

Jane Austen's Creative Prowess

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Abstract:

The present paper attempts to focus on Jane Austen's key achievements throughout the Romantic Period. This was a revolutionary time in literature and a rebellion against the traditional Classicism standards. Individual freedom in the domain of imagination was a goal for the writers of this era. The current study focuses on an examination of the characteristics of Jane Austen's novels. She wrote her works as a Romantic Age novelist to amuse herself. During this time, the novel was a prominent form of literature. Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, Northanger Abbey, and Persuasion are among her domestic and realistic books. She was unaffected by contemporary trends in fiction or revolutionary beliefs. The current study concentrates on the most crucial aspects of her novels as well as her key accomplishments. In the opinion of W.L. Cross. "She is one of the sincerest examples in our literature of Art for Art's Sake". Despite the fact that her works grew successful. Her best-known writings are "Pride of Prejudice," "Sense and Sensibility," and "Emma." The current paper will analyse several of her works' features, such as "pride and prejudice" and "sense and sensibility."

Key Words: *women novelist, highest intellectual quality, literary sensibility, fictional space.*

Introduction:

Jane Austen wrote several of her novels before the age of twenty-five; she began writing earlier, but not a single work was published until her death. She only authored books, but they are of the finest calibre. She was well-liked because of her purity, simplicity, and compassion. She created domestic and realistic books that centred on real-life characters. She covered domestic issues from a womanist perspective, which resulted in a significant increase in the number of female readers throughout the Romantic period. She explored women's issues in her novels from the perspective of a woman; she was not drawn to revolutionary notions. During the Romantic Period, writers were influenced by revolutionary notions and wrote for self-satisfaction. But, unlike all other Romantic-era writers, Jane Austen was not inspired by these views. She approached her novels realistically.

Objectives: The following are the research objectives:

- To investigate numerous literary aspects of Jane Austen's personality as a notable novelist and a creative writer of high quality.
- To investigate the upper-middle class complexities in the evolution of modern culture.
- To examine cultural and familial traditions from a Western perspective.
- To regard Jane Austen as a renowned novelist.
- To avoid being associated with the bad, her works were published without her name on the title page.
- Female authoring carries a stigma.

Her Creative Genius

Austen's use of symbols:

Austen's use of symbols in her novels aims to empower her female protagonists while criticising social standards of attire, work, and position. Elizabeth arrives at the Bindley's in a filthy petticoat to cater to her sister at the start of *Pride and Prejudice*. Miss Bingley makes a big deal about it, saying that Mr. Darcy wouldn't want to see his sister "make such an exhibition" (Austen, *Pride and Prejudice* 36). This demonstrates the significance of the petticoat — or simply clothes — as a signal of social standing. According to Efrat Margalit in *On Pettiness and Petticoats: The Significance of Pride and Prejudice*, "Jane Austen's readers would have attributed the dirty petticoat to [...] sexual indecency." "*Pride and Prejudice*" is surprisingly devoid of blatant symbolism, which may be due to the novel's concentration on

speech over description. Nonetheless, Pemberley, Darcy's estate, is central to the narrative, both physically and metaphorically, as a geographical emblem of the man who owns it. Elizabeth visits it during a time when her feelings for Darcy are warming; she is delighted by its beauty and charm, as well as the lovely landscape, much as she will be increasingly enchanted by its owner's gifts. Austen emphasises the link when she depicts the creek that runs alongside the mansion. "In front," she writes, "a stream of some natural importance was swelled into greater, but without any artificial appearance."

Darcy has a "natural importance" that is "swelled" by his arrogance but coexists with true honesty and a lack of "artificial appearance." He, like the stream, is not "formal, nor falsely adorned." Pemberley even provides a metaphor within a sign for their developing romance: when Elizabeth meets Darcy on the estate, she is crossing a small bridge, alluding to the vast chasm of misunderstanding and class prejudice that separates them—and the bridge that their love would construct across it. Jane Austen was especially interested in the home comedy. Her works do not depict emotional life's tumultuous passions and tremendous sorrow. We don't get the atmosphere that Emily Bronte established in 'Wuthering Heights' throughout her works. She picked a narrow context, and her works are known as "domestic" or "The Tea Table" novels. There is little emotion for exterior nature in her stories, and there is less passion in her life pictures. While symbols reflect external forces for Austen's heroes, her copious use of conversation and free indirect discourse acts as their inner power. Among her contemporaries, she was the supreme realism. Her stories are all based on the life she lived. All of her stories revolve around intimate relationships between friends, parents and children, and men and women in love. In his diary, Sir Walter Scott wrote: "That Young lady had a talent for describing the involvements, feelings and characters of ordinary life which is to me the most wonderful I have ever met with. The big borrow I can do myself but the exquisite touch which renders common place things and characters interesting from the truth of the description and the sentiment is denied to me."

Jane Austen excelled at plot creation. Her novels have a precise structure and form symmetry. Her plots are not straightforward, but rather complex. As the tale progresses, we see that incident is more or less removed from them. Conversation has taken the role of section. Her stories are methodically blended, not as a character or an episode, but as an essential contribution to the plot's growth. Not only does *Pride and Prejudice* have the humour of Shakespearean Comedy, but it also possesses its technique. Jane Austen's characters are vividly depicted and precisely detailed. Her characters are real people. They are not stereotypes, but rather individuals. Her male characters have a gentle temper, but her feminine characters are

nearly faultless. She depicts her characters in ordinary situations rather than crisis situations. She doesn't romanticise her characters. She gives them their voice and virtues: she is both satirist and moralist. Many priests appear in her novels, including Mr. Collins in *Pride and Prejudice* and Thorpe in *Northanger Abbey*. She invented the dramatic manner for presenting her plots and characters. Rather of explaining or analysing her characters, she allows them to show themselves through their actions and statements. Her characters speak for themselves through speech. Her approach to life, as shown in her works, is comedic. A smile begins to grow across her features as her imagination begins to function. Folly is the primary source of laughter in Jane Austen's novels, and she develops comic characters who produce nothing but laughing. Mrs. Bennet, Sir Walter Eliot, Mrs. Norris Collins, and Mr. Woodhouse are among her comedic characters. She chuckles at each of them for their stupid actions.

Jane Austen's strong sense of humour, as well as her sense for comedic, satire, and burlesque, was one of her most valuable characteristics as a writer but also as a human person. She had a keen sense of irony and a quick wit. It featured not just in her works, but also in her letters, particularly with her sister. Jane Austen might also be considered a brilliant humourist writer. Her sense of humour is usually sweet and not vicious. She didn't sneer or laugh at human flaws with malicious or cruel intent. She was not afraid to be whimsical, but she used her intelligent and sympathetic sense of humour to point out the absurd aspects of human nature. "Free from illusion about humanity, she did not condemn or despise it with cynical sneer, nor on the other hand make use of sentiment to cloak what she saw was to be vile. Her love of what is lovable is as clearly expressed as her contempt for what is despicable.

Her main works:

'Sense and Sensibility' is one of her most famous writings. *Mansfield Park*, *Pride and Prejudice*, *Emma*, *Northanger Abbey*, and *Persuasion* are a few examples. All of her novels follow the same pattern, but in *Mansfield Park*, *Emma*, and *Persuasion*, she became more serious than in her previous works. It's tough to say which of her novels is the finest because they're all good and have devoted fans. According to Macaulay *Mansfield*, while some favour 'Emma' or 'Pride and Prejudice,' and today most see 'Persuasion' as her most elegant finished work.

Summing Up:

To summarise, Jane Austen is unquestionably the best female author, just as Shakespeare is the greatest dramatist. Her stories may not be dramatic or exhilarating, but the image of life she

paints has the allure of vivid narrative. Her characters are not shadows, but real men living normal lives full of passion and enthusiasm. She delivers fascinating psychological research of both men and women. Her novels serve a specific goal, which she attempts to convey through subtle sarcasm or gentle satire.

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