

## 摘 要

二十世纪以来,批评家们运用叙事学的理论和方法,从文本及其阅读、视角、叙事结构、叙述声音等方面,对《傲慢与偏见》进行了深入的研究,取得了可喜的成果。本文在国内外学者研究成果的基础上,对《傲慢与偏见》的叙事技巧作了一些新的探索。

第一章,依据叙事结构的理论和方法,研究小说故事的深层与表层叙事结构。这部作品故事的深层叙事结构是全面与片面择偶标准及由此产生的幸福与不幸婚姻的对立。它具有列维—斯特劳斯和格雷马斯模式特征。这一模式使读者不仅对作品中的人物关系有个清晰的把握,而且领悟到其主题意义。表层叙事结构具有布雷蒙德模式特征。这一模式使读者积极地参与伊丽莎白的困境和选择,最后,为他与达西订婚感到情感上的满足。

第二章,分析了全知视角在《傲慢与偏见》中的应用。奥斯丁依据情节发展的需要,对这一传统的叙事视角作了灵活调整。她利用内心隐瞒,制造误解,又使用内心透视,展示误解的消除。她的内心透视独具特色,通过对伊丽莎白的内心透视,揭示了她与达西交往中的矛盾情感,真诚的自我剖析及其情感变化。通过视角转换,制造了短暂的悬念,增强了作品的逼真性和戏剧性。她把叙事者的评论与伊丽莎白的感知结合起来,构建了一个评价体系,削弱了叙事者的声音,特别是隐含评论将叙事者的声音掩盖了起来,从而避免了这种模式的弊端。

第三章,从文本和读者的关系上,分析了作者巧妙利用事件配置方式向读者交代创作意图、制造悬念的技巧:一是利用顺述使读者产生对故事结局的期待感,交代创作意图;利用主、次人物之间及事件间的反差突

显创作意图,引导读者思考,达到了道德教育目的。二是运用延宕、间隔制造悬念,使故事富于变化,生动有趣,激发了读者的兴趣和参与。因此,表现出简·奥斯丁高超的叙事技巧。

第四章,主要从直接话语和自由间接话语,这两种言语和思想再现(或人物话语的表达方式)的角度分析作品的叙事特点。(简·奥斯丁善于利用直接引语的直接性和生动性功能,刻画人物性格;巧妙地利用说话人、听话人、读者在动机和理解上的差异,制造多层次的语调,使对话鲜明生动、富有个性、含意丰富、耐人寻味;还利用直接引语的音响效果,深化主题;小说保留了十八世纪书信体的某些特征,大量的书信丰富了人物话语的表达方式。简·奥斯丁充分利用自由间接话语的传递讥讽的功能,表达叙事态度,使作品产生了独特的讥讽和诙谐效果;运用自由间接话语的"双重声音"机敏地表达叙事立场。因此,表现出简·奥斯丁"运用自由间接话语的高超艺术",体现了她"间接性和含混性"叙事特征。)

(从以上分析,我们可以看出《傲慢与偏见》是一部叙事艺术的杰作,充分体现了奥斯丁精湛的叙事技巧。)

关键词: ~~叙事学~~; ~~叙事者~~; ~~读者~~; 叙事技巧; 延宕; 语调; 含混性; 偏见

## ABSTRACT

Since the 20th century, in light of the theories and approaches of narratology, critics have done profound research on *Pride and Prejudice* from many aspects: means of communication between the narrator and the reader, point of view, narrative construction, narrative voice, etc., and have achieved a lot. Based on the studies of the scholars both at home and abroad, in this thesis, we have made some fresh exploration of the narrative techniques in *Pride and Prejudice*.

In chapter I, we in light of the narrative theory and approaches, study the deep and surface narrative structure of the novel. The deep narrative structure of the novel is the opposition between all-sided and one-sided standard of choosing a mate as well as that between the happy and unhappy marriage resulting from them. This model is characteristic of the Lévi-Strauss and Greimas model. This model enables the reader to have an insight into not only the relationship between the characters but also the thematic implication of the novel. The surface narrative structure of the novel takes on Bremond's model. This model enables the reader to actively participate in Elizabeth's difficult position and her choice, to satisfy them for her engagement to Darcy.

In chapter II, we analyze the author's application of omniscient point of view in *Pride and Prejudice*. Jane Austen makes a flexible adjustment of it in terms of the needs of the plot. She employs mental concealment to create misunderstandings, and uses mental access to reveal their being cleared up. Her mental access in particular has a distinctive feature. Through mental access to Elizabeth, she shows her mixed feelings in her involvement with Darcy, her sincere self-dissection and her changes in feeling. She uses shifting of point of view to create temporary suspense, thus adding to the work reality and dramatic effect. She constructs an evaluation system that consists of the omniscient narrator's comments and Elizabeth's perceptions, minimizing the narrator's voice, and the covert comments in particular completely mask it, thus avoiding the disadvantages of the omniscient narrative model.

In chapter III, from the angle of the relationship between the text and the reader, we analyze the ingenious configuration of the event from four aspects: chronological order, contrast, delay and interval. Jane Austen conveys her intention of moral education by employing chronological order and contrast. She creates suspense through delay and interval, making the plot rising and falling and stimulating interest and participation, embodying Jane Austen's brilliant narrative techniques.

In chapter IV, we mainly analyze the features of speech and thought representation. Jane Austen is good at using vividness and immediacy of direct discourse to portray characters; she is also adept in creating variety of possible tones by using the difference between the speaker's motive and the listener's, the reader's understanding, making her dialogues distinctive, individual and meaningful. Moreover, Jane Austen uses sound effect of direct speech to deepen the theme. The novel preserves some features of 18th-century epistolary novel and the letters enrich her method of speech and thought representation. Jane Austen makes full use of the function of conveying irony of free indirect discourse to express ironic narrative attitude, producing satiric and humorous effects, and uses the dual voice (a narrator's and a character's) to suggest her narrative stance, embodying her narrative feature of "indirection and ambiguity", thus establishing "free indirect discourse as high art".

From the above analysis, we can see that *Pride and Prejudice* is a masterpiece of narrative art, which embodies Jane Austen's brilliant narrative techniques.

**Key words:** narratology; narrator; reader; narrative techniques

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## INTRODUCTION

Jane Austen (1775-1817), born in the rectory at Steventon, Hampshire, was the sixth child in a family of seven. Her father, the Revd George Austen, was a cultivated man, comfortably prosperous, who taught Jane and encouraged her in both her reading and her writing. As a child and young woman, she read widely, including, among novelists, Fielding, Sterne, Richardson, and F. Burney; and among poets, Sir W. Scott, Cowper, and her particular favorite, Crabbe. Her writing career extended over a period of thirty years, from the earliest of the childhood pieces to her adult works. She wrote six complete novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Northanger Abbey* (1818), *Emma* (1816), *Mansfield Park* (1814), and *Persuasion* (1818), of which *Pride and Prejudice* is her masterpiece. Maugham (1874-1965) ranked it among the ten world novels of classic<sup>1</sup>. Jane Austen's success consists of two aspects: on the one hand, she abides by the writing principle of writing her familiar things; on the other hand, she adheres to the 18<sup>th</sup>-century Rationalism rich in satire and humor as well as her unique style of feminine fineness. She confided her views on the novel in the letter on 9 Sept.1814 to her niece Anna Austen, "3 or 4 families in a Country Village is the very thing to work on"<sup>2</sup>. When asked to change her style, she wrote in another letter on 1 Apr.1816 "I must keep my own style though I may never successful again in that, I am convinced that I should totally fail in any other."<sup>3</sup> *Pride and Prejudice* was originally a youthful work entitled "*First Impressions*" and was refused by Cadell, a London publisher, in 1797. It was published in 1813. The change of title marked the elaboration of the theme of pride and prejudice.

As early as the 19<sup>th</sup> century, some writers and critics who had a discriminating taste recognized her value and thought highly of her works. They praised her novels for "the merits of the Flemish School of painting",<sup>4</sup> and mentioned her in the same breath with Shakespeare<sup>5</sup>. Walter Scott recognized that her works were the "modern novel", which revealed the English society and everyday life realistically, and argued that Jane Austen, in her novels, had invented a literary form capable of portraying social life in a largely domestic



setting.<sup>6</sup> Richard Whatley contended that in Austen's novels, moral lessons were conveyed clearly<sup>7</sup>.

Since the 20<sup>th</sup> century, with the development of the fictional narratology, scholars have made studies of Jane Austen's narrative art. In *Jane Austen and Her Art* (1939), Mary Lascelles analyzed the means of communication in Jane Austen's novels. She argued that an important development in Jane Austen's art was the technique of self-effacement, i.e. the wise use of the characters as a means of communication between the narrator and the reader in the story<sup>8</sup>. In *The Perspective of the Narrative in Pride and Prejudice*, E.M.Halliday recognized that the story of *Pride and Prejudice* was told from Elizabeth's point of view<sup>9</sup>. In *A Reading of Jane Austen* (1975), Barbara Hardy also studied the point of view of the novels, asserting that Jane Austen depended on a number of internal narrators who carried much of the narrative responsibility.<sup>10</sup> In *A Preface to Jane Austen* (1974), Christopher Gillie gave an analysis of the narrative construction of the novels. He argued that each of her novels proceeded in two phases: in the first phase, the heroine was shown in her original circumstances. The second phase began with the appearance of the character or characters, the primary antagonists. He gave a further explanation of *Pride and Prejudice*: first the hero's and heroine's feelings were aroused antagonistically, then they transfigured into admiration, finally into love when each came to realize how deeply each had misjudged the other<sup>11</sup>. In *Fictions of Authority: Women Writers and Narrative Voice*, Susan Sniader Lanser, an American Scholar, explored the narrative voice in Austen's novels. She contended that in her novels after *Northanger Abbey* all her authority diminished, and she attempted to leave her narrators to speak less openly. For this purpose, she used free indirect discourse to allow the narrator an equivocal participation in the thoughts of her characters, thus minimizing the comments made openly in the authorial voice.<sup>12</sup>

In 1960s, with the development of Formalism narratology, many achievements were made in the study of the formal techniques of the novel. However, in 1980s, many western scholars gave up studying the narrative technique, and concentrated on the analysis of the cultural ideology, the social and historical circumstances beyond the text of the novel, taking the work as a

pure political phenomenon. In the past few years, more and more scholars both at home and abroad have realized that the study of the fictional form and that of its social, historical, and cultural context should not repel each other. The Chinese narrative scholars with Prof. Shen Dan as the representative hold that the artistic study of the novel and the study of the relationship between the novel and its context should complement each other.

Based on the studies of the scholars both at home and abroad, we will make some fresh exploration of the narrative techniques in *Pride and Prejudice* from four aspects: the narrative structure, the application of the omniscient point of view, the configurational mode, and the speech and thought representation.



## CHAPTER I: NARRATIVE STRUCTURE

The structure of a thing is its internal construction. A differentiation of the deep and surface structure of a thing contributes to more effective perspective of its intrinsic feature. In narratology, the narrative structure involves the story of a novel. What is a story? Rimmon-Kenan defines it as “the narrated events and participants in abstraction from the text”<sup>1</sup>. “Being an abstraction, a construct, the story is not directly available to the reader. Indeed, since the text is the only observable and object-like aspect of verbal narrative”<sup>2</sup>, therefore, it is necessary to make “a fundamental distinction between two levels of representation and analysis of it: an apparent level of narration and an immanent level...”.<sup>3</sup> The former is regarded as the surface narrative structure, and the latter is regarded as the deep narrative structure. “Both surface and deep narrative structures underlie the surface and deep linguistic structures of the verbal narrative text”.<sup>4</sup> The deep narrative structure of a story is of the “autonomous layer of meaning”<sup>5</sup> of a narrative fiction, with “seme” as its minimal unit of sense: “contradictories and contraries”.<sup>6</sup> “...the deep structure is paradigmatic, based on static logical relations among the elements.”<sup>7</sup> To Rimmon-Kenan’s mind, “the most important models of deep structure are those developed by Levi-Strauss and Greimas...both consist of a correlation of two binary categories.”<sup>8</sup> The surface narrative structure of the story is of the linguistic level with “event” as its minimal unit. “An event is defined by the OED as a ‘thing that happens’. When something happens, the situation usually changes. An event, then, may be said to be a change from one state of affairs to another.”<sup>9</sup> “...the surface structure of the story is syntagmatic, i.e. governed by temporal and causal principles”.<sup>10</sup> “According to Bremond, all sequences, at least all macro-sequences, are either of improvement or of deterioration. An improvement sequence begins with a lack or a disequilibrium and finally establishes equilibrium. This can be the end of the story, but when it is not, the equilibrium is disturbed, and a process of deterioration follows. Reaching its rock bottom stage, this can give rise to further improvement, and soon ad infinitum.”<sup>11</sup> In this chapter, we, in accordance with the theories of narratology mentioned above, analyze the narrative structure of the story of *Pride and Prejudice*.

### 1.1 Deep Narrative Structure

There are four marriages in *Pride and Prejudice*: Elizabeth with Darcy, Jane with Bingley, Charlotte with Collins, and Lydia with Wickham. Each of the four girls has her own standard of choosing a mate. The deep narrative structure of the story of *Pride and Prejudice* is the opposition between all-sided and one-sided standard of choosing a mate as well as that between the happy and unhappy marriage resulting from them. This model is characteristic of the Lévi-Strauss and Greimas model, i.e. consists of a correlation of two binary categories.

The standard of Elizabeth and Jane is all-sided, for they consider things both from spiritual angle (moral quality, mutual love, mutual esteem, disposition, and taste, etc.) and from economic conditions. Collins is the heir at law of her father's estate, but Elizabeth flatly refuses his proposal, because she recognizes that he is a mixture of snob and self-importance. Elizabeth not only refuses Collins's proposal, but also rejects that of Darcy whom she knows to be a gentleman with an income of ten thousand pounds a year. The reason why she does so is that she mistakes him for an immoral person who treats Wickham inhumanely, and separates her sister Jane from Bingley. She has a long process of prudent scrutiny of Darcy's personality, from the first impression that he is proud to the last full understanding, it takes her almost a year. From Darcy's letter of explanation she knows he is a man of noble moral quality; from what she has heard and seen at Pemberley, she has a full understanding of Darcy's pride. Darcy's satisfactory settlement of Lydia's elopement with Wickham makes Elizabeth feel his true love for her. It is under such circumstances that she has accepted his second proposal. Elizabeth obtains a happy marriage by her all-sided standard.

Jane and Bingley love each other at first sight at the Meryton ball where she witnesses not only his good looking, but also his easy unaffected manners. Moreover, she has known he is a single man in possession of a large fortune before the ball. Therefore, she bases her marriage on mutual love and material security, which brings her happiness both in marriage and in life.

As for Charlotte and Lydia, their standards of choosing a mate are

one-sided. Charlotte's is property. She does not love Collins. The reason why she chooses him is that he is a clergyman who has a good income, and is the heir at law of Mr. Bennet's estate. She seizes the chance of Elizabeth's refusing Collins, and accepts his proposal without hesitation. Her marriage with Collins merely means their residing under the same roof. The best proof of it is that Charlotte chooses her sitting room with the idea of avoiding her husband.

Both Lydia and Wickham have no morality. She pursues officers endlessly. Wickham idles about and does no decent work. For money, he easily shifts his attention from Elizabeth to Miss King who has inherited ten thousand pounds from her grandfather. Lydia elopes with him solely from sexual passion without any considerations of moral check and life security. The reason why he runs away with her is that he has heavily been in gambling debt. He does not love her, much less to marry her. Darcy persuades him to marry her by promising to buy him a commission in the Army, to pay off his debt and the expense for their wedding, and to give him another thousand pounds. In this sense, Darcy buys a husband for Lydia, so her marriage is doomed to be unhappy. As expected, soon Wickham is tired of her, and they live in poverty "moving from place to place to inquest of a cheap situation."

In conclusion, this model enables the reader to have an insight into the relationship among the characters and the thematic implication of the novel.

## 1.2 Surface Narrative Structure

In this section, we will analyze the surface narrative structure of the story of the protagonists of *Pride and Prejudice*. It is characteristic of the descriptive model developed by Bremond: from disequilibrium to equilibrium.

At the Meryton ball, Darcy rejects to dance with Elizabeth by saying arrogant words. His obvious slight hurt her, and from then on, she has been prejudiced against him. Soon after the ball, Darcy finds her beauty and wit, and begins to approach her. However, Elizabeth knows nothing about it, and still thinks "he was only the man who had not thought her handsome enough to dance with". Whenever they meet, Darcy tries to approach her, but she always rejects him, and whatever he talks about, she says the very opposite of it and even misunderstands him on purpose. The story goes in a disequilibria way of

Darcy's approach and Elizabeth's rejection. Two events aggravate the disequilibria. Wickham's slander of Darcy makes her be sympathetic to him, even more prejudiced against Darcy. The sudden leaving Netherfield of the Bingley's party adds hatred to her prejudice, for she thinks that it is Darcy's scheme to separate Bingley from Jane. As time goes by, Darcy has increasingly good opinion of Elizabeth, and at last has fallen in love with her. He makes a proposal to her in an arrogant way, which arouses her to indignation. She refuses his proposal by rebuking his supposed immoral conduct. Now the story reaches the height of disequilibria. Darcy's letter has cleared up Elizabeth's misunderstandings, and both of them have realized their mistakes--pride and prejudice. Now the story trends to equilibrium. At Pemberley they have received further education, and have had new mutual understanding, their marriage seems to be in a bright future. The story reaches the height of equilibrium. However, Lydia's elopement with Wickham disturbs the equilibrium. Elizabeth thinks that Darcy would never connect himself with a family that has a son-in-law of Wickham whom he so justly scorns. Darcy's satisfactory settlement of the disgraceful matter brings about Elizabeth's change in thought, and the story, again, takes on equilibrium, but not full, because Darcy is not sure whether Elizabeth will accept him again. Just at the moment Lady Catherine's interference in Elizabeth's supposed engagement to Darcy conveys the message that Elizabeth refuses to make the promise that she never be engaged to Darcy, which teaches him to hope, and so he makes a second proposal to her, and she has accepted it happily. The two couples of lovers--Elizabeth and Darcy, Jane and Bingley, unite at last. The story ends in equilibrium and harmony.

In conclusion, this model enables the reader to actively participate in Elizabeth's difficult position and her choice, and to satisfy him or her for her engagement to Darcy. However, this model has its disadvantages: it undoubtedly results in losing some information about the other three marriages serving as a foil for the main story line. Nevertheless, in accordance with the theories of narratology, this loss is allowable.

## CHAPTER II: APPLICATION OF THE OMNISCIENT POINT OF VIEW

Point of view (or focalization) is “the perceptual or conceptual position in terms of which the narrated situations and events are presented”.<sup>1</sup> It is a very important narrative technique in a narrative fiction. In *The Craft of Fiction*, Percy Lubbock says: “The whole intricate question of method in the craft of fiction, I take to be governed by the question of the point of view--the question of the relation in which the narrator stands to the story.”<sup>2</sup> As to its classification, up to now, no final consensus has been reached. Shen Dan offers a quadripartite based on the distinction between “first-person” and “third-person” external point of view: I) zero point of view (traditional omniscient narrative); II) internal point of view; III) the first-person external point of view; IV) the third-person external point of view<sup>3</sup>. Internal point of view (internal focalization) is a type of focalization whereby information is conveyed in terms of a character’s (conceptual or perceptual) point of view or perspective<sup>4</sup>. External point of view is a type of point of view or focalization whereby the information conveyed is mostly limited to what the characters do and say and there is never any direct indication of what they think or feel. External focalization is characteristic of the so-called objective or behaviorist narrative (“*Hills Like White Elephants*”), and one of its consequences is that the narrator tells less than one or several characters know. Genette, who coined the term, specifies that with external focalization, the focalizer is situated in the diegesis (Diégèse) but outside any of the characters, thereby excluding the possibility of information on any thoughts or feelings<sup>5</sup>. Zero point of view (omniscient point of view), analogous to zero focalization, is characteristic of traditional or classical narrative (*Adam Bede*, *Tom Jones*, *Vanity Fair*). An omniscient narrator knows (practically) everything about the situations and events recounted. Such a narrator has an omniscient point of view and tells more than any and all the characters know<sup>6</sup>. Jane Austen, like most contemporary novelists in her time, employs the third-person omniscient point of view to write *Pride and Prejudice*, but she, in terms of the plot needs, makes flexible adjustment of it.



## 2.1 Mental Concealment and Mental Access

*Pride and Prejudice* is about a romance-marriage story of Elizabeth and Darcy. In the first part of the book, the plot concern is Elizabeth's misunderstanding of Darcy, and in the second part, it deals with clearing them up and Elizabeth's finding Darcy's noble moral quality.

At the Meryton ball, Bingley suggests that Darcy dance with Elizabeth, but Darcy refuses, saying, "She is tolerable; but not handsome enough to tempt me"(p.9) He proceeds to declare that he has no interest in women who has been "slighted by other men". Elizabeth takes an immediate and understandable disliking to Darcy. From then on, she has courted prejudice against him. At social functions over subsequent weeks however, Darcy finds himself increasingly attracted to Elizabeth's charm and intelligence, and always attempts to approach her whenever they meet. At this period, the narrator conceals Darcy's inner mind and mainly observes his external actions, which causes Elizabeth's repeated misunderstandings of him. At Sir William Lucas' assembly, Darcy wants to know more of Elizabeth, eavesdropping her conversation with Colonel Foster, which she takes for his satire on her:

"What does Mr. Darcy mean" said she to Charlotte, "by listening to my conversation with Colonel Forster?"

...

"But if he does it any more, I shall certainly let him know that I see what he is about. He has a very satirical eye..."(pp.19-20)

At Netherfield, Elizabeth interprets his proposal of dancing a reel as a snobbish attempt to expose her bad taste and turns it down:

"You wanted me, I know, to say 'Yes', that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have therefore made up my mind to tell you that I do not want to dance a reel at all -- and now despise me if you dare." (p.45)



Moreover, she mistakes his eyes of admiration for his thinking something about her more wrong and reprehensible. That evening in the drawing room at Netherfield:

"Mr. Darcy's eyes were fixed on her" frequently, Elizabeth "hardly knew how to suppose that...She could only imagine however, at last, "that she drew his notice because there was a something about her more wrong and reprehensible, according to his ideas of right, than in any other person present"(p.44)

Elizabeth's most serious misunderstanding of Darcy comes from Wickham's slander on him. He makes up a story about Darcy's treating him inhumanely before Elizabeth, who believes him, and has deep sympathy for him. At the Netherfield ball, she defends Wickham against the supposed injustice, mentioning to Darcy that Wickham is so unlucky as to lose his friendship, and be likely to suffer from his life. This is a good opportunity for him to explain the truth, but the narrator conceals his opinions about Wickham, and he "made no answer", which results in Elizabeth's misjudgment of it: What Wickham says is true, and Darcy is an immoral person.

As time goes by, Darcy's deep feeling for Elizabeth deepens. When she stays at the Collins', he has fallen in love with her, but the narrator conceals his inner thoughts, only observing his external words and actions. Darcy pays frequent visit to the Parsonage, but often "sat there ten minutes together without opening his lips"(p.161), or says something equivocal: "Are you pleased with Kent?"(p.160), "You cannot have a right to such very strong local attachment. You cannot have been always at Longbourn." (p.159). His equivocal words and strange behavior cause Elizabeth's and Charlotte's guesses and also get the reader to take an active part in interpretation of them, thus enhancing the attraction of the text.

Jane Austen successfully creates misunderstandings through mental access. However, she must clear them up after Elizabeth refuses Darcy's proposal, or the plot cannot go further. This means the narrator must let our heroine know the truth of the relations between Darcy and Wickham. Darcy's letter serves the purpose.

The process of Elizabeth's reading the letter is a psychological and perceptual one. Jane Austen employs mental access to reveal it. The narrator keeps observing her inner activities while she reads the letter. At first, she denies what is written in the letter; then she compares Wickham's words and actions with those of Darcy; then she analyzes and judges them; at last, she affirms that the former is a gentleman of noble moral quality, and the latter an ill-natured man, and at the same time she has realized her own mistakes in making the acquaintance of them: blindness, partiality, prejudice, and absurdity.

After Elizabeth's misunderstandings has been cleared up, Darcy's proud manner becomes a serious obstacle to their relationship, because he not only refuses to dance with her in a proud manner, but also makes his proposal to her in such a proud way that she flatly refuses him.

Darcy's change in manner is of critical importance for Elizabeth's change in her attitude to him. When they encounter at Pemberley later, Elizabeth finds his striking alteration in manner, which causes her strong psychological response, another long psychological and perceptual process. The author again uses mental access to reveal it. The narrator observes Elizabeth's inner activities and her external actions alternatively, and presents the whole process of her change in feeling: from her astonishment at Darcy's striking alteration in manner to her affirmation of his "ardent" love for her. Up to now, all the obstacles have been cleared away, and a happy marriage is in sight.

## 2. 2 Shifting of Point of View

As mentioned above, the omniscient narrator knows (practically) everything about the situations and events recounted, and tells more than any and all the characters know. Such a god-like point of view is beyond that of ordinary persons, often impairing the reality and dramatic effect of a work. In *Pride and Prejudice*, Jane Austen employs shifting of point of view to decrease the disadvantage.

When Elizabeth reads Darcy's letter, the omniscient narrator gives up her own point of view, and uses Elizabeth's point of view to present, allowing her to examine what is written in the letter from her own point of view, which highlights Elizabeth's self-examination coloring, enhancing the charm of her

personality. As stated in the first section of this chapter, Elizabeth's reading the letter is a long psychological and perceptual process, and her perception of the letter forms the internal point of view. Elizabeth's perceptions prevail in the book. For instance, her perception of Charlotte's marriage with Collins, that of Darcy's striking alteration in manner, and that of Darcy's leaving when he hears of the news of Lydia's eloping with Wickham. All of these perceptions constitute the internal point of view--the heroine's point of view: they contain her feeling, thoughts, attitude and evaluation, which greatly reinforces the reality of the work.

In addition, there is another internal point of view of short duration in the book. When Wickham first appears, the author ingeniously uses passive voice to change the omniscient point of view into the internal point of view--the Bennet sisters' point of view:

"But the attention of every lady was soon caught by a young man, whom they had never seen before, of most gentlemanlike appearance, walking with an officer on the other side of the way. The officer was the very Mr. Denny ... All were struck with the stranger's air, all wondered who he could be ... Mr. Denny addressed them directly, and entreated permission to introduce his friend, Mr. Wickham..."(p.63)

This temporary internal point of view not only produces suspense, but also highlights the theme of appearance and reality: the Bennet sisters are attracted to Wickham's handsome and gentlemanlike appearance, regardless of his true nature.

Another internal point of view of short duration appears when Lady Catherine de Bourgh visits the Bennet house. The author uses the point of view of Bingley and the females of the family to introduce her:

...as he (Bingley) and the females of the family were sitting together in the dining room, their attention was suddenly drawn to the window, by the sound of a carriage; and they perceived a chaise and four driving up the lawn...The horses were post; and neither the carriage, nor the livery of the servant who preceded it, were familiar to them...till the door was thrown open and their

visitor entered. It was Lady Catherine de Bourgh (p.311)

Since the omniscient narrator gives up her own point of view, the reader, like Bingley and the females does not know who the visitor is. The internal point of view of short duration here similarly produces temporary suspense, and the dramatic effect as well.

### 2.3 Comment

In the traditional omniscient narration, quite a few novelists often make overt comments on the characters and the events in their works, some even comment on their own writing. These kinds of comments are sometimes preachy, sometimes stiff and affected, which greatly impair the reality of the works. In order to avoid the disadvantages, Jane Austen constructs an original evaluation system that consists of the omniscient narrator's comments and the heroine's perceptions.

As is known, *Pride and Prejudice* is about marriage, so comments on marriage share a special position in the book. Among the four marriages described in the novel, Charlotte's and Lydia's are the typical imprudent cases. Charlotte pursues the "preservative", and Lydia merely considers sexual passion, both reflect their moral failure. The omniscient narrator makes commentary on them. When Charlotte is engaged to Collins the narrator makes a comment on it:

Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honorable provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained. (p.111).

The narrator's comment here implies an ironic criticism of Charlotte's materialism. After that comes Elizabeth's perception used as the criticism of Charlotte's marriage:

... She had always felt that Charlotte's opinion of matrimony was not exactly like her own, but she could not have supposed it possible that, when called into

action, she would have sacrificed every better feeling to worldly advantage...”  
(p.113)

Lydia's marriage with Wickham is perhaps the worst one, for she has neither love nor material security in it. The narrator makes an overt comment on it:

But no such happy marriage could now teach the admiring multitude what connubial felicity really was. An union of a different tendency, and precluding the possibility of the other, was soon to be formed in their family. (p.276)

Here the narrator points out the negative influence of Lydia's marriage on that of Elizabeth. Facing Lydia's disgraceful marriage, Elizabeth sighs with emotion:

How Wickham and Lydia were to be supported in tolerable independence, she could not imagine. But how little of permanent happiness could belong to a couple who were only brought together because their passions were stronger than their virtue, she could easily conjecture. (p.276)

When discussing Elizabeth's growing love for Darcy, the narrator shows much milder attitude:

If gratitude and esteem are good foundations of affection, Elizabeth's change of sentiment will be neither improbable nor faulty. But if otherwise, if the regard springing from such sources is unreasonable or unnatural, in comparison of what is so often described as arising on a first interview with its object, and even before two words have been exchanged, nothing can be said in her defence, except that she had given somewhat of a trial to the latter method in her partiality for Wickham, and that its ill-success might perhaps authorise her to seek the other less interesting mode of attachment...(p.246)

There are less satire and more mildness in the comment here. The narrator

does not openly criticize Elizabeth's misjudging Wickham, and only implies her opinion: gratitude and esteem are good foundation of affection, and "love at first sight" is unreliable.

Both the narrator's comments and the heroine's perceptions are used to imbue the reader with the moral and value standard in the book.

There are covert comments in the book besides the overt ones mentioned above. Theoretically, the covert comment is peculiar to the omniscient narrative. The narrator outside the story in a commanding position secretly makes authoritative comment on the character recounted from his or her point of view or in his or her way of expression, while the latter knows nothing about it. In a sense, the narrator is having a secret communication with the reader<sup>7</sup>. Jane Austen is good at making her covert comment.

That famous opening sentence is a covert comment by the narrator:

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. (p.1)

The solemn and formal tone conveyed in the main clause and the vulgar and mean content contained in that-clause form a sharp contrast, through which the omniscient narrator satires those who with Mrs. Bennet as representative take marriage as a means of letting riches and treasures into their houses. It not only highlights the marriage theme of the book, but also sets the keynote of irony for it. In fact, it is not "a single man in possession of a good fortune" needs a wife, but a young single woman with little or no property needs a husband.

There is another covert comment brimming with wit, humor, and irony in the book. Mrs. Bennet, for the sake of Mr. Bennet's estate, sets her mind on Elizabeth's marrying Collins, but Elizabeth flatly refuses Collins's proposal. Shortly afterwards, Charlotte is engaged to him. Hearing the news, Mrs. Bennet flows into a rage. The following passage is Mrs. Bennet's words presented in indirect speech, which contains the narrator's covert comment on her:

...In the first place, she persisted in disbelieving the whole of the matter;



secondly, she was very sure that Mr. Collins had been taken in; thirdly, she trusted that they would never be happy together; and fourthly, that the match might be broken off. Two inferences, however, were plainly deduced from the whole; one, that Elizabeth was the real cause of all the mischief; and the other, that she herself had been barbarously used by them all ...(p.115)

The passage above is the product edited by the narrator from Mrs. Bennet's utterances. It is evident that the narrator adds to them the ordinal words: in the first place, secondly, thirdly and fourthly, which form a sharp contrast with Mrs. Bennet's self-contradictory speeches, making the reader feel that while she disbelieves that Charlotte is engaged to Collins, she is very sure that she is engaged to him. These illogical thoughts contain the narrator's strong satire on Mrs. Bennet's vulgarity and shallowness.

Using the heroine's perceptions to evaluate other characters minimizes the narrator's voice, and the covert comments in particular completely mask it. Both of them hide the preachy and satirical intention. Moreover, all the comments spring from the circumstances of the story, and integrate in the structure of it, which show Jane Austen's originality.

## CHAPTER III: CONFIGURATIONAL MODE

According to Narratologies, configurational mode refers to the way in which the author combines the events in the novel. It contains two layers of meaning: one is that the configured events connect with each other; the other is how they connect with each other<sup>1</sup>. This chapter will discuss Jane Austen's ingenious configuration of events from four aspects: chronological order, contrast, delay, and interval.

### 3.1 Conveyance of the Author's Intention

Wayne C. Booth holds that narrative is a unique and powerful instrument with which the author conveys knowledge, feeling, value, and belief to the reader. But how do we use the instrument? Lessing points out: what is called genius is that his important work is to change, replace, enlarge or reduce the real world, by means of which he or she creates a whole one of his or her own in order to express his or her creative intention.<sup>2</sup> And Jane Austen is such a genius. As a moralist, she conveyed her intention of moral education well by employing chronological order and contrast in *Pride and Prejudice*.

#### 3.1.1 Chronological Order

According to *A Dictionary of Narratology* by Gerald Prince, order refers to the set of relations between the order in events (are said to) occur and the order in which they are recounted. Events can be recounted in the order of their occurrence: chronological order is observed. On the other hand, there can be discordances between the two orders, anachronies (retrospections or anticipations, analepses or prolepses, flashback or flashforwards) then obtain. One great characteristic of the configurational mode of the events of *Pride and Prejudice* is the employment of chronological order. Theoretically, this mode does not involve any temporal displacement, and its attraction consists in the

reader's focus on the ending of a story, and keeping alive the question "what next?", thus arousing a strong expectation for the continuation of the sequence, coupled with a strong uncertainty as to how it should continue. In *Pride and Prejudice*, Jane Austen makes an ingenious application of this mode by putting the ending of the romance-marriage story of the protagonists at the end of the novel. In the first half of the novel, Jane Austen mainly shows the misunderstandings as well as the sufferings between them resulting from their own personal qualities: Darcy's pride and Elizabeth's prejudice. Elizabeth's prejudice makes her misjudge Darcy on the basis of a poor first impression, while Darcy's pride against Elizabeth's poor social standing blinds him, for a time, to her many virtues. In the middle of the story, Elizabeth's refusal of Darcy's proposal is a mark of the crisis of the story. Then, in the second half of the novel, Austen reveals how Darcy rejects his pride and Elizabeth overcomes her prejudice and how they elude and overcome numerous stumbling blocks and at last unite happily. Jane Austen, through such configurational mode, let the reader know that the process of their gaining happy marriage is that of returning to the traditional virtues of the gentry as well as moral growth, thus conveying her intention of moral education.

### 3.1.2 Contrast

Contrast refers to the difference in feeling coloring and orientation of implication between two events or two scenes. The device of contrast can stress the specific event or scene. In *Pride and Prejudice*, Jane Austen uses contrast to highlight her intention of moral education.

There is a scene at the Meryton ball where the Bingley party first appears. In the eyes of the Meryton people present, Mr. Bingley is good looking and gentlemanlike; he has a pleasant countenance, and easy, unaffected manners. His sisters are fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looks the gentleman; His friend Mr. Darcy is a fine, tall person with handsome features and noble mien. And within five minutes after his entrance, they hear that he has ten thousand a year. He soon draw the attention of the room: "The gentlemen pronounced him to be a fine figure of a

man, the ladies declared he was more handsome than Mr. Bingley, and he was looked at with great admiration for about half the evening”(pp.7-8). However, later, Darcy’s manners form a sharp contrast with Bingley’s:

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party ...(p.8)

Darcy’s manner gives a disgust which turns the tide of his popularity; for he is discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire can then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend. The sharp contrast of both Bingley and Darcy in manner and that of the different opinion on and attitude to them by the Meryton people have embody the moral orientation of the work—Darcy becomes a target of public criticism for his pride. Only when he casts off his pride, can he win Elizabeth’s esteem first and then her heart.

When Elizabeth and Charlotte discuss Jane’s romance with Bingley, each speaks of her own opinions about marriage, which forms the sharp contrast. Elizabeth mentions that she is happy that Jane is not forward in showing her feelings. Charlotte believes that if a woman is to get a man, she must let him know her feelings for him. The important thing is to catch him before someone else does, even though one may not be sure that she is in love with him. Elizabeth replies that one must be sure of one’s own affection and of the nature of the other person first. Charlotte says that the important thing is to get married, happiness in marriage is just a matter of chance, and therefore, love is not so important. Different views on marriage lead to different actions of choosing a mate. Elizabeth flatly refuses Collins’s proposal while Charlotte accepts him purely from the desire for Mr. Bennet’s estate. When finishing reading the novel,

the reader will find that Elizabeth has obtained a happy marriage, while Charlotte's marriage only provides her with "a preservative from want" without spiritual happiness, from which the reader can perceive the importance of spiritual considerations in choosing a mate.

Another contrast is between the Bennet sisters: Elizabeth and Lydia. They grow up in the same family environment, but mark difference in morality. Elizabeth is far superior to her sisters except Jane, especially to Lydia, whether in manners, taste, or nature: Elizabeth has good manners, good taste, and good moral quality, while Lydia is vulgar and ill-bred. Though Elizabeth makes a mistake in treating Darcy and Wickham, she has moral courage to admit it and has a deep self-criticism. What's more, she constantly receives instructions and overcomes her prejudice against Darcy, raising her morals to a higher level. At last, she and Darcy unite. Moral growth makes their happy marriage. By contrast, Lydia fails to have self-examination. Being still in her teens, she lives social life, and is indiscreet in her conduct, keeps pursuing officers, resulting in her elopement with Wickham. Lydia bases her marriage on physical attraction merely, and it is doomed to be an unhappy one. The sharp contrast between the two Bennet sisters makes the reader realize the importance of self-examination: being in possession of it, one can obtain moral growth; being in short of it, one must degenerate.

In a word, Jane Austen, by means of contrast, highlights her intention of moral education.

### 3.2 Creation of Suspense

When talking about "the paradoxical position of the text vis à vis its reader", Rimmon-Kenan points out that:

There is one end every text must achieve: it must make certain that it will be read; its very existence, as it were, depends on it. Interestingly, the text is caught here in a double bind. On the one hand, in order to be read it must make itself understood, it must enhance intelligibility by anchoring itself in codes, frames, Gestalten familiar to the reader. But if the text is understood too quickly,

it would thereby come to an untimely end. So, on the other hand, it is in the text's interest to slow down the process of comprehension by the reader so as to ensure its own survival. To this end, it will introduce unfamiliar elements; it will multiply difficulties of one kind or another, or simply delay the presentation of expected, interesting items.<sup>3</sup>

There are two ways of slowing down comprehension and creating suspense: delay and interval. This section will discuss how Jane Austen uses them to create suspense to “‘tempt’ the reader to continue reading”.

### 3.2.1 Delay

According to Rimmon-Kenan, “Delay consists in not imparting information where it is ‘due’ in the text, but leaving it for a later stage. Depending on the temporal dimension to which the withheld information belongs, delay can create suspense of two different types: future-oriented and past-oriented (i.e. Oriented toward the future or the past of the story)...Delay thus turns the reading process (or one of its aspects) into a guessing game, an attempt to solve a riddle or a puzzle”<sup>4</sup>. In this section, based on the theory mentioned above, we will discuss how Jane Austen creates suspense by means of delay

First, the narrator only discloses a little ambiguous information to arouse Elizabeth's curiosity. That day in the street at Meryton, the Bennet sisters are acquainted with a handsome and gentlemanlike young man Wickham through Mr. Denny's introduction. When the party still stand and talk together agreeably, Darcy and Bingley ride down the street. Elizabeth happens to see the countenance of both Darcy and Wickham as they look at each other. She is all astonished of the effect of the meeting:

...Both changed color, one looked white, the other red. Mr. Wickham, after a few moments, touched his hat—a salutation which Mr. Darcy just deigned to return. (p.64)

Here the narrator does not tell the reason, thus producing a great suspense,



“What could be the meaning of it? — It was impossible to imagine; It was impossible not to long to know.”(p.64) The present scene between the two gentlemen arouses Elizabeth’s much concern. When she relates to Jane about it, the latter can no more explain such behavior than the former. And the reader can only guess together with them

In order to mislead Elizabeth, the narrator takes advantage of Elizabeth’s longing to know the relation between the two to set a trap for her by revealing the false information. At the assembly held at the Philip’s, Wickham tells her about his relation with Darcy--a made-up story. He says Darcy’s father is his god-father, and out of gratitude and friendship for Wickham’s father the late Darcy informally bequeaths a very fine parish to him, who is to enter the church. Darcy, however, out of pride and jealousy, disregards his father’s wishes, resulting in Wickham’s military life. Therefore, Darcy has reason to avoid Wickham, rather than the contrary. Wickham chooses the right moment, just the time when he finds Elizabeth dislike Darcy for his proud behavior. Her vanity is satisfied with Wickham’s attention. Wickham wins her sympathy by slandering against Darcy. Elizabeth is convinced of what Wickham says. As she says to Jane, “I can much more easily believe Mr. Bingley’s being imposed on, than that Mr. Wickham should invent such a history of himself as he gave me last night; names, facts, every thing mentioned without ceremony — if it be not so, let Mr. Darcy contradict it. Besides, there was truth in his looks”(pp.76-77) Wickham has such a glib tongue that the impropriety of such communications to a stranger escapes Elizabeth, even the reader perhaps.

However, his words seem to be inconsistent with his actions. Darcy attends the Netherfield ball, while Wickham does not. First, Elizabeth suspects that he is purposely omitted for Mr. Darcy’s pleasure in the Bingley’s invitation to the officers, and then she hears his friend Mr.Denny announces that Wickham does not attend because he wishes to avoid “a certain gentleman”. This sharpens her dislike of Darcy. While dancing with Darcy, Elizabeth mentions to him their acquaintance with Wickham, Darcy is reluctant to talk about him, but at length in a constrained manner says, “Mr. Wickham is blessed with such happy manners as may ensure his *making* friends -- whether he may be equally capable

of *retaining* them, is less certain.”(p.82) Darcy reveals a very important piece of information here. It does not attract Elizabeth’s any attention, but it causes the reader to think. Elizabeth replies Darcy with emphasis that, “ He has been so unlucky as to lose *your* friendship...and in a manner which he is likely to suffer from all his life.”(p.82) Darcy should lay bare Wickham’s lies here, but he “made no answer, and seemed desirous of changing the subject.”(p.82). The narrator delays the information about the facts of the relations between the two again.

Shortly after the Netherfield ball, Wickham voluntarily acknowledges to Elizabeth that he absents himself from the ball to avoid Darcy and that that scenes arises unpleasant to more than himself. To such arguments, Elizabeth highly approves his forbearance without noticing the “holes” in them and continues to enjoy the company of Wickham. Later, after his unsuccessful proposal, Darcy gives a clear explanation for Elizabeth’s charges, and all the facts have come out. For Elizabeth, knowing Wickham’s “real character” means clearing off the greatest obstacle between her and Darcy.

When Lydia elopes with Wickham, delay appears again. Hearing the bad news, Darcy leaves Elizabeth at the hotel. The narrator does not tell where he is going and what he is going to do, resulting in Elizabeth’s disappointment. She thinks she will never see him again and the reader is worried about the future of their marriage, which keeps both Elizabeth and the reader in suspense once more. Later Mrs. Gardiner’s letter discloses all that Darcy does for Lydia and Wickham.

In this way, the text implicitly keeps promising the reader “the great prize of understanding”.

### 3.2.2 Interval

As stated earlier, a fiction consists of a series of events. Maintaining a proper interval among them is an important problem for an author. A successful fiction benefits from the adequate control of the interval. If the interval is too short, the events will be too close together, resulting in the difficulty in reading;

if the interval is too long, the reader's impression will become dim, and the attraction of the story will be weakened. A proper interval makes the text varied and vivid. Jane Austen makes a good arrangement of the intervals among the events, especially that of the central scenes where Elizabeth and Darcy meet. At each of them, she misunderstands him. The reader is eager to know what will happen next, but just at this moment the narrator stops telling, followed by a long or short interval, in which other matters or events are inserted.

At the Netherfield ball Elizabeth and Darcy meet again, but break up because of their divergence of views about Wickham. Soon afterwards, Bingley's party leaves Netherfield for London, and is away for a long time. This not only provokes Elizabeth's suspicion but also keeps the reader in suspense. Ingeniously, the narrator uses this long interval to insert a series of events of the subplot, of which there is Mr. Collins' making two offers of marriage within three days. Before the wedding ceremony, Charlotte, the bride, comes to Longbourn to pay her farewell visit, and invites her intimate friend Elizabeth to go and see her at Hunsford, her new home at Kent, which is the precondition for the next unexpected meeting of Elizabeth and Darcy at Hunsford. Moreover, there is the pleasant scene of the Gardiners' spending the Christmas at Longbourn, where Mrs. Gardiner gives her niece Elizabeth the caution about the imprudence of encouraging such an attachment to Wickham. There is also the event of Wickham's transference his attention from Elizabeth to a Miss King who just inherits ten thousand pounds from her deceased grandfather. On their way to Hunsford, Elizabeth's party spend a night at Gardiner's in London, where Elizabeth has the unexpected happiness of an invitation to accompany her uncle and aunt in a tour of pleasure which they proposes taking in summer, which offers her an opportunity to encounter Darcy at Pemberley.

One interval has two effects. It not only produces suspense, but also creates two chances for Elizabeth to encounter Darcy. This is Jane Austen's ingenuity in configuration of events.

Three months later Elizabeth and Darcy encounter at Kent. Darcy makes a proposal to Elizabeth; there is a fierce conflict between them. The next day, Darcy gives her a letter, from which Elizabeth knows the facts of the relations

between Darcy and Wickham, which helps her to clear up her misunderstandings of him. The reader is expecting their conciliation, but the author allows Darcy to leave Kent, and there is no news whatsoever about him. The author puts the reader in suspense and expectation again. A few months later, the hero and the heroine encounter at Pemberley. This time they have mutual understanding. The reader is hopeful about their marriage. Unexpectedly, Lydia's elopement with Wickham separates them again. Darcy goes to London to settle the matter, which we state earlier.

What we discuss above is the suspense caused by the interval between the events or scenes. Interval in the same scene can also produce suspense. A good example is the scene of Mr. Bennet's reading Mr. Collins' letter to her daughter Elizabeth. Lady Catherine de Bourgh comes to the Bennet family to interfere in Elizabeth's supposed engagement to Darcy. The next morning after the extraordinary visit of Lady Catherine, when she goes downstairs, Elizabeth meets her father, who looks for her with a letter in his hand. She follows him into his room. Her father seems to deliberately let her see the letter he holds. The narrator inserts Elizabeth's supposition here. She thinks that what her father has to tell her must be in some manner connected with the letter. At first, she thinks that it might be from Lady Catherine, and anticipates with dismay all the consequent explanations. When she follows her father to the fireplace and both sit down, he says that he receives a letter revealing her engagement and teases her daughter, "...I did not know before, that I had *two* daughters on the brink of matrimony. Let me congratulate you on a very important conquest." (p.321). The narrator interrupts Mr. Bennet and inserts Elizabeth's inner thought. She thinks it is a letter from Mr. Darcy, but she is undetermined whether most to be pleased that he explains himself at all, or offends that his letter is not rather addressed to herself. Now Mr. Bennet continues, "You look conscious. Young ladies have great penetration in such matters as these; but I think I may defy even your sagacity, to discover the name of *your* admirer. This letter is from Mr. Collins." (p.321) It turns out that the letter is neither from the aunt nor from the nephew, but from Mr. Collins, which surprises her. "From Mr. Collins! and what can *he* have to say?" (p.321) Elizabeth is eager to know its content. Now Mr. Bennet begins to read the letter. While reading, he stops from time to time to let

her daughter guess who this young gentleman in Mr. Collins's letter is, "Can you possibly guess, Lizzy, who is meant by this?" "Have you any idea, Lizzy, who this gentleman is? But now it comes out." (p.322), and makes sport for her daughter:

"Mr. Darcy, you see, is the man! Now, Lizzy, I think I have surprised you. Could he, or the Lucases, have pitched on any man within the circle of our acquaintance, whose name would have given the lie more effectually to what they related? Mr. Darcy, who never looks at any woman but to see a blemish, and who probably never looked at you in his life! It is admirable!" (p.322)

Elizabeth tries to join in her father's pleasantry, but can only force one most reluctant smile. Never has his wit been directed in a manner so little agreeable to her. After hearing of the last part of the letter, Elizabeth is never more at a loss to make her feelings appear what they are not. It is necessary to laugh, when she cries. Her father most cruelly mortifies her, by what he says of Mr. Darcy's indifference.

There appear several intervals when Mr. Bennet reads the letter. The inserted Elizabeth's guesses and her father's bantering leave the process of reading full of wit and humor, and the reader's mood to enjoy has reached saturation point. Besides, they also produce the effect of dramatic irony: Elizabeth would be engaged to Darcy; Others including Mr. Collins thinks she is engaged; her father thinks she does not want this suitor; and in fact she is not engaged.

Jane Austen, by means of delay and interval, keeps the reader in suspense, and stimulates his/her interest and participation, which makes the text full of vitality, thus keeping its survival.



## CHAPTER IV: SPEECH AND THOUGHT REPRESENTATION

“In narrative fiction, a character’s speech/thought may appear in a range of reporting modes, through which ‘language reveals its different functions’. The contrast between these modes primarily in terms of the communicative and expressive functions enables these paradigmatically-related forms to provide effective means for the novelist to vary point of view, tone and distance.”<sup>1</sup> In *Pride and Prejudice*, Jane Austen varies her reporting mode to produce different literary effects. The discussion here seeks to offer some fresh insights into the features of speech and thought representation through analyzing her use of direct discourse and free indirect discourse in the work.

### 4.1 Direct Discourse

Direct discourse is “a type of discourse whereby a character’s utterances or thoughts are given or quoted in the way the character (presumably) formulated them ...”<sup>2</sup> “Direct Speech is ‘the most purely mimetic type of report’. Being ‘actual words spoken,’ this mode not only reproduces the communicative and expressive functions of the reported speech act but also enables the novelist to bring into full play the character’s idiolectal features. It therefore contributes to characterization in a more distinctive and dramatic manner than Indirect Speech.”<sup>3</sup> Jane Austen is good at using vividness and immediacy of direct speech to portray characters, that is, to show their individuality through the way they speak.

First, true nature reveals itself in the way the character speaks. A typical instance may be seen in the first chapter of the novel, in the dialogue between Mr. and Mrs. Bennet on the topic of Mr. Bingley’s leasing Netherfield Park:

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that



Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? how can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! (pp.1-2)

Mr. Bennet's address is of extreme politeness, innocent queries, and epigrammatic turns. His emotional detachment comes across in his dry wit; while Mrs. Bennet's hysterical excess drips from every sentence she utters. They either go on too long or break up awkwardly in impulsive exclamations; this is the talk of a person of "mean understanding" and "uncertain temper".

Second, Austen's dialogue often serves to reveal the worst aspects of her characters. She reproduces the worst aspects of Miss Bingley in her utterances

represented in direct speech in different contexts. At the Meryton ball, after Elizabeth refuses to dance with Darcy, Miss Bingley went up and spoke to him:

"I can guess the subject of your reverie."

"I should imagine not."

"You are considering how insupportable it would be to pass many evenings in this manner -- in such society; and indeed I am quite of your opinion. I was never more annoyed! The insipidity and yet the noise; the nothingness and yet the self-importance of all these people! -- What would I give to hear your strictures on them!" (p.22)

Her characterization of the Meryton pretentiousness is indeed accurate here, and her proud attitude reveals in her tone, but she forgets that her family originally made its fortune in business. As is known, among the upper classes in early 19<sup>th</sup> Century England at the time this novel was written, "trade"-what we today call business and commerce-is looked upon as being beneath the dignity of cultivated people and to spend one's time in avid pursuit of money-profit-is, therefore vulgar. Another scene is at the drawing room at Netherfield. There, Darcy writes a letter, and Miss Bingley, seated near him, is watching the progress of his letter, and repeatedly calling off his attention by messages to his sister. Miss Bingley's tone here is very different from that at the Meryton ball:

"How delighted Miss Darcy will be to receive such a letter!"

He made no answer.

"You write uncommonly fast."

"You are mistaken. I write rather slowly."

"How many letters you must have occasion to write in the course of the year! Letters of business too! How odious I should think them!"

"It is fortunate, then, that they fall to my lot instead of to yours."

"Pray tell your sister that I long to see her."

"I have already told her so once, by your desire."

"I am afraid you do not like your pen. Let me mend it for you. I mend pens remarkably well."

"Thank you -- but I always mend my own."

"How can you contrive to write so even?"

He was silent.

"Tell your sister I am delighted to hear of her improvement on the harp, and pray let her know that I am quite in raptures with her beautiful little design for a table, and I think it infinitely superior to Miss Grantley's."

"Will you give me leave to defer your raptures till I write again? -- At present I have not room to do them justice."

"Oh! it is of no consequence. I shall see her in January. But do you always write such charming long letters to her, Mr. Darcy?"

"They are generally long; but whether always charming, it is not for me to determine."

"It is a rule with me, that a person who can write a long letter, with ease, cannot write ill." (pp.40-41).

The dialogues between Miss Bingley and Darcy quoted above reveal her obvious and vulgar pursuit of Darcy in her genteel crudeness. Seen from the resulting effect of her praises, the perpetual commendations of the lady either on his handwriting, or on the evenness of his lines, or on the length of his letter, however, receive with perfect unconcern. In this way, Jane Austen ingeniously reproduces Miss Bingley's pride and her snobbishness, thus letting the reader know Miss Bingley's class prejudice and her vulgarity.

Third, dialogue can conceal bad character traits. A case in point is the image of George Wickham. Wickham is the son of the steward of the late Darcy and the godson of the latter. The Late Darcy is not only fond of his society, but also has the highest opinion of him, and hopes the church is his profession, intends to provide for him in it. In his will he particularly recommends it to Darcy to promote his advancement in the best manner that his profession might allow, and, if Wickham takes orders, desires that a valuable family living might be his as soon as it becomes vacant. There is also a legacy of one thousand pounds. However, when he grows up, Wickham informs Darcy that he decides to take up law and agrees to resign all claims to assistance in the church in

exchange for the sum of three thousand pounds. After three years of idleness and dissipation, Wickham writes to Darcy to claim the living in the church. Darcy refuses. Later, he persuades Georgiana Darcy to elope with him for her fortune and revenge on Darcy. However, in his words, Wickham is careful to guard his vicious propensities. In their first evening at Mr. Philips's, Wickham's conversation with Elizabeth "made her feel that the commonest, dullest, most threadbare topic might be rendered interesting by the skill of the speaker." (p.67) He begins the subject of interest to both sides--the history of his (or her) acquaintance with Mr. Darcy:

"He is a man of very large property in Derbyshire, I understand."

"Yes," replied Wickham; -- "his estate there is a noble one. A clear ten thousand per annum. You could not have met with a person more capable of giving you certain information on that head than myself -- for I have been connected with his family in a particular manner from my infancy."

Elizabeth could not but look surprised.

"...Are you much acquainted with Mr. Darcy?"

"As much as I ever wish to be," cried Elizabeth warmly, -- "I have spent four days in the same house with him, and I think him very disagreeable."

"I have no right to give *my* opinion," said Wickham, "as to his being agreeable or otherwise. I am not qualified to form one. I have known him too long and too well to be a fair judge. It is impossible for *me* to be impartial..."

In these delicate words, Wickham manages to induce Elizabeth to speak out people's attitude toward Darcy. When he learns that Darcy is not at all liked in Hertfordshire and everybody is disgusted with his pride, he has then no reserves, no scruples in sinking Mr. Darcy's character:

...A military life is not what I was intended for, but circumstances have now made it eligible. The church *ought* to have been my profession -- I was brought up for the church, and I should at this time have been in possession of a most valuable living, had it pleased the gentleman we were speaking of just now."

“Indeed!”

“Yes -- the late Mr. Darcy bequeathed me the next presentation of the best living in his gift...when the living fell, it was given elsewhere.” “Good heavens!” cried Elizabeth; “but how could *that* be? -- How could his will be disregarded? -- Why did not you seek legal redress?”

“There was just such an informality in the terms of the bequest as to give me no hope from law. A man of honour could not have doubted the intention, but Mr. Darcy chose to doubt it -- or to treat it as a merely conditional recommendation, and to assert that I had forfeited all claim to it by extravagance, imprudence, in short any thing or nothing...”

“This is quite shocking! -- He deserves to be publicly disgraced.”

“Some time or other he *will* be -- but it shall not be by *me*. Till I can forget his father, I can never defy or expose *him*.”

Elizabeth honoured him for such feelings, and thought him handsomer than ever as he expressed them. (pp.70-71).

When talking of Miss Darcy, he says, without any sense of shame, “I wish I could call her amiable. It gives me pain to speak ill of a Darcy. But she is too much like her brother, -- very, very proud...”(p.73). He boasts of having no fear of seeing Mr. Darcy, yet he avoids the Netherfield ball. However, he voluntarily acknowledges to Elizabeth that the necessity of his absence is self-imposed. “I found...as the time drew near, that I had better not meet Mr. Darcy; -- that to be in the same room, the same party with him for so many hours together, might be more than I could bear, and that scenes might arise unpleasant to more than myself.” (p.104). As a result, he earns Elizabeth’s approval of his forbearance.

Despite of the inconsistencies in his words, Wickham earns himself Elizabeth’s commiseration with him for the unjust way Darcy uses him as well as a good name. The effect of Wickham’s words results mainly from the following four factors. First, he manages to shorten the affection distance between himself and his listener to form common understanding between them. Second, he tries to make his speech and act conform to the morality of the gentry through letting Elizabeth know that although he is the victim of the “offence” of Darcy, respect for the father always prevents his exposing the son.

Third, he takes the right opportunity and chooses the right way to carry out his slander. Fourth, he makes his slander very tactfully by employing the subjunctive mood such as "I should at this time have been in possession of a most valuable living had it pleased the gentleman." "I wish I could call her amiable..." In this way, in his words, Wickham hides his rogue's heart beneath the patter of pleasant, witty banter.

Jane Austen is also adept in creating the variety of possible tones by using the difference between the speaker's motive and the listener's, the reader's understanding, to make her dialogue both distinctive, individual and meaningful. Jane Austen portrays the gradual change in Elizabeth's estimate of Darcy and in his attitude to her in their ironic dialogue rich in ambiguity. Take for example the dialogue in which Darcy asks Elizabeth to dance with him:

...soon afterwards Mr. Darcy, drawing near Elizabeth, said to her --

"Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?"

She smiled, but made no answer. He repeated the question, with some surprise at her silence.

"Oh!" said she, "I heard you before; but I could not immediately determine what to say in reply. You wanted me, I know, to say "Yes," that you might have the pleasure of despising my taste; but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have therefore made up my mind to tell you that I do not want to dance a reel at all -- and now despise me if you dare."

"Indeed I do not dare."

Elizabeth, having rather expected to affront him, was amazed at his gallantry; but there was a mixture of sweetness and archness in her manner, which made it difficult for her to affront anybody; and Darcy had never been so bewitched by any woman as he was by her. He really believed that were it not for the inferiority of her connections, he should be in some danger.

Miss Bingley saw, or suspected, enough to be jealous; and her great anxiety for the recovery of her dear friend Jane received some assistance from her desire of getting rid of Elizabeth.



She often tried to provoke Darcy into disliking her guest, by talking of their supposed marriage, and planning his happiness in such an alliance. (p.45)

Mr. Darcy's request may be interpreted more or less pleasantly, depending on whether we connect it with his present or past behavior. Elizabeth's attack on Darcy and her archness have an irony beyond the irony intended by the speaker. Nevertheless, the amusement of this dialogue lies especially in the variety of possible tones, which we detect in Darcy's speeches. Elizabeth hears his question as expressing "premeditated contempt" and scorn of her own taste. But from Mr. Darcy's next remark and the comment which follows, and from his repeating his question and showing "some surprise", we may hear in his request a tone expressive of some interest, perhaps only gallantry (Elizabeth's version) or as a sign of conventional "marriage intentions" (Miss Bingley's interpretation), if it were not for the nice reservation "he really believed, that were it not for the inferiority of her connections, he should be in some danger".

Letter is another type of direct discourse. According to incomplete statistics, there are more than thirty letters in the last thirty chapters in *Pride and Prejudice*. Jane Austen not only employs letter to enrich her method of representing her people's utterances, but also employs it to unfold her characters' personalities, which is characteristic of her novel. Darcy's letter to Elizabeth reveals that proud as his manners are, Darcy has the virtues of his social positions: he is honorable, frank, and sincere. Mr. Collins's long-winded speeches in his letters are carrying with them a tone-deaf pomposity that defines his character perfectly. That Lydia Bennet writes ungrammatically suggests that she is uneducated and can not care less.

In addition, Jane Austen uses the sound effect of direct discourse to deepen the theme of pride and prejudice. The reporting clause and the quotation marks of direct speech enables it to have a strong sound effect. The process of reading Darcy's letter by Elizabeth is a long process of complicated inner activities: At first, the author describes Elizabeth's thoughts in narrative speech. However, the more she recalls the past events, the more she feels ashamed. When she is in fierce soul-searching, the author puts her thoughts in quotation marks:

"How despicably have I acted!" she cried. -- "I, who have prided myself on my discernment! -- I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust. -- How humiliating is this discovery! -- Yet, how just a humiliation! -- Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. -- Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself." (p.185)

In the context of the dominant past tense and third person, the first person "I", the present tense and the reporting clause "she cried" make Elizabeth's thoughts sound particularly resounding. These thoughts presented in direct speech play an important part both in the part and in the whole of the work. From the angle of the part, they reinforce Elizabeth's self-examination consciousness, enabling the reader to have a good understanding of her realization of her prejudice; and from the angle of the whole, they and Darcy's explanations in his letter complement each other, which forms the turning point revealing the theme of pride and prejudice to its full length.

## 4.2 Free Indirect Discourse

Free indirect discourse is "a type of discourse representing a character's utterances or thoughts...has the grammatical traits of 'normal' indirect discourse, but, it does not involve a tag clause ('he said that,' 'she thought that') introducing and qualifying the represented utterances and thoughts. Furthermore, it manifests at least some of the character's enunciation...Free indirect discourse is usually taken to contain mixed within it markers of two discourse events (a narrator's and a character's), two voices, etc. ..." <sup>4</sup>

In *Pride and Prejudice*, Jane Austen makes extensive use of free indirect discourse. Mr. Collins and Mrs. Bennet are two comical characters the author sneers in the novel. Mr. Collins, following Lady Catherine de Bourgh's advice that he should marry as soon as he can, comes to the Bennet family with the idea of marrying one of the Bennets' daughters so as to make amends for his

inheriting Mr. Bennet's estate. He makes a long speech of praising his patroness Lady Catherine de Bourgh:

... Mr. Collins was eloquent in her praise. The subject elevated him to more than usual solemnity of manner, and with a most important aspect he protested that he had never in his life witnessed such behavior in a person of rank -- such affability and condescension, as he had himself experienced from Lady Catherine. She had been graciously pleased to approve of both the discourses which he had already had the honor of preaching before her. She had also asked him twice to dine at Rosings, and had sent for him only the Saturday before, to make up her pool of quadrille in the evening. Lady Catherine was reckoned proud by many people he knew, but *he* had never seen any thing but affability in her. She had always spoken to him as she would to any other gentleman; she made not the smallest objection to his joining in the society of the neighbourhood, nor to his leaving his parish occasionally for a week or two, to visit his relations. She had even condescended to advise him to marry as soon as he could, provided he chose with discretion; and had once paid him a visit in his humble parsonage; where she had perfectly approved all the alterations he had been making, and had even vouchsafed to suggest some herself, -- some shelves in the closets up stairs."(p.58)

In the above-quoted passage, after the first two sentences of narrative speech, comes the second sentence of indirect speech, followed by sentences presented in free indirect speech. If the narrator presents Collins' words in direct speech, the reader can only hear his voice; if in indirect speech, the narrator's calm and objective speech will depress, to a certain extent, the character's subjective consciousness, thus weakening the exciting and exaggerating elements in it. Being in possession of the advantages of both direct speech and indirect speech, free indirect speech can not only embody the character's subjective consciousness as fully as possible, but also express the narrator's tone through the third person and the past tense to the full.

In *Pride and Prejudice*, the omniscient narrator takes Mr. Collins as an object to mock in a commanding position from beginning to end. When reading the above-quoted passage, the reader can perceive the narrator's sarcasm of his

dual personality—"a mixture of servility and self-importance". Mr. Collins talks as if he is repeating from memory his panegyric on Lady Catherine de Bourgh, flattering the arrogant, ill-bred lady about her integrity and affability, which makes the reader feel both his bowing and scraping and the lady's arrogance and domineering.

Seen from the reader's angle, the third person and the past tense in free indirect speech generate a distancing effect, thus enabling the reader, in an onlooker's eyes, to savor the character's nature.

Finishing his long speech of flattering Catherine de Bourgh, Collins makes clear what he comes for, hoping to marry one of the daughters of the Bennet family. Mrs. Bennet overjoys to hear it. However, she, who knows well that none of her younger daughters is engaged, says to him intentionally:

As to her younger daughters she could not take upon her to say-she could not positively answer-but she did not *know* of any prepossession; -- her *eldest* daughter, she must just mention --she felt it incumbent on her to hint, was likely to be very soon engaged. (p.62).

The author puts these words presented in free indirect speech in quotation marks, which highlights Mrs. Bennet's consciousness conveying the vulgar and pretentious flavor of what she originally says. Moreover, presenting what Mrs. Bennet says in free indirect speech creates an impression that the narrator is mimicking Mrs. Bennet's words that she takes to be ridiculous, which conveys her implicit irony of the old lady.

In addition, Jane Austen uses free indirect discourse to present the character's thoughts. When she encounters Darcy at Pemberley, Elizabeth regrets, astonishes and confuses:

Her coming there was the most unfortunate, the most ill-judged thing in the world! How strange must it appear to him! In what a disgraceful light might it not strike so vain a man! It might seem as if she had purposely thrown herself in his way again! Oh! why did she come? or, why did he thus come a day before he was

expected? And his behaviour, so strikingly altered, -- what could it mean? That he should even speak to her was amazing! -- but to speak with such civility, to enquire after her family! Never in her life had she seen his manners so little dignified, never had he spoken with such gentleness as on this unexpected meeting. What a contrast did it offer to his last address in Rosings Park, when he put his letter into her hand! She knew not what to think, nor how to account for it. (p. 222).

In this passage, the thoughts of Elizabeth are presented in free indirect discourse. The exclamatory sentences, the interrogative sentences, the incomplete sentences, together with the interjection, the dash, fully convey the mixed feelings of Elizabeth: First she regrets her coming there, then she is afraid that Darcy might think she throws herself in his way again purposely, then she is amazed at his civil manners. The free indirect discourse here represents Elizabeth's mixed feelings vividly.

Jane Austen uses the dual voice of free indirect discourse to suggest a narrative stance. After she is engaged to Collins, Charlotte gives much reflection to it:

...Mr. Collins to be sure was neither sensible nor agreeable; his society was irksome, and his attachment to her must be imaginary. But still, he would be her husband. -- Without thinking highly either of men or of matrimony, marriage had always been her object; it was the only honourable provision for well-educated young women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained; and at the age of twenty-seven, without having ever been handsome, she felt all the good luck of it. The least agreeable circumstance in the business was the surprise it must occasion to Elizabeth Bennet, whose friendship she valued beyond that of any other person. Elizabeth would wonder, and probably would blame her; and though her resolution was not to be shaken, her feelings must be hurt by such disapprobation (pp.110-111).

These are Charlotte's inner thoughts presented in free indirect discourse in which the underlined sentences are the narrator's generalization embedded in them. Here, there is no way telling whether they are Charlotte's inner thoughts

or the narrator's generalization. Such "indefinite" free indirect discourse becomes in *Pride and Prejudice* a critical mechanism for suggesting a narrative stance: "indirection and ambiguity".<sup>5</sup>



## CONCLUSION

*Pride and Prejudice* is a masterpiece of narrative art in that it meets the demands of the unity of content and form, the unity of deep thought and the highest possible perfection of artistic form. One of the most important reasons for this is Jane Austen's brilliant narrative techniques of point of view and communication.

The story of *Pride and Prejudice* is told from the omniscient point of view. In omniscient narrative, the language and the narrative voice of the text of a novel, on the whole, are those of the omniscient narrator, which often results in his/her governing the world of the story, thus impairing the reality of the work. However, *Pride and Prejudice* is not the case. This is due to Jane Austen's narrative strategies and techniques. In order to avoid the unifying voice of the omniscient narrator, she employs dialogic narrative. Plenty of dialogues constituted of direct speech convey a lot of narrative information through the characters' oral exchange. And some pieces of critical information are conveyed through the letters, in which the senders tell the things. The heroine's point of view color the omniscient narrator's words, making them sound like those of the character. Moreover, the internal point of view enables the reader to go into the character's inner world directly to get the information from the character who acts as point of view without the medium of the omniscient narrator, which, to a great extent, breaks the omniscient point of view's governing the world of the story, greatly reinforcing the reality of the work. In addition, using the heroine's perceptions to evaluate other characters masks the voice and the critical intention of the omniscient narrator. And embedding the omniscient narrator's generalizations in the character's thoughts presented in free indirect discourse similarly weakens the former's voice.

*Pride and Prejudice* is also a model of communication between the author and the reader. Through ingenious configuration of the events, Jane Austen not only conveys her intention of moral education and creates suspense, but also stimulates the reader's active participation in interpretation of the text and construction of the story, ensuring its survival.

In conclusion, Jane Austen is worthy of the title of a master of narrative art. This thesis is just a trial study of the narrative techniques of *Pride and Prejudice* with the aim to benefit the further study of the narrative techniques of the work.

## NOTES

### INTRODUCTION:

<sup>1</sup>孙致礼 《〈傲慢与偏见〉译者序》，见 简·奥斯丁 《傲慢与偏见》，孙致礼译，南京：译林出版社，2001年。

<sup>2</sup>Margaret Drabble, ed., *The Oxford Companion to English Literature*, Oxford University Press and Foreign Language Teaching and Research Press, 1993, p.52.

<sup>3</sup>B.C. Southam ed., *Jane Austen: Sense and Sensibility, Pride and Prejudice and Mansfield Park*, London: Macmillan Publishers Ltd., 1976, p.58.

<sup>4</sup>David Lodge ed., *Jane Austen: Emma*, London: Macmillan Press LTD, 1968, p.43.

<sup>5</sup>B.C. Southam ed., *Jane Austen: Sense and Sensibility, Pride and Prejudice and Mansfield Park*, London: Macmillan Publishers Ltd., 1976, p.54.

<sup>6</sup>Ibid., p.20.

<sup>7</sup>Ibid., p.48.

<sup>8</sup>Mary Lascelles, *Jane Austen and Her Art*, London: Oxford University Press, 1939, p.174.

<sup>9</sup>朱虹选编《奥斯丁研究》，北京：中国文联出版公司，1985年，第192—221页。

<sup>10</sup> 参见Barbara Hardy, *A Reading of Jane Austen*, University of London The Athlone Press, 1979.

<sup>11</sup>Christopher Gillie, *A Preface to Jane Austen*, Longman Group Limited, 1975, pp.117-119.

<sup>12</sup>Susan Sniader Lanser, *Fictions of Authority: Women Writers and Narrative Voice*, Ithaca and London: Cornell University Press, 1992, pp.61-80.

### CHAPTER I:

<sup>1</sup>S.Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, London and New York: Routledge Taylor & Francis Group, 2002, p.6.

<sup>2</sup>Ibid., p.6.

<sup>3</sup>Ibid., p.7.

<sup>4</sup>Ibid.,p.10.

<sup>5</sup>Ibid.,p.7.

<sup>6</sup> Ibid.,p.12.

<sup>7</sup> Ibid.,p.10.

<sup>8</sup> Ibid.,p.11.

<sup>9</sup> Ibid.,p.15.

<sup>10</sup> Ibid.,p.10.

<sup>11</sup> Ibid.,p.27.

## CHAPTER II:

<sup>1</sup> Gerald Prince, *A Dictionary of Narratology*, Lincoln & London: University of Nebraska Press, 1987, p.73.

<sup>2</sup> E.M.福斯特 《小说面面观》，朱乃长译，北京：中国对外翻译出版公司，2002年，第204页。

<sup>3</sup>申丹 《叙述学与小说文体学研究》，北京大学出版社，2001年，第203页。

<sup>4</sup> Gerald Prince, *A Dictionary of Narratology*, Lincoln & London: University of Nebraska Press, 1987, p45.

<sup>5</sup> Ibid.,p.29.

<sup>6</sup>Ibid.,p.67.

<sup>7</sup>申丹 《叙述学与小说文体学研究》，北京大学出版社，2001年，第212页。

## CHAPTER III:

<sup>1</sup>David Herman, *Narratologies*, The Ohio State University, 1999. (Chapter I)

<sup>2</sup>徐岱 《小说叙事学》，北京：中国社会科学出版社，1992年，第181-182页。

<sup>3</sup>S.Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, London and New York: Routledge Taylor & Francis Group, 2002, pp.125-126.

<sup>4</sup>Ibid.,pp.126-127.

## CHAPTER IV:

<sup>1</sup>Shen Dan. *Literary Stylistics and Fictional Translation*. Beijing:Peking University Press, 1995, p.207.

<sup>2</sup>Prince, Gerald. *A Dictionary of Narratology*. Lincoln & London: University of

Nebraska Press, 1987, p.20.

<sup>3</sup>Shen Dan. *Literary Stylistics and Fictional Translation*. Beijing: Perking University Press, 1995, p.220.

<sup>4</sup>Prince, Gerald. *A dictionary of Narratology*. Lincoln & London: University of Nebraska Press, 1987, p.34.

<sup>5</sup>This idea relies heavily on an article written by Susan, S. Lanser: "*Sense and Reticence: Jane Austen's 'Indirections'*".

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|                    |     |     |        |         |          |      |          |
| 答辩委员会成员            | 姓 名 |     | 专业技术职务 | 所 在 单 位 | 备 注      |      |          |
|                    | 主席  | 郭继德 | 教 授    | 山东大学    |          |      |          |
|                    | 委 员 | 李 敏 | 教 授    | 山东师范大学  |          |      |          |
|                    |     | 姜晓梅 | 副教授    | 山东大学    |          |      |          |
|                    |     | 申富英 | 副教授    | 山东大学    |          |      |          |
|                    |     | 赵秀福 | 副教授    | 山东大学    |          |      |          |
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| 答辩委员会对论文的<br>总体评价* |     |     |        | 答辩秘书    |          | 答辩日期 | 2004.6.5 |
| 备注                 |     |     |        |         |          |      |          |

※ 优秀为“A”；良好为“B”；合格为“C”；不合格为“D”。