



THE ETIQUETTE IN JANE AUSTEN'S NOVELS

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ENGLISH LANGUAGE AND LITERATURE**

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THESIS APPROVAL PAGE

I certify that, in my opinion, the thesis submitted by Zeena Hashim ALI titled “THE ETIQUETTE IN JANE AUSTEN'S NOVELS” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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DECLARATION

I hereby declare that this thesis is the result of my own work, and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, and materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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ABSTRACT

The novels *Sense and Sensibility* and *Pride and Prejudice* by Jane Austen are the focus of lots of research that studied the issues of social class in British society. However, the investigation of Etiquette in the selected novels in light of the Marxist approach is not done yet. Thus, the current study aims the examination the etiquette in the selected novels to have a better understanding of the social classes in British society at that particular time. The use of social rules to distinguish the upper class is investigated to see the reasons behind the maintenance of etiquette by the members of the class. The study employs the Marxist framework to investigate the use of etiquette in the selected texts. Three categories of social classes reflected in the texts, power, wealth, and rank, are studied in relation to the exercises of etiquette. The study introduces a better understanding of British society during the regency period via the study of etiquette in Austen's *Sense and Sensibility*, and *Pride and Prejudice*.

Keywords: Etiquette, regency England, early nineteenth century, social behavior & Marxist approach.

ÖZET

Jane Austen'in *Sense and Sensibility* ve *Pride and Prejudice* romanları, İngiliz toplumundaki sosyal sınıf meselelerini inceleyen pek çok araştırmanın odak noktasıdır. Ancak, seçilen romanlarda görgü kurallarının Marksist yaklaşım ışığında incelenmesi henüz tamamlanmamıştır. Bu nedenle bu çalışma, seçilen romanlardaki görgü kurallarının İngiliz toplumunda o dönemdeki sosyal sınıfları daha iyi anlamak için incelenmesini amaçlamaktadır. Üst sınıfı ayırt etmek için sosyal kuralların kullanılması, sınıf üyelerinin görgü kurallarını sürdürmesinin ardındaki nedenleri görmek için araştırılmıştır. Bu çalışmada, seçilen metinlerde görgü kurallarının kullanımını araştırmak için Marksist çerçeveyi kullanmaktadır. Metinlere yansıyan üç sosyal sınıf kategorisi; güç, zenginlik ve rütbe, görgü kurallarıyla bağlantılı olarak incelemiştir. Austen'in *Sense and Sensibility* ve *Pride and Prejudice* adlı yapıtlarındaki görgü kurallarının incelenmesi yoluyla naiplik döneminde İngiliz toplumunun daha iyi anlaşılmasını sağlamaktadır.

Anahtar Kelimeler : Görgü kuralları, naiplik İngiltere, on dokuzuncu yüzyılın başları, sosyal davranış ve Marksist yaklaşım.

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ABBREVIATIONS

S&S: Sense and sensibility

P&P: Pride and prejudice

SUBJECT OF THE RESEARCH

Etiquette is an important part of Jane Austen's novels, namely, *Sense and Sensibility* and *Pride and Prejudice*. These social rules apply to both males as well as females. Austen's novels deal with themes related to education, feminists, morality, religion, and individuals, as well as society. In these novels, the author reflects on the social condition and situations in the early nineteenth century. They describe the different periods of the development of the country. One of the important periods is the Regency period. Thus, this study basically aims to clarify the meaning of etiquette in Austen's selected novels. She has proven herself by her novels that she was a versatile author, especially in the Regency period. This study examines the Etiquette reflected in manners such as; conversation, table, dressing, and parties in Austen's *Pride and Prejudice* (1813) and *Sense and Sensibility* (1811).

PURPOSE AND IMPORTANCE OF THE RESEARCH

This research examines the Etiquette in the selected novels for social interaction where Jane Austen creates her work as a reflection of social phenomena or conditions. It studies the manners of conversation, table manners, manners of dressing, and manners of parties. The significance of this study lies in the exploration of etiquette in Austen's selected novels, which helps in the understanding of the spirit of the age. The study is important too in the examination of the two novels in terms of clothing, accessories, hairdo, shoes, and other similar items of clothing. The study is significant in the application of the Marxist framework to the study of etiquette in the selected novels, which would help in understanding the class distinction through employing etiquette as part of the superstructure that is used to maintain the power of the elite..

METHOD OF THE RESEARCH

This study is qualitative research, which employed the Marxist framework to study etiquette in selected novels by Jane Austen. Primary references are taken into consideration in the process of data analysis. The primary sources are Jane Austen's *Sense and Sensibility* (1811), and *Pride and Prejudice* (1813), while the secondary

sources are taken from other sources such as journals, author's biography, essays, articles, and other relevant sources.

Marxist theory is employed as the framework of the study. Karl Marx's two main books *Das Capital* and *Communist Manifesto*, are visited to employ the Marxist assumption in the analysis of the etiquette in Austen's selected novels.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

This study hypothesizes that the etiquette is employed for social discrimination in the Victorian age as represented in Austen's *Pride and Prejudice* and *Sense and Sensibility*. It hypothesizes too that the application of the Marxist framework to the selected texts would help in understanding the motivations behind the use of etiquette in that era.

SCOPE AND LIMITATIONS / DIFFICULTIES

The scope of the study is the examination of etiquette in Jane Austen's selected novels. It is limited specifically to Austen's *Sense and Sensibility* and *Pride and Prejudice*, which were so popular as domestic fiction and romance appeared in the Nineteenth century, particularly in Britain. Also, the scope is related to the spirit of the Victorian age, which is represented by the writings of Jane Austen as an example. Moreover, the study is limited to Marxism as the framework of the current study. It is limited Karl Marx's two main books *Das Capital*, and *Communist Manifesto*.

1. INTRODUCTION

1.1. Description of Etiquettes

The history of Etiquette is fascinating to study because the countries are evolved, resulting in various periods and customs. A special period in this regard is called the Regency period. It had a certain demeanor that was mirrored in Jane Austen's works. The goal of this study is to discover and discuss the etiquettes that are mirrored in Jane Austen's novels; sorts of etiquettes in Jane Austen's novels. Jane Austen's works uncover the underlying cause for Jane Austin's attention to the subject of etiquette.

The use of qualitative techniques is kept in mind during this research. Moreover, the researcher employs narrative research to examine the works, as well as books and other related sources to back up the topic. The core data is comprised of Jane Austin's *Sense and sensibility* (1811) and *Pride and Prejudice* (1813). The process of data accumulation is carried out through the documenting of library research. After assembling data, descriptive analysis is utilized for the dissection of text. The following are the findings of this study:

For starters, novels are based on both formal and informal etiquette. Those etiquettes also include visiting manners, manners of speaking to someone, manners of parties and balls, dressing manners, and the manners of the table. Each one is subdivided into various distinct styles based on the situation. Gender, event, and personal standing are all factors to consider. Second, the manners explained in the discussions, the author's narration, and the actions of the characters. Both are examined by the researcher. To make the data clear and strong, main and minor characters in the novels were used. In her novels, Jane Austen discusses etiquette since it is vital for social standing and interaction with the neighbors. The social rules applied to both men and women in Jane Austin's novels eight and covered a variety of topics. Almost every aspect of daily living is affected (Olson, 2013).

If the host had another itinerary during a long visit, the guest might do something he enjoyed. Elizabeth Bennet took a walk to her favorite secluded spot. Mr. and Mrs. Collins were on their way to see Lady Catherine (*Pride and Prejudice*). When it comes to ladies, there is a guideline that they must follow when they are in a relationship. They

should have a servant or a family member join them on their journey. During travel, whether it is public or private, may be risky. Sending the guest back to her home without allowing her to choose the day and time, as well as the cause for her departure, is disrespectful. Even though Catherine had been treated badly, Eleanor Tilney was given a pleasant send-off. If not for the guests, then for the hostess, dinner parties were a nightmare. It had been customary for the ladies to follow the hostess to the restroom after supper. Tea or coffee is served in the drawing-room, which is also used for conversation, reading, gossip, and other activities (Guin, 2015). In the novel, it is demonstrated that, except for dinner, guys wear gloves for all outdoor and interior activities. Gloves could keep their hands warm while also looking fashionable. Gloves have been designed to complement their clothes in a lovely way.

The ideology of Karl Marx discusses the struggle between the elite class of society and the poor class. This theory helps to understand the different classes, like the elite class, prosperous middle class, middle class, and poor class, of society and the connection between them. Simply the whole network of classes in a society is the main focus of this theory. According to this theory, there is always a class conflict in the world, and this is divided into many classes. There are two main classes one is the elite class, and the other one is the working class. The elite class people are capitalists that do not have to work. They hire other people for work. While working classes always needed to work till their old age to earn a livelihood to live. Therefore, the elite class people take advantage of working-class people as it is a social theory it has been reflected in many literary works, including novels.

In Marxism theory, it highlights the different potential points of humanity regarding their classes. Many writers wrote about class conflict in society and portrayed through their works the struggle of the working class and the charming life of the high class. Jane Austen is one of these writers. We can see Jane Austen always commenting on the landed gentry in Britain and interpreting the class differences. In all her novels like "*Pride and Prejudice*", "*Emma*" and "*Sense and Sensibility*" class is one of the main themes (Mullan, 2014). For example, in "*Emma*" Jane Austen portrays the pleasant life of twenty years old Emma, who has everything in her life because her father is a landlord, while at the same time supporting the life of poor Jane Fairfax, who is an orphan and lives with her aunt. Jane Fairfax decides to be a governess because she has

no dowry to get married. It was the custom of that time to have no dowry and no marriage. Only those women with a lot of money were allowed to get married. However, later on, Mr. Frank Churchill, a rich man, fell in love with Jane, and they both got married. In this novel, Jane Austen represents the cruel class differences of the 18th century.

Similarly, in "*Sense and Sensibility*" Jane Austen represents the division of class and wealth. There is a grading of money and status. Every character in the novel is class-conscious, and in "*Pride and Prejudice*", she also focuses on social class and status. She depicts the characters of Mr. Darcy and Bingley, who are landlords and the character of Bennets, who is mediocre. However, Jane Austen never talked in favor of the high class but always criticized those who thought that wealth was necessary for everything in society. She gave the idea that couples from the same social class, even with unequal financial conditions can be more successful couples (Delaney & Harrington, 2009).

1.2. Introduction of Jane Austen

Jane Austin was a field novelist in English. She wrote a lot of novels and books on romantic topics. Her work is extraordinary. People love it a lot, that is why she was a famous novelist. Jane Austen's writing style is a mixture of *neoclassicism and romanticism*. Austen chose a tough and different writing style of romanticism which is very difficult to handle. Jane Austen wrote six full-length novels which are famous all over the world. She wrote TV serials for theater and radio also. Her novels are based on the theme of seriousness and manners. She also uses all these manners and rules for his family. She has a family of eight, with six boys and two girls, and Austen stands as the seventh family member of his family. Austen has a strong bond with his elder sister Cassandra. She was also not married. Austen decided to write a comprehensive novel in January 1814. Over the following 12 months, a book name Emma is composed was to trade the form of what's possible in fiction. Perhaps it looks abnormal to name Austen "progressive" – truly few of the high-quality alternative pioneers within the records of the English novels.

Austen spread the idea of women's marriage rights and dependence according to their likes, dislikes, and security. Austen acquired undeniably more status after her passing, and her lengthy books have seldom been no longer in production. Huge progress

in her after-death notoriety happened in 1833, when her books were republished in the novel series Richard Bentley's and sold in the form of bundles. They continuously acquired more extensive praise and a famous readership. In 1869, 52 years after her demise, her nephew distributed Jane Austen's memories. Austen presented a convincing variant of her composing profession and predictable life to an energetic crowd.

Jane Austen is a female English novelist. She is well known for her works, which are considered novels of manners. She has many distinguished novels, including *Sense and Sensibility*, published in (1811), *Pride and Prejudice* published (1813), *Mansfield Park* (1814), and *Emma* (1815). These four novels were published during her life, which lasted from 1775 to 1817. These four novels were published posthumously in 1817. Her first novel, *Sense and Sensibility*, still novel-in-letters in 1795, is basically entitled *Elinor and Marianne*, named after its two female heroines. Then she published it in 1811. *Pride and Prejudice*, which was earlier known as *First Impression*, is published between the years 1796 and 1797. Her work *Susan*, between 1798 or 1799, is the last of her early written books. (Hern, 2010, pp.6-7).

Austen started writing her novel *Mansfield Park* in 1811, finished in 1813, and later was published in 1814. Later, Austen published her works under a pseudonym, yet she became a well-known novelist. The first edition of *Pride and Prejudice* was published in 1814, while a second edition in 1815, noticeably was considered as the well-known literary work of the season. In the same year, Austen published a new edition of her novel *Sense and Sensibility*. From January 1814 till March 1815, she did the composition of her novel *Emma*, and published it at the end of the same year. A second edition of her novel *Mansfield Park* was published by John Murray, and Lord Byron publisher 1816. Together with *Northanger Abbey*, *Persuasion* was published in 1817. (Hern, 2010, p.8).

The period following 1811 witnessed the climax of Austen's literary works production. Austen became very gratified for seeing her literary works published, and very admired by the readers. Austen's works got a huge popularity that the prince regent George IV admired them and requested to keep a set in all his houses. It is thought that Austen's novel *Emma* was devoted to him. Critics highly appreciate the morals and entertainment of Austen's novels. They praise the depiction of characters, and the sense

of realism in representing the social life of her time, and consider them as a change from the common melodrama of romantic writers of her time. (Lefaye, 2002, p.5).

The last year and a half of Austen's life was dedicated to writing. She outlined the plan for a new novel based on some evidence which was collected from different quarters in 1816, a time when she started suffering from the illness (which was published in 1871). After indulging herself in writing till 1816, Austen shifted her work on writing her work *Susan*.

She started her work in *Sanditon*. It is a self-satire on resorts of health, and prolonged ill health. This unstable health degeneration prevented Austen from completing her novel *Sanditon*. Austen is thought of as being afflicted with bile, yet it is realised later that she was suffering from Addison's illness. Her health status continued floating, and by April, she wrote her last will. Austen's health condition got worst and worst till she was taken to be within the health care of a surgeon doctor in Winchester. In 1818, Austen Passed away, and was buried in Winchester Cathedral. (Hughes, 1998, p. 60).

Austen's brother Henry, who oversees the publication of *Persuasion*, and *Northanger Abbey*, is the one announcing her authorship to the world. Regnancy England did not realise its great loss of the most ever loyal monitor, and analyst. There is no realisation that a domestic writer can concentrate on society, characters and cultural quality. And finally, there is no realization of Austen to be a historian recording the raising of the regency of society to the world of modernity. In his review of Austen's *Emma* 1816, Sir Walter Scott praised the pseudonym as being a new element of the modern novel, in realistic form. Scott's claim is sufficient for the high magnitude of Austen's works in her life. Richard Whately, the theologian, published a critical essay on *Persuasion* and *Northanger Abbey* in *Quarterly of January* in 1821. Both works of Whately, and Scott established the bases for genuine criticism of the works of Jane Austen. Their vision affected critics of the nineteenth century. (Pool, 1993, p. 32).

Though it is thought that the English novel started with Henry Fielding, Samuel Richardson, and Daniel Defoe during the early time of the 18th century, however, the modern character of the novel, realism in the representation of simple people in simple situations are believed to appear with the works of Austen. In her major novels *Mansfield*, *Northanger Abbey*, *Persuasion*, *Sense and Sensibility*, and *Emma*, Austen

represents the essence of domestic fiction. Her story of a young lady's journey to discover herself through her move from love up to marriage is based on a realisable aspect of life. (Sasso,2013,p.9).

Austen's works are distinguished by the concentration of personality and characters, in addition to the tension of the heroines in connection with their societies. This makes them relate more to the modern world, more than the world of the eighteenth century. Wit, timelessness, modernity, and realism are some features that distinguished her written style, her delight, and her clever, amused sympathy in the well-built novel and well-delivered story. Critics of modern times admire well-constructed and organized novels. They praise the success in using techniques that allow Austen to represent tragicomedy in stories of ordinary events and situations.

Jane Austen's novels have become famous novels for two hundred years. The author creates her works as a reflection of current social phenomena or conditions. According to Klarer (2004, 1), literature should be studied "as a cultural and historical phenomenon". (Klarer, 2004, p. 8).

The contexts in which they were produced and received. The social and political climate of the early nineteenth century is reflected in Jane Austen's novels. As England evolved, the country went through a number of eras, and each had its own distinctive culture and way of life. One of these time periods is the Regency era. The Regency period saw a lot of upheaval and innovation, but it also had some truly spectacular cultural and artistic achievements (Kloester, 2010: 1). Tanrivermis (2005), Bochman (2005), Vuoso (2008), Hearn (2010), Foust (2013), Olson (2013), Sasso (2013), Ashfaq and Khattak (2014), Boarcas (2014), and Guinness (2014) are some researchers who have done research in Jane Austen's novels (Hearn's 2010,p.6).

Scholarly attention to Jane Austen's works has largely centered on three topics: feminism, the numerous film and literary adaptations of Austen's works, and the institution of marriage. As a result, no one has studied the manners depicted in Jane Austen's books. Fiction by Jane Austen focuses on early nineteenth-century English culture. It shows how the manners of the novel's characters mirror those of Regency England. There is also a collective purpose that can't be ignored. Therefore, the majority of the concerns voiced are, at least implicitly, social concerns related to customs, norms,

genres, symbols, and myths. It's not hard to see how Jane Austen's novels mirror the mores of the time.

Jane Austen's novels capture the spirit of Regency England in the early nineteenth century. There may be social, cultural, economic, political, and religious dimensions to the social situation. Societal and cultural concerns are addressed in this book. Norms, attitudes, classes, and values, as the author intends them to be understood, are reflected in literary works and provide details about specific time periods. It has been determined through research that Jane Austen's focus in her novels is on the culture of Regency England. This inquiry The daily activities of the novels reflect the etiquette of English society. It was around the turn of the nineteenth century. Each book's characters serve as telltale indicators. During this time, social graces and fashionable pastimes flourished. (Swingewood, 1972, p.16).

Five etiquette rules can be found throughout the two books. All of the books cover the same range of etiquette topics, including how to behave when paying a visit, how to talk to people, how to act at a party or a ball, how to dress, and how to act in a stable. There are numerous variations in each manner that vary depending on factors like gender, setting, and individual standing. Second, the manners displayed by the characters and described in their dialogue, the author's narration, and their actions. For the sake of a more complete and robust dataset, the researcher considers both major and minor characters in the novels under study. Examples of couples where the men took the ladies' hands and led them to the dance floor include Mr. Darcy and Elizabeth Bennet and Frank Churchill, and Emma Woodhouse. Attire for both sexes shifts with the event. As a third point, Jane Austen includes discussions of proper behavior in social situations because she knows how important they are. Different rules of conduct applied to men and women in Regency England, and etiquette was determined by a complex set of rules with varying degrees of flexibility. The social norms covered nearly every aspect of a man and woman's daily lives and applied to both sexes. (Kloester, 2010, p. 3).

1.3. Jane Austen as a Marxist Author

Jane Austen lived in a society with very strict rules about the code of conduct and a strong emphasis on class and social status. British society in the late 18th and early 19th centuries was strongly patriarchal. Women's educational and professional lives

were not required. Marriage was their only option, and marriage was the only way to secure their future. Marriage was not about love, but about ensuring social and financial survival.

Austen's protagonist faced only one difficulty: marriage. Her heroine's main problem was deciding who they would marry. Women had no property or wealth ownership rights. They were completely reliant on males in the roles of father, brother, or husband. They were not free in order to survive in society. And They marry landed gentry to secure a secure social and financial career. As a result, some critics believe she reflects her own desire for a lot of money through her protagonist. (Marx, 1873, p.3).

Jane Austen never portrayed people from lower socioeconomic classes in her novels. It can be used as a proxy for the culture of the time because it reveals the status of the working class. There were zero discussions of maids and butlers. A Marxist critic could have simply applied reflectivism. Reflectionists argue that any given text is a window into the culture from which it emerged. Nobody from the lower classes is able to communicate with the user in any way in this program. It would appear that the upper classes have safeguarded the current social and economic status quo. Due to their reliance on numerous servants, the upper class was aware of the plight of the lower classes. This means that they are forever linked to them; therefore, it is impossible for the elite to ignore their social plight. It is accurate to say that they paid them no mind on purpose. Those who owned vast estates, like Mr. Bingley and Mr. Darcy, probably had a large staff of servants who worked tirelessly around the clock to uphold the mansions' opulence. (Rowland, 2013, p.318).

The critical issue here is whether or not Austen wilfully overlooks the working class. However, it was found from reputable sources that in a letter to her family, Austen showed that she cared about the problems that her servants faced. One of her classmates was named Ann Sharpe. In reality, Austen satisfied her audience's expectations. They were all middle to upper-class and well-versed in the realities of society. In reality, they didn't give a hoot about how their employees were treated. They rarely took the time to get to know their staff. Since Jane Austen depicted society as it actually is, she ignored the lower classes.

This is a place where the letter A can be seen. The upper class had complete dominance over literature, resulting in a strong application of Marxist theory. According

to Jane Austen, her writings piqued the interest of her readers, who were mostly upper-class, for one simple reason: education was not available to the working class. As a result, there is no depiction of matters related to this class. (Rowland, 2013,p.330).

Even if Austen did not identify as a Marxist herself, she certainly incorporated many of the ideas and themes of Marxism into her novel. Some reviewers have claimed that her novels merely address mundane family problems. Some people think she symbolizes societal tensions and the value people place on material possessions. Whether or not she is a Marxist is open to debate. While it's true that the term "Marxism" had not yet been coined at the time she wrote, it's just as important to know what it means now as it was then. Contrary to popular belief, it does not consist of a list of stipulations. It is the mentality that reflects the inherent class conflict and money-centred mindset of the human race, which is fundamentally the same because God made all men equal.(Barry, 2013, p.4).

1.4. Jane Austen's Novel Explanation

Jane Austen's novels are made for everyone to teach them a lesson never to lose hope, keep struggling and become successful. Austen is famous because she achieved a milestone at this early age by living in a small village and teaching a lesson of etiquette to everyone. Her novels are based on equality no matter who is rich and who is middle class and poor.

“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.”

This novel is about the BENNET family-5 sisters. At that time, women had no rights. They never had the right to own any property in their name. Mrs. Bennet is worried about the marriage of his five daughters. My elder sister is Jane. She is so sweet and simple. The second sister's name is Elizabeth. She is the heroine of the novel. She is confident, intelligent, friendly, and spirited. The third sister's name is Mary. She likes to read books and live a simple life. Forth is Lydia, and the fifth one is Kitty. They both are not well-mannered and immature. It was a funny as well as sad story when Elizabeth went to his aunt's house and found the truth. From that day, they are enemies of each

other. The basic conclusion is after so many difficulties and misunderstandings, Elizabeth falls in love and marries Mr. Darcy, and lives a happy life.

2. ETIQUETTE IN SENSE AND SENSIBILITY

2.1. Sense and Sensibility

All of Jane Austen's novels have a feel for Regency England that is authentic. There may be cultural, economic, political, and religious facets to the social situation. Culture and social problems are the focus of this chapter. Factors such as social conventions, political beliefs, occupational status, and the like Literature not only informs us about historical periods but also reflects values as the author intends them to be understood. The novels are a window into the customs and mores of Victorian England. During this time, etiquette and the arts both flourished (Swingewood,1972,p.16).

First, There are five rules of etiquette that can be found in Austen's novel *Sense and Sensibility* the same ground when it comes to etiquette, from how to act when paying a visit to how to talk to people at a party or a ball, from what to wear to how to behave in a stable. Different styles are used by different people, depending on factors such as age, culture, and gender.

Second, the characters' demeanor is depicted through their words, the author's narration, and their deeds. The researcher takes into the novels' major and minor characters, as doing so will yield a more complete and trustworthy data set. Two fictional couples whose male protagonists took the ladies by the hand and led them to the dance floor are Mr. Darcy and Elizabeth Bennet and Frank Churchill and Emma Woodhouse. Both sexes will wear a variety of garments to various events.

Third, Jane Austen knows the importance of social graces, so she makes sure to include discussions of them in her works. Etiquette in Regency England was determined by a convoluted set of rules, some of which were more flexible than others; additionally, there were distinct social norms for men and women. The social norms applied to every aspect of life for both men and women. (Kloester, 2010,p. 3).

2.2. The Marxist Theory

For Marxists, literature is a form of cultural expression that is shaped by the circumstances of its time. According to Marxist theory:

Culture is the expression of class conflict and social relations that are structured by and through power relations. One of the biggest challenges facing cultural theories today is that they can't simply disregard human behavior. Marxism holds that economic conditions and social formations are decisive for both.

According to Marxist social theory, "culture is the masking of real social and economic conditions," with cultural artefacts hiding exploitative labor and ideology convincing people that everything is fine (Nayar,2011, p.62).

According to Marxism, "good art always has a degree of freedom from prevailing economic circumstances, even if these economic facts are its ultimate determinant". This is because their ultimate goal is to create a society in which there are no classes, and everyone is familiar with common ownership. Even though they disagreed on many issues, Marx and Engels agreed that "the more the author's opinions remain hidden, the better the work of art" (Barry, 2013, p. 152). Their view is that a writer's writing is heavily influenced by his background, beliefs, worldview, and experiences. (Sidhwa,1989).

Terry Eagleton writes that Marxist criticism "is not merely a sociology of literature,' concerned with how novels get published and whether they mention the working class" in his book *Marxism and Literary Criticism*. In order to achieve its goal of providing a more comprehensive explanation of the literary work, it necessitates a close reading of the text (Eagleton, 2002, p. 3).

Marxist philosophers hold that great works of literature indelibly mark their historical era. The relationship between the substructure and the superstructure is at the center of Marxist literary criticism. Marx argues that the arts and literature function as social superstructures. According to Marx, there is a significant power disparity between the arts and the rest of society. Put another way, the artistic achievements of a society tend to decline as it becomes more advanced and productive. As an example of a culture that created the epic but lacked economic development, he cites ancient Greece (Lewers,2015, 3).

Marx and Eagleton, two very different authors, agree that literature is fundamental. Arts and literature promulgate the ideologies established and nurtured at the base. Literature, consequently, is seen as a pillar of society by this group. The value, norms, and doctrine are all evaluated through the lens of money, as was previously stated. David Harvey challenges the economic assessment of value, arts, and culture held by Marxists in his book *Marx, Capital, and the Madness of Economic Reason*.

The theoretical arguments in *Capital* are all couched in monetary terms. Most of Marx's examples and most of the world's economic data are given in the monetary form. Before his readers, Harvey asks, "Most of Marx's" Are we to believe that currency represents value clearly and consistently? (Harvey, 2018, p.51).

The worth of works of art and literature should be determined not only by their monetary worth but also by how accurately they reflect the nature of human existence. If the arts truly do reflect society as a whole, then they deserve our respect. Art is a part of society's ideologies, so it should accurately depict the power dynamic between the capitalist class, which owns the means of production, and the working class, which helps the capitalist to earn profit. If literature and the arts accurately portray men and their material lives, then Terry Eagleton is right when he says, "understanding literature, then, means understanding the total social process of which it is a part" (Eagleton, 2002, p.5).

2.3. English Regency (1811-1820)

Things that happened in Austen's life clearly influenced her work. The story of Elinor and Marianne, the protagonists of *Sense and Sensibility*, was first told by Austen to her family in 1795. Once the story had been edited in 1797 and 1798, the author put it aside to focus on other novels. According to Burgess, Austen's primary goal was to illuminate the complexities of human life, particularly as they related to social mobility and conventions. (Downie, 2006, p.75).

Consequently, Devoney Looser, Mary Favret, and Peter Graham, three of the foremost authorities on Austen, all agree that everything she writes is meant to represent genuine traditions of the period, as can be easily established through historical study. These critics note that Austen's writing was influenced by historical events like the Wars of Napoleon, social issues such as shifting attitudes toward women, and political events

such as the Slave Trade all played a role in the period. These events provide further evidence of the enormous impact that political changes in England had on shaping cultural mores and mentalities. By staying away from such overtly political themes, Austen was able to ensure that her works would not become stale with the passage of time. Nevertheless, she gives great attention to the settings and details of her novels. (Gemmill, 2011, p105). That's because she wants to convey some serious messages. As a single woman navigating the male-dominated world of the landed gentry, she finds it essential to keep abreast of national and international politics.

The Regency followed a period of social upheaval in Britain. At the time that Austen first started writing, social classifications such as "middle class" and "working class" had already been developed and were becoming increasingly widespread. Further defining the different tiers of English society. The wealthy elite was "the old hereditary, according to Tim, "aristocracy was supported by the new gentry who owed their fortune to commerce, industry, and the professions," according to Hughes's "The Rise and Fall of the British Empire." People who worked in the industry but did not possess property were frequently regarded differently and looked down upon because of their vocation. This was especially true in rural areas. (Hughes, 2007, p.18).

Austen avoided writing about the working class because she came from a privileged background. Even though the Hayters in *Persuasion* come from a lower social class, they are still considered middle class because they own a small farm and are therefore considered gentry. It was commonly believed in England that landownership was a sign of moral and spiritual superiority. By his definition, anyone, according to Hughes, an individual who "did not utilize, and especially did not 'own' the area they traveled" is considered an "uncivilized and uncultured animal"(Hughes, p. 19. Conquest was the cornerstone of the English rise to global preeminence in the early modern era. In a civilization where land was stolen by force and then contributed to a country's riches, it stands to reason that land and the capacity to hold it would be highly valued. This makes perfect sense. The tight social stratification and enormous financial gaps that are typical of empires are indicative of their nature. The greatest socioeconomic difference in England was that which existed between the country's landed gentry and the lower classes of the population. Many Americans' anxiety about government collapsed after the United States lost its colonial territories in the late 18th century. (Hughes, 2007, p.20).

The landed gentry were upper-class aristocrats who were personally affected by the rise and fall of the British Empire. It's obvious that the gentry's stubborn adherence to England's laws and territorial boundaries was influenced by tensions within the British Empire, but many gentry traits can be traced back to the fact that they had little interest in the world beyond their own shores.

In the context of this study, "responsibility" refers to the analysis that determines whether or not a particular character should be held accountable for the consequences of their actions. Because land and inheritance play such an important role in the process of marrying and acquiring titles, Jane Austen's interest in the law and titles was sparked by this fact. According to what is written in "The Law of Jane: Legal Issues in Austen's Life and Novels" by Maureen B. Collins, "marriage was a mechanism to establish a lawful successor", which guaranteed the continuation of landed estates and family wealth. (Collins, 2017, p.4).

According to Martha Bailey's research in her book, *The Marriage Law of Jane Austen's World*, there was a direct correlation between a woman's marital status and her financial stability (Bailey). For instance, under Howard v. Digby, a wife who waived her dower rights prior to her husband's death and whose male heir inherited the property would be entitled to a jointure, which would give her a one-third interest in the property. (Bailey, 2015, 36).

Beyond the statutory barriers to women's economic independence, J.A. Downie explains the class distinctions in Austen's works. *Who Says She's a Bourgeois Writer?* Saying that she examines the nexus between affluence and social standing. The terms "middle class," "bourgeois," and "middle-income group" are often used interchangeably, as noted by Downie in his article "The Middle Class." With all the Marxist connotations that the word carries, the term "middle class" is used to describe the wealthy in Britain, but it refers to those with a middle income in the United States. Austen distinguishes the middle class from the gentry and introduces them to us in *Persuasion*.

The principle of primogeniture was used by the landed gentry to ensure the continuity of their estates during Jane Austen's lifetime. However, the widow would not be entitled to jointures upon the death of the husband if the marriage had been the result of an elopement.

Women received marriage portions from their fathers before they got married, and jointures were calculated using that amount. With more than one son in the family, the fathers would come to a financial agreement to provide for all of them. Entails would be placed on a property under primogeniture to prevent a male heir from bestowing the property on a female heir, as is the case in many of Austen's novels.

That way, the male heirs would be guaranteed to keep their legal claim on the property. *Pride and Prejudice* demonstrated that Austen would include a stipulation for a female heir in the event there was no male heir. With first-hand knowledge, Austen knew that if a widow's jointure wasn't enough to support her, an annuity could be offered by relatives. Restrictive laws were enacted to prevent a divorce or the inheritance of multiple female heirs from causing a family's titles and assets to be dispersed amongst the divorced or the multiple female heirs. Without a daughter marrying into a landowning family and producing a son who would inherit the land, a family without land could not acquire any. For the sake of "keeping family estates intact and free of heavy obligations to support other members of the family," as Martha Bailey put it, primogeniture was established. (Bailey, 2015, 33).

Therefore, it became extremely difficult to rise in this society's social strata. As exemplified by Miss Dashwoods in Austen's novels, this law ensured that most people who achieved social mobility remained firmly within the gentry. Instead of leaving one social class and entering another, as the naval officers do in *Persuasion*, they were more interested in amassing more wealth and land.

This is supported by every one of Austen's novels, as well as by the underlying meanings, discussions, and analyses of those works. The consensus on the topic reflects the cultural shifts taking place in Victorian-era England. The land was only allowed to be passed down the male line under the principle of primogeniture. Inheritance of property and other assets in England was strictly governed by marriage law. With this marriage law in place, current male landowners would be able to control the inheritance of their property by influencing who their children married. Lord Hardwicke's Law, officially titled the Act for Better Preventing Clandestine Marriages, is mentioned several times in Austen's novels when discussing elopements to Scotland. Keeping the landed gentry, and especially the women, together in one social class and the commoners out is a key function of this law in maintaining patriarchy.

In her essay "Jane Austen, Lord Hardwicke's Marriage Act, and the National Courtship Plot," Vlasta Vranjes investigates the impact of the law on Austen's novels. The author contends that the Act could be seen as a way to revive entails and secure the place of wealthy landowners among society's elite. Vranjes investigates the cultural, societal, and legal factors that determine what is considered "un-English." As Vranjes points out, the decline of land ownership in England and the emergence of alternative measures of wealth made *Persuasion* the best literary representation of the changing English ideals of the time. The author paints a vivid picture of how marriage laws reflected the Englishness and prestige of landownership by tracing their development alongside statutes, wars, literary genres, and Austen. Women played a pivotal role in the passage of the Marriage Act, which mandated that people marry only within their own social class if they were not landowners or tenants. Vranjes claims that the parental veto clause sparked the most heated debates in parliament, but legal scholars disagreed on why the provision was included. Some people think the whole law was written to help wealthy families decide who gets what from their fortunes. Concerns were raised in the House of Commons that the bill would "enable quality and rich families daily to accumulate riches by marrying only one another," which would be seen as discriminatory. Regulation of marriage and the establishment of class endogamy are essentially synonymous ideas. (Vranjes, 2014, p.203).

Women were crucial in safeguarding the nobility's property and wealth. Marriage is the only way for the characters of *Sense and Sensibility* and *Persuasion* to improve their circumstances, despite their very different perspectives on marriage and inheritance. There is a change in the role of the heroic male figure and the origin story that led to the couple getting married. Austen's female protagonists are rewarded for their submission by being given little sway in society. Some people get married for practical reasons, like maintaining their social standing or advancing their careers. The gentry was able to maintain its status quo because of inheritance laws. Ordinances and laws Events at the time solidified the social order, which held that women were the property of the gentry class to be used and traded as they pleased. Austen's priorities change as she gets older, from placing a premium on reason to putting an emphasis on her gut instinct when making major decisions like who to marry and who to confide in. There has been a general trend away from patriarchy in society, as evidenced by the resistance to laws and the acceptance of some people who are not from a landed gentry

background into the middle class. Austen gradually reveals this hesitation as the events of her world unfold. (Vranjes, 2014, p.220).

2.4. Greetings and Gestures in Austen's Novels

Jane Austen's formal introductions and customary greetings during her lifetime can be better appreciated by learning the nuanced meanings behind them. This is because Austen makes observations about her characters through their behavior in accordance with social conventions. A person's social behavior is the outward manifestation of his moral character in Jane Austen's novels, as stated by Jane Nardin in her book *Those Elegant Decorums*. (Nardin, 2012, 120).

Austen employs the use of social conventions such as handshakes, curtsies, bows, and even the infamous "cut" to propel her plots, reveal information about her characters, and drop hints about the story's direction.

Proper Manners for Greeting Others Austen also makes deliberate use of bodily gestures like bows, curtsies, nods, and other social greetings. Even the simplest gestures, like bowing and curtsying, needed to be performed with poise and refinement. However, the circumstances would decide the bow's depth and length. Mr. Darcy shows this nuance by bowing minimally and then walking away after Mr. Collins introduces himself, as "a short, curt bow, more akin to a nod," could indicate displeasure or mere formal acknowledgement, and a long bow could be ridiculous in some situations and lend emphasis to one's words or departure in others. Mr. Collins may have told Elizabeth that their introduction went smoothly, but Elizabeth can see for herself that this is not the case. (Olsen, 2008, 131).

It was also customary for a man to bow to a woman as he left her company. Women, superiors, and casual acquaintances were all addressed with a slight bow or tip of the hat. It was also important to nod your head to show agreement. The nod was a standard gesture of politeness amongst women. Like a visit, this gesture of kindness is returned, as shown in *Northanger Abbey*, wherein Catherine is busy looking for Mr. Tilney but is also preoccupied with "returning Miss Thorpe's nods and smiles," which "claimed much of her leisure" (Austen, 1988, p. 35).

There were no handshakes between men of different social classes. Olsen points out that "women could choose to shake hands, even with a man," despite the fact that "conduct books indicated that this was a favor to be distributed with care." While at a London party, Marianne extends her hand to Willoughby and asks, "Will you not shake hands with me?" because she is accustomed to doing so for him (and is hurt by his apparent indifference). When he first sees her, instead of trying to initiate conversation, he simply bows. In spite of their extensive time together, he continues to act as though he doesn't know her very well at all. Using this scene, Austen demonstrates to the reader the sudden shift in Willoughby's feelings and intentions toward Marianne.

2.4.1. The "Visiting" tiquette

In the 1800s, a certain protocol emerged for morning calls or visits to a household, and those who broke the protocol were often shunned. A calling card was initially issued to the household's servant. During the Season, visitors to London often hired a footman to drive around the city and distribute business cards. When you think of *Sense and Sensibility*, do you recall Mrs. Jennings's actions? Mrs. Jennings's friends and acquaintances were informed of her visit by cards, which she delivered throughout the morning.

The lady will leave a card for the housekeeper, the man will leave a card for the husband, and the master of the house will leave a card for himself. Callers' cards were frequently on view. It served as a unifying status symbol for the aristocracy. For the Elliots, it was imperative that "...the cards of the Dowager Viscountess Dalrymple and the Hon. Miss Carteret, to be arranged where they might be most visible" (*Persuasion*, p. 58).

A number of gentlemen called, but the ladies did not answer. It would be extremely impolite. The call lasted for less than a quarter of an hour, and the conversation was casual the entire time. One call should be made between three and four o'clock in the afternoon if the mistress of the home is a casual acquaintance, between four and five if it is a better acquaintance, and between five and six if it is a close friend. As of one o'clock in the afternoon, NO ONE has called.

In both the city and the countryside, one of the most common ways to pass the time was by talking to one's neighbours and other people they knew. It was a standard strategy for climbing the social ladder at the time. The approval of people with more prominent social positions. The concept of visiting is an excellent narrative device that is utilized in each and every one of Jane Austen's books. Keep in mind that Austen drew from her own experiences when writing her works.

2.4.2. Chaperones accompanied women under legal age

At the time of Jane Austen, a person's manner was thought to convey their social class, level of politeness, and even their cerebral make-up. According to Jane Austen, politeness is "a code of behavior that emphasized selflessness, modesty, self-examination, and integrity," and as a result, it is the distinguishing feature of the upper middle class (Byrne 296). This indicated that courtesy in public settings and consideration for the feelings of others were highly valued. Readers need to first understand what was expected in middle-class society during Jane Austen's time period in order to fully appreciate the comedic and almost malicious jabs that Austen takes at "polite society." *Sense and Sensibility* provides more examples of manners and etiquette from the nineteenth century than any other novel.

Marianne, the more sensible of the two sisters, falls in love with the handsome and gallant Willoughby at the beginning of *Sense and Sensibility*. The two sisters show their love for each other by calling each other by their Christian names, spending long periods of time alone together, and Marianne accepting gifts from Willoughby. Finally, we reach the subject of women's responsibilities in polite society, which may seem trivial to a modern Western reader but was of paramount importance to the upper-class citizens of the 19th century.

The first rule of etiquette that Marianne has broken is that a woman of marriageable age should not be alone in the company of men without a chaperone. Because of this, Lady Jennings went to London with Marianne and Elinor. Elinor is relieved to learn that Marianne is writing to Willoughby to confirm their relationship status as engaged despite the social stigma against women writing to men with whom they are not engaged. Women of marriageable age are expected to refrain from carpooling with men in order to maintain their status in polite society. Marianne, who is

always breaking these kinds of rules, does it again when she takes Willoughby home in her car.

Although it is evident that Austen makes use of polite society conventions to criticize and highlight particular qualities of characters in her novel, such as Marianne's self-destructive sensibility, the primary purpose of her use of these conventions is to make fun of the overzealous emphasis placed on civil decorum. She makes fun of polite speech, which is one of the social conventions associated with polite culture. According to Byrne in *Jane Austen in Context* 1979, conventions dictated that countrymen of leisure remained in the public sphere, keeping their conversations within the parameters of hunting, shooting, and political discussions. On the other hand, women remained in the private sphere, with their conversations involving the complexities of frocks, balls, and needlework. In *Sense and Sensibility*, Jane Austen pokes fun at social mores by portraying them in such an unflattering light; as a result, she not only provokes a lot of laughter but she may also elicit some wincing of discomfort.

2.5. English Regency Era: Historical and Sociocultural Contexts

To understand the importance of *Sense and Sensibility*, it is important to take a look at the societal and economic shifts that happened at the time to better understand the novel's depiction of manners and etiquette.

What was happening with English culture in the 18th century, and how that coincided with historical events? At the dawn of the Georgian era, the Industrial Revolution was one of the most significant factors that sparked the transformation of Britain's established social structures (1714-1837). One of the many results of the Industrial Revolution in Britain was the beginning of mass production of goods, which in turn paved the way for the gradual growth of both domestic and international trade. Therefore, all production and sales jobs became crucial to Industrial Britain, helping to elevate the middle class economically and socially. Etiquette rose to prominence alongside the bourgeoisie because "an up-to-date understanding of politeness s[w]as the guarantor of the new moral standards in a commercial society" [because] "an up-to-date understanding of politeness was the guarantor of the new moral (Carter 2001, p. 2). Therefore, the proper technique is as follows: Over the course of history, the gap between the wealthy and the poor has grown into a more pronounced social split as time

has passed. Instead, politeness rose to prominence in British Georgian society, serving as a means to preserve "social order and stability" (Tanner 1986: 17). After a general agreement was reached on the importance of maintaining social order, a number of instructional books "calling for improved standards of behavior, particularly in men" were published and widely disseminated (Carter, 2001: 33). *The Tatler* (1709-11) and *The Spectator* (1765-) were two of Britain's most widely read and influential periodicals during the period of transition when traditional values and mores were adapted to the needs and dynamics of modern Britain. (1711-14).

The bourgeois male reader could better adapt to his new social status by learning the norms of conduct from such works, giving him the tools he needed to develop a more refined personality.

In addition, men's ability to present themselves with dignity in public would become an important marker of their socioeconomic status and a cornerstone as a reflection of their masculinity. For Georgian men, "personal freedom was a prominent aspect of a Georgian man's sense of his gender—as well as his social and political being," and this was often expressed in terms of "manly independence," as McCormack (2005: 2) notes. An independent man is one who is able to take care of himself financially, morally, politically, and by using his power in a responsible manner (Aliwood, 2008p. 60).

The Industrial Revolution ushered in a new type of masculinity that valued social graces as indicators of financial security and success. Although the foundations for this concept of manliness were laid in the eighteenth century, it wasn't fully realized until the Victorian era. The importance of literacy as a tool for social improvement grew over time (Aliwood ,2008,p. 60).

Watt (1957) not only talks about the 'Rise of the Novel,' but he also uses novels and journalism to show how audiences have changed (1957: 35). Watt is alluding to a previously untapped demographic of female readers, and by extension, suggesting that the novel's meteoric rise can be attributed in large part to the increased literacy rates of women. Women, whose free time was more restricted than that of men, found that they could still enjoy these activities by reading widely (1957, p. 43). Richardson (1994) claims that the best Authors like Jane Austen, Jane West, and Maria Edgeworth, writing during the Georgian and Regency eras, often emphasized the value of education for

women. Like the more didactic books aimed at men, these authors were concerned with presenting the rules of etiquette and codes of decorum that framed social interaction in addition to depicting the lifestyle and new forms of entertainment enjoyed by middle-class women. The novel manners emerged in British literature as a new subgenre because of the central role that social conventions played in shaping.

No matter how well-known and pervasive modern social calling protocols may be, understanding how Austen's works function for readers in the twenty-first century requires an examination of the rules of etiquette that conformed to this public event from a socio-historical perspective. (Ross, 2009, P. 34).

2.5.1. The Art of Making Social Calls

As part of etiquette represented by the characters of Higher Education and social class, the act of social calling was a critical component in defining social boundaries. The early nineteenth century was a period of widespread communication. The protocols for calling and sending greeting cards were established by "a code that could be taught to children through 'Method,' and lived through by teenagers" (Byrne, 2005, P. 303). For the British, following this tradition was a way to show off their higher social standing and distinguish themselves as cultured from those who didn't. Despite the widely acknowledged close relationship between social decorum and morality, Austen's novels often imply that manners are often unrepresentative of one's moral quality, that the former may be surface-only whereas the latter is deeply dependent on one's intrinsic character., and social status. (Young, 2006, P.56).

2.5.2. Mourning Messages

The very first lines of *Sense and Sensibility* depict the novel's first instance of social interaction. After Mr. Henry Dashwood's passing, Mr. John Dashwood and his family decide to pay their respects to Mrs. Dashwood by paying her a visit. Apologies and condolences, by definition, are times to express sympathy and comfort to the bereaved family of the deceased, and this is a prime example of such a call or visit. Visits of this nature are to be made "within a week after the event which occasioned them," as Young recommends in his book *Manners, Conduct, and Decorum of the Most Refined Society*" . (1881). (Young, 2006, P.61), ”

Simply because it was considered respectful to wait until the family had had some time to mourn before getting in touch. While this may seem like common courtesy, Mr. and Mrs. John Dashwood disregard it when "as soon as the funeral for her husband's father had concluded, Mrs. John Dashwood and her baby, along with their helpers, arrived" (S & S: 5). As a result, Mrs. John Dashwood's approach to this social act presents a double challenge. On the one hand, the caller's impatience demonstrates a lack of respect for the family's right to privacy during this difficult time, which is protected by the norms surrounding condolence calls and visits. Even more upsetting, as the narrator makes clear, is the fact that the visitor did not bother to send a calling card to Mrs. Dashwood's house before he arrived. (Byrne, 2005, P. 299).

Especially at funerals, where mourners could let visitors know if they "were able to receive you" or not, the "calling card" (Young, 2006, p. 61) was a "essential part of introductions, invitations, and visits." Therefore, by describing the call's inattentive performance, Early on in the novel, Austen's narrative voice alludes to Mr. John Dashwood and his wife's insensitivity, as well as their dismissive and overbearing treatment of the novel's heroines.

The characters' intentional departure from the expected component in the act of social calling necessitates an examination of the nature of their rapport. Because of their common background and social standing, it is clear that the two families are related. Mrs. John Dashwood and her husband may have broken social norms on purpose because they didn't know any better or because they weren't related to their hosts. Therefore, the only rational justification for the Dashwoods' immorality is Their hostile attitude stems from their desire to take possession of the home they inherited from Mr. Henry Dashwood. In contrasting the hostess' "sense of honor" and "generosity" with that of the other guests, the narrator appears to be condemning the guests' greed (Austen, 2017, P. 5).

The "system of primogeniture," which is another name for the Law on Property in Regency Britain, is how inheritance of property was handled. as an example by McMaster (1997) to support the claim that Austen is trying to "emphasize the inequalities of this system of succession" in her depiction of the events that unfold after Mr. Henry Dashwood's death.

The couple's anxiety over the inheritance from Mr. John Dashwood's father is brought home in the story when they argue over how much of the wealth they should give to Mrs. Dashwood and her children. This couple's cruelty is laid bare when they decide to stop their annual tradition of giving to family members. (McMaster, 1997; p.9).

The callers' rudeness and their greed are both criticized by the narrator. Violations of 18th-century English social conventions. Hutcheson argues that seeking out virtue and beauty is a waste of time in his collection of moral maxims. (Adams, 2008, P. 77).

The lack of altruistic motivation and good character can be seen in someone who has material possessions but does not need to be happy with those possessions. The theological worldview that shaped the mores of the Dashwood community may make it appear as though the family is corrupted by greed and avarice. Also, after the family has made themselves at home with the guests, they act even more maliciously toward them. Mrs. John Dashwood, upon entering Norland, not only "established herself as mistress of Norland," but also "limited the status of guests" to her mother and sister-in-law (Austen, 2017,p.6).

Mrs. Dashwood is "impatient to be gone" from her own "beloved spots" in response to "the indelicacy of her [Mrs. John Dashwood's] situation," and Austen appears to imply the wickedness of the occasion and reinforces the immoral nature of the new landlords by depicting the "quiet civility" (S& S: 6), by which those who had now become guests in their own home supported such abhorrent treatment of Mrs. Dashwood (S & S: 5), (Austen, 2017, p. 11).

As a result, before Mr. and Mrs. John Dashwood have even had a formal interaction with the novel's protagonists, Austen immediately alerts the reader to the corrupted moral nature of the Dashwoods by describing the indecent manner in which this condolence visit is displayed. Protagonists, antagonists, and neutral characters can now be easily identified. The narrator appears to be using his or her social calling to protest the unfair social and legal systems of Regency Britain. According to Tanner, The author claims that Austen exposes the gaps between theory and practice. Since "good humor" and "kindness" were included in the "theoretical" definition of politeness, it "embodied both elegance of manners and elegance of speech." However, (Tanner 1986, p. 304).

2.5.3. London

The novel's central action takes place in London's bustling city, but Mrs. Dashwood, Elinor, Marianne, and Margaret find modest but comfortable lodging in Devonshire by the end of the book, which is important from the perspective of the heroine. The opportunity to contrast rural and urban views on social norms is another source of interest in "heroines in the city," which is derived not only from the guest-host performances of the Dashwood sisters and Mrs. Jennings. For Elinor and Marianne, who have been estranged from their respective suitors for quite some time, London provides a crucial opportunity to reevaluate their past relationships with these men.

Sense and Sensibility, like many of Austen's other works, features a stark contrast between city life and country living, specifically between the ways of Londoners and those of the country. Common Romantic tropes about London are present in *Sense and Sensibility* London and the rest of this "world of glamour, excitement, activity, and amusement," this "world in which manners substitute for morals, a world given over to cold deception, manipulation, and exploitation" (Tanner, 1986,p.150).

The affluent citizens of the city came across as "completely different from us in every way," highlighting their superficiality. Social norms for calling events vary between the country and The City. According to the novel, when a normal dance is compared to a spontaneous dance, it is more acceptable outside of London, where "the reputation of elegance was more important and less easily attained," as the author puts it. (Tanner 1986,p.145).

Everything is for the sake of the enjoyment of a few females. Thus, in this unwelcoming and even foreign environment, the young heroines are expected to not only "engage with the manners and amusements of London" (S & S: 113), but also to repress their desire to reunite with their lovers. (Austen, 2015, p. 124).

Elinor and Marianne are welcomed to London with open arms by Mrs. Jennings, who invites them to join in on some of the city's social activities. Mrs. Jennings is described as an elderly gossip who is "good-natured"but "rather vulgar" (Austen, 2017, p. 25). In line with this portrayal, Mrs. Jennings takes an equally careless approach to the rules of social calling etiquette. Mrs. Jennings makes her first mistake as a future hostess when she refuses to accept Marianne and Elinor'sexcused themselves from her London townhouse visit on the grounds that they "resolution of not leaving their mother

at that time of the year." Nonetheless, Mrs. Jennings "immediately repeats her invitation." " (Austen, 2017, p. 111), and so the elderly woman pays a call at the Dashwoods' house in an effort to persuade them to come along with her into town. Elinor is hesitant because she is not inclined "to behave with tolerable politeness" (Austen 2017, p.112), both girls accept the invitation with their mother's blessing, despite the fact that Marianne is adamant that she not be. Marianne's primary motivation is her longing to be with Willoughby again. (Austen, 2017,p.114). By analyzing the various ways in which the host and guests propose and accept the invitation, the characters gain a better grasp of the norms.

Elinor is held up as an example of restraint and decorum in contrast to Marianne and, especially, Mrs. Jennings's obstinate refusal to conform to the norms of proper calling behavior. Therefore, it is already obvious that the guests' and hostess' success in The rules of social calling during their time in London will depend entirely on whether or not they understand and adhere to the city's social norms.

When Mrs. Jennings first arrives in London, she abides by the first rule of calling etiquette, which is to "leave cards at the houses of [her] acquaintance to inform them of [her] being in town." (Austen, 2017, p.122).

It would be proper for a married or widowed hostess to send greeting cards to a man to let him know that she has arrived in town, but for a single (and especially an eligible single) woman to do so would be completely out of place. Nonetheless, Marianne is determined to tell Willoughby the news via letter as soon as she reaches London. Since "women were discouraged from writing to men until there was a formal engagement between them," Elinor assumes that her sister and Willoughby are engaged because of this unusual occurrence. (Byrne 1997: 301).

It is implied that there is some sort of engagement between the two people because Colonel Brandon tells Elinor that "marriage is universally talked of" (S&S: 126). Marianne's actions are only understood to be both extremely careless and grave once she admits that she and Willoughby never had such an agreement and that she never received a marriage proposal from him.

The frequency with which Marianne and Willoughby make phone calls to one another in London reveals a wealth of information about their relationship. During her time in town, Marianne writes to her love interest not once but three times,

demonstrating her desperate, borderline irrational desire to meet him. But Willoughby couldn't care less.

To no avail, he "came nor wrote" (S & S: 127). Willoughby's refusal to answer Marianne's calls seems intentionally cruel in light of his previous close acquittal with Miss Dashwood. The way he handles his one and only attempt to call Marianne back demonstrates that he is not only immoral but also lacks any sense of dignity. To let the family (and the world) know who has paid a visit, "cards are placed on a salver in the entrance hall." (Ross, 2009, P. 34).

In spite of his awareness of this etiquette requirement, Willoughby tries to deliver his card while the ladies are not around in order to avoid running into Marianne. Therefore, the reader is presented with an unmistakable "deceitful character" (Ross: 32) in Willoughby because of his callous behavior, a comprehension of this guy that would be significantly less vivid without awareness of the social conventions and etiquette of visiting. All of these signs of Willoughby's scorn for Marianne culminate at a town gala when all of the characters are present. When Marianne sees Willoughby, she expresses her surprise and expresses her certainty that "some awful misapprehension or other" must have caused him to remain silent (S & S: 129). Willoughby's distant demeanor and evasive response, as well as the letter he writes to Marianne the next morning, are all signs that he is moving on from their former romantic love. According to Tanner (1986), "Marianne may suffer the most from the false face which the social world can put on when she receives that devastating snub from Willoughby at the party in London," suggesting that Marianne is a victim of both Willoughby's coldness and the shallowness of the society that he represents.

Although the sudden change in Willoughby's emotions may strike current readers by surprise, Austen's original audience would have noticed the character's shift in mood when they were social calling. Marianne is located a significant distance away from here. In turn, Marianne's initial oblivion to this may indicate her confidence that his love was genuine, but it also indicates her unfamiliarity with the social codes framing these situations; this, in Austen's terms, positions the heroine's character as emotionally decent, in contrast to the shallowness of the city's hypocritical society (Tanner, 1989).

2.6. Class Issues

The novel *Sense and Sensibility* contains numerous class issues. For example, Willoughby abandons Marianne for a woman with a dowry of twenty thousand pounds; he abandons Marianne solely for financial reasons. Marianne and her family are regarded as lower class in this novel, whereas the woman Willoughby visits is regarded as upper-class due to her large dowry.

Edward's mother and sister are also opposed to his marriage to a low-class woman like Elinor. They do everything in their power to prevent the two from seeing each other and developing a new love. They objected to Ms. Steele's marriage to Edward because she was middle-class. In this book, the family has issues with marriage to anyone who is not a member of society's upper crust.

Outside of marriage, there is also a class conflict. Colonel Brandon and Mr. Willoughby had a feud because Willoughby got Brandon's daughter Eliza pregnant and then abandoned her because he couldn't afford a child. They feuded because of Willoughby's lack of motivation as a result of social conflict (Tanner, 1989).

2.7. Women's Independence in Jane Austen's *Sense and Sensibility* as A Feminism

2.7.1. The *Sense and Sensibility* Novel's Reflection of Female Character Independence

Jane Austen describes independence in her book *Sense and Sensibility* of female empowerment through the central figures Elinor and Marianne. According to Jane Austen, Elinor is a knowledgeable woman who is talented in painting, curious about learning, and has a positive outlook on life. Both Marianne and Elinor are very supportive of literature, especially poetry. Marianne has a positive attitude, but she is more reckless than Elinor. (Triyani. 2009).

2.7.2. Female Independence Depending on Personality

We can find a lot of evidence of quotations about this inside the novel, one of which is when Jane Austen introduces the Elinor's character as follows:

Elinor, this eldest daughter, whose advice was so effectual, possessed a strength of understanding and coolness of judgement which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs Dashwood which must generally have led to imprudence. She had an excellent heart, her disposition was affectionate and her feelings were strong, but she knew how to govern them (Austen 1811:6).

We can see here Jane Austen successfully describes the definition of women who are independent, wise and have advanced thoughts through the character of Elinor. She has freedom in her thoughts without being restricted by her mother or other people. She had an adult attitude by being a defender of her mother even though she was nineteen years old (Beuvoir, 1949).

2.7.3. Women's Freedom in Relation to Their Interest in Books

In addition to being intelligent, Marianne has a strong appreciation for literature and enjoys reading, particularly poetry (Cowper). Despite the fact that Jane Austen's *Sense and Sensibility* never indicates that Elinor, Marianne, or Margaret (their younger sister) receive a formal education or attend school, it is obvious that they acquire their intelligence and knowledge from the literature they read at home. She gave Edward some feedback regarding how to recite his poem, as shown below:

“Nay, Mama, if he is not to be animated by Cowper! But we must allow for differences of taste. Mama, the more I know the world, the more I am convinced that I shall never see A man whom I can really love. I require so much! He must have all Edward's virtues, and his Person and manners must ornament his goodness with every possible charm” (Austen, 1811:14).

Elinor and Marianne initially disagreed on Edward's appetite. Yet, they finally share the same idea. Marianne is more inclined toward shallow logic, whereas Elinor just valued it more highly from a realistic standpoint. Yet, both of these figures are real and extremely in their wealth-related thoughts. Whereas some young women might only desire to wed a respectable, wealthy man and rely on them for the rest of their lives. Yet, Elinor and Marianne are different (Beuvoir, 1949).

2.7.4. Women's independence based on freedom of Thinking

Money and honor are perennial topics of life issues, not just in those days but also today. The Shape of Women's Independence Based on Their Freedom of Thought

Jane Austen also expressed her opinions through the main character in her book (Albrecht, 2019). It is evident from the information below:

Strange that it would!" cried Marianne. "What have wealth or grandeur to do with happiness?" "Grandeur has but little," said Elinor, "but wealth has much to do with it." "Elinor for shame!" said Marianne, "Money can only give happiness where there is nothing else to give it. Beyond a competence, it can afford no real satisfaction, as far as mere self is concerned" "Perhaps," said Elinor, smiling, "we may come to the same point. Your competence and my wealth are very much alike, I dare say, and without them, as the world goes now, we shall both agree that every kind of external comfort must be wanting. Your ideas are only more noble than mine. Come, what is your competence? (Austen 1811, 67,68).

Elinor and Marianne initially disagreed on this topic as well. Yet, they finally share the same idea. Realistically speaking, Elinor valued it more, while Marianne tends to favor flimsy reasoning. But, when it comes to how they view riches, these two personalities are both genuine and quite knowledgeable. Whereas some young women might only desire to wed a respectable, wealthy man and rely on them for the rest of their lives. Yet Elinor and Marianne are an exception.

2.8. The Causes of Women's Independence

1. Independence Because of Their Father:

Jane Austen introduces the Dashwood family member at the start of the book. Also, she discusses the characteristics of each Dashwood family. The father of Elinor and Marianne, Mr. Henry Dashwood, is one of them. Mr. Dashwood is described by Jane Austen as a happy, active, and knowledgeable individual. According to what is said below (Fathoni, 2015):

Mr Dashwood's disappointment was at first severe, but his temper was cheerful and sanguine, and he might reasonably hope to live many years, and by living economically, lay by a considerable sum from the produce of an estate already large and capable of almost immediate improvement (Jane Austen:1811,4).

The aforementioned quotation demonstrates that despite Mr. Dashwood's initial sorrow over his three daughters not receiving as much inheritance as he had anticipated, he is capable of facing the situation and exercising sound judgment. These actions inadvertently instruct their kids that they must handle every circumstance with tact. Elinor and Marianne's independence is influenced by Mr. Dashwood's thoughts and attitude.

2. Because of their mother:

Also, Mrs. Dashwood exhibits this. Even so, Mrs. Dashwood exhibits a profound empathy similar to Marianne's. Mrs. Dashwood is occasionally characterized by Jane Austen as a mother who has extremely sage opinions. The following quotation illustrates it:

Some mothers might have encouraged the intimacy from motives of interest, for Edward Ferrars was the eldest son of a man who had died very rich, and some might have repressed it from motives of prudence- for, except a trifling sum, the whole of his fortune depended on the will of his mother. But Mrs Dashwood was alike uninfluenced by either consideration. It was enough for her that appeared to be amiable, that he loved her daughter and that Elinor returned the partiality (Austen, 1811:12).

The sentence above illustrates Mrs. Dashwood's viewpoint on potential kid partners. The majority of moms in the 19th century were worried about the financial standing and social status of potential husbands-to-be. But Mrs. Dashwood is an exception to that rule. For her, it suffices that Edward is well-mannered, truly loves Elinor, and that they have the same interests and sentiments (Triyani, 2009).

The female characters in *Sense and Sensibility* exhibit many forms of woman independence based on their personalities, which include having smart thoughts and being interested based on their evaluation of someone. They have intelligent opinions and judgements about the people around them. Based on their freedom of thought, they may debate someone's point of view. Literature is they have a good taste and comprehension of poetry (Albrecht,2019), opinions grounded in solid knowledge, and they hold views that diverge from those of the culture at the time.

The female characters in *Sense and Sensibility's* story are made independent ladies by their mothers and fathers, who make them wise women with different perspectives from the society of the period.

The female characters in *Sense and Sensibility's* *Sense and Sensibility* have both negative and positive views on independence; the negative view is Elinor's decision to put her mother and sister's happiness ahead of her own happiness, which required her to conceal the difficulties she faced but which she successfully overcame; the positive form is Marianne's struggle to overcome her love conflicted issues and become wiser in her assessment of life (Albrecht, 2019).

3. ETIQUETTE IN PRIDE AND PREJUDICE

3.1. Etiquette in Jane Austen's *Pride and Prejudice* from a Marxist Perspective

Pride and Prejudice (1813), initially named *First Impressions* (1797), by Jane Austen can be seen as a social history of England between the years 1790 and 1810. Jane Austen, the daughter of a priest, had extensive exposure to the British upper class. To some extent, she tried to convey the ideals, practices, and culture of the Victorian era from her perspective as an adult in her novels. Austen depicted how money and material concerns impact human existence by introducing themes of love, marriage, reputation, prejudice, pride, class struggle, materialism, and the conflict between society and individuality throughout the novel. The characters in the narrative are always striving to improve their social standing (Asif & Ahmad, 2021). Thus, it is claimed in this thesis that Karl Marx's interest in class strife is reflected in Austen's *Pride and Prejudice*.

It is reasonable to say that the 18th-century perspective of women in England and the rest of the Western world was very different from the modern one. Women were more often than not on the outside looking in at the institutions that regulated and confined them, the centers of activity and ideology that furnished society with its lifeblood. According to Sara Sheber, Jane Austen penned her works at an era when the separate spheres model of life was very prevalent in society, creating stark differences between what it meant to be a man and a woman and, at the end, giving males unrestricted power to create and mold the world. Meanwhile, women were confined to the narrow sphere of private, domestic life, with predetermined roles and responsibilities within the home and few options for expanding their horizons beyond the safety and social acceptability of the front door (Sheber, 2010, p. 02). By this time, capitalist ideals had taken solid hold in the economic institutions of England, giving rise to class conflicts and biases that frequently exacerbated the conflict, notably in the lives of women. Since women already occupy a subordinate position in comparison to males, they are more vulnerable to the consequences of adverse situations, such as changes in their social standing and safety.

In literature, it has become a trend and a challenge to present characters of different social classes who can show the ideology of the author's perception and struggle to secure social status. Similarly, the characters of the novel *Pride and Prejudice* seek to adopt a customary code of polite behavior as etiquette to ensure their social status as well. For this purpose, Jane Austen has given her characters the conduct (as an etiquette from a Marxist perspective) to exhibit it at their workplaces, in their professional meetings, at various social gatherings, in their communications with others, at their dining tables and in their social appearances. Thus, this study's objective is to examine *Pride and Prejudice* through the Marxist theoretical framework. Examining the impacts of the Marxist concepts of ideology, class struggle, materialism, and supremacy in a capitalist society is the ultimate aim of this chapter. Therefore, the connections between proper social behavior and the Marxist perspective of society is analyzed.

Victorian novels tend to be the finest written materials in talking about the transformation occurred in the British society with the spread of Marxism. Victorian novels made an effort to be realistic in their depiction of 19th-century society. Authors like Jane Austen and Charlotte Bronte tried to personify the Victorian era with their works by depicting the era's class consciousness, class struggles, material ideals, moral decline, and material society. Steinbach claims that Victorian Britain had a highly stratified society where everyone recognized and acknowledged class distinctions and considered themselves to be part of one of the social strata. Therefore, an appreciation of social stratification is essential for comprehending Victorian Britain (2017, p.124). *Pride and Prejudice*, published in 1813, is Jane Austen's most famous work, and it explores the social stratification of British society. In Victorian times, social status was very important. On the basis of their financial status, people were recognized, appreciated, and revered.

Jane Austen, who was born at the end of the 18th century, started writing while men still did much of the building, maintaining, and ruling of society (Sheber, 2010, p. 04). The sole acceptable role for women, especially those from the middle and upper classes like Austen, was that of a housewife or house manager responsible for the upkeep and repair of the family home. As a system that "privileges men by promotion traditional gender roles...cast[ing] men as rational, strong, protective, and decisive...[and] cast[ing] women as emotional (irrational), weak, nurturing, and submissive," patriarchy prevented women from playing an active role in the society that had been built by men, for men

(Tyson, 2006, p. 85). As males ascended to become the unquestionably dominant, dominating gender, with the ability to influence and modify the society they had established, women inevitably descended into the position of a subaltern class. As time went on, women gradually became a subset of society, serving to supplement males rather than establish a strong, autonomous presence in and of themselves. Women needed males to affirm their social standing; therefore, their presence was crucial to society. It's no accident that the endings of *Persuasion*, *Pride and Prejudice*, and *Mansfield Park* all involve either the promise of marriage or the actual beginning of the marriage, as is the case in Sara Sheber's article, which concludes that marriage was the ultimate destination for women living in the eighteenth and nineteenth centuries (2010, p. 06). Because of the pervasiveness of these ideas, during Austen's day, people had already begun to view their society as divided into two distinct parts: the public, or civic realm, and the private, home world.

3.2. Marxist Analysis of Etiquettes in Austen's *Pride and Prejudice*

Before beginning the actual analysis of the Marxist views on etiquette, it is mandatory to know the origins of Marxism first. Karl Marx is often credited as the founder of the Marxist movement, which emerged during the Age of Enlightenment. While "slavery still existed in the United States," "women did not have the right to vote anywhere," "the poor were extremely bad off in Europe," "imperialism and colonialism were the order of the day," "a small group of extremely wealthy men ruled the world," and "science was being more widely embraced by average citizens throughout Western Civilization than it had ever been before" (Bramann. 2016. P. 45). *Pride and Prejudice* is set in England between the late 1700s and early 1800s. During the regency era, a person's social status and financial resources determined the social class they were in. The critical lens analysis of this work is profoundly affected by the author's decision to focus so much on class differences. The trajectory of history is thus shown to be determined by material production and economics. The way people of different social classes interact with one another is central to its tenets. This categorization of persons has had a significant role in influencing social interactions for a very long time.

Michael Rosen, one of the critics of Marxism, argues, "for Karl Marx, the claims of moral philosophy to the contrary, specific content is surreptitiously imported into

ethics from the existing institutions or codes of behavior of the society in question” (2001, p. 18). From this perspective, a character’s etiquette is defined by the established codes of the behavior of society. That is why *Pride and Prejudice* contains several characters that are glaringly emblematic of the class system and exhibits Marxist morality. Lady Catherine de Bourgh personifies class snobbery because of how she treats others around her. "Do not make yourself nervous, my darling cousin, regarding your attire," Mr. Collins says to Elizabeth (Austen, 2005, p. 97). Lady Catherine doesn't expect us to dress as elegantly as she and her daughter do. There is no need to go to any great lengths, so just wear the best piece of clothing you own. If you're worried about how Lady Catherine will react to your casual attire, don't be. She desires to keep the distinction of status preserved. This comment perfectly captures Lady Catherine's character; it demonstrates that she takes pleasure in the existence of a social hierarchy since it reminds her that she is well-off. Miss Bingley is another major figure who displays class-based superiority complexes. She constantly belittles Elizabeth and her middle-class background, demonstrating deep animosity. After the door was shut behind her, Miss Bingley observed, "Elizabeth Bennet is one of those young women who endeavor to promote herself to the other sex by undervaluing her own, and with many men, I dare say it succeeds." Yet, I find it to be a flimsy device and a very low kind of art"(Austen, 2005, p. 56). In every way, these people believe they have the right to admire themselves and justify being cruel to others. They take pleasure in being placed at the top of the social order and in the isolation that comes with being wealthy.

Michael Rosen again says, “we can draw a distinction between morality in two senses: morality as a quasi-Kantian system of principles (which Marx rejects) and morality as a set of values embodying a conception of what is good for human beings (which he can consistently accept)” (2001, p. 19). The novel's whole conflict centers on the characters' varying motivations for seeking financial gain by embodying what is good for human beings as morality. For example, 'Tis a truth commonly accepted that a bachelor with money to spare is a man in want of a wife (Austen, 2005, p.9). Opportunities, rather than genuine feelings, drive many modern relationships. For women, marriage was the only route to financial stability. This is a perfect illustration of Marx's "Alienation Theory," which states that low-income employees under capitalism would always feel alienated due to a lack of agency. Everyone in *Pride and Prejudice* feels helpless because they have to make judgements based on what is right

rather than what they desire. Darcy tries to suppress his affection for Elizabeth because he knows it is not socially right, and this unwillingness to deviate from the standard is a recurring theme throughout the story. Several additional similarly harrowing discoveries followed this one. Even though he insisted that her manners were not those of the fashionable world, he was charmed by their easy fun" (Austen, 2005. P. 19). He was "compelled to recognize her body to be light and pleasant" (Austen). And then there are those like Charlotte Lucas, who, in an effort to provide for herself, marries the horrible and repulsive Mr. Collins. In order to establish a stable position in society, she must compromise on her own aspirations. Mr. Wickham's marriage to Lydia is like to this one since both are made for financial stability. As Elizabeth goes against the grain, she embodies the Marxist Revolution doctrine. Her resistance to conformity and willingness to say what's on her mind—even if it's not polite—are recurring themes throughout the novel. Elizabeth marries Darcy for love, not for his fortune, and she follows her heart in doing so. It's a striking contrast to the folks who are trying to get married for the wrong reasons.

One might obtain a new perspective on issues of social stratification by reading and rereading *Pride and Prejudice* via this lens. This interpretation of the novel provides new insight into the author's motivations and the work's historical context. Indeed, the analysis of such ubiquitous themes lends credence to the work's classic reputation. *Pride and Prejudice* is so popular because it can be understood by a wide range of readers. This is because many of the problems the characters face are still relevant today. Money, power, and love are ageless topics. Many academics and authors continue to dissect the novel in an effort to understand its deeper themes and linkages. Most reviewers of *Pride and Prejudice* by Jane Austen have rightly complimented the novel's economy and control of storyline, highlighting the deftness with which the relationships between Collins and Charlotte, Wickham and Lydia, and Bingley and Jane are crafted. Several critics have praised contrasts in these relationships and amongst the characters themselves for their ability to provide light on the story (Mordecai, 1961, p. It's helpful to compare the past with the present, and not only the 21st century, to spot parallels and gain perspective.

This critical analysis of Marxism in *Pride and Prejudice* is significant because it not only offers a new way of looking at the novel, but also at society as a whole. It gets you thinking about the parallels and differences in human history and prompts you to

analyze your surroundings. The social system problems at the heart of *Pride and Prejudice* are universal to people throughout time and space. The book's theme can be linked to a more critical view of human nature and life, as expressed by Jane Austen. "Pride...is a fairly common weakness, I feel," she pens. I've read enough to know that it's widespread: "human nature is particularly prone to it, and there are very few among us who do not treasure a feeling of self-complacency on the score of some attribute or other, real or fictional." Specifically: (Austen. 1813/2005, p. 33) *Pride and Prejudice* by Jane Austen shows how people may have a positive or negative impact on one another and how much of an impact external variables can have on a person's personality.

Jane Austen tried to establish a society in her novel *Pride and Prejudice*, which can exhibit a classless society. At the beginning of the novel, Jane Austen emphasizes the challenges and importance of marriage in a young woman's life, especially in times of financial stress and necessity. It is hardly unexpected that marriage is such a major issue in the book, given that it was at the time the Bennet sisters were growing up that marriage was the primary goal of most women in the Bennet's' social class in England. Mrs. Bennet, the mother of three girls, performs her social duty to find suitable husbands for each of her daughters. In her efforts, she tries to engage Mr. Bennet with her but he disagrees. Here, Mrs. Bennet shows her etiquette of teaching her daughters the manners and etiquettes of seducing young men.

Intriguingly, she appears to be the only parent who does so and must encourage Mr. Bennet to join her. But it is quite conceivable that he may fall in love with one of them [the Bennet daughters], and so you must see him as soon as he comes," she urges, to which he merely answers, "I see no necessity for that. (Austen, 2018, p. 03).

Obviously, Mr. Bennet is teasing his wife and does begin the desired acquaintance, but the distinction of personal interest in the activity remains clear. Austen sets the stage for the controversial nature of the subject of marriage in society for young women by highlighting the uneven devotion of the two parents with regard to their daughters' marital status. While "the decorous Jane Austen appears on the surface almost complicit with social norms in her endorsement in *Pride and Prejudice*...of Elizabeth's romantic and economically pragmatic marriage," she also provides a harsh perspective on the limitations of those norms by contrasting her irrepressible heroines and the difficulty they have in surviving in a surprisingly hostile social environment (Frost, 1991, p. 261). It's important to note that Elizabeth doesn't just marry anybody who asks;

she has her own standards and is adamant about only becoming involved with someone who meets them. Consequently, Jane Austen has given her characters the etiquettes of love, devotion, a desire to be the same as members of the upper-class society, and a craving for fortune as the reasons why they get married.

For example, having three daughters marry into the upper classes and bring in \$10,000 a year is a dream come true for Mrs. Bennet. Therefore, the Bennet's are quickly proclaimed by the neighbors to be the luckiest family in the world, exemplifying the adoration of money and prosperity. That's why individuals like Mrs. Bennet end up serving the demigod; that is money. It would appear that the entire community is thrilled for the Bennet family as they celebrate their daughters' marriages to wealthy men, which officially place them in the upper class. Neighbors start talking about the family and become envious. Furthermore, we see how people are ranked according to their genetic weight history. The Bennet's emphasize Bingley's "a hundred thousand pounds from his father" inheritance (Austen, 2018, p. 24). Miss Darcy's overall inheritance of 30,000 GBP further demonstrates her superiority to the Bennet sisters' status as middle-class women. The status and worth of a man in modern culture are clearly tied to his financial situation. After Jane's invitation to the Netherfield, Mrs. Bennet is "delighted" (Austen, 2018, p. 48). When Eliza visits Jane in the hospital, Mrs. Hurst and Miss Bingley put her down, saying, "She has nothing, in short, to recommend her except being an excellent walker." I won't soon forget the sight of her this morning. What a savage appearance she had! (Austen, 2018, p. 54). The superiority complex of the upper class is on full display as they look down on the middle class. Darcy believes that:

A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved (Austen, 2018, p. 58).

Ball dancing was used as a matchmaking tool in early nineteenth-century England. These connections are frequently made on the basis of external splendor or appearance alone. The Bennets are an example of an upper-middle-class family that aspires to marry up by setting their daughters up with wealthy men like Darcy and Bingley. Through her handling of the Netherfield balls, we observe Miss Bingley's severe class superiority. She views attending a ball more as a punishment than a joy, and

she is clearly uncomfortable mingling with those of lower and middle-class socioeconomic status.

However, the Bennets had been looking forward to the Netherfield ball for quite some time. For young women, attending a ball is a once-in-a-lifetime opportunity to be adored and selected by eligible men. The vast differences between Lucas's ball and the Netherfield ball are a symbol of class anxiety in society, and sir Lucas uses the ball as a means of exaltation and recruitment into upper-class society. Despite the fact that the ball serves as a place for people of all socioeconomic backgrounds to come together, it often serves as a victimizing platform for class contradictions.

Most of the moral codes and conduct of the characters in the novel are the finest examples of the Etiquettes. For this purpose, the novel is examined through the lens of Marxism to understand the class system and the conduct of the characters within these classes. Marxist theory holds that distinct classes are determined by the links of the people to the means of production. The Communist Manifesto predicts that the lower middle class would lead a revolution in response to the upper class and take over the government (Marx, 2008). *Pride and Prejudice* is viewed through the lens of Marxist theory, illustrating the impact of capitalism on the working class, on their way of thinking and living, and on their desire for economic progress, and calls for a working-class revolution to reject capitalism in favor of communism. Unlike popular belief, Austen demonstrates that cultural norms and traditions are just as important as wealth in determining social status. These categories are fluid and subject to change at any time (Asif & Ahmad, 2021). Marxism's central tenet is the idea of a conflict between different social classes. Elites have an impact on both modern culture and Austen's era. The Bourgeoisie lived in comfort while the Proletariat toiled away. The social status gap prevents upper-class individuals from marrying those from lower socioeconomic strata. As the reader learns in the novel, neither Miss Bingley nor Darcy wants Bingley to marry Jane because of her social status. Mr. Darcy, on his part, is not eager to wed Elizabeth because of their disparate socioeconomic backgrounds. It was Elizabeth's love that ultimately swayed Darcy. Moreover, Bingley's dance party guests describe Darcy as:

A "proud" man with a "disagreeable countenance" (Austen, 2018, p. 17). His refusal to dance with anybody at the party, which he expresses to Mr. Bingley: "I certainly shall not," reveals his arrogant feeling of social superiority. You already know how much I despise doing so unless I am already quite comfortable with my partner. It can't be tolerated in this gathering. Darcy is "haughty, reserved, and fastidious and his manners, though well-bred.... not

inviting," while Bingley is "warm, outgoing, and friendly" (Austen, 2018, p.25). He is also reportedly "liberal-minded," "just," "sincere," "rational," "honorable," and "perhaps agreeable" among the wealthy (Austen, 2018, p. 121).

Wickham suggests that Darcy's haughtiness stems from his aristocratic upbringing and that pride is the driving force behind many of his acts. Darcy, according to Wickham, displays "family pride," "filial pride," and "brotherly pride" (Austen, 2018, p. 120). When Darcy says of Elizabeth, "she is tolerable, but not handsome enough to tempt me," his superiority complex is on full display (Austen, 2018, p.18). Furthermore, we find a stubborn hero toward the heroine because he thinks he has a right to do so due to his upper-class ancestry and that he would never give up his positive impression of her. Hence, in this evidence, the moral codes and the conduct (etiquettes) within the both social classes is quite obvious:

A critic Peter Barry is of the view, "Since the aim of Marxism is to establish a society where there are no classes and where everybody is acquainted by a common ownership, it believes that good art always has a degree of freedom from prevailing economic circumstances, even if these economic facts are its ultimate determinant" (2013, p. 152).

The Marxist literary theory asserts that there are two distinct social classes in every given society: the ruling elite, who wields all power and influence, and the rest of the people, who are effectively powerless. *Pride and Prejudice* has male and female characters. The novel explores marriage as a major issue. Marrying a man was the only way for women to ensure their financial security. Mr. Bennet is a perfect example of the male-dominated society depicted in the novel. The Bingleys are not welcome at Netherfield until Mr. Bennet sees them, so Mrs. Bennet tells her children this when he comes. That the girls are unable to meet Bingley if their father does not also see him is a glaring example of women's inability to make independent decisions. The daughter will lose her right to her half of the Bennet estate if she remains unmarried. The oppression of women in the narrative is glaringly obvious. A girl who is well-rounded in the arts (dance, songwriting, drawing, language proficiency, and excellent gait) stands a better chance of finding a husband. If a lady has the aforementioned traits and also benefits from favorable social circumstances, she can easily achieve her goals. Although Mr. Darcy claimed to have only seen a handful of accomplished women, this is clearly not the case (Asif & Ahmad, 2021).

Austen had worked hard to establish that Elizabeth's marriage to Darcy was motivated only by her feelings for him. When Elizabeth sees Darcy's estate, she thinks,

"And of this land," thought she, "I might have been mistress!" I might finally feel at home in these quarters. I should have celebrated them like relatives and welcomed them as guests instead of treating them as strangers. As so, we see that material wealth is just as important as emotional investment. The size and beauty of his property captivated her. Jane eventually asks Darcy, "would you tell me how long you have loved him?" Elizabeth responds, "I think I must date it from the first time I saw his gorgeous grounds at Pemberley (estate of Darcy). Elizabeth's interest in Darcy grows as she learns that he paid to restore her sister's good name and her family's financial stability. It would be unfair to suggest that Elizabeth wed Darcy for no other reason than to feel his love.

As Marx put it, "Social progress may be evaluated by the social standing of the feminine sex" (Asif & Ahmad, 2021). Women were not granted equal status in society, and they had restricted access to school and employment opportunities, making it obvious that social development had been slow. Due to the upper class's hegemony, a set of norms and conventions have developed. In the past, a person's social standing might be gauged by the number of servants and the level of luxury they could afford. According to the book, when Elizabeth arrives at Netherfield after her walk from Longbourn, Miss Bingley asks if she rode a horse. When Elizabeth confirmed that she had, Miss Bingley mocked her, claiming that she was stuck in the Middle Ages. Someone was labeled a medieval Ian if they didn't walk through mud and take the Cart as Elizabeth did. When the elites walk into a room, everyone stops. They could have been a touch too pleased with themselves. Similar to how the dance and music slow down in the first ball as Bingley, Darcy, and the others enter the room. Elizabeth, however, does not care about these standards; she may be characterized as a renegade. From there, she walked to Netherfield. When everyone else was frozen in place, she chuckled as Darcy and Bingley walked by.

Marxism asserts that the ruling classes of society are financed and controlled by their respective wealth and social status. The wealth of the upper class motivates the majority of society to cultivate positive relationships with its members. Mrs. Bennet represents the pinnacle of Marxism in the narrative. Mrs. Bennet mainly cares about the upper class because she wants to marry off her daughters to members of that group. A desire for wealth and status runs deep in the Bennet family since that is how they were raised. They have confined their independence by adhering to upper-class social conventions. Mr. Wickham exemplifies the power of money over the lower classes.

Darcy bribed him into marrying Lydia, and he would have to suffer dire repercussions should he ever leave his new wife (Asif & Ahmad, 2021).

Lady Catherine is a symbol of the superiority of the novel's elites. Whoever in an aristocratic family had the most money and power. It is clear that Lady Catherine had complete control over the Darcy estates. Catherine compelled Elizabeth to reject Darcy as a spouse, but Elizabeth's love for him and her independent spirit prevented her from listening to her. When Catherine proposed, she rejected him and married Darcy instead. Darcy was swayed by Catherine's wishes that he wed her daughter, and she had considerable power over him. Yet, he also gave considerable weight to Elizabeth's love for him (Asif & Ahmad, 2021).

Pride and Prejudice fails to portray the lives of those from the working class or the lower middle class. This exemplifies the harsh realities of the day, when the working class was not considered worthy of consideration. The servants were silent the entire time. The ruling class's dominance was inextricably linked to the legions of servants at their disposal. It's not feasible that the privileged don't know of the presence of the disadvantaged but that they choose to disregard the fact. The upper-stranglehold class's on society is not shown through the working class's conversation. Since most of Austen's readers came from the higher class, despite her affection for the lower classes, she wrote almost exclusively about middle- and upper-class people.

Marxists believe that the substructure of money and material possessions shape and maintains the superstructure in societies where the base is dominant. The superstructure includes things like art, family, culture, religion, philosophy, law, education, science, and the media, while the base includes things like private property, commodities, and capital. Currently held ideologies, which are really just a form of false consciousness, control key components of the superstructure. Marxist theorists such as Gramsci, Engels, and Althusser illustrate the multiple ideological channels through which the ruling class keeps the working class in subjection (Marx & Engles, 2008). *Pride and Prejudice* is Austen's allegory for a society whose values are determined solely by those of the ruling class, a society in which every single character is preoccupied with the acquisition of wealth. The value of a person is measured in terms of their possessions.

The materialistic interpretation of marriage and interpersonal relationships is also on display in *Etiquette*. The girls of the Bennet family place a high value on the fact that Bingley "wore a blue coat, and rode a black horse" (Austen, 2018, p. 15). They are considered bourgeois because they come from a well-to-do family in the north of England and amassed their wealth through trade, just like he and his sisters. "sweet room" says Mrs. Bennet, captivated by Netherfield's "I do not know a place in the country that is equal to Netherfield" (Austen, 2018, p. 62). Mrs. Bennet is unhappy about the potential conclusion of "Jane's week" at the Netherfield since she has invested in Jane in the hopes that she can win over the approval of the upper-class bourgeoisie (Austen, 2018, p.87). The women's obvious admiration for the officers is a metaphor for their desire to feel like members of the upper class. Jane Austen's words about Mr. Wickham reflect this:

"The officers of the —shire were in general a very creditable, gentlemanlike set, and the best of them were of the present party; but Mr. Wickham was as far beyond them all in person, countenance, air, and walk, as they were superior to the broad-faced, stuffy uncle Phillips, breathing port wine, who followed them into the room" (2018, 114). "It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife"

The (first phrase of the text) establishes the social superiority of the bourgeois who have amassed wealth. Therefore, families with unwed daughters view Bingley as their "rightful property" The Bennets' reaction to hearing that "Netherfield is taken by a young man of large fortune from the north of England" with \$4,000-\$5,000 in annual income is indicative of the shallowness with which men are often evaluated (Austen, 2018, p. 7). "the business of her life was to get her daughters married" and it appears that she is devoted and persistent in her pursuit of a reputable place among neighbors through the marriage of her daughters to men of better social status" (Austen, 2018, p. 9). Almost everyone in this story values material possessions and social standing over getting to know their future spouse, which taints the sanctity of the institution of marriage.

The foundations of Charlotte's and Collins', Lydia's and Wickham's, and Jane's and Bingley's marriages are all financial. Being married to a wealthy guy in this society is seen as a social and economic boon for women. To illustrate the idea that marrying off daughters to a wealthy man boosts the prestige of the family in society, Mrs. Bennet says:

"If I can but see one of my daughters happily settled at Netherfield and all the others equally well married, I shall have nothing to wish for" (Austen, 2018, p. 15). It's something to be proud of. Charlotte, who weds Collins for his financial and social stability, believes that marital bliss is completely random. She says, "I am not romantic you know," to counter Lizzy's stance on marriage. To be honest, I was never. Please just give me a nice place to live (Austen, 2018, p. 177).

Mrs. Hurst considers Elizabeth's prospects for marriage and concludes that she has zero chance of being married because of her parents and their lack of social standing. When discussing Lizzy and Darcy's impending marriage, Lady Catherine is the most critical of Lizzy's social standing, saying of them, "They are descended, on the maternal side, from the same noble line; and on the father's, from respectable, honorable, and ancient—though untitled—families." Both of them are in really good luck. So society arranges a marriage between two families of high social standing, and despite Lizzy's efforts to prove her status as a lady's daughter, Lady Catherine views her as an "obstinate, headstrong girl" (Austen, 2018, p. 474). Witness "Lady Catherine's unjustifiable endeavors to separate" Elizabeth and Darcy (Austen, 2018, p. 508). Elizabeth may believe that marriage should be based only on romantic attraction and mutual understanding, yet she can't help but feel like Darcy is a landlord to her in the end.

Bingley and Jane's wedding is put off due to social conventions. The social distance between them was likely the root cause of Miss Bingley's indifference to Jane. Bingley's declaration that he will "never returning to Netherfield again" raises suspicions in Jane, and she expresses her suspicions to Lizzy in a letter: "If I were not afraid of judging harshly, I should be almost tempted to say that there is a strong appearance of duplicity in all this" (Austen, 2018, p. 208).

In Marxist theory, the disparity in socioeconomic status between Jane and Bingley is at the root of their dishonesty. It exhibits the etiquette of dishonesty. However, in the current day, Marxist ideas are viewed as an insufficient analysis of social stratification. Steinbach argues that "now most features of the Marxist concept of history have gone out of interpretative vogue. Class, in particular, is no longer seen of as part of an inevitable historical trajectory towards revolution and a classless society. On top of that, the idea that a class structure necessarily results in friction between social groups is no longer widely held (2017, p.126). For example, according to Jane Austen:

"Jane should receive an offer of marriage from Mr. Darcy! seems inconceivable to Elizabeth. How ridiculous that he should have harbored feelings for her for a full year! That he could be so hopelessly in love with her that he would want to marry her despite the same obstacles that

had prevented him from allowing his buddy to marry her sister was nearly unbelievable” (2018, p. 247).

The proletariat's latent revolution towards the capitalists in response to Wickham's "lies about the whole Pemberley family are endless" after years of subjection is clear in this interpretation. Although he is powerless to destroy his Pemberley overlords, he discovers an alternative form of revolution by spreading rumors about them (Austen, 2018, p. 379).

Elizabeth, the novel's nonconformist heroine, agrees that it's a big deal to be the mistress of Pemberley. The following thought exemplifies her delight in edifying society: "And of this place, I might have been mistress!" I might finally feel at home in these quarters. I should have celebrated them as my own and been happy to have them stay with my uncle and aunt instead of seeing them as an outsider. 'That could never be,' she thought to herself, "my uncle and aunt would have been lost to me; I should not have been allowed to ask them (Austen, 2018, p. 332).

However, Miss Bingley again belittles her by saying that "she has grown so brown and coarse" due to her lower-class background (Austen, 2018, p. 363). Lizzy experiences "the humiliation" because of Lydia's "a proof of family weakness", which she interprets as "the deepest disgrace" (Austen, 2018, p. 372). But if we do not venture, somebody else will; and after all, Mrs. Long and her daughters must stand their chance; and, therefore, as she will think it an act of kindness, if you decline the office, I will take it on myself" (ironic criticism of his wife's haste to meet with Mr. Bingley) shows that Mr. Bennet is sane when it comes to class prejudices (Austen, 2018, p.12).

Mr. Bennet's sardonic grin is an etiquette for the aggressiveness of middle-class families trying to break into the upper class. When Mr. Bennet learns that Elizabeth and Darcy have tied the knot at the story's conclusion, he, too, displays a great deal of joy. Austen demonstrates that moral rectitude is impossible in a consumerist culture; at most, one might strive to do less harm. The effect of capitalism on Mr. Bennet's attitude toward money may be observed in his transformation from apathy to enthusiasm. When describing Mr. Darcy, he says, "This young gentleman is blessed, in a peculiar way, with everything the heart of mortals can most desire — splendid property, noble kindred, and extensive patronage" This shows how much he values riches and fortune (Austen, 2018, p. 482). Further, Mrs. Bennet's elation at Eliza and Darcy's wedding just serves to amplify society's blind class prejudices:

"Good goodness! Thank God for me! Please, just consider! Aw, man! Excuse me, Mr. Darcy! No one saw that coming. And, seriously, can we trust that? Oh, my darling Lizzy! The success and wealth you'll achieve is astounding. You'll have so much more than just pin money, jewellery, and carriages. There's utterly zero complexity involved with Jane. Just thinking about it makes me happy and satisfied. What a wonderful fellow he is. —you're so dashing! What a towering stature! — Dearest Lizzy, how awful! I'm sorry for how much I loathed him in the past. I'm praying he can look over it. Lizzy, Lizzy, Lizzy. A home in the city! All the endearing things! There have been three weddings among the three girls! Ten grand per annum! Holy crap! Who knows what the future holds for me. To divert my attention, I'll" (Austen, 2018, p. 503).

In spite of "the happiest, wisest, most reasonable end" Jane chooses to forget about Bingley's treachery and focus instead on "all his sister's falsehood and contrivance" of their connection. Jane probably would have refused Bingley like Lizzy wanted her to. Instead, she is overcome with joy, exclaiming, "How shall I bear so much happiness" (Austen, 2018, p. 462) and "I am certainly the most \fortunate creature that ever existed" (Austen, 2018, p. 465). These are the celebrations of the proletariat, as seen through the Marxist lens when their social standing improves. Marriages between the daughters of the Bennet family and the upper-middle-class bourgeoisie ultimately elevate the family's social standing, as seen by the fact that "Kitty, to her very material advantage, spent the chief of her time with her two elder sisters." Her development was greatly enhanced by exposure to a civilization that was so much more advanced than the one she had previously known (Austen, 2018, p. 515).

The truth is that these etiquettes persist at every level of society, including marriage. Elizabeth and Darcy attempt to break free of society, but they are only partially successful. Socially occupied positions undermine the platonic idea of love. You might say they're impacted by the prevalent views of marriage, materialism, and class struggle. Naturalism, which posits that people's identities are molded by their socioeconomic and natural environments, provides a viable explanation for their mental and behavioral characteristics. In reality, *Pride and Prejudice* is a metaphor for the etiquettes in which the lower classes come to admire the upper class, thanks to the propagation of various bourgeois beliefs.

CONCLUSION

Because England has undergone several eras and has adopted various social mores as the nation has developed, English etiquette is an intriguing subject for study. Regency time is one of them. There were some manners involved, as depicted in Jane Austen's novels. This study intends to categorise the different kinds of manners used in Jane Austen's novels, define the manners that these novels depict, and explain the motivation behind Jane Austen's treatment of manners in her works. The research's findings relate to the manners in Jane Austen's novels *Pride and Prejudice* (1813) and *Sense and Sensibility* (1811).

The first five etiquettes are ones that are mirrored in literature. These manners can be found in all six novels and include visiting manners, speaking manners, party and ball manners, dressing manners, and table manners. Depending on the gender, setting, and status of the individual, each manner is further divided into various unique manners. Second, the manners that are displayed in the dialogue, the author's narration, and the actions of the characters. Finally, Jane Austen discusses manners, since they are crucial for social interaction. The social codes applied to both ladies and gentlemen and covered almost every aspect of daily life.

The significance of social call analysis in understanding Jane Austen's *Sense and Sensibility* My research is based on two main questions: first, can we infer the morality and beliefs of the characters in the novel from their behavior? By seeing how they behave in socially awkward circumstances and by talking about how much economical and private property matter in social grace? I've been able to offer a satisfying conclusion on both issues thanks to my research of primary and secondary critical works in the areas of etiquette, mores, and property as well as my investigation of the different calling episodes detailed throughout the story. This study investigates how social norms and normative practices interact in that regard. The excellent level of public speech that the characters in *Sense and Sensibility* engage in

There are two issues with how people behave. Secondly, the protagonists of the story frequently demonstrate their morals by using correct phone etiquette. This gives the reader a means to distinguish between morally upright characters and liars or people who lie. This is immediately apparent in the opening chapters of the book, as Mrs. John Dashwood's reckless use of telephone etiquette serves as an example of their avaricious

and, consequently, immoral character, enabling one to identify and categorize them as the antagonists of the plot. Similar to Brain J. Willoughby, whose complete lack of social graces has been the subject of numerous reprimands, his selfishness is highlighted as a result, and he gradually loses his hero status throughout the story.

Elinor and Colonel Brandon, however, have a great consciousness of civic responsibility for the entire society, which strengthens their moral perfection through their respect for social norms. Nonetheless, this analysis has looked at how Lucy, who uses her social skills to restrict and control Elinor for her own gain in the book, serves as an example of how manners are also depicted in *Sense and Sensibility* as a sophisticated business. By challenging the prevalent eighteenth-century idea that a righteous and noble mind would necessarily be reflected in proper behavior, the novel attempts to present a critical perspective of social etiquette rather than utilizing the characters' behavior to deduce anything about their character. Instead, the book seems to warn against the dangers of a culture that hides its own egotistical concerns behind a façade of refinement, a culture that, upon closer inspection, may be perceived as both superficial and hypocritical.

This study demonstrates the relationship between social decorum and financial security in Austen's work, which provides an answer to the research's initial query. Analyzing how the characters react to different types of short chats. The reasons for making the excursions and the obstacles in the way have been considered. These reasons are frequently a reflection of the characters' financial interests or status, which in turn reflect the gendered and socially stratified roles that these people play in the social order. This study looked at Austen's society through the eyes of the Dashwood sisters in order to draw conclusions about how well women follow social conventions and how that influences their economic prosperity, allowing the heroines to enter happy marriages and so meet their needs in terms of money. Marianne's lack of social graces not only endangers the financial stability of her family but also results in other issues. Also, it almost brings about her moral and social destruction. On the other hand, Elinor's veiled character and keen sense of seclusion enable her to wed Edward Ferrars. The value of the male characters in the novel as potential suitors depends on the degree to which they abide by the etiquette rules and their financial stability. Marianne's lack of social graces not only jeopardizes her family's financial situation but it almost kills her.

In addition, while both Edward Ferrars and Willoughby are initially viewed as unfit to assume the position of a husband due to their lack of financial independence and inadequate demonstration of the rules of telephone etiquette, Bandon is appreciated for his money and thoroughly educated upbringing. Bandon, on the other hand, is praised for both his wealth and the way he was raised so that he could get a good education. Based on the evidence gathered for this study, Austen's writing shows a new kind of hegemonic masculinity that finds security in a balance between a respectable persona and a stable financial status. This study examined the several calling occasions in *Sense and Sensibility* in order to assess the value of social manners within the sociocultural setting of the book. It has given a thorough analysis of how the behavior of the characters is consistent with the social and economic constraints of the time.

The study comes to the conclusion that Austen's *Pride and Prejudice* maintains class separation and materialistic concerns in Victorian-era British society, particularly with the rise of Marxism and its ideas of cultural materialism. Austen wants to emphasize the moral degradation of Victorian society in her novel. The obsession with monetary prosperity in the human mind is vividly depicted by Austen. The Bennets are the ideal illustration of a family in this situation. Mrs. Bennet's anguish at the idea of handing off her children to upper-class husbands intrigues the reader. Even if doing so contradicts their ideals, Jane Austen rejects the notion that the lower classes might improve their situation in life by pursuing material wealth. She also criticizes the wealthy for wanting to hoard their money out of selfishness. As a minister's daughter, Austen was familiar with the high-class conventions of Victorian society, such as the ball, the dance party, and the various forms of programming.

The female characters in the story effectively describe her maturational experiences. Without a doubt, one of the cutest characters ever is Elizabeth. She made a wise choice to forgo getting married so she could have financial security, and she should be commended for that. This is the reason she rejects Darcy's offer. It's good that she's thinking about getting married to the one she loves. Elizabeth is said to have changed her mind about marrying Darcy after visiting Pemberley and discovering the truth about his polite personality. She later regrets her first decision to reject him. All of Austen's characters, regardless of socioeconomic class, are given vivid pictures. Both people face criticism for the values and views they uphold.

According to a Marxist viewpoint, Austen illustrates how marriage was seen in Victorian society as a way to achieve financial prosperity. For instance, the Bennets have a neurotic dread that their daughters won't find affluent husbands to marry. Similar to Charlotte Lucas, Mr. Collins was the only man she married for financial security. She believes that having a happy marriage is entirely dependent on chance. Lizzy makes the following assertion to refute her view of a platonic marriage: "Do not assume that I am an unrequited romantic. Really, I never was. "All I ask for in return for my service is a lovely location to live" (Austen, 2018, p. 177). This is a perfect example of how Marxist cultural materialism ruled that society. In this book, the ideas of foundation and covering are also covered. The abundance of balls and dance parties, among other significant features, establish the upper-class context of the novel. These balls and parties are where all of the middle-class and working-class characters in the novel spend their time. Also, their daily behavior is influenced by the beliefs and ideals of the upper class. Austen also illustrates the struggle faced by female characters in oppressive Victorian society. In 19th-century England, men were entirely responsible for the economic security of women. Mrs. Bennett regularly encourages her daughters to pursue wealthy suitors, as is evident. Marx contextualizes the ways that material wealth affects a person's life in his writings. Austen, therefore, has a very negative view of Victorian capitalism and the moral decay it causes. By advocating for a society where everyone has equal access to and ownership of the means of production and the dissemination of ideas, practices, and beliefs in order to bring about a classless society, Austen uses the principles of Marxism.

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RESUME

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