a form of irony which needs sharp wit to highlight the obviousness and stupidity of a situation. It is a rhetorical term in which one can express his idea in a humorous or in an annoyance way to jest. In other words, when the speaker states the opposite of the truth, it exemplifies the form of irony called sarcasm, for that reason, sarcasm is generally referred to verbal irony in literature.

In *overstatement*, what is said is an exaggeration of what the speaker wants to mean. Sometimes overstatement refers to *hyperbole* which comes from Greek and means exaggeration. Overstatement is used with a variety of effects: *humorous or grave, fanciful or restrained and convincing or unconvincing* (Arp and Johnson; 2006: 757).

Understatement or *litotes*, on the other hand, is a technique of expressing an idea by saying less than is actually or literally true. *It is the opposite of exaggeration and is a very effective tool to defuse uncomfortable situations or intense emotions* (Wheeler, 2004: 23).

Verbal irony is generally used to criticize a person or a situation when events have not occurred as expected or desired. Critics argue that *verbal irony...is used to express intensely negative feelings such as sardonic or biting criticism* (Colston and Gibbs, 2007: 320). In **Wit and Its Relation to the Unconscious**, Freud, thinking of verbal irony as satiric, asserted that in the listener such irony produces *comic pleasure, probably by causing him to make preparations for contradiction, which are immediately found to be unnecessary* (1993: 190).

1.2.2. Situational Irony

Situational Irony is the most common type of irony in literature. It is the contrast between what happens and what was expected or what should be. *Situational irony, sometimes called irony of events, ...is also more generally understood as a situation that includes contradictions or sharp contrasts* (Elleström, 2002: 51). Thirlwall calls situational irony as *practical irony*. Practical irony, he comments, *is independent of all forms of speech, and needs not the aid of words* (cited in Elleström, 2002: 51). Situational and verbal irony could be accepted to be alike in exhibiting a duality. Both of them required a juxtaposition of contrast; what is said contrasts with what is intended in verbal case and what occurred versus what is expected to occur in situational case. Also, there is unexpectedness in both kinds of irony. Whereas, in spite of these similarities, verbal and situational irony are different from each other. In verbal irony, there is an ironist who uses the technique. However, as Colston and Gibbs present *situational irony does not imply an ironist but an observer of a condition of affairs that is seen as ironic* (2007: 468). Muecke points out the distinction like that:

...in verbal irony it is the ironist who presents, or evokes, or puts us in the way of seeing, such a confrontation, in situational irony something which we see as ironic happens or comes to our notice...We are making this some distinction between verbal or intentional irony and situational irony when we say on the one hand, *He is being ironical*, and on the other hand, *It is ironic that...* (1969: 43)

Moreover, since it comes out from the events and situations, situational irony is more ingenious and effective than other kinds of irony. It is also called *circumstantial irony* or *irony of fate*.

1.2.3. Dramatic Irony

Dramatic Irony or *Tragic Irony* is the contrast between what the character thinks to be true and what the reader knows to be true. In other words, dramatic irony

appears when the reader has more information than the characters. Most writers use dramatic irony as the most powerful tool to keep their readers' interests on the story by creating a contrast between the character's present situation and the event that will happen. As a literary device, dramatic irony encourages reader's curiosity because reader is concerned about when and if the character will find out the truth inside situations in the story.

Dramatic irony appeared first in Greek and Roman literature in stage plays where the chorus or a narrator informed the people about the facts that the characters in the play did not know. For that reason, dramatic irony is also called tragic irony although it is not necessarily tragic. Gleen Stanfield Holland comments on the relation between Greek tragedy and dramatic irony as in the following:

Dramatic irony is almost invariably illustrated by reference to Greek tragedy. This makes good sense, since Greek tragedy often deals with the contrast between the divine and human point of view...Where the presence of the Gods is real and manifest, and the action depicted can be understood from the perspective of either the characters or the Gods who rule over them, the prerequisites for dramatic irony are fully present (2000: 69).

The most used example of dramatic irony is **Oedipus Rex** by Sophocles. Oedipus does not know that he is the one who killed his own father unknowingly. When he tells his brother-in-law--Creon--that a man is a fool if he thinks that he can commit a sin against his family and escape the wrath of the Gods, the audience understands the effect of Oedipus' words better than Oedipus himself.

Consequently, in dramatic irony, the reader knows something the character does not and reads to discover how the character will behave when he or she learns the truth. According to Dennis Howard Green, *dramatic irony is involved in a narrator's forecast of the future when he shares with us knowledge of a reversal denied to a character* (1979: 251).

1.3. Definition of Satire

The name *satire* comes from the Latin word *satira* which means basically the vessel used for carrying harvest produce and also it means *a mixture full of different things* (Highet, 1962: 231). Additionally, it comes to mean a mixed sort of entertainment at harvest time with songs and other kinds of humour.

Apart from the dictionary meaning, the literal meaning should be formulated from an integration of its corrective intent and its literary method of application. Then a reasonable definition of satire is:

...a literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved. The true satirist is conscious of the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling (Thrall et al., 1960: 436).

The followings are some other definitions by some authors who wrote about satire:

Like other arts, the best satire is concerned with the nature of reality. Unlike other arts, which emphasize what is real, satire emphasizes what seems to be real but is not. It ridicules man's naive acceptance of individuals and institutions at face value (Feinberg, 1967: 14).

Satire is a sort of glass, wherein beholders do generally discover everybody's face but their own; which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it (Swift; 2004: 5).

There are also some common features of satire which Ogborn and Buckroyd state in their book **Satire** as follows:

- Satire reflects society
- Satire helps people to view others differently
- One of satire's purpose is to reform or change society

- Satire brings out points generally applicable to everybody
- Where an individual is the satirical target, satire should not be libellous
- Satire helps people to work out the difference between folly and vice
- Satire is particularly concerned with pointing out hypocrisy
- Satire has a lofty aim: to prompt the good to improve the world (2001: 12).

Satire attacks victorious and snooty as hidden absurdities or vices blindly accepted by habits and social conventions. It attacks foolishness and hypocrisy. G. K. Chesterton claims *the essence of satire is that it perceives some absurdity inherent in the logic of some position, and that it draws the absurdity out and isolates it, so that all can see it* (cited in Johnson; 1945: 19).

1.3.1. Historical Background of Satire

Historically, *satire has been an accepted form of social commentary since 5 BC, mainly in the form of plays and poetry* (Borja; 2007:1). A Greek playwright, Aristophanes, one of the best known early satirists, satirized Socrates as the incarnation of atheism in his play **The Clouds** written in 423 BC, whereas in **The Wasps** written in 422 BC he satirized the Athenian court system.

Satire comes to light and disappears in different literary periods in England. The dominant period of satire was eighteenth century, it was the golden age of satire. However, there are also important satirical works written in Middle Ages as well as in the nineteenth and twentieth centuries. In English literature, satire is predicated on the Romans, especially on the works of the poets Juvenal and Horace. Both of these poets wrote critically about their times but in different manners: *Horace is usually characterized as being more urbane and witty, Juvenal as being more savage and critical* (Ogborn and Buckroyd, 2001:14). Horace dealt with what he saw around him. He satirized the immorality of Roman society such as greed, ambition, wastefulness, miserliness and materialism. Horace focused on the significance of plainness wherein the decadence and greediness of individuals are heavily satirized. He expressed the way in which people are easily duped. Since he is against writing in

a harsh style, Horace used mockery and wit as the means to reach his aims. Juvenal, on the other hand, appeared almost a century later, evoked the satirist's role very distinctively. He wrote bitterly about the corruptions of his society. He assumed that depravities such as the corruption of power, pride, avarice, the morality of women, the decadence of rulers, immorality and the Roman legal system were worthy of revelation. Therefore, he criticized the poets and Roman trainers of his time and satirized the education system and complained about the dull nature of written works. He also satirized hypocrisy of people of his time. He exhibited hate towards wealth and claimed money as a cause for the greediness of people. Consequently, these two main authorities, Horace and Juvenal, *highlight the boundaries of the satiric spectrum* (Borja, 2007: 2).

In the Renaissance period, from approximately 1450 to 1600, scholars, especially in Europe, rediscovered Greek and Roman literature. The works of Horace and Juvenal, and the works of other great Roman and Greek writers such as Virgil, Homer and Ovid, reflected the satirical points of their time.

The important period of English satirical writing begins with the Restoration period. Ogborn and Buckroyd point out the significance of this period as follows:

It encompasses the Augustan age, so called in imitation of the period in ancient Rome when Augustus Ceasar was the first emperor and which was considered to be the greatest period of Latin literature. Many English writers produced their own translations or versions of classic works, including the satires of Horace and Juvenal. The influence of the classics on the writers of the period, in the poetry of Dryden, Pope and Johnson especially, is very clear (2001: 14).

The works of these satirists were in verse form but in the eighteenth century *prose satire* was also developed, especially by the works of Jonathan Swift. Ogborn and Buckroyd claim *it would probably be impossible to find a satirist writing after the publication of Gulliver's Travels...who has not been influenced by his work* (2001: 14). Later, there comes other novelists who used satirical points of view in

their novels, for instance, Dickens and Austen used satire to create humour by their satirical characters. In these authors' work satire may not be the primary purpose of the texts, but by means of the satirical characters the writers reveal hypocrisy and selfishness of the period they lived.

In the twentieth century, satire is used as the vehicle for social comment, for example, George Orwell uses satire in his **Animal Farm** and **Nineteen Eighty Four** as a tool to explain his political views and to awake people for a future danger. In these works, his aim is not to create a moral progress but to warn people.

In a sense, throughout its history, satire has harmonized all kinds of writing, both poetry and prose; it has been accorded in lots of genres, in comedies, essays, epistles, fables, allegories, novels, sonnets, ballads, and the other kinds of writings as well.

P. K. Elkin explains the subjects of satire in his **The Augustan Defence of Satire** as in the following:

...the events of the day – plots, treaties, military and naval actions, battles, acts of parliament – and on the men and women directly involved in these happenings – the King, members of the Court, ministers, royal mistresses, heirs to the throne, minor court officials, bishops, judges, generals, admirals, priests, conspirators, and spies (1973: 119).

Although the satirist laughs, mocks, teases or flames up against man's faults, his first business is attacking. His method and tactics may change from time to time, however, the satirist is always an attacker. He is also an outsider who is exposed to all kinds of social hostility because of his satirical pen. Elliot explains this theory saying that *in democratic countries he attacks individuals only at the risk of grave financial loss to himself and to his publisher; in totalitarian countries the satirist risks death* (1960: 262).

In order to draw attention, satirists have to aggravate their case. In order to make people see the vices and follies, satirists exaggerate and misrepresent, and they refer to hyperbole, and caricature. These techniques may seem as unfair, however, Feinberg claims that *without unfairness there can be no satire* (2006: 184). And another critic, Sutherland, reinforced his ideas by saying: *The satirist, for his part, is putting a case, and to put it effectively he magnifies, diminishes, distorts, cheats: the end with him will always justify the means* (1958: 20).

According to Hermann Josef Real, Satirists *have always projected themselves not only as destroyers of folly and vice, but also as promoters of reason and virtue* (1992: 13). He goes on commenting as the following:

The roles they have most frequently emphasized are those of physician-anatomist and teacher-moralist. As a physician-anatomist, it is the satirist's business is not only to destroy the disease, but also to administer the therapy. As a teacher-moralist, it is his duty is not only to criticize but also to improve, not only to reprimand but also to recommend, not only to chronicle stories of human inadequacy but also to restore virtue to paradise lost (1992: 13).

1.3.2. Direct and Indirect Satire

In his book entitled **A Treasury of Satire** Edgar Johnson claims that

Roughly, satire has two main methods. The method of Juvenal... That is the direct satire. The other is more roundabout. It is indirect satire...Direct satire is more obvious of the two, just as a blow is a more obvious expression of resentment than a gift of poisoned fruits. That is why invective is the simplest of all the weapons of direct satire (1945: 13).

Satirists who use Juvenal method believe social corruption in their world and aim to punish and to destroy but not to cure. They consider that evil is rooted in the structure of society and nothing can remedy it. However, the other satirists using the method of Horace, tell the truth joyously and intend to cure the faultlessness of

people since they think that people are blind and foolish. This kind of satirists are optimists in a way. They believe that there are many foolish and cruel people in every society, and although some of them are hopelessly incurable, they should be taken as examples in order to help other people. Satirists who are followers of Horace are kinder and gentler.

As there are two types of satirists, there are two main purposes of the satire. The optimist satirists want to heal, whereas the pessimist ones write to punish. But the satirists do not want to split up two groups. They claim that *satura* means *mixed* so one author may write as an optimist satire for one work and in pessimistic mode for another work; and even in a one single work a satirist may use both satirical methods. Highet explains this idea in his **The Anatomy of Satire** as following:

...the satirists refuse to be marshaled into two armies, the white and the black. They are willful and independent fellows. The flag of satire is not particolored, white on one side and the black on the other...*Satura* is variety. A single author will write one satire as an optimist, and follow it by another of the bitterest pessimism...In a single book, even in a single page, we can see the multiple emotions of a satirist struggling against one another for mastery; and ultimately it is this ferment of repulsion and attraction, disgust and delight, love and loathing, which is the secret of his misery and his power (1962: 237-238).

Moreover, the application of the satiric method can be quite broad because satire itself is more of an attitude or stance than a genre or type of literature. Apart from its moral purpose, the characteristics which distinguish satire from other sorts of writing are its flexibility of tone and its consistent use of wit and irony. The most convenient target for satirical writing in any period is hypocrisy, and the most popular method which satirists consistently use is irony. Irony, as Ogborn and Buckroyd point, *expects the reader to be always alert to the conflict between the literal and the actual meanings of what is being said* (2001: 16). Therefore, it is essential for readers to read closely to make connections between the text and their own experiences. To discuss satire, a reader should have a wide vocabulary of

descriptive words such as comic, humorous, sarcastic, witty and savage by which criticism of human behaviour can be expressed.

As a characteristic of most satire, wit is used to make the attack clever, or humor to make it funny. Satire must be reasonably well written in order to be received at all. The basic mood of attack and disapproval need to be softened to some extent and made more sensible; wit and humor serve this end by making the criticism entertaining, and even attractive. That property of wit and humour is vividly expressed in the words of that old philosopher, Jonathan Swift, he remarks:

As Wit is the noblest and most useful Gift of humane Nature, so Humor is the most agreeable, and where these two enter far into the Composition of any Work, they will render it always acceptable to the World (adopted from <http://www.virtualsalt.com/litterms.htm>).

Certain specific literary techniques and constructions are used in satirical writing such as exaggeration, distortion, understatement, innuendo and ambiguity. A brief explanation of each of these will perhaps help understand the versatility of the satiric method. Robert Harris explains exaggeration like this:

exaggeration is one of the most commonly used techniques in satire, since the depiction of an extreme or blatantly vicious case is one of the best ways to get the target to recognize or admit that a vice exists at all: recognition must precede correction. The satirist brings his description of a wrong to its logical extreme, or at least exaggerates by overemphasis in order to make the unseeing see, and the seeing-but-complacent oppose and expunge corruption (adopted from <http://www.virtualsalt.com/satire.htm>).

Similar to exaggeration is distortion which means changing the perspective of a condition or event by isolation or by stressing some aspects and deemphasizing others. Understatement is the converse of exaggeration and is used to make something appear smaller or less important than it really is. It can be used to reduce the importance of the truth, and is useful in cases where the evil is already so great that it can scarcely be exaggerated. Innuendo is a valuable device for the satirist

because it allows him to implicate a target by an indirect attack. This is especially useful when the target is dangerous, for it is often possible to deny the allusion. Ambiguity in which the intention can always be denied is useful like the others; however, Harris claims that *it also serves to make the satiric comparison more demonstrated, by making difficult any difference between the target and the object to which it is compared* (adopted from <http://www.virtualsalt.com/satire.htm>). It is apparent that almost all of these techniques have one element in common: each ensures a way to say two or more things at one time, and to compare or contrast them.

Man's vices are a threat to the civilization in which the satirist lives, and the satirist feels enforced to express those vices for the society's good. The satire must be presented in a manner which will bring action, and the purpose of satire is the correction or hindrance of vice, and its method is to attack hypocrisy through the ironic contrast between values and actions.

Finally, it is the writer's aim while writing his work which determines whether the satire is genre or method. If the purpose is to express human weakness and folly, especially the political, religious and social weaknesses, and abuses of the time, then the text is a satire. Whereas, if the development of the themes of the story and the interaction of the characters are more important, then satire is a part of the writer's method rather than the prime objective for the text.

The initial importance of satire lies in the age in which it was written. Since the satirist's purpose is to expose human hypocrisy, vice and folly, and since these are not specific to any historical period, readers can at least realize the satirical view in any subsequent time. Yet, knowing social, political and personal circumstances of the period in which the text is written is needed for deep understanding of satirical writing.

CHAPTER II

IRONY AND SATIRE IN JANE AUSTEN'S SELECTED NOVELS

2.1. A Brief Biography of Jane Austen

Jane Austen was born December 16th, 1775 at Steventon, Hampshire, England. She was the seventh child out of eight and the second daughter out of two, of George and Cassandra Austen. Her mother was domestic yet rightminded and humorous; her father was an Oxford-educated clergyman, and was kind, loving, and encouraging to his daughters as well as his sons. He had a fairly respectable income, so he could not have given his daughters much money like Mr. Bennet in **Pride and Prejudice**. *While her family never anticipated she would be a published writer because it is not considered an appropriate profession for a young lady in her times, she was encouraged to write* (Hubbard, 2007: 6).

In 1783, Jane and her older sister, Cassandra went to Southampton to be taught by the sister of one of their uncles. They were brought home after an infectious disease broke out in Southampton. In 1785-1786 they went to the Abbey boarding school in Reading, which apparently bore some resemblance to Mrs. Goddards casual school in **Emma**. This was Jane Austen's only education outside her family. Within their family, the two girls learned drawing, and playing the piano, etc.

The education of Austen and her sister was not nearly as systematic as that which was offered their brothers. Because while the men would have to prepare for a profession, the only career for women of the Austens' class was that of wife and

mother. So the sisters were prepared for their probable career with some training in skills such as music, drawing, and dancing.

Almost all the family members were great readers, and there was also a great deal of reading aloud in the Austens' house. In Jane Austen's time, in many families, one of the members of the family read to the others while they carried out small tasks. Reading aloud was considered a highly valuable professional and social skill, and Mr. Austen excelled at it.

Jane Austen did a fair amount of reading of both the serious and the popular literature of the day since her father had a library of lots of books. In addition his books there were books from neighbourhood libraries. These rental libraries were the main way that middle-class people got right of access to books of the day, which were otherwise quite expensive. Jane Austen was very familiar with the eighteenth century novels, such as those of Fielding and Richardson, which were much less inhibited than those of the later Victorian era.

In 1782 and 1784, plays were staged by the Austen family at their rectory, and in 1787-1788 more elaborate productions were put on there under the influence of Jane's sophisticated grown-up cousin. This throws an interesting light on Jane Austen's apparent disapproval of such amateur theatricals in her novel, **Mansfield Park**.

Jane Austen wrote her **Juvenilia** from 1787 to 1793; they include many humorous parodies of the literature of the day, such as **Love and Friendship** and are collected in three manuscript volumes. They were originally written for the amusement of her family, and most of the pieces are dedicated to one or another of her relatives or family friends.

Earlier versions of the novels eventually published as **Sense and Sensibility**, **Pride and Prejudice**, and **Lady Susan** were all begun and worked on from 1795 to 1799. But in those times, these novels were entitled as **Elinor and**

Marianne, First Impressions and **Susan. Northanger Abbey** was also probably written during this period.

In late 1800 her father, who was nearly 70, suddenly decided to retire to Bath, and the family moved there the next year. During the years in Bath the family went to the sea-side every summer, and it was when one of those holidays that Jane Austen's most mysterious romantic incident occurred. Jane Austen fell in love with Thomas Langlois Lefroy, a graduate of Trinity College, Dublin, who was visiting his uncle and aunt. When Madam Lefroy recognized that her nephew would be disinherited if he married the daughter of a penniless clergyman, she sent her nephew away. There is no evidence as to how seriously this disappointment affected Jane Austen, but probably she being impressed by this depressing love affair and had reflected it in her novels.

In January 1805, her father died, and, in 1806 they moved from Bath first to Clifton, and then, in autumn 1806, to Southampton. In 1809 Jane Austen, her mother, sister Cassandra moved to Chawton in Hampshire. When Jane Austen received a proposal from the wealthy brother of a close friend, for whom she felt no affection, she initially accepted him, only to turn him down the next day. Hubbard comments about her decision as the following:

This was a painful decision for her as she understood deeply that marriage was the sole option for women for social mobility; she further understood the vulnerability of single women without family estates who depend on wealthy relatives for a home. This subject is at the heart of *Sense and Sensibility* (Hubbard, 2007: 6).

She resumed her literary activities soon after returning into Hampshire, and revised **Sense and Sensibility** which was accepted in late 1810 or early 1811 by a publisher. Yet, the novel appeared anonymously in October 1811.

Encouraged by this success, Jane Austen turned to revising **First Impressions (Pride and Prejudice)**. She sold it in November 1812 and it was

published in late January 1813. She had already started work on **Mansfield Park** by 1812, and she worked on it during 1813. In May 1814, **Mansfield Park** appeared, and was sold out in six months; she had already started to work on **Emma**. In December 1815, **Emma** appeared. She had started on **Persuasion** in August 1815, and finished it in August 1816. In early 1817 she started to work on another novel, **Sandition**, but had to give it up due to her illness. On May 24 she was moved to Winchester for medical treatment. She died there on July 18th 1817, aged 41.

Jane Austen never wrote a memoir, sat for an interview, or recorded whether she had herself felt the joys and disappointments of love. The biographical facts may never explain her quick wit, the sharp insight, and the deep emotional intelligence she brought to her novels. Austen's letters, which her sister Cassandra did not destroy after her death, and **A Memoir of Jane Austen**, written by her nephew J. E. Austen-Leigh in 1869 are the sources which reveal Austen's life. As these sources indicate while Austen was leading *lived the quiet life of an unmarried clergyman's daughter, she found early encouragement for her art within her family circle and a starting point for her novels in her personal and family history* (Hubbard, 2007: 6).

Finally, the following statements of Lord David Cecil about Jane Austen's novels explain the subjects of her writing definitely ;

Many authors start writing in order to relieve their private feelings; Jane Austen began in order to contribute to family entertainment. Her early works were examples of a family activity and expressions of a family outlook (1978: 89).

2.1.1. A Short History of Jane Austen's Period

As Jane Austen's life began, England was in the middle of an expanding conflict with its American colonies and that would end in the American Revolutionary War. So as Jane Austen was writing her novels, England was experiencing a great change. The population had nearly doubled since 1760 and the

Industrial Revolution was changing lives of people. In addition, in 1811, King George III was declared insane and his son became Prince Regent, giving rise to the period called The Regency (1811-1820).

Aristocracy – at the top – below them the landed gentry, are often observed in Austen's novels. In these families since the eldest son inherited the estate the younger sons had to work, usually in the church, or in the army, or in the law. *The remaining classes were the middle class, followed by tradesmen and tenant farmers, then laborers and servants, and finally, the poor* (adopted from <http://www.theatreworks.org/images/studyguide.emma.pdf>).

In Regency England, life was ruled by a strict rules of manners. For instance, outside the family first names were rarely used between men and women unless they were engaged. Letter writing was important because it was the only way to communicate across long, or even short, distances. Dinner was biggest event of the day, and after dinner, the women left the table for the drawing room to let men drink and smoke. After the men rejoined the women, they talked, and played cards, or enjoyed live music played and sung by the women of the party. Sometimes, after dinner, they attended a ball which was an exciting activity. However, there were strict rules controlling behaviours even in dance. Yet, dancing offered some opportunities for private conversations that were not acceptable anywhere but on the dance floor.

In the 18th century English society in which Jane Austen lived, while the male members of a family were given educational opportunities, women were not usually given the educational opportunities like men and marriage was the only choice for economic security and for taking part in the society. Fortunately Austen, who was born into a family that valued education to both sons and daughters was encouraged by her family to produce literature.

The women in most eighteenth-century fiction generally need to be saved by men. Austen's women are still imprisoned in one kind of dependence

economically but she tries to make her characters both physically and intellectually strong. In her novels men have the responsibility as an obligation to provide a sufficient income for the household, and women are responsible to organize the outgoings of the income. Money and material existence are important issues in Austen's fiction. Mary Evans points that Austen suggests the reader through her works *how to balance moral and material concerns* (1987: 20). Evans also comments as the following:

A survey of her works reveals that there is at least one large country estate in all her novels, but around the country seat are clustered men who maintain themselves through the church...of England, the army and the navy, trade or professions (1987: 20).

Although there is a variation of possible activities for men in Austen's novels, there are not such activities for women. *Women are attached to landed estates through men, and only the possibility of employment as governess* (Evans; 1987:20) like Jane Fairfax in **Emma**. Emma is the richest woman of Austen and she is an exception because generally female characters of Austen have less property than the male characters of the novels. And this is the situation of the society of the period. Consequently, throughout the novels Austen creates characters, frequently men, who regard themselves attractive through their personal properties.

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife (PP, 1) gives the clues of male authority in England in the late eighteenth and early nineteenth centuries. Women got married very early for the material advantages of marriage. In all Jane Austen's novels, although she herself never married (she refused the only potential candidate who wanted to marry her), she wrote about the lives of women wanting to be married. She could get marry; however,. Austen is accepted as an early feminist due to her rejection of marriage for her personal independence and also her women characters in her novels sustained her feminist nature. However, she tried to hide it by the use of irony and satire. By writing novels she was marking her independence to herself

and people around her because during her period, writing literary works was considered to be the domain of the men.

2.2. Significance of Irony in Jane Austen's Selected Novels

Jane Austen has a great fame for her excellent use of irony. Her irony is significant because it is the special feature of her writings that attracted many readers' attention to her novels. She used irony to disguise some of her intentions while portraying the people and situations of her period. There are many other things which draw the readers' attention to Jane Austen's writing: she created her stories perfectly, she had a deep understanding of human nature. Hence, what makes her a great writer is her use of irony.

In her novels, Austen uses irony both in narrative and in dialogue. She uses irony for several purposes; to entertain her readers, to criticize her society, and most importantly, to show the self-knowledge and maturity of her characters.

2.1.2. Irony in *Pride and Prejudice*

Pride and Prejudice written in 1813 continues its popularity today not only due to its memorable characters and the theme of the novel, but also due to its ironic tone.

Jane Austen uses a variety of ironies in dialogues and narrative in her novel **Pride and Prejudice** to underline and expand on several themes such as the regard of correct judgement, the threats of leaving someone or somewhere and the substance of maturity. Austen's use of irony in the novel is important for the development of her characters, especially the main characters: Elizabeth and Darcy.

Pride and Prejudice is full of irony of situations. Darcy remarks about Elizabeth that *She is not handsome enough to tempt* (PP, 7) him. The ironic atmosphere of this utterance will appear later to show that the woman who was not

beautiful enough to dance with was really good enough to marry. Yet, in **Pride and Prejudice**, irony of character is more evident than irony of situation. It is ironical that Elizabeth who relies on her perception very much is blinded by her own prejudices and is mistaken badly in judging others. Wickham appears courteous and charming whereas he is ironically an unregenerated rake. Darcy appears proud and supercilious but oppositely is a true gentleman. The Bingley sisters hate The Bennets for their inferiority but in fact they are vulgar in their behaviour. Also, Darcy thinks the Bennet family is lack of manners, however, his aunt Lady Catherine is rude and arrogant. Therefore, it is apparent that the novel is full of irony.

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in need of a wife (PP, 1) – the stating sentence of the novel – means that a rich bachelor searches a wife; however, it implies just the opposite: Everyone knows that a single rich man will be pursued by women who want to be his wife. J. V. Ward claims that *the tone of the assertion and the use of the word must imply an ironic reversal and in reality mothers of daughters are in need of a single man in possession of a good fortune* (2003: 1). In addition, the word *truth* provides a reason for the mothers like Mrs. Bennet to present their daughters to any favourable bachelor in surroundings. This sentence also introduces the theme of marriage, which is central to the novel's plot, and the tone of irony which Austen will use both verbally and situationally throughout her novel.

In **Pride and Prejudice**, Austen gives social relationships in neighborhood and characters in detail with an often ironic and humorous view. Her presentation of Mr. and Mrs. Bennet is completely ironic. Mr. Bennet has a sense of humour that he uses intentionally to provoke his wife. Their contradictory characteristics are shown through their manner of conversation; Mrs. Bennet rattles on trivial things while Mr. Bennet ripostes her with gentle sarcastic statements, the mocking tone of which Mrs. Bennet completely misses. After giving the contrast between Mr. and Mrs. Bennet through the dialogues at the very beginning of her novel, Austen then describes of their differing personalities:

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news (PP, 3).

The narration here is ridiculous, but it is also ironic, especially the part about Mrs. Bennet. The last word *news* is used for gossip about rich single men because the aim of her life is to get her daughters married.

Moreover, Austen uses ironic dialogues in **Pride and Prejudice** and one of them is the following dialogue between Elizabeth and Lady Catherine de Bourgh, the aunt of Darcy, when she came to visit Elizabeth about her nephew:

- You can be at no loss, Miss Bennet, to understand the reason of my journey hither. Your own heart, your own conscience must tell you why I come.

Elizabeth looked with unaffected astonishment.

- Indeed, you are mistaken, Madam. I have not been at all able to account for the honour of seeing you here.

- Miss Bennet, replied her ladyship, in an angry tone, 'you ought to know, that I am not to be trifled with. But however, insencere you may choose to be, you shall not find me so. My character has ever been celebrated for its sincerity and frankness, and in a cause of such moment as this, I shall certainly not depart from it. A report of a most alarming nature, reached me two days ago. I was told, that not only your sister was on the point of being most advantageously married, but that you, that Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards United to my nephew, my own nephew, Mr. Darcy. Though I know it must be a scandalous falsehood; though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you (PP, 263).

Although, Lady Catherine says she is *not to be trifled with* indeed *she* is just because she came to talk to Elizabeth for the things she believes as *a scandalous*

falsehood; yet more, when Elizabeth replies *if you believed it impossible to be true...I wonder you took the trouble of coming so far. What could your ladyship propose by it?* (PP, 264), Lady Catherine's *frankness* is also disproved. At the end of the dialogue, Lady Catherine takes no promise from Elizabeth not to marry Darcy and leaves the house mostly displeased. However, there appears irony because it comes out that Elizabeth's refusal to make a promise to Darcy's aunt is reported by Lady Catherine herself to Darcy and this is what actually gives Darcy hope that he might be accepted by Elizabeth:

It taught me hope as I had scarcely ever allowed myself to hope before. I knew enough of your disposition to be certain, that, had you been absolutely, irrevocably decided against me, you would have acknowledged it to Lady Catherine, frankly and openly (PP, 274).

Therefore, the conversation between Lady Catherine and Elizabeth and the annunciation of this conversation to Darcy affect the marriage between Elizabeth and Darcy positively contrary to Lady Catherine's expectations. In other words, she gives a hand to this marriage involuntarily.

Wright comments that *Jane Austen's very omniscience argues that a single point of view could not comprehend the intent of the novels fully* (1962: 89) so she uses many different viewpoints to express a completeness and objectivity which none of the characters can probably share. For instance, Elizabeth is not able to understand Darcy's true feelings towards her until some time after he declares his love, the utterance of his love is also a surprise for her; however, readers have already glimpsed the growing of Darcy's feelings: *He began to feel the danger of paying Elizabeth too much attention* (PP, 43). Therefore, here *dramatic irony* is achieved successfully by Austen, and the reader is made to know something that the character does not know.

Jane Austen introduces Elizabeth in one of her letters like that: *I must confess that I think her as delightful a creature as ever appeared in print, and how*

shall be able to tolerate those who do not like her at least I do not know (cited in Lascelles; 1995: 33). As it is clear from the story that Darcy is proud and Elizabeth is prejudiced but these faults are also important weaknesses of desirable graces such as self-respect and intelligence. In addition, the story underlines the fact that Darcy's pride brings about prejudice and Elizabeth's prejudice results from a pride in her own perceptions. So the ironic theme of the novel is on the dangers of intellectual complexity. Darcy and Elizabeth, due to their deep conceptions, become ironically subject to failure of sensation. Elizabeth has the ability to perceive people and situations well; for example, as Wright says *she understands her family perfectly, she knows William Collins by the first letter he writes, comprehends the merits and deficiencies of the Bingleys almost at once, appreciates Lady Catherine de Bourgh at first meeting* (1962: 112) ; whereas, she fails in discerning Fitzwilliam Darcy, George William and her friend Charlotte Lucas.

Charlotte Lucas is introduced as *a sensible, intelligent young woman, about twenty-seven...Elizabeth's intimate friend* (PP, 12). However, Elizabeth does not know at the beginning that Charlotte's perception of marriage is different from hers. When Charlotte says *happiness in marriage is entirely a matter of chance...it is better to know as little as possible of the defects of the person with whom you are to pass your life*, Elizabeth does not believe in her *You make me laugh...and you would never act in this way yourself* (PP, 16) she says, But Charlotte acts definitely in the light of her expressions by marrying to Mr. Collins. With this marriage, Elizabeth begins to know her *intimate* friend, and sees her as she really is:

She had always felt that Charlotte's opinion of matrimony was not exactly like her own, but she could not have supposed it possible that when called into action, she would have sacrificed every better feeling to worldly advantage. Charlotte the wife of Mr Collins was a most humiliating picture! (PP, 95).

Another example of irony from the book is about Darcy's feelings for Elizabeth. He says that Elizabeth is *tolerable, but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are*

slighted by other men (PP, 7). In contrast to *his early bad impression of Elizabeth he is soon constrained to like her better: for ironically, the heroine by behaving disdainfully to him, does just what is necessary to captivate him* (Wright; 1962: 123).

As Mr. Darcy is mistaken about his own feeling, Elizabeth is also mistaken about his senses. When Mr. Darcy wants to listen to her playing the piano and *stationed himself so as to command a full view of the fair performer's countenance* (PP, 131) in Lady Catherine's house, she hurts his feelings with sarcasm:

You mean to frighten me, Mr. Darcy, by coming in all this state to hear me? But I will not be alarmed though your sister does play so well. There is a stubbornness about me that never can bear to be frightened at the will of others. My courage always rises with every attempt to intimidate me (PP, 131).

Moreover, Elizabeth learns her faults in thinking Darcy as a villain when she reads the letter he writes about George Wickham's claims. Although the letter is written in a proud tone, it gives some new lights on Jane and Bingley relationship and more importantly on Wickham's trying to elope with Darcy's sister. Elizabeth's first reaction towards the letter is not to believe his writings, but then with regard to Wickham's sudden interest to rich Miss King, she becomes to realize that Darcy is right.

She grew absolutely ashamed of herself.- Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd.
- How despicably have I acted!'she cried. - 'I, who have prided myself on my discernment! - I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust, - How humiliating is this discovery! - Yet, how just a humiliation! - Had I been in love, I could not have been more wretchedly blind (PP, 156).

Here, there is an obvious irony that Elizabeth reflects by saying *Had I been in love, I could not have been more wretchedly blind*. In spite of the fact that

Elizabeth does know herself much better, the reader realizes that she does not know herself completely.

Another example of irony lies beneath Mr. Bennet's attitude towards his sons-in-law. At the end of the novel Mr. Bennet said to Elizabeth that *I admire all my three sons-in-law highly. Wickham, perhaps, is my favourite; but I think I shall like your husband quite as well as Jane's* (PP, 283). This utterance is ironic because arguably the worst marriage is that of Lydia and Wickham. Lydia gains a husband who is dishonorable, deprived of conscience, widely disliked by the ones who know him and lacking real love for his wife. Lydia, encouraged by her mother and bewitched by Wickham's charm and persuasiveness, is so stupid as to think her marriage cheerful. Wickham's remaining faithful to Lydia is also not her achievement but that of Darcy and of money.

In addition, Mrs. Bennet's behaviours towards Darcy reveal *dramatic irony*. Because she does not know anything about Elizabeth's and Darcy's feelings, when Elizabeth tries to go out together with Darcy, Mrs. Bennet says:

I am quite sorry, Lizzy, that you should be forced to have that disagreeable man all to yourself. But I hope you will not mind it: it is all for Jane's sake, you know; and there is no occasion for talking to him, except just now and then. So, do not put yourself to inconvenience (PP, 280).

Another example of *dramatic irony* in Mrs. Bennet's attitude towards Mr. Darcy is pointed out as the following:

"Good gracious!" cried Mrs. Bennet, as she stood at a window the next morning, "if that disagreeable Mr. Darcy is not coming here again with our dear Bingley! What can he mean by being so tiresome as to be always coming here? I had no notion but he would go a-shooting, or something or other, and not disturb us with his company. What shall we do with him? Lizzy, you must walk out with him again, that he may not be in Bingley's way (PP, 279).

Like his wife, Mr. Bennet is also negativist for Mr. Darcy when he received a letter from Mr. Collins in which he warns Mr. Bennet about Mr. Darcy's wish to marry Elizabeth. He did not care about Mr. Collins' words since he did not take it seriously, he thinks that this marriage can be the last thing to happen:

Mr. Darcy, you see, is the man! Now, Lizzy, I think I *have* surprised you. Could he, or the Lucases, have pitched on any man within the circle of our acquaintance, whose name would have given the lie more effectually to what they related? Mr. Darcy, who never looks at any woman but to see a blemish, and who probably never looked at *you* in his life! It is admirable! (PP, 271).

Mr. Bennet is the person who makes the most ironical sentences in the novel. Almost every sentence of him contains some verbal ironies. One of this ironical statements appears when he is talking about his wife in Chapter 24: ... *but it is a comfort to think that, whatever of that kind may befall you, you have an affectionate mother who will always make the most of it* (PP, 105). Since Mr. Bennet and his daughter know that Mrs. Bennet is just a foolish and noisy woman, his description of her as *affectionate mother* is clearly ironical.

To summarize, in **Pride and Prejudice**, Austen uses irony in the dialogues and in narration to support the character development and heighten the experience of reading the novel. As Prof. Chevalier remarks that *the basic feature of every irony is a contrast between a reality and an appearance* (1932: 42), **Pride and Prejudice** marks the climax in the complexity of human relations approached in terms of contrast and ambiguity. Additionally, Jane Austen's usage of irony in the narrative parts to indicate her judgements for her characters reveals the foolishness and hypocrisy of people in the society.

2.2.2. Irony in *Emma*

Emma (1816) is a novel concerned with comedy of manners. In this novel like her other novels Jane Austen uses irony as an essential element. **Emma** is a good

example to start with to show examples of irony which depend on the contradiction between the reality and appearance. Emma is always confident of being right but in fact she is almost disgracefully wrong. Jane Austen starts her novel by saying that *Emma Woodhouse, handsome, clever, and rich...* and shows Emma as Emma sees herself, however, she indicates some clues that readers should not see her in the way Emma does by continuing her sentence that Emma has *a disposition to think a little too well of herself* (**Emma**, 5). In other words Emma is young, rich, beautiful but she is ignorant of her own snobbery and selfishness.

Andrew H. Wright points out the characteristics of Emma as the following:

She is kind to her father, charitable to the poor, fond of Mr. Knightley and attached to 'poor Miss Taylor'. But her misapprehensions - of Harriet, of Mr. Elton, of Jane Fairfax, of Frank Churchill, of Mr. Knightley, and of herself - lead her to develop and encourage a number of situations which, however amusing, clearly display the profound contradictions which are the essence of irony (1962: 137).

Although at the beginning, Emma declares that she thinks she will not be in love throughout her life; the novel ends with her happy marriage to Mr. Knightley.

I never have been in love; it is not my way or my nature; and I do not think I ever shall. And without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment I do not; consequence I do not want (**Emma**, 66-67).

Through the novel, Emma becomes the victim of her own imaginations, she creates a world and believes her own illusions. At the beginning of the novel Emma, Harriet and Mr. Elton are playing with riddles. Although these plays do not seem so important they show Emma's misunderstanding about Mr. Elton's actions. She thinks that he is in love with Harriet Smith, her pretty friend; however, in fact she is the one who is loved by Mr. Elton. This is the irony that works against the heroine and dominates the novel. She takes his words in the wrong sense when he says:

You have given Miss Smith all that she required; you have made her graceful and easy. She was a beautiful creature when she came to you, but in my opinion, the attractions you have added are infinitely superior to what she received from nature (**Emma**, 33).

Moreover, when Emma tries to draw Harriet's picture, Mr Elton continues his compliments about her drawing. Even Mr Knightley criticizes Harriet's picture by saying: *You have made her too tall*, *Emma*, Mr Elton objects to this comment :

Oh, no! Certainly not too tall; not in the least too tall. Consider, she is sitting down – which naturally presents a different – which in short gives exactly the idea – and the proportions must be preserved, you know. Proportions, fore-shortening. – Oh no! It gives one exactly the idea of such a height as Miss Smith's – exactly so indeed (**Emma**, 37).

She is completely wrong in her judgements about these compliments. She misconceives Mr. Elton's feelings towards Harriet:

This man is almost too gallant to be in love', thought Emma. 'I should say so, but that I suppose there may be a hundred different ways of being in love. He is an excellent young man, and will suit Harriet exactly; it will be an "Exactly so," as he says himself; but he does sigh and languish, and study for compliments rather more than I could endure as a principal. I come in for a pretty good share as a second. But it is his gratitude on Harriet's account (**Emma**, 38).

This is a good example of situational irony because the reader, like Emma, does not realise the fact that she is not the second but the first for Mr Elton, and all these compliments are for her although she cannot endure even as a second.

Moreover, Emma ignores John Knightley when he indicates that Mr. Elton falls in love with Emma not with Harriet:

- ...seems to have a great deal of good will towards you.
- I thank you; but I assure you that you are quite mistaken. Mr. Elton and I are very good friends, and nothing more; and she walked on,

amusing herself in the consideration of the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgement are for ever falling into; and not very well pleased with her brother for imagining her blind and ignorant, and in want of counsel. He said no more (**Emma**, 87).

When John Knightley warns Emma that Mr Elton seems to be attracted by her, she remains blind to his words; however, it soon becomes clear to the reader that Mr. Elton is aiming at Emma. This quotation is also a great example of dramatic irony because Emma herself makes the blunder.

Furthermore, Emma imagines that Frank Churchill is about to fall in love with her. However, when Emma realizes that she is not in love with Frank, she encourages Harriet as she had encouraged her about Mr. Elton's intimacy before, but this time Harriet misunderstands Emma and she falls in love with Mr. Knightley instead of Frank with the encouragement of Emma. However, while Emma is trying to bring about a relationship between Frank and Harriet, the reader also does not know that Harriet chooses Mr. Knightley for herself. There is a situational irony here because readers as well as Emma expect that Harriet loves Frank.

At the end, after her discovery that she has enabled Harriet to fall in love with Mr. Knightley, Emma becomes aware of the fact that she loves Mr. Knightley herself:

Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so increased by Harriet's having some hope of a return? It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself! (**Emma**, 308).

However, unlike Emma, reader has the clues of her love towards Mr. Knightley from the previous chapters:

There he was, among the standers-by, where he ought not to be; he ought to be dancing – not classing himself with the husbands, and

fathers, and whist-players, who were pretending to feel an interest in the dance till their rubbers were made-up, - so young as he looked!- ... His tall, firm, upright figure, among the bulky forms and stooping shoulders of the elderly men, was such as Emma felt must draw everybody's eyes; and excepting her own partner, there was not one among the whole row of young men who could be compared with him (**Emma**, 245).

The irony of the paragraph lies in Emma's unawareness of her own feelings towards Mr. Knightley. Since she mostly describes his physical appearance, reader gains the hints of her love through the narrative voice. And this is an example of *dramatic irony*.

In **Emma**, most of the ironies are obliged to the misunderstandings and deceptions of Emma. Not only she is blind to her own feelings but also she is wrong about Harriet's and Mr. Elton's feelings. She imagines that Harriet loves Churchill yet before that she dreams up a love affair between herself and Churchill. When she realizes that Harriet is not in love with Frank, she herself starts flirting with him and that flirtation almost brings out the secret engagement with Frank and Jane Fairfax. Moreover, Emma imagines that Jane has an affair with Mr. Dixon owing to Jane's discreetness.

Marvin Mudrick exemplifies how irony is reflected through Emma's flirtation with Frank Churchill in the novel:

The simple irony of Emma's flirtation with Frank Churchill rises from the fact that Churchill is in love with someone else, and uses Emma as a decoy. More than this, however, Churchill uses Emma so successfully only because he knows her well. Emma is a perfect decoy for a man in love with someone else. She enjoys and invites admiration, but will draw away from any sign of serious attachment (cited in Lodge, 1968:126).

In fact, as Lodge pointed out, *Churchill does not use Emma merely for want of other dupes: he knows her, exploits her with a ruthless thoroughness, not making a fool of her but revealing her as she is* (1968: 127). Since she takes part so

willingly in this flirtation, Frank asks Emma later: *But is it possible that you had no suspicion?* (**Emma**, 361).

Mudrick also comments that *Emma and Churchill are very lucky in the irony that finds them a Mr Knightley and a Jane Fairfax to sober and direct them* (cited in Lodge;1968:128); yet, Mr Knighley talks jealously about Churchill:

He is a most fortunate man!...So early in life... At three-and-twenty to have drawn such a prize!... for Jane Fairfax's character vouches for her disinterestedness; every thing in his favour...Frank Churchill is, indeed, the favourite of fortune. Every thing turns out for his good.- He meets with a young woman at a watering-place, gains her affection, cannot even weary her by negligent treatment- and had he and all his family sought round the world for a perfect wife for him, they could not have found her superiour. – His aunt is in the way.- His aunt dies.- He has only to speak.- His friends are eager to promote his happiness.- He has used every body ill – and they are all delighted to forgive him.- He is a fortunate man indeed! (**Emma**, 323).

Jane Austen's **Emma** is also full of the examples of *verbal irony*, the difference between what is said and what is understood. Austen uses this device to describe her characters effectively, as in the example of the character of Mr. Woodhouse, who is delineated by means of verbal irony.

J. V. Ward suggests Mr. Woodhouse's social activity in his article entitled **Pride and Prejudice and Emma: The Variety and Function of Irony in Austen's Novels** as follows:

Mr. Woodhose's social activity is extolled by the weakness of the positive statements on the type of company he keeps. He can 'command visits' but only of his 'little circle' and his 'intercourse with families beyond that circle' was 'not much'. He dines with 'the chosen and best' but this is 'not unfrequently' and only 'through Emma's persuasion' and 'there was scarcely an evening in the week' , 'unless he fancied himself... unequal to the company' that Mr. Woodhouse did not stay at home and play cards. From these pithy statements the reader may deduce that 'Mr. Woodhouse was fond of

society in his own way' means that Mr. Woodhouse was not fond of society in any way shape or form (2003:1).

Another verbal irony is about Miss Bates, the daughter of a former vicar of Highbury. *She was a great talker upon little matters, which exactly suited Mr. Woodhouse, full of trivial communications and harmless gossip (Emma, 17)*. Here the importance is on the contrast of *great* and *little*. The word *great* is used as if it had a positive meaning by the author but it is actually used negatively to criticize Miss Bates' fondness of trifling things. Like Miss Bates, Mr. Woodhouse is criticized for his trivial gossips. By this type of irony, reader considers these characters as frivolous and underestimates them.

Another example of irony which indicates the contrast between the real attitudes and the words of the characters appears in chapter fortyfive. When Emma goes to visit Jane Fairfax, Miss. Bates comes to the door to say that Jane is too ill to see anybody, however, Jane has seen some other neighbours such as Mrs. Elton, Mrs. Cole, and Mrs. Perry at the same day. Here, Austen gives the reader Emma's attitude for this situation: *Emma did not want to be classed with the Mrs. Eltons, the Mrs. Perrys, and the Mrs. Coles, who would force themselves anywhere (Emma, 295)*. The meaning of these thoughts shows that Emma wants to be different from these *inferior* women, that is why she decides not to insist on to see Jane. Yet, *in spite of the answer, therefore, she ordered the carriage (Emma, 295)*. Thus, Emma's behaviours do not reflect her real thoughts since she is forced to see Jane.

2.2.3. Irony in *Sense and Sensibility*

Sense and Sensibility is the first novel written by Jane Austen. In this novel, Jane Austen writes about two sisters who have definitely opposite ways of dealing with life. Elinor overcomes every situation with her rational mind, chooses the most reasonable way to handle with any problem. On the other hand, Marianne views the world romantically, and takes dramatic approach in all events. In **Sense**

and Sensibility Austen shows the decline of the Dashwoods sisters in their own home by John Dashwood and his snobbish wife Fanny. When Mr. Dashwood dies leaving a wife and three children, Mr. and Mrs. John Dashwood move into their new home and look down on the Dashwood sisters and their mother. Although, John Dashwood tries to show some charity for his stepsisters and mother, Fanny Dashwood, shows no such kindness. Austen makes fun of Mr. and Mrs. Dashwood for their vanity.

In this novel, irony is not essential for the plot, however, it is significant for the characterization. In **Sense and Sensibility** irony is used to reveal the minor characters. By this feature, the novel differs from **Emma** in which irony is directed for the heroine. In **Sense and Sensibility**, irony is usually used for external circumstances and not directed to Elinor. As the title brings to minds, there are two different situations in the novel: Elinor symbolizes *sense* and Marianne represents *sensibility* since Elinor does not reveal her feelings obviously whereas Marianne lets her feelings control her behaviours. **Sense and Sensibility** is ironic because Elinor and Marianne change positions throughout the novel. In his book entitled **Jane Austen's Novels**, Andrew H. Wright argues that this exchange makes these sisters *ironic symbols* (1962: 93). Both Elinor and Marianne embody a mode of existence but each of them contradict the other. The irony is their interchanging their positions in the process of the novel: Marianne gains sense whereas Elinor becomes sensitive as the novel progresses.

The novel is told from Elinor's point of view and Odmark discusses that characteristic of the novel as follows:

This angle of vision reduces the possibility for irony, since Elinor's views are essentially the same as the narrator's. The organization of the plot and the means employed to render character suggest that the author shares Elinor's understanding of propriety and its implications. It is therefore hardly surprising that irony is seldom directed at Elinor's (1981: 8).

In **Sense and Sensibility** irony appears from the external situations. The secret engagement between Lucy Steele and Edward Ferrars comes out towards the end of the novel as a discouragement for Elinor. When Colonel Brandon wants her to inform Edward about his new place for being clergyman, Elinor becomes happy although she knows that new position will help Edward and Lucy to get marry. However, unlike the expectation, they cannot marry even though Edward has an occupation and there seems to be no obstacle for their marriage. Hence, in this novel Austen generally uses irony to indicate the conflict between seeming and happening.

Another example of irony derives from a moment when Elinor, Marianne and Lucy are in London and have an unexpected visit by Edward. Since Marianne does not know the secret engagement between Lucy and Edward, she talks in favour of Edward. This is an example of dramatic irony. When she asks Edward why he is not at the dance and learns that he has been *engaged* elsewhere, she utters: *Engaged!- But what was that, when such friends were to be met*, Lucy laughs at her comments and says: *Perhaps, Miss Marianne, you think young men never stand upon engagement, if they have no mind to keep them, little as well as great* (SS, 162). Here, *engagement* is used with two different meanings: Marianne is talking about the party and wants to learn why Edward is not there; however, Lucy thinks it is about the agreement between couples before marriage. There is dramatic irony in this scene because three of four people know about the *engagement* but Marianne. She is unaware of the situation and the others' understanding of the word she used. So she continues to defend Edward:

Not so, indeed, for, seriously speaking, I am very sure that conscience only kept Edward from Harley Street. And I really believe he has the most delicate conscience in the world; the most scrupulous in performing every engagement, however minute, however it may make against his interest or pleasure. He is the most fearful of giving pain, of wounding expectation, and the most incapable of being selfish, of any body I ever saw... (SS, 162).

In addition, Austen uses irony to dispose the power of language. Irony is a form of balanced speech in Austen's novel; the reader catches a deeper meaning

behind language that a character does not understand. For instance, in Chapter 24, Miss Steele declares, *I dare say Lucy's beau is quite as modest and pretty behaved as Miss Dashwood's* (SS, 97). The reader knows Lucy's and Miss Dashwood's *beaus* are one and the same – Edward Ferrars – but Miss Steele is not aware of this. Austen privileges her reader through irony, by creating a richer and deeper reading experience.

Moreover, understatement is a main viewpoint of irony in Austen's novels, irony is mostly used of negation as expressed in the following:

Mrs. Jennings was a widow, with an ample jointure. She had only two daughters, both of whom she had lived to see respectably married, and she had now therefore *nothing* to do but to marry all the rest of the world. In the promotion of this object, she was zealously active, as far as her ability reached, and missed no opportunity of projecting weddings among all the young people of her acquaintance (SS, 23).

Here, the meaning of the word *nothing* has an indication of the triviality of Mrs. Jennings' characterization ironically: Mrs. Jennings is a woman who exists for nonsense, her curiosity gives pain to the Dashwood sisters, her lack of intelligence leads to praise of Willoughby. Yet, her heart and her generosity stand opposite to Lucy Steele who is avaricious and to Lady Middleton who is selfish.

In addition, there are examples of verbal ironies in **Sense and Sensibility** as pointed in other novels of Austen: Mrs. Ferrars is described with hostility:

Mrs. Ferrars was a little, thin woman, upright, even to formality, in her figure, and serious, even to sourness, in her aspect. Her complexion was sallow; and her features small, without beauty, and naturally without expression; but a *lucky* contraction of the brow had *rescued* her countenance from the *disgrace of insipidity*, by giving it the strong characters of pride and ill-nature (SS, 154).

Here, Jane Austen described Mrs. Ferrars with the words which give bitter impression of Mrs. Ferrars's *pride and ill-nature*; however, by using contradictory words, Austen creates the sense of irony.

Another example of irony in the novel lies behind the words of Mr. Dashwood, when he heard from Elinor that the Middletons help his step-sisters, he says:

I am extremely glad to hear it, upon my word; extremely glad indeed. But so it ought to be, they are people of large fortune, they are related to you, and every civility and accommodation that can serve to make your situation pleasant, might be reasonably expected. And so you are most comfortably settled in your little cottage, and want for nothing (SS, 147).

He thinks that Middletons should help his sisters for they have relationship. However, although Mr. Dashwood himself promised his father when his father is dying, to comfort his sisters, he did not keep his promise.

In chapter two, author as a narrator comments on what Mr. and Mrs. Dashwood think but she does not say it directly. From the comments of the narrator, the reader understands that The Dashwoods do not want to give money to Mr. Dashwoods's sisters; yet, they express themselves as if they do not have enough money for even their own son:

Mrs. Dashwood did not at all approve of what her husband intended to do for his sisters. To take three thousand from the fortune of their dear little boy would be impoverishing him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child; and his only child too, of so large a sum? (SS, 4).

Both Mr. and Mrs. Dashwood do not want to help the Dashwood sisters financially, however, in Mr. Dashwood's opinion, he should do something for them to keep his promise to his father:

He did not stipulate for any particular sum, my dear Fanny; he only requested me, in general terms, to assist them, and make their situation more comfortable than it was in his power to do. Perhaps it would have been as well if he had left it wholly to myself. He could hardly suppose I should neglect them. But as he required the promise, I could not do less than give it: at least I thought so at the time. The promise, therefore, was given, and must be performed. Something must be done for them whenever they leave Norland and settle in a new home (SS, 5).

On the other hand, Mrs. Dashwood tries to persuade her husband delicately by saying the opposites of what Mr. Dashwood says, and she managed to convince her husband not to give the financial help:

...I am convinced within myself, that your father had no idea of your giving them any money at all. The assistance he thought of, I dare say, was only such as might be reasonably expected of you; for instance, such as looking out for a comfortable small house for them, helping them to move their things, and sending them presents of fish and game, and so forth, whenever they are in season. I'll lay my life that he meant nothing further; indeed, it would be very strange and unreasonable if he did (SS, 7).

So, Mr. Dashwood, after talking to his wife, is convinced that he does not need to do something special for his relatives:

I believe you are perfectly right. My father certainly could mean nothing more by his request to me than what you say. I clearly understand it now, and I will strictly fulfill my engagement by such acts of assistance and kindness to them as you have described. When my mother removes into another house, my services shall be readily given to accommodate her as far as I can (SS, 7).

The irony here, comes into existence from the fact that Mr. Dashwood does exactly the opposite what he says at the beginning. He is persuaded easily by his wife so it is not wrong to say that he is not eager to give money to his step-sisters.

Furthermore, the marriage between Lucy and Robert Ferrars is accepted by Mrs. Ferrars at the end. In a way, Mrs. Ferrars consents to the choice of Robert. However, it is not an amorous choice for Lucy who is not a lovely and favourable character but selfish and avaricious. At the end, Austen comments on Lucy as the narrator of the story:

The whole of Lucy's behaviour in the affair, and the prosperity which crowned it, therefore, may be held forth as a most encouraging instance of what an earnest, an unceasing attention to self-interest, however, its progress may be apparently obstructed, will do in securing every advantage of fortune, with no other sacrifice than that of time and conscience (SS, 252).

According to Kuwahara, the tone in this comment is positive as it says *the prosperity which crowned it* and *a most encouraging instance* (1993: 30) whereas Lucy's behaviour is unpleasant. So, there is a verbal irony here, and Austen gives the reader some ironic morals.

Also, Austen's attempts to show the gap between reality and appearance with the help of irony can easily be felt in her narration:

Lucy became as necessary to Mrs. Ferrars, as either Robert or Fanny; and while Edward was never cordially forgiven for having once intended to marry her, and Elinor, though superior to her in fortune and birth, was spoken of as an intruder, she was in everything considered, and always openly acknowledged, to be a favourite child. They (Lucy and Robert) settled in town, received very liberal assistance from Mrs. Ferrars, were on the best terms imaginable with the Dashwoods; and, setting aside the jealousies and ill-will continually subsisting between Fanny and Lucy in which their husbands of course took part, as well as the frequent domestic disagreements between Robert and Lucy themselves, nothing could exceed the harmony in which they all lived together (SS, 253).

Here, Austen plays with the words since it is not possible to expect these characters to live in unity because of *jealousy, ill-will, and disagreements* between them.

Previously, Robert Ferrars is mentioned when he is ordering a toothpick case for himself; Austen used the behavior of Mr. Robert Ferrars as a metaphor illustrating his character and by this description Austen's irony has already been directed to Robert:

On ascending the stairs...one gentleman only was standing there, and it is probable that Elinor was not without hopes of exciting his politeness to a quicker dispatch. But the correctness of his eye, and the delicacy of his taste, proved to be beyond his politeness. He was giving orders for a toothpick-case for himself, and till its size, shape, and ornaments were determined, -- all of which, after examining and debating for a quarter of an hour over every toothpick-case in the shop, were finally arranged by his own inventive fancy, -- he had no leisure to bestow any other attention on the two ladies, than what was comprised in three or four very broad stares; a kind of notice which served to imprint on Elinor the remembrance of a person and face of strong, natural, sterling insignificance, though adorned in the first style of fashion...At last the affair was decided. The ivory, the gold, and the pearls, all received their appointment, and the gentleman having named the last day on which his existence could be continued without the possession of the toothpick-case, drew on his gloves with leisurely care, and bestowing another glance on the Miss Dashwoods, but such a one as seemed rather to demand than express admiration, walked off with an happy air of real conceit and affected indifference (SS, 146-147).

As observed, that detailed description above for Robert and for only on a toothpick case, introduces him undoubtedly a source for Austen's irony, and enables the novelist to make fun of her character directly.

Another irony in the novel appears when Marianne got married with Colonel Brandon. Because at the beginning of the novel, Marianne thinks that he is too old to get married:

-... He may live twenty years longer. But thirty-five has nothing to do with matrimony.
 - Perhaps, said Elinor, thirty-five and seventeen had better not have anything to do with matrimony together (SS, 24).

Like this example, there is another situational irony referred to Marianne, in chapter seventeen: Marianne is sure that she will not change her mind from then on since she is old enough: *At my time of life, opinions are tolerably fixed. It is not likely that I should now see or hear anything to change them* (SS, 62). However, in the following chapters, Marianne changes her opinions regarding to her life experiences.

Consequently, irony in **Sense and Sensibility** is an essential device for characterization especially for minor characters, and it mostly derives from the external circumstances. Craik in his book entitled **Jane Austen: The Six Novels**, points out that feature:

It is a safe generalization that Jane Austen's method is ironic, even in *Sense and Sensibility*, where Elinor is treated so seriously. Irony is beginning to take its place as one of her finest skills, as a most economical means of delineating character, and as an accurate means of revealing states of mind (1965: 60).

2.3. Use of Satire in Jane Austen's Three Novels

Jane Austen uses satire extensively in her novels. Virginia Woolf describes her as *one of the most consistent satirists in the whole of literature* (adopted from <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91c/chapter12.html>). Austen satire is usually directed at the vanities of human nature:

The wit of Jane Austen has for partner the perfection of her taste. Her fool is a fool, her snob is a snob, because he departs from the model of sanity and sense which she has in mind, and conveys to us unmistakably even while she makes us laugh. Never did any novelist make more use of an impeccable sense of human values (adopted from <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91c/chapter12.html>).

2.3.1. Satire in *Pride and Prejudice*

Satire is used in **Pride and Prejudice** to indicate the deficiencies in morals and manners of the characters that Austen disliked. Austen uses satire against characters who are lackey, hierarchical, and ignorant.

Austen belittles Mr. Collins for being a lackey and that is why she satirizes him. He thinks and talks favourably about people higher than himself such as Lady Catherine DeBourgh. For example, when they were invited to dine with Lady Catherine DeBourgh, Mr. Collins tells Elizabeth,

Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine is far from requiring that elegance of dress in us, which becomes herself and daughter. I would advise you merely to put on whatever of your clothes is superior to the rest, there is no occasion for any thing more. Lady Catherine will not think the worse of you for being simply dressed. She likes to have the distinction of rank preserved (PP, 121).

On the other hand, his alluding that Elizabeth does not have an excellent dress gives signals to his thinking himself highly of any woman. His speech at the ball when he wants to introduce himself to Mr. Darcy proves that how poorly he is fitted by behaviours. Elizabeth tries to prevent him, however, Mr. Collins objects to her:

My dear Miss Elizabeth, I have the highest opinion in the world of your excellent judgment in all matters within the scope of your understanding, but permit me to say that there must be a wide difference between the established forms of ceremony amongst the laity, and those which regulate the clergy; for give me leave to observe that I consider the clerical office as equal in point of dignity with the highest rank in the kingdom—provided that a proper humility of behaviour is at the same time maintained. You must therefore allow me to follow the dictates of my conscience on this occasion, which leads me to perform what I look on as a point of duty. Pardon me for neglecting to profit by your advice, which on every other subject shall be my constant guide, though in the case before us I consider myself more fitted by education and habitual study to decide on what is right than a young lady like yourself (PP , 74).

After Mr.Collins introduced himself to Mr. Darcy, the following passage proves that Elizabeth is right from hierarchical point of view:

Mr. Darcy was eyeing him with unrestrained wonder, and when at last Mr. Collins allowed him to speak, replied with an air of distant

civility. Mr. Collins, however, was not discouraged from speaking again, and Mr. Darcy's contempt seemed abundantly increasing with the length of his second speech, and at the end of it he only made him a slight bow, and moved another way (PP, 74).

However, Mr. Collins could not catch the meaning of Mr. Darcy's behaviours. Even when he returned to Elizabeth, he told her *Mr. Darcy seemed much pleased with the attention. He answered me with the utmost civility...*(PP, 74). Mr. Collins is so purblind that he did not notice Mr. Darcy's scorning towards him.

Mr. Collins wrote a letter to Mr. Bennet to come to the house to introduce himself and talk about since they did not know each other although they are relatives. When Mr. Bennet commented on Mr. Collins' letter, he said that Mr. Collins' letter included a *mixture of servility / and self importance* (PP, 48). Mr. Collins is someone who sees himself as much more sophisticated and well liked than he really is. He shows a personality mix of flattery and pride. He is continually proud of his kinship with Lady Catherine DeBourgh. He tries to be a modest clergyman, but actually he is very materialistic, he values only the quantity or size of a house. He is a man of the church, but does not have Christian spirit. Collins is a great example of Austen's satire with the characteristics he represents what Austen did not appreciate about the clergymen of her period because he is aware of social class and status and this makes him proud. When Elizabeth rejects his proposal of marriage, Mr. Collins replies that she cannot refuse him, the following quotation is an example of his thinking that he is greater than most people:

It does not appear to me that my hand is unworthy your acceptance, or that the establishment I can offer would be any other than highly desirable. My situation in life, my connections with the family of De Bourgh, and my relationship to your own, are circumstances highly in my favour; and you should take it into farther consideration that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you. Your portion is unhappily so small that it will in all likelihood undo effects of your loveliness and amiable qualifications. As I must therefore conclude that you are not serious in your rejection of me, I shall chuse to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females (PP, 82).

Although Elizabeth tries to reject his proposal, Mr. Collins does not want to accept this, he thinks that her behaviour is a kind of general attitude of all of women in those times:

...that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by you have just said, and shall hope to lead you to the altar ere long (PP, 81).

...though I am far from accusing you of cruelty at present, because I know it to be the established custom of your sex to reject a man on the first application, and perhaps you have even now said as much to encourage my suit as would be consistent with the true delicacy of the female character (PP, 82).

Moreover, when he explains his reasons to get married, he expresses as if he does not want to marry but he has to, due to his circumstances :

My reasons for marrying are, first, that I think it a right thing for every clergymen in easy circumstances (like myself) to set the example of matrimony in his parish. Secondly, that I am convinced it will add very greatly to my happiness; and thirdly... that is the particular advice and recommendation of the very noble lady whom I have the honour of calling patroness (PP, 80).

Since he is living with people higher than him on the social hierarchy he has started to think that he is higher than most people such as the Bennets. He shows more of his arrogance when he learns that Lydia elopes with Mr. Wickham because he sends a letter to the Bennets accusing them of having a *faulty degree of indulgence* (PP, 220). In spite of the fact that he is right about the Bennets, his letter shows his arrogance. Since Austen satirizes Mr Collins as a clergyman during her period, his lack of Christian spirit is seen in the letter he sent to Mr Bennet about Lydia's affair. Austen satirizes Mr. Collins and tries to show his inappropriate behaviours. She uses

Collins as a satirical tool to show a form of ridicule and sarcasm, he is a great object of the social satire of her period.

In **Pride and Prejudice**, the other character Austen disapproves is Lady Catherine DeBourgh. She is a very satirical character, she is satirised for her riches and in particular, her social position. She is extremely egoistic and wealthy and likes to let others know of their inferiority to her. Since Lady Catherine thinks that she is higher than people around her she orders whomever she wants. An example of her assurance appears when she visits Elizabeth after hearing the proposal of Mr. Darcy to her. Lady Catherine thinks that this union cannot be true because she says to Elizabeth *...not only your sister was on the point of being most advantageously married, but that you...be soon afterwards united to my nephew... I know it must be a scandalous falsehood* (PP, 264). Then she continues by accusing Elizabeth of trying to get Mr. Darcy *...your arts and allurements may, in a moment of infatuation, have made him forget what he owes to himself and all his family* (PP, 264). When Elizabeth replied her with a witty comment, Lady Catherine DeBourgh says, *Miss Bennet, do you know who I am?* (PP, 264). Elizabeth's words surprised her and by this statement she reminds her that she should be careful in her words towards Lady Catherine because she is one of the highest people around them and does not expect to be contradicted. She does not like to let the others forget their inferior rank. Lady Catherine speaks with a manner of incivility, her words are lack of respect. Furthermore, she thinks that she has the right to demand Elizabeth to promise not to marry Mr. Darcy if he proposes. Lady Catherine de Bourgh illustrates class snobbery in her attempts to order the middle class Elizabeth away from her well-bred nephew, Darcy. Lady Catherine de Bourgh and Elizabeth Bennet's conversations exemplify Elizabeth's strength in standing up to Lady Catherine. Lady Catherine is presented as a female version of Mr Collins, but without his flattery. She continuously received blame especially from Mr Collins; he always praises her. Austen satirizes her to display that people of high rank like her have no right to look down on people of a lower rank. In the character of Lady Catherine de Bourgh, Austen symbolizes the conduct and behaviour of wealthy aristocrats of her time, since an important aspect

of regency England's norm was a young girl's introduction to society Catherine de Bourge asks Elizabeth:

- Are any of your younger sisters out, Miss Bennet?
- Yes, Ma'am, all.
- All! –What, all five out at once? Very odd! –And you only the second. The younger ones out before the elder are married! (PP, 125).

Traditionally the younger girls in the family did not *come out* until their older sisters were married for a number of years. Mrs. Bennet did not observe this tradition of her times since she was anxious to get any or all of the girls married as soon as possible.

Another character that is satirized in the novel is Mrs. Bennet. She is a foolish, superficial woman. She does not have the sense of virtue and has no real concern for education of her daughters. From the beginning of the novel, Mrs Bennet's concern is to marry her daughters since the society demands that women should be married. She is only interested in marrying her daughters with gentlemen who have a substantial amount of money and property. She does not care about her daughters' happiness as long as they get married with rich bachelors as she wishes. This aim of Mrs. Bennet causes one of her daughter's, Jane, to become ill vainly. Jane became ill because she had not been allowed to go by carriage since her mother sent her off on horseback when she saw the rainy weather, with the hope that Jane would spend the night there so she could endear herself by a landlord. *You had better go on horseback, because it seems likely to rain and you must stay all night* (PP, 22). And when Jane became sick as she wanted, she was so happy. She said, *People do not die of little trifling colds. She will be taken good care of. As long as she stays there, it is all very well* (PP, 23). Another example of satirizing Mrs. Bennet is about her other daughter's marriage. When Mrs. Bennet learned that Lydia had got married to Mr. Wickham, she became so happy that she did not see the grief Lydia caused for the rest of her family and she did not know how much it cost to get Mr. Wickham to marry her daughter. Although Mrs. Bennet was right for

wishing her daughters to marry someone with money and land, Austen satirizes her because she does not care of happiness of her daughters in their marriages.

Wickham is another example of Austen's satire. At the beginning of the novel, Wickham is shown to be a friendly man; he had goodness and virtue. He is attractive to the young ladies: *His appearance was greatly in his favour; all the best part of beauty, a fine countenance, a good figure, and very pleasing address* (PP, 54). His true character is revealed later in the novel, owing to his earlier relations in his past. Austen shows in his character that good looks and kindness may disguise the true nature of someone, people may not appear what they really seem to be.

The Bingley sisters are another example of the social satire in the novel; Jane Austen satirizes them through their pride and dignity. Both Bingley sisters are snobbish and arrogant. Caroline Bingley especially disdains the Bennet family for their lack of sophistication and for they have relations in trade. However, the Bingley sisters criticise The Bennet Family, though the source that created their own richness is also the same since their ancestors were also in trade. *Were of a respectable family in the north of England; a circumstance more deeply impressed in their memories than that their brother's fortune and their own had been acquired by trade* (PP, 10). They are aware of the expectations of society from them and they act in an inconsiderate way towards people of a lower class. Especially Caroline Bingley has all of Darcy's class prejudice, but she has none of his grace. Throughout the novel she tries to win Darcy's interest and she tries to prevent Darcy's relation with Elizabeth by ridiculing the manners of Mrs Bennet.

Austen also satirizes The Lucas Family. When they learned that their daughter, Charlotte, will marry Mr. Collins, their behaviours towards The Bennets changed. Since the house The Bennets live will remain to Mr. Collins, they immediately make plans about the future:

Lady Lucas began directly to calculate with more interest than the matter had ever excited before, how many years longer Mr. Bennet

was likely to live; and Sir William gave it as his decided opinion that whenever Mr. Collins should be in possession of the Longbourn estate, it would be highly expedient that both he and his wife should make their appearance at St. James's. The whole family, in short, were properly overjoyed on the occasion. The younger girls formed hopes of coming out a year or two sooner than they might otherwise have done; and the boys were relieved from their apprehension of Charlotte's dying an old maid (PP, 93).

Even Charlotte behaves differently and Elizabeth cannot understand her best friend's decision to marry a man like Mr. Collins. However, the reasons of Charlotte are not so incomprehensible because she only thinks of her future and in the nineteenth century marriage with a wealthy man is an important goal for young ladies:

Charlotte herself was tolerably composed. She had gained her point, and had time to consider of it. Her reflections were in general satisfactory. Mr. Collins to be sure was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still, he would be her husband. -- Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honourable provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained; and at the age of twenty-seven, without having ever been handsome, she felt all the good luck of it (PP, 93).

Elizabeth is satirized by Austen, too. Austen did not prefer to satirize Elizabeth sharply as she did for her other characters, the main focus of the author's satire for Elizabeth is her perception of the time, when she heard that Wickham will marry a girl with ten thousand pounds, she acknowledged him to be right:

Her heart had been but slightly touched, and her vanity was satisfied with believing that she would have been his only choice, had fortune permitted it. The sudden acquisition of ten thousand pounds was the most remarkable charm of the young lady to whom he was now rendering himself agreeable; but Elizabeth, less clear-sighted perhaps in his case than in Charlotte's, did not quarrel with him for his wish of independence. Nothing, on the contrary, could be more natural (PP, 113).

Another example of Austen's satire on Elizabeth is again her perception of the period and Wickham, while she was talking to her aunt about Wickham's interest for Miss King, she argued that Wickham was right for trying to marry a girl with a fortune:

- But, my dear Elizabeth," she added, "what sort of girl is Miss King? I should be sorry to think our friend mercenary.
- Pray, my dear aunt, what is the difference in matrimonial affairs, between the mercenary and the prudent motive? Where does discretion end, and avarice begin? Last Christmas you were afraid of his marrying me, because it would be imprudent; and now, because he is trying to get a girl with only ten thousand pounds, you want to find out that he is mercenary.
- If you will only tell me what sort of girl Miss King is, I shall know what to think.
- She is a very good kind of girl, I believe. I know no harm of her.
- But he paid her not the smallest attention, till her grandfather's death made her mistress of this fortune.
- No -- why should he? If it was not allowable for him to gain my affections, because I had no money, what occasion could there be for making love to a girl whom he did not care about, and who was equally poor?
- But there seems indelicacy in directing his attentions towards her, so soon after this event.
- A man in distressed circumstances has not time for all those elegant decorums which other people may observe. If she does not object to it, why should we? (PP, 116).

Another character who gets her share from Austen's satire is Lydia. Her eloping with Wickham gives no happiness to her family but she does not care this disgraceful situation:

- Oh! mamma, do the people hereabouts know I am married to-day? I was afraid they might not; and we overtook William Goulding in his curriole, so I was determined he should know it, and so I let down the side-glass next to him, and took off my glove, and let my hand just rest upon the window frame, so that he might see the ring, and then I bowed and smiled like any thing.

The language in the following quotation also states that Lydia knows she now has the name of the first married Bennett sister. She enjoys her sisters' envy but she doesn't know her marriage had all been a set up therefore she looks completely foolish *Ah! Jane, I take your place now, and you must go lower, because I am a married woman.* (PP, 235).

Austen's satire is important to show social content of time. **Pride and Prejudice** is full of social satire. The opening sentence is a good example of social satire as well as it is one of the examples of irony mentioned earlier in this thesis. *It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife* (PP, 1). It gives an insight into the social and marriage issues of Austen's period while it also criticises the time. The satire in this sentence gives the impression that Austen does not agree with this statement although it appeared to be the standard of her time.

2.3.2. Satire in *Emma*

Emma was Austen's fourth novel published for the first time in 1816. The novel is accepted as a classic romantic comedy containing *irony* and *wit* which characterize Jane Austen, who successfully combined romantic conception with *satire*. In *Emma*, Austen uses a different kind of satirical writing. The narration is from the heroine's point of view although it is third person narrator and this style allows the reader to get the real thoughts of the character, this narration helps Austen to appreciate the comment she is trying to make through this character. For instance, through the character of Emma, Austen criticizes social attitudes, vanity and self-deception. Therefore, it is clear that **Emma** is not only a story about love or self-discovery, but it also portrays the division of classes in Austen's time:

Emma doing just what she liked, highly esteeming Miss Taylor's judgments, but directed chiefly by her own. The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself (**Emma**, 5).

At the beginning of the novel, Emma is portrayed romantic and intellectual. Emma Woodhouse tries to find the suitable spouses for the people around her. She believes she can manage the relationships between others and perform suitable matchmaking. Moreover, she rejects any one below gentry. Emma cannot see the goodness or morality of other people since she judges them by their class ranks. As the novel progresses Emma slowly develops into a self-deception. Because she has been compelled to manage her father since her childhood, she thinks that she has rights to manage other people and things. In fact she is successful to control people who are around her except Mr. Knightley. At the beginning of the novel, reader learns that her best friend and their helpmate, Anne Taylor is married to Mr. Weston. She believes that she is the one who helps the match between Miss Taylor and Mr. Weston, and since this matching is successful, Emma begins the attempts for other people. Emma starts her attempts to find an appropriate suitor for Harriet. Harriet is made out to be a member of high society by living with Emma, but is still unable to rise too high due to Emma's constant reminder of how she had saved Harriet who is an uneducated and orphan girl by taking her under her wing. Emma discourages Harriet's interest about Robert Martin, a farmer from a lower class, because she thinks that Harriet is from a higher family than his. And she reveals her thoughts as she is talking to Mr. Knightley:

What! Think a farmer, and with all his sense and all his merit Mr. Martin is nothing more, a good match for my intimate friend! Not regret her leaving Highbury for the sake of marrying a man whom I could never admit as an acquaintance of my own!... Mr. Martin may be the richest of the two, but he is undoubtedly her inferior as to rank in society. – The sphere in which she moves is much above his–
(**Emma**, 48).

Jane Austen criticizes social classes of her time and satirizes snobbish people in the characterization of Emma and also Mrs. Elton. Since their attitudes reflect the behaviours of people of the period, Austen's satire takes place mostly on Emma and Mrs. Elton.

The social values and the class system represented in the book are typical for the day. The characters have these values too, and *satire* of Austen comes out from contradictory attitudes of Emma towards Harriet and also Mrs. Elton's thinking herself superior to Jane Fairfax. Emma invented a family history for Harriet and persuaded her not to be with the lesser families who had always been kind to her and Harriet ends up marrying Robert Martin. On the other hand, Mrs. Elton found Jane a job as a governess for a wealthier family. Both Emma and Mrs. Elton behave snobbishly and try to take Harriet and Jane under control and help them to be accepted by society in the way they choose. In Chapter 33, Mrs. Elton comments on Jane Fairfax:

She is very timid and silent. One can see that she feels the want of encouragement. I like her the better for it. I must confess it is a recommendation to me. I am a great advocate for timidity. – I am sure one does often meet with it.– But in those who are inferior, it is extremely prepossessing...Jane Fairfax is a very delightful creature, and interests me more than I can express (**Emma**, 213).

Although they act the same way, neither Emma nor Mrs. Elton can stand each other. Penelope Joan Fritzer comments on this resemblance:

Mrs. Elton, a mirror for Emma, finally makes her realize that interference in others' lives is not appealing. Mrs. Elton is as caustic about Emma as Emma is about Jane, but Mrs. Elton never redeems herself, whereas Emma, through Knightley's good offices, is brought to change her ways (1997: 57).

Emma is a satire on the pride of people and how this pride causes to deceive oneself. In the society Emma lives marriage provides women to be accepted in a highly rank. Social status is the most important feature in marriage since women gain the financial security with an appropriate marriage. Women who do not have income from their families have little opportunities to work because there are limited employment opportunities for them. Harriet is a girl who must marry someone to afford her life while Emma has no need to marry thanks to her fortune. On the other hand, Mr Elton, although he has an occupation to afford his needs, also knows the

value of money and considers marrying a rich woman will provide him living in luxury:

He wanted to marry well, and having the arrogance to raise his eyes to her, pretended to be in love; but she was perfectly easy as to his not suffering any disappointment that need be cared for. There had been no real affection either in his language or manners. Sighs and fine words had been given in abundance; but she could hardly devise any set of expressions, or fancy any tone of voice, less allied with real love. She need not trouble herself to pity him. He only wanted to aggrandize and enrich himself; and if Miss Woodhouse of Hartfield, the heiress of thirty thousand pounds, were not quite so easily obtained as he had fancied, he would soon try for Miss Somebody else with twenty, or with ten (**Emma**, 104).

Lindsay Green points out about the marriage and social system of the nineteenth century as follows:

The class system and associated social status of early nineteenth century England was rigid. The characters in *Emma* – including Emma, her family and her friends – maintain and reflect this class system clearly. While some characters try to improve their class, or social standing, they would not willingly go down in class by marrying a person of lower social standing. Marriage is an important tool in maintaining the class system (2001: 20).

In **Emma** the majority of conversations comes from the female characters, especially from Emma. This is a significant feature of Jane Austen's writing style since she is more comfortable with the speech of women. Women are busy with trivial talking and gossips whereas men are discussing more serious matters. This is in fact another satirical side of Austen's style. **Emma** is a novel which reflects the time of Austen and English society during the nineteenth century. However, in spite of the fact that Austen reflects her time perfectly in the novel, she does not completely agree with the values of her time. Readers can easily understand this disagreement from her satirical writing on her society.

During the nineteenth century, more people wanted to be a part of the wealthier classes, and this happened quickly since the Industrial Revolution created a new class by means of money. With the formation of the new middle class, class distinction came out. This new class was not accepted by the English society easily and was rarely welcomed as reader can realize in Emma's behavior throughout the novel. Austen shows society's fear to accept this new class through characters such as the Eltons, Coles and Martins. As long as they succeeded to be a part of society, it became difficult to differentiate new middle class from upper circle. The Coles are the newest family who want to be accepted into the wealthy class:

The Coles had been settled some years in Highbury, and were very good sort of people--friendly, liberal, and unpretending; but, on the other hand, they were of low origin, in trade, and only moderately genteel. On their first coming into the country, they had lived in proportion to their income, quietly, keeping little company, and that little unexpensively; but the last year or two had brought them a considerable increase of means-- the house in town had yielded greater profits, and fortune in general had smiled on them. With their wealth, their views increased; their want of a larger house, their inclination for more company. They added to their house, to their number of servants, to their expenses of every sort; and by this time were, in fortune and style of living, second only to the family at Hartfield (**Emma**, 156).

Emma becomes irritated about the Coles' quick climbing into her society and does not want to be with them in social activities. Hence, Emma decides to reject their invitation when they invite them to their dinner party.

The Coles were very respectable in their own way, but they ought to be taught that it was not for them to arrange the terms on which the superior families would visit them. This lesson, she very much feared, they would receive only from herself; she had little hope of Mr. Knightley, none of Mr. Weston (**Emma**, 156).

Austen creates a satire in **Emma** about people's need for materiality. Country people of the upper class are characterized in **Emma** with their strong personalities. The characters reveal themselves through their thoughts, their actions, and the

dialogues among each other. They are placed in different situations, such as dinner parties, balls and visits. For instance, the Christmas Eve party at Randalls, the dinner party at the Coles, the strawberry party at Donwell, the ball at Crown Inn, and the picnic at Box Hill are important cases which create interactions among people who belong to the different classes.

Emma as a novel typifies the social classes of the time when it was written. There are upper classes which have charters in the society and their heirs do not have to work to support their lives, and there are middle working class and the lower ones as farmers. In **Emma**, The Martins and The Bates represent the lower class, The Eltons are an example of the middle class, and The Woodhouses and Knightleys are the representatives of the upper ones.

Although The Bates represent lower class, Miss Bates and her niece, Jane Fairfax are often invited to social balls and events. On the other hand, Mr. Martin who wants to marry Harriet is not accepted by Emma. At the beginning of the novel, Emma refuses to let Harriet marry Robert Martin, and she says:

A young farmer, whether on horseback or on foot, is the very last sort of person to raise my curiosity. The yeomanry are precisely the order of people with whom I feel I can have nothing to do. A degree or two lower, and a creditable appearance might interest me; I might hope to be useful to their families in some way or other. But a farmer can need none of my help, and is therefore in one sense as much above my notice as in every other he is below it (**Emma**, 23).

Since Mr. Martin is from lower class, Emma deprecates the relationship between Harriet, the girl who is under her wings, and Mr. Martin. Like Mr. Martin, Emma also looks down on Mr. Elton when she learns that he wants to marry herself:

...should suppose himself her equal in connection or mind! –look down upon her friend, so well understanding the gradations of rank below him, and be so blind to what rose above, as to fancy himself shewing no presumption in addressing her! –It was most provoking.

Perhaps it was not fair to expect him to feel how very much he was her inferior in talent, and all the elagancies of mind. The very want of such equality might prevent his perception of it; but he must know that in fortune and consequence she was greatly his superior. He must know that the Woodhouses had been settled for several generations at Hartfield, the younger branch of a very ancient family –and that the Eltons were nobody (**Emma**, 105).

Therefore, as pointed out, Austen satirized people from upper classes who think in the way as Emma did. According to Marvin Mudrick:

...much of Emma's unpleasantness can be attributed to her consciousness of rank. In her class, family is the base, property the outward symbol, and suitable marriage the goal, and family and property are the chief criteria of acceptability for Emma. (cited in Lodge; 1968: 109).

The following answer of Mr. Elton, when he learned that Emma had misinterpreted his wishes and hoped him to marry Harriet, indicates his thoughts of classes:

Miss Smith is a very good sort of girl...and no doubt, there are men who might not object to –Everybody has their level: but as for myself, I am not, I think, quite so much at a loss. I need not totally despair of an equal alliance, as to be addressing myself to Miss Smith! (**Emma**, 102).

Mrs. Elton, whom he married after being rejected by Emma, sees herself above others and she always mentions about her wealthy brother and sister in Maple Grove. She believes that she is equal to Emma and other rich people in Highbury just because she has relatives who belong to upper class. She is always proud of her horses being faster than others', and also her dresses which are made of quality fabric.

Our coachman and horses are so extremely expeditious! I believe we drive faster than anybody (**Emma**, 242).

Nobody can think less of dress in general than I do –but upon such an occasion as this, when everybody’s eyes so much upon me...I would not wish to be inferior to others. And I see very few pearls in the room except mine (**Emma**, 244).

Furthermore, Mr. Woodhouse, Miss Emma Woodhouse and Mr. Knightley are the ones who represent superior social class in the novel. The Woodhouses are superior to other people of Highbury because of their family wealth. They organize balls and invite others to chat and play cards, however, the members of the lower classes only attend these social engagements.

Therefore, it is not difficult to understand that Austen satirizes the class system in England in **Emma**. In 1800s there are three social classes which create the social life in Highbury. However, the main focus of Austen’s satire is on upper class in the novel, especially on Emma. Yet, Austen cannot behave Emma everhandedly as she does for other characters she satirizes. Yet, she criticized Emma for her snobbish attitudes at the beginning, but Emma understood that she was mistaken and developed herself into a better person. Therefore, unlike Austen’s comments like *I am going to take a heroine whom no-one but myself will much like* (cited in Faye; 2004: 209) Emma becomes a beloved heroine at the end.

2.3.3. Satire in *Sense and Sensibility*

Austen’s **Sense and Sensibility** respects the lives of women in men’s world. Almost all the women characters live through unhappy marriages of convenience. They are either widows like Mrs. Henry Dashwood and Mrs. Jennings or young ladies like the Dashwood or the Steele sisters. When the Dashwood sisters are forced to move from their house after their father’s death, younger sister, Marianne, tries to escape from the burdens of women by making herself the central heroine of the romances which she is keen on reading. The observance satirized in Marianne makes her a forbearing and strong character; whereas, Elinor becomes less robust as a heroine. In spite of the satire of Marianne, and the pale characterization of

Elinor, at the end, these two young ladies gain respect contrary to the expectations for women in those times.

In the nineteenth century, all of a woman's possession became her husband's by law. In other words, when rich women got married, the husband had all the property of his wife. John Timbs states that:

Once a woman has accepted an offer of a marriage, all she has or expects to have become virtually the property of the man she has accepted as husband and no gift or deed executed by her is held to be valid; for were she permitted to give away or otherwise settle her property between the property of acceptance and the marriage he might be disappointed in the wealth he looked to in making an offer (1858: 205).

William Magee criticizes the male society by claiming that: *The men in this novel are too little to be actively villainous. They are insignificant people taking advantage of the luck of their sex to live at their ease and patronize women* (1995: 78). Yet, John Dashwood *had just compunction enough for having done nothing for his sisters himself, to be exceedingly anxious that every body else should do a great deal* (SS, 152). John Middleton thinks that *in settling a family of females only in his cottage, he had all the satisfaction of a sportsman* (SS, 21). Robert Ferrars treats all women as fools, until he was made a fool by Lucy Steele. Willoughby corrupts Eliza's daughter and is unfaithful to Marianne, but when a rich woman, Miss Grey, appears, he marries her. And finally Edward Ferrars abandons approved masculine careers like law and the army but chooses being clergyman and he does nothing positive for his *domestic happiness with Elinor* (Magee; 1995: 79) until Lucy jilts him.

On the other hand, the situation of single young women in this patriarchal society is hopeless. Marriage is a goal for young women to have an endurable future. Elinor says to Edward :

The connection was certainly a respectable one, and probably gained her consideration among her friends; and, if nothing more advantageous occurred, it would be better for her to marry you than be single (SS, 247).

Although Lucy Steele looks fool while she is trying to marry for money and property, she reflects directly the picture of the women who behave accordingly in the society.

In addition, Austen satirizes the approach to marriage of her times. In **Sense and Sensibility** the conventional standpoint is treated through rather satire in Mrs. Ferrars's plans towards marriage of her elder son Edward and Miss Morton. When she learns the engagement of Lucy and Edward, Mrs. Ferrars decides to marry Robert, his elder son, to Miss Morton who is the daughter of a wealthy man and possesses of 30,000 pounds. When Elinor is informed about these family plans by Mr. Dashwood, she comments:

- The lady, I suppose, has no choice in the affair.
- Choice!--how do you mean?
- I only mean that I suppose, from your manner of speaking, it must be the same to Miss Morton whether she marry Edward or Robert.
- Certainly, there can be no difference; for Robert will now to all intents and purposes be considered as the eldest son;--and as to anything else, they are both very agreeable young men: I do not know that one is superior to the other (SS, 198).

Austen's novels are great examples to respect the society of her times. They focus on the people from upper middle class who visited each other on regular times in rural England. Harding outlines that characteristic of Austen's works as follows:

The crucial importance of a family's social position to its individual members in eighteenth and nineteenth century England could not fail to be recorded in the work of a novelist so steeped in her own everyday reality, and since she was living in a period of rapid change in the class system, the consequent uncertainties are also reflected (1998: 27).

As Harding says, there is a good representation of the period in Austen's novels. Characters with selfish economical ambitions are satirized in almost all of her novels as in **Sense and Sensibility**. In this novel, Mr. Dashwood represents a selfish wealthy man who regards money and social status as the most important aspect of life. He could not catch on the ordinariness of Mrs. Jennings, but her richness makes her a *valuable* person for Mr. Dashwood:

She seems a most valuable woman indeed--Her house, her style of living, all bespeak an exceeding good income; and it is an acquaintance that has not only been of great use to you hitherto, but in the end may prove materially advantageous.--Her inviting you to town is certainly a vast thing in your favour; and indeed, it speaks altogether so great a regard for you, that in all probability when she dies you will not be forgotten.-- She must have a great deal to leave (SS, 151).

Moreover, Mr. Dashwood expresses his economic outlook properly when he comments about Marianne's sickness owing to Willoughby's disloyalty; he is only concerned about Marianne's current value:

I am sorry for that. At her time of life, anything of an illness destroys the bloom for ever! Hers has been a very short one! She was as handsome a girl last September, as I ever saw,- and as likely to attract the men. There was something in her style of beauty to please them particularly. I remember Fanny used to say, that she would marry sooner and better than you did; not but what she is exceedingly fond of you, but so it happened to strike her. She will be mistaken, however. I question whether Marianne, will marry a man worth more than five or six hundred a year, at the utmost, and I am very much deceived if you do not do better (SS, 151).

In addition, his character is revealed by another speech of him in which he mentions about his *duty* and *conscience*:

I have made a little purchase within this half year; East Kingham Farm, you must remember the place, where old Gibson used to live. The land was so very desirable for me in every respect, so

immediately adjoining my own property, that I felt it my duty to buy it. I could not have answered it to my conscience to let it fall into any other hands. A man must pay for his convenience; and it has cost me a vast deal of money (SS, 149) .

The reason for which he wants to buy the land is *duty* and *conscience*. Although he does not perform his duty and lessens the sum of money that he should give to his sisters as he promised to his father, he purchases the land since he thinks that it is his *duty*. So Mr. Dashwood cannot convince Elinor and the readers about his good senses. He only thinks about money and properties.

Finally, Austen satirizes John Dashwood and his wife by commenting on them: ...*John Dashwood had not much to say for himself that was worth hearing, and his wife had still less* (SS, 155).

Another satiric character of the novel is Lady Middleton. Lady Middleton studies music before she gets married but she is *doing nothing* (SS, 164) after her marriage to Sir John Middleton. Her marriage into the aristocracy represents a kind of social improvement that was possible for successful or talented single women within the nineteenth century English class system. Throughout her writing career, Jane Austen ridicules immoderate behaviors carried out by bored aristocratic ladies like Lady Middleton and their elevated neighbours of commercial, professional and gentry families. Austen satirizes the society's routine of giving balls:

Sir John had contrived to collect around him, nearly twenty young people, and to amuse them with a ball. This was an affair, however, of which Lady Middleton did not approve. In the country, an unpremeditated dance was very allowable; but in London, where the reputation of elegance was more important and less easily attained, it was risking too much, for the gratification of a few girls, to have it known that Lady Middleton had given a small dance of eight or nine couple, with two violins, and a mere side-board collation. (SS, 112).

In **Sense and Sensibility**, there are several examples of such women who adopt ambivalent behaviors due to their boredom. Mrs. Jennings' companionable

matchmaking, Lucy Steele's instant and sordid friendship with Elinor, and Fanny Dashwood's fixation with money. On the other hand, the Dashwood sisters and their mother appear to stand such behaviors of other women around them.

After Charlotte Palmer gives birth, the Miss Dashwoods are compelled to employ their time with Lady Middleton and the Steele sisters. And here, Austen satirizes Lady Middleton although she uses some complimentary words:

Though nothing could be more polite than Lady Middleton's behavior to Elinor and Marianne, she did not really like them at all. Because they neither flattered herself or her children, she could not believe them to be good-natured; and because they were fond of reading, she fancied them satirical, perhaps without exactly knowing what it was to be satirical, but *that* did not signify. It was censure in common use, and easily given (SS, 164).

Lady Middleton, before she got married to Sir John, was a member of the urban merchant class whose decedent father had *traded with success in a less elegant part of town* (SS; 100) so her marriage to Sir John has increased her wealth and social status. But Mrs. Jennings, as a widow with two married daughters, is *zealously active* and has *nothing better to do but marry all the rest of the world* (SS, 23); therefore, it is understood that Mrs. Jennings was equally zealous in encouraging Lady Middleton's marriage to Sir John.

There are so many examples which indicate Austen's satire of Mrs. Jennings. She is a widow who is curious and gossipy and fond of matchmaking. The following statements made by Mrs. Jennings when she learned that Marianne was deceived by Willoughby are directed as satire by Austen:

I am sure if I had had a notion of it, I would not have joked her about it for all my money. But then you know, how should I guess such a thing? I made sure of its being nothing but a common love letter, and you know young people like to be laughed at about them. Lord! how concerned Sir John and my daughters will be when they hear it! *If I had my senses about me I might have called in Conduit Street in my*

way home, and told them of it. But I shall see them tomorrow (SS, 129).

Another example of Austen's satire on Mrs. Jennings is highlighted in chapter fourteen: *...she was a great wonderer, as every one must be who takes a very lively interest in all the comings and goings of all their acquaintance* (SS, 46).

Additionally, Austen satirizes Marianne's exxagerated romanticism. After her illness, she announces her future plans without lack of temperance:

I know we shall be happy. I know the summer will pass happily away. I mean never to be later in rising than six, and from that time till dinner I shall divide every moment between music and reading. I have formed my plan, and am determined to enter on a course of serious study. Our own library is too well known to me, to be resorted to for anything beyond mere amusement. But there are many works well worth reading, at the Park; and there are others of more modern production which I know I can borrow of Colonel Brandon. By reading only six hours a day, I shall gain in the course of a twelvemonth a great deal of instruction which I now feel myself to want (SS, 230).

Chapman says that Marianne is *a satire on the Romantic Revival* (cited in Fritzer; 1997: 29). Austen satirizes Marianne's passion for a wild scenery through Edward, who makes fun of Marianne about her liking of picturesque by observing that *she would have every book that tells her how to admire an old twisted tree* (SS, 61). Edward confesses that he lacks such feelings by uttering the following:

I like a fine prospect, but not on picturesque principles. I do not like crooked, twisted, blasted trees. I admire them much more if they are tall, straight, and flourishing. I do not like ruined, tattered cottages. I am not fond of nettles or thistles, or heath blossoms. I have more pleasure in a snug farm-house than a watch-tower--and a troop of tidy, happy villages please me better than the finest banditti in the world (SS, 64-65).

Austen also satirizes Marianne's *great pain* when they are leaving Mrs. Jennings' London house in spite of her disliking both her hostess and the city. Here, Marianne's excitement has led her emotions into self-contradictory attitude:

Marianne, few as had been her hours of comfort in London, and eager as she had long been to quit it, could not, when it came to the point, bid adieu to the house in which she had for the last time enjoyed those hopes and that confidence in Willoughby, which were now extinguished for ever, without *great pain*. Nor could she leave the place in which Willoughby remained busy in new engagements, and new schemes, in which she could have no share, without shedding many tears (SS, 201).

Consequently, all the novels of Austen effectively used satire to expose the insincerity of individuals and society. She uses satire in different forms. Sometimes it is directed to individuals like John Dashwood and his wife, Fanny Dashwood. Whenever Austen presents John Dashwood, she emphasizes his mercenary attitude and his affection of money. His wife is characterized as a dishonorable woman, driven by her ambitions. Sometimes Austen's satire is elegant, as in the characterization of Sir John and Lady Middleton, whose behaviours Austen highlights. Through thoughtless jokes and trivial gossip, Mrs. Jennings is described as being apparently funny. In the case of Edward and Elinor, the author's attitude is courtly *they had in fact nothing to wish for, but the marriage of Colonel Brandon and Marianne, and rather better pasturage for their cows* (SS, 252). Austen's satire in *Sense and Sensibility* is directed mainly to sentimental romances of her times and *her satire is perhaps the best that has written on the subject* (Lang; 2004: 242).

CHAPTER III

APPLICATION OF IRONY AND SATIRE ON EXTRACTS

FROM *PRIDE AND PREJUDICE, EMMA*

AND *SENSE AND SENSIBILITY*

3.1. Activities To Apply Irony And Satire In ELT Classes

In the context of studying literature ‘reading’ is about making sense of what is read, about seeing how sentences have been put together, and why authors have chosen to use certain kinds of language to express their ideas and feelings. Reading is an active process for the readers. One of the most important things to remember while studying a novel is to ask oneself not only *what happens?* but also *why and how does it happen?* ; not just *what is that character like?* but at the same time *what makes us think they are like that?* and *what role do they play in the novel as a whole?* (Jones; 1987: 1)

Authors use all kinds of techniques to present their novels. The writer is the one who made all the choices while writing his work. In most of the novels, as in Austen’s novels, readers learn a lot on characters and events by an *authorial or narrative voice* (Jones; 1987: 2). And sometimes for some parts of the novels, the narrative voice is the thoughts of one of the main characters therefore, readers learn the events from his/her point of view.

While some readers read Jane Austen’s novels for her compelling love stories, some others read even reread her novels for her ironies and satirical style. Satire relies on exaggeration, it is about people’s weakness, ignorance, and cruelty

and makes readers laugh at them. Readers may not only easily recognize foolishness in the satirical characters due to the exaggeration, but also when satire is well enough as in Austen's works, the readers realize their own foolishness for some occasions.

Irony is about reversal: What someone says is the opposite of what he or she thinks (verbal irony); what reader expects to happen does not (situational irony) ; when the reader understands more about the events of a story than the character in the story (dramatic irony). In Austen's novels, most of the ironies come out by the narrative voice. Therefore, narration is important to understand and teach irony and satire. For example, in the first sentence of **Pride and Prejudice**: *It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife*, the narrator's ironic attitude is felt clearly. In this statement, Austen as narrator has cleverly declared that the main subject of the novel will be courtship and marriage, also she has established the ironic tone of the novel since women are in fact in search of a rich husband. Moreover, in the same sentence, there are also some hints for satire of the English middle-classes in the early 19th century because in those times the emphasis on man is his social environment rather than his individual conditions.

Even though there are no easy answers to the question of which literary texts should be selected for teaching irony and satire in ELT classes, the novels of Jane Austen provide teachers some options to teach these literary devices. Today almost every novel of Jane Austen has been recommended for instructional purposes.

When choosing texts for discussion in the class, historical background knowledge is required, and when students have learned the realities of the period when the texts are written, the satire in the texts becomes more comprehensible for learners.

In this chapter, how to teach irony and satire can be taught in ELT lessons through some classroom activities, discussion questions and extracts out of the novels that have already been examined in previous chapters will be put forth:

Activity I : Read the following definition of satire by Robert Harris:

A manner of writing that mixes a critical attitude with wit and humor in an effort to improve mankind and human institutions. Ridicule, irony, exaggeration, and several other techniques are almost always present (adopted from <http://www.virtualsalt.com/litterms.htm>).

Ask students what they think about animations on television today (e.g. The Simpsons). Why are animations a good device for satire? What is the meaning of ‘cartoonish’? What do you think of Austen’s cartoonish characters? List characters that are satirized in this way. (Some of her most satirized characters are Mr. Collins in **Pride and Prejudice**, Mrs. Elton in **Emma**, and Mrs. Jennings in **Sense and Sensibility**). Write the names of these characters on cards and give these cards to volunteers who want to portray these characters in class using gestures, monologues, or some other clues to identify them. And the other students will try to guess who the characters are. Then ask students how their friends performed the characters? Did they dramatize the personification? How much does Jane Austen exaggerate her characters’ behaviours?

Activity II : Ask students to find some examples of three kinds of ironies in **Pride and Prejudice**, in **Sense and Sensibility**, and in **Emma**. Give each student a copy of this chart and want them to fill the chart. After they fill in the chart, have students do pair work and share their examples.

Example: IRONY: Types, Definitions and Examples (e.g. **Sense and Sensibility**)

TYPE OF IRONY	DEFINITION OF TYPE	EXAMPLE OF TYPE
Verbal irony	It is the contrast between what is said and what is meant.	<p><i>"Shall you be in town this winter, Miss Dashwood?"</i></p> <p><i>"Certainly not."</i></p> <p><i>"I am sorry for that," returned the other (Lucy), while her eyes brightened at the information.(p.99)</i></p> <p>As the narrator points out Lucy in fact was pleased with Elinor's answer.</p>
Dramatic irony	It is the contrast between what the character thinks to be true and what the readers know to be true.	<p><i>"Opportunity!" repeated Mrs.Jennings. —"Oh! as to that, when a man has once made up his mind to such a thing, somehow or other he will soon find an opportunity. Well, my dear, I wish you joy of it again and again; and if ever there was a happy couple in the world, I think I shall soon know where to look for them." (p.190)</i></p> <p>Mrs. Jennings thinks that Elinor and Colonel Brandon are going to be married, because she saw them speaking something seriously. However, as readers do, we know that they are talking about Edward's new rectory.</p>

Situational irony	It is the contrast between what happens and what was expected or what would seem appropriate.	<p>“... <i>He may live twenty years longer. But thirty-five has nothing to do with matrimony.</i>”</p> <p>“<i>Perhaps,</i>” said Elinor, “<i>thirty-five and seventeen had better not have anything to do with matrimony together.</i>” (p.62)</p> <p>At the end this ‘thirty-five’ and ‘seventeen’ get married.</p>
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Activity III: Ask students to consider topics such as the class system, the position of women, and moral standards. Ask them to discuss the importance of proper social behavior in Regency England. They should look closely at passages in the novels of Austen that describe formalized social interactions: calling on acquaintances, dressing for dinner, reserving dances, etc.

Ask students to find out some other examples from the novels which describe social life in Austen’s time. Who does Jane Austen satirize in **Pride and Prejudice**? Find out the characters which are frequently mocked, e.g., Mr. Collins, Lady Catherine, and Mrs. Bennet. Then complete this satire handout:

Character : _____

Students will fill in the chart below with three quotations that satirize the character they chose and provide an explanation of the quote in their own words:

Example: Quotation Chart

<u>Quotation from the text</u>	<u>Explanation of the quotation</u>
<p><i>"Miss Bennet, do you know who I am?"</i> (PP, 264)</p>	<p>It shows Lady Catherine's exaggerated opinion of herself. What she means by this is that Elizabeth should not talk back to her because she is one of the highest people on the social ladder.</p>
<p><i>"Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine is far from requiring that elegance of dress in us, which becomes herself and daughter. I would advise you merely to put on whatever of your clothes is superior to the rest, there is no occasion for any thing more. Lady Catherine will not think the worse of you for being simply dressed. She likes to have the distinction of rank preserved."</i> (PP, 121)</p>	<p>This sentence by Mr. Collins shows Lady Catherine's snobbish character. Elizabeth does not need to wear elegant dresses, because whatever she wears, she cannot compete with Lady Catherine and her daughter. Especially last sentence of him shows her arrogance exactly.</p>
<p><i>" My daughter and my nephew are formed for each other... They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune."</i> (PP, 266)</p>	<p>These ideas of Lady Catherine indicate her belittling Elizabeth for her family's connections. Since she is from higher class, she thinks that she has the right to hold in contempt Elizabeth and her family.</p>

After filling the chart, students may create cartoons satirizing the fashions, social attitudes, or characters in **Pride and Prejudice**. The finished cartoons may display in classroom gallery.

Activity IV: Some events in the novel contradict the happenings which Emma thinks. The readers become aware of these parallel events and believe that their interpretations about the events are more accurate than Emma's thoughts. Complete the gaps in the following table and show the differences between reality and appearances:

In which chapter	What does Emma believe	Why does she believe this	What does the reader think as truth	What causes the reader to suspect this	The proof that the thoughts of readers are true
Chapter 1-15	She believes that Mr. Elton wants to marry Harriet.	She thinks that will be a good match.	The readers think that Mr. Elton is wooing Emma.	His compliments are always towards Emma. <i>...the attractions you have added are infinitely superior to what she received from nature</i> (Emma, 33).	Mr. Elton proposes Emma in the carriage: <i>...I have thought only of you. I protest against having paid the smallest attention to any one else</i> (Emma, 101).
Chapter 30- 46	She believes that Frank Churchill is in love with her. Emma had no doubt that she is in love too, but wonders how much she loves.	When Frank leaves Hartfield for his aunt's illness, he says: <i>It was something to feel that all the rest of my time might be given to Hartfield. My regard for Hartfield is most warm</i> (Emma, 197)	Mr. Churchill and Jane Fairfax have an affair.	Mr. Knightley says: <i>I saw symptoms of attachment between them...</i> (Emma, 264).	Mrs. Weston talks to Emma about the secret engagement of Frank and Jane Fairfax.

Chapter 38- 51	She believes that she Harriet and Mr. Knightley love each other.	When Emma asks Harriet whether she has reason to believe Mr. Knightley's returning her feelings; Harriet replies <i>I must say that I have</i> (Emma , 308) and Harriet recounts a number of instances which show Mr. Knightley's special attention to her.	Mr. Knightley loves Emma.	In chapter 38, he dismisses the idea that Emma and he are like siblings: <i>Brother and sister! No, indeed!</i> (Emma , 250).	Mr. Knightley's proposal
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Activity V: Divide the class into two groups. Group I may be expected to compare and contrast two novels of Austen with regard to irony and satire. (e.g. **Emma** and **Pride and Prejudice**) And Group II may be expected to analyse these literary devices in each novel with the help of the commentary and the study aids which provide literary notes on novels. Then, the results achieved by each group are discussed in class in order provide a better comprehension. These steps might be followed by a discussion of the following questions:

- a) Which of the two novels do you think reflect irony and satire more comprehensive?
- b) Do you think if the these novels are effective in point of irony and satire? Give reasons for your opinion.

3.2. Discussion Questions for Teaching Irony and Satire:

1. Choose one extract which indicates author's satire of society from the novels and read it carefully. For example; in chapter 29 in **Pride and Prejudice**, the dialogue between Elizabeth and Lady de Bourgh:

- Do you play and sing, Miss Bennet?"
- A little.
- Oh! then -- some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to -- You shall try it some day. -- Do your sisters play and sing?
- One of them does.
- Why did not you all learn? -- You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as your's. -- Do you draw?
- No, not at all.
- What, none of you?
- Not one.
- That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters.
- My mother would have had no objection, but my father hates London.
- Has your governess left you?
- We never had any governess.
- No governess! How was that possible? Five daughters brought up at home without a governess! -- I never heard of such a thing. Your mother must have been quite a slave to your education. Elizabeth could hardly help smiling, as she assured her that had not been the case (PP, 124).

- a) What can be assigned from reading the chosen text about the circumstances in which the novel was written?
- b) What is the writer's attitude?
- c) How does the text chosen tell these things?
- d) How can satirical writing draw attention for readers who had little information about the period in which the novel was produced?

It was not an obligation for children to attend school in Austen's England. Children could easily be educated at home. Upper class children were taught by a governess. For boys, there were boarding schools and universities; however, there were not many boarding schools for girls, so a girl was generally educated by governesses at home. Girls did not attend university, and but they learned French, drawing, dancing, and music. So, the attitude of Lady Catherine who belongs to upper class is conceivable. She cannot understand the education of Elizabeth and her sisters

and she is astonished when Elizabeth says they have never had a governess. However, it is clear from Austen's narration that she satirizes Lady Catherine: *Elizabeth could hardly help smiling, as she assured her that had not been the case* (PP, 124).

2. Why does Austen call Elizabeth by her first name and Mr. Darcy by his last name throughout the novel? What is the effect of this naming? What are its social implications? Do you find other examples from **Sense and Sensibility** and **Emma**?

3. Discuss verbal irony which means saying the opposite of what you think and discuss how Jane Austen allocates this literary element in her novels? Who are the most ironic characters of the novels? Find out some examples of verbal irony in the texts and analyse them. For example; discuss Mr. Bennet's words on Mary's playing the piano in the ball in Netherfield: *That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit* (PP, 76).

4. Discuss Elizabeth's comments on Mr. Darcy in the following conversation between her and Charlotte:

- I dare say you will find him very agreeable.
 - Heaven forbid! -- That would be the greatest misfortune of all! --
 To find a man agreeable whom one is determined to hate! -- Do not wish me such an evil (PP, 68).

What do you think about Elizabeth's wish? Do you think that she will find him 'agreeable' in the following chapters? If so, support your argument by giving examples from the novel. Consider the meaning of dramatic irony which involves the reader's knowing something about what is happening in the plot, about which the characters have no knowledge. Do you think that this wish of Elizabeth contains dramatic irony?

5. Consider that situational irony appears when an unexpected thing happens at the moment one other thing is expected to come out by the character or the reader. In this explanation of situational irony, discuss Elizabeth's decision to keep Wickham's true

nature a secret. She considers making her knowledge public but decides, *that it ought not be attempted...I am not equal to it. Wickham will soon be gone; and therefore it will not signify to anybody here, what he really is* (PP, 169). How does situational irony take place after her relaxation about Wickham's departure? Elizabeth is tragically wrong; because Lydia runs away with Mr. Wickham and the scandal threatens to ruin the entire Bennet family.

6. Identify one example of each type of the irony in **Emma** by answering the following questions:

- Verbal irony: What does the character say that is the opposite of what is really meant? (use the direct quotations from the novel)

Example: In Chapter 30, Frank and Emma are talking about Frank's departure, and Emma asks *Not five minutes to spare even for your friends Miss Fairfax and Miss Bates? How unlucky! Miss Bates' powerful, argumentative mind might have strengthened yours* (**Emma**, 196). That comment on Miss Bates is ironic because talking to her cannot strengthen one's mind since she is talking on trifles.

- Situational irony: What happens that we would not expect or that seems inappropriate? In particular, does the ending introduce a surprise of any kind? (use direct quotations to answer the question)

Example: When Elton is wooing Emma she misinterprets the situation and says: *I cannot have a moment's doubt as to Mr. Elton's intentions. You are his object –and you will soon receive the completest proof of it* (**Emma**, 58).

- Dramatic irony: what knowledge do we have that the character does not? (use direct quotations in answering the question)

Example: *His tall, firm, upright figure, among the bulky forms and stooping shoulders of the elderly men, ...there was not one among the whole row of young men who could be compared with him* (**Emma**, 245). The irony of the sentences lies in Emma's unawareness of her own feelings towards Mr. Knightley. Although she is

unaware of her feelings, since she mostly describes his physical appearance, the readers gain the hints of her love through the narrative voice. And this is an example of dramatic irony.

7. Discuss and analyse the following questions:

- How is Emma's behavior toward Mr. Elton in Chapter VI ? What does the audience know that Emma does not know?

In Chapter VI, Emma was content that Harriet's heart and mind were refocusing on Mr. Elton. Since Mr. Elton praised Emma for the great change she had made in Harriet, Emma is convinced that Mr. Elton also has fallen in love with Harriet. When Emma suggests to draw a portrait of Harriet, Mr. Elton supports her strongly. Mr. Elton is invited to attend them while Emma is drawing. When the portrait is finished he highly praises it. He offers to take it to London to have it framed and this makes Emma happy because Emma considers this as a sign of his love for the subject, not the artist. In this chapter, because she misinterprets Mr. Elton's interest for her drawing, she is extremely kind towards him. However, Mr. Elton's admiration for Emma is recognizable to the reader. For instance, when Mr. Elton tells Emma the followings, the reader realizes his emphasis on Emma's skills, but Emma can only hear his praise of Harriet.

You have given Miss Smith all that she required.... She was a beautiful creature when she came to you, but, in my opinion, the attractions you have added are infinitely superior to what she received from nature (**Emma**, 33).

- What are Emma's thoughts about Mr. Martin? Why does not she want Harriet to get married him? Do you think that her ideas are acceptable?

Harriet receives a letter from Mr. Martin proposing marriage and goes directly to Emma to seek advice. When Harriet asks Emma if she knows Mr. Martin, Emma answers *A young farmer...is the very last sort of person to raise my curiosity*

(**Emma**, 23). In addition, when Emma learns that Mr. Knightley thinks that Harriet and Mr. Martin would be a good match, Emma objects to this idea:

What! Think a farmer, (and with all his sense and all his merit Mr. Martin is nothing more) a good match for my intimate friend! Not regret her leaving Highbury for the sake of marrying a man whom I could never admit as an acquaintance of my own! I wonder you should think it possible for me to have such feelings. I assure you mine are very different. I must think your statement by no means fair. You are not just to Harriet's claims. They would be estimated very differently by others as well as myself; Mr. Martin may be the richest of the two, but he is undoubtedly her inferior as to rank in society (**Emma**, 48).

So a match between Harriet and Mr. Martin would be unacceptable to Emma because the Martins are farmers, and therefore, in Emma's opinion, they are socially beneath her friend. She tries to discourage Harriet by talking about his education and lower status from Harriet. Emma's ideas about Mr. Martin are not acceptable because Emma's interest is not in Mr. Martin's manners, but his status.

8. Discuss the role that the lack (or possession) of money plays in the love matches of the Dashwood girls? Discuss the roles of women in society and how Austen satirizes these roles.

In **Sense and Sensibility**, Marianne and Elinor are sisters living in 1800s England and trying to find love with husbands who would have supported them financially. The readers can recognize the significance of money in the interactions between the characters. Marianne loses her love, Willoughby, because of money, and Elinor is not wanted as a bride by Edward's mother since she has little of money. In Jane Austen's England, marriage was not only a contract between two people who love each other and want to spend their lives together. In her period, marriage gave financial security to women although all money and property belonged to their husbands. In addition, inheritance laws entailed a family's assets to a male heir, especially to the eldest son. In **Sense and Sensibility** the estate of Norland was left to

John Dashwood by law, but John's stepmother and stepsisters were left with five hundred pounds a year –the amount which was only enough to live on.

Austen's satire on women characters appears on the Steele sisters, on Mrs. Jennings, on Mrs. Ferrars and on Marianne. Instead of focusing on women as the weaker characters, *Austen focuses on the social conditions that lead to weaknesses and faults in many women* (Bilger; 2002: 149). Women who behave according to conventional views are generally the targets of her satire. She satirizes women and presents lots of foolish women characters who contrast her more sensible and more rational heroines.

CONCLUSION

This thesis studied irony and satire as literary devices. Since both irony and satire are difficult to learn for language learners, examples from the novels of Jane Austen's are given in details. This study tried an alternative source for teaching irony and satire to ELT students.

Irony as a literary device in which there is an incongruity between what a speaker or an author says and what is generally understood by the audience or readers. This kind of irony is called *Verbal Irony*. There are two different types of irony studied in this paper. One of them is *Situational Irony* which is a contrast between the expected results and actual results, and the other is *Dramatic Irony* which is when the words and actions of the characters have a different meaning for the readers than they do for the characters. In other words, readers have a greater knowledge than the characters themselves in Dramatic Irony.

The other device studied in this thesis is *satire* which is used to ridicule or make fun of human vice or weakness, and social institutions.

Irony and satire generally take place in the same texts. *They have been discussed together and confused or mingled with each other in innumerable books and articles* (Elleström; 2002: 98).

Jane Austen's novels are comedies of manners that depict the self-contained world of provincial ladies and gentlemen. Most of her works revolve around the delicate business of providing husbands for marriageable daughters. She is particularly noted for her vivid delineations and lively interplay of character, her superb sense of comic irony, and her moral firmness. She ridicules the silly, the affected, and the stupid, ranging in her satire from light portraiture in her early works

to more scornful exposures in her later novels. Her writing was subjected to the most careful polishing. She was quite aware of her special excellences and limitations, comparing herself to a miniaturist. Today she is regarded as one of the great masters of the English novel.

Jane Austen is now thought of as one of the greatest English authors and considered by many as the first great woman novelist. Austen wrote of the provincial life times in which she lived and had sufficient knowledge of the middle class, gentry and aristocracy, and these surroundings became the places and characters of her novels. The plots of her works focus on misunderstood feelings, human weakness and social obligations. Most of her novels are still being published with gaining present day acceptance and have been made into motion picture and television productions.

Jane Austen was writing at a time when considerable social changes were taking place, and as a writer she was certainly aware of these changes. Her writing style is a mixture of sympathy and satire to her period. The main theme of Austen's satire is the mercenary and the ignorance of the people, which is the common criticism of the eighteenth century. In the character of Elizabeth Bennet she wants to create a figure of a valid mode of existence as woman in the society. Her characters, both men and women, are neither very good or very bad; they live in the circle of their community.

While Austen was a feminist, she was on no account vain. She criticized vanity using many satirical references in her novels. Thus, she chastised Emma, who is the vainest of all her main characters, multiple times in the novel by using satire. Lord David Cecil comments on her style:

...she satirizes in relation to a universal standard of values: her books express a general view of that eighteenth-century civilization of which she was the last exquisite blossom. One might call it the moral-realistic view (1949: 115 cited in Wright, 1962: 25).

Jane Austen often uses irony as a literary device in her novels to provoke the readers to think of various meanings and attitudes. Also she uses irony to make fun and to criticize the time and manners. In this sense, her novels obligate the readers to be suspicious of the characters, events and manners. Austen uses figurative devices to point out artificial and superficial meaning. She uses understatements and antiphrases and a few metaphors and these are the devices what give Austen's novels their ironic tones.

With her ironical style, Austen gives the readers a variety of opposite opinions to select, all of which are half right and half wrong when they are compared to the novel. Her characters consistently try to observe and explicate to understand, however, they are oftentimes mistaken.

Vivien Jones claims that:

Austen style is ironic and due to the narration which is sometimes from the point of view of one of the characters the reader is compelled to make judgements because the narrator gives limited view of the character (1987: 53).

Irony, then depends on readers who feel that they know more either than the narrator or than one of the characters. **Emma** is, for example, filled with this dramatic irony. However, in most of novels by Austen, the narrator controls the distance between the reader and situations and does not tell everything she knows. In her books almost each heroine improves herself in the light of her experiences and therefore becomes aware of her own mistakes. The ironies of her writings are mostly based on contradiction between the knowledge of the reader and characters. In other words *...irony often derives from knowledge or lack of it*, says Odmark and adds:

In any dramatic exchange, one of Jane Austen's characters is likely to have 'superior' knowledge, which is not the same as to suggest that he is morally or socially superior. Quite the contrary may in fact be

the case. Rarely in Jane Austen are both parties equally informed and equally in control of the situation (1981: 43).

Jane Austen's irony is impressive because it reveals foolishness and hypocrisy. She uses her wit to show some of her characters' self-delusion and stupidity. She regards them with an ironical eye because her characters do not see the real situation they are in as their novelist does. And readers see the events with her point of view, therefore, they are aware of the difference between the fact and the perception of the characters.

Marvin Mudrick suggests that :

Jane Austen's irony has developed into an instrument of discrimination between the people who are simple reproductions of the social type and the people with individuality and will, between the unaware and the aware (1968: 125).

Jane Austen uses abstractions freely, her statements are carefully balanced and she also employs rhetorical repetitions naturally, that is her tradition in literature. She often uses irony as a stylistic element; June Dwyer claims that her use of irony *distances the readers from involvement in the story so that they identify with the narrator as well as with the character* (1989: 33). Austen's irony appeals to the wit and reason, by the help of irony she teases people and ideas through overstatement and understatement. Her irony, consequently, creates a relationship between the narrator and readers, just as the romance of her novels binds readers to the characters.

As a novelist, Austen, the style of whose novels has a great impact on her readers, is confident in her writing skills. She uses satire and irony to portray her characters and her stories as well as her own ideas. Moreover, Jane Austen was critical of many aspects of society and wastes no time in plunging her readers into the story. In her first paragraphs she conveys all the information essential to get the reader to the point where the story really begins. She paints a picture of a complete

family history, the life of the heroine and she usually enriched this picture with irony, therefore the frame is ready for an intimate story. Robert P. Irvine comments on Jane Austen's irony as following:

Irony suspends the reader's implicit belief in what the novel seems to say, and can thus also serve as a way of demystifying the reader's conventional beliefs and revealing them to be just that, conventions, comfortable, but mistaken beliefs designed to hide a less pleasant reality underneath (2005: 106).

Celia Easton for whom irony is *a gap of knowledge*, claims about Jane Austen's irony like that:

I like to think of irony as a gap of knowledge. Someone has information that someone else doesn't. In Jane Austen's case, the "informed" person is always the narrator, and sometimes characters with whom she sympathizes, such as Elizabeth Bennet. Even those characters, however, have their blind spots. But readers respond best to Austen's "knowing" characters...When we read *Pride and Prejudice*, we feel superior to silly characters when Elizabeth and the narrator find them so. We are on the best side of the ironic gap: we know more than the characters, if a little less than the narrator. The narrator will express her ironic position through tongue-in-cheek expressions that often begin sounding serious and collapse into making fun of the trivial (1999: 1).

Devoney Looser points out that Jane Austen writes as a critic as well as a writer: *...as omniscient narrator in various novels, she continues to convince scholars that she is not merely a writer but also a critic* (1995: 98). Due to this fact, Austen could draw her readers' thoughts to her own point of view by acting as not just the author but as the critic. Austen was successful in criticising. She insinuated her female characters in the dominant positions without the objection or offence of community. Prevailing women characters at that time were questionable and unusual. However, Austen somehow manages in her novels to have her women be strong, independent, and dominant. Therefore, she satirizes the period in a way through her women characters. The main female characters of all her novels were

strong and dominant figures just as Austen was throughout her life. Although Jane Austen might be called as a feminist, and it is evident that in each of her novels Austen placed women in a higher position in her mind, she disguised her feminist nature in her use of well placed irony and satire.

Moreover, the element what made Austen's novels so impressive in the readers' minds was her ironical style. Irony was used to redirect some of her severe messages she wanted to give to the readers of her time. She did this by writing about an unexpected event in the novels after the satirical references included the harsh messages. She wanted to distract her readers to some extent from the main message of her stories, owing to the arguable themes she writes about. She does this successfully through her well placed use of irony. S.P.B.Mais claims *she is a master of irony and satire...her satire and humour are as fresh today as ever they were, and as an antidote to the horrors of our time no other author can compare with her* (2007: 57).

This thesis tried to give a broader view of irony and satire different from a text book but with applications on literature. Irony is a useful device for an author since it is really ambiguous. Although satire has a target such as vice, corruption and hypocrisy, irony is indirect in its approach. Literary devices and literary works may be understood better when they are applied to each other. Novels may become more meaningful through literary elements and literary elements may be more useful when examples from novels are given. Novels are helpful tools for really understanding and identifying these literary devices. The language teaching is not limited to grammar rules and vocabulary, so if one can comment on the meanings and intentions beneath utterances and sentences, one can talk about the acquisition of the language. Moreover, interacting with irony and satire through a variety of activities motivates students to learn these elements. For that reason, it is necessary to create meaningful activities which can involve students in the learning process.

In this study, *irony* and *satire* are applied to the novels of Jane Austen, and the meaning relations are analyzed using these literary devices. The study is

restricted to only three novels considered to be good sources for the study of irony and satire. The various activities suggested in this study will probably enable students to love literature courses more and improve their language abilities. In the future, through a much more comprehensive study, the learner success may be reinforced, too.

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