

## *In Pride and Prejudice, Austen...*

Recognises...	Punishes / Satirises...	Commends / Rewards...
<p>The human vulnerability to prejudice based on first impressions</p> <ul style="list-style-type: none"> <li>Elizabeth-Darcy</li> </ul>	<p>Those who refuse to stare their flaws in the eye and learn to overcome them</p> <ul style="list-style-type: none"> <li>Collins</li> <li>Lady Catherine</li> <li>Lydia</li> <li>Mrs Bennet</li> <li>Mr Bennet, to some degree</li> </ul>	<p>Those who embark on the painful process of introspection, revision and growth</p> <ul style="list-style-type: none"> <li>Elizabeth</li> <li>Darcy</li> </ul>
<p>The economic constraints placed on women in the Regency age</p> <ul style="list-style-type: none"> <li>Charlotte-Collins</li> </ul>	<p>Those who are driven by frivolous passions in matters of the heart</p> <ul style="list-style-type: none"> <li>Mr Bennet-Mrs Bennet</li> <li>Lydia-Wickham</li> </ul>	<p>Those who seek marriages built on real esteem, deep affection and mutual compatibility</p> <ul style="list-style-type: none"> <li>Elizabeth-Darcy</li> <li>Jane-Bingley</li> </ul>
<p>The competitiveness of the marriage market</p> <ul style="list-style-type: none"> <li>Mrs Bennet</li> <li>Lady Lucas</li> </ul>	<p>Those who go to extreme lengths to attract a suitor</p> <ul style="list-style-type: none"> <li>Caroline</li> <li>Mrs Bennet</li> </ul>	<p>Those who demonstrate a certain independence of spirit</p> <ul style="list-style-type: none"> <li>Elizabeth</li> </ul>
<p>The expectation of female coquetry in Regency courtship</p> <ul style="list-style-type: none"> <li>Collins</li> <li>Darcy</li> </ul>	<p>Those who are 'eager for display' to satisfy their vanity</p> <ul style="list-style-type: none"> <li>Mary</li> </ul>	<p>Those who pursue the arts for their own sake</p> <ul style="list-style-type: none"> <li>Elizabeth</li> <li>Georgiana</li> </ul>
<p>The inability for one to be socially independent from one's family</p> <ul style="list-style-type: none"> <li>Mrs Bennet</li> <li>Lydia</li> </ul>	<p>Those who demonstrate a 'total want of propriety'</p> <ul style="list-style-type: none"> <li>Lydia</li> <li>Mrs Bennet</li> <li>Collins</li> <li>Lady Catherine</li> </ul>	<p>Those who demonstrate sensitivity, discretion and propriety</p> <ul style="list-style-type: none"> <li>Elizabeth</li> <li>Mr Gardiner</li> <li>Mrs Gardiner</li> </ul>
	<p>Those who conflate class and status with personal worth or demonstrate snobbery</p> <ul style="list-style-type: none"> <li>Collins</li> <li>Lady Catherine</li> <li>Caroline</li> <li>Lucases</li> <li>Darcy, initially</li> </ul>	<p>Those who are able to look past class and status and discern true moral worth</p> <ul style="list-style-type: none"> <li>Elizabeth</li> <li>Bingley</li> </ul>
	<p>Those who are irresponsible, indolent or indulgent</p> <ul style="list-style-type: none"> <li>Mr Bennet</li> <li>Mrs Bennet</li> </ul>	<p>Those who exhibit a sense of responsibility</p> <ul style="list-style-type: none"> <li>Mr Gardiner</li> <li>Darcy</li> </ul>

## Compilation of Quotes

Chap.	Page	Key Events
<b>Volume One</b>		
1	5	<b>Mr Bennet's teasing</b> <ul style="list-style-type: none"> <li>"It is a truth universally acknowledged..."</li> <li>"Is he married or single? How so? How can it affect them?"</li> <li>"Mr Bennet was so odd a mixture..."</li> </ul>
2	8	<ul style="list-style-type: none"> <li>"I am not afraid, for though I am the youngest, I'm the tallest."</li> <li>"What say you, Mary? For you are a young lady of deep reflection, I know, and read great books and make extracts."</li> <li>"Mary wished to say something sensible, but knew not how."</li> <li>"Kitty has no discretion in her coughs..."</li> <li>"But if we do not venture somebody else will..."</li> </ul>
3	11	<b>Meryton Assembly</b> <ul style="list-style-type: none"> <li>"At such an assembly as this it would be insupportable..."</li> <li>"She is tolerable, but not handsome enough to tempt me..."</li> <li>"He was lively and unreserved, danced every dance..."</li> <li>"To be fond of dancing was a certain step towards falling in love"</li> <li>"his having ten thousand a year. The gentlemen pronounced him... the ladies declared..."</li> <li>"His character was decided. He was the proudest, most disagreeable man in the world..."</li> <li>"Catherine and Lydia had been fortunate enough to be never without partners, which was all they had yet learnt to care for at a ball"</li> <li>"Mr. Bingley had danced with her twice... Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure."</li> </ul>
4	16	<b>Reactions to the Meryton Assembly</b> <ul style="list-style-type: none"> <li>"Their manners are not equal to his."</li> <li>"You never see a fault in anybody. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in your life... You have liked many a stupider person"</li> <li>"Bingley had never met with more pleasant people or prettier girls in his life... Darcy, on the contrary..."</li> </ul>
5	19	<b>"Pride"</b> <ul style="list-style-type: none"> <li>"denominated from that period Lucas Lodge..."</li> <li>"... If I may so express it, he has a right to be proud."</li> <li>"and I could easily forgive his pride, if he had not mortified mine."</li> <li>"Pride," observed Mary..."</li> <li>"Mary... was always impatient for display."</li> </ul>
6	22	<b>Charlotte on marriage</b> <ul style="list-style-type: none"> <li>"It was generally evident... and to her it was equally evident..."</li> <li>"Jane united, with great strength of feeling, a composure of temper..."</li> <li>"If a woman conceals her affection... In nine cases out of ten..."</li> <li>"You make me laugh, Charlotte; but it is not sound..."</li> <li>"Elizabeth, easy and unaffected... and Mary, at the end of a long concerto, was glad to purchase praise and gratitude..."</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>"Mary... worked hard for knowledge and accomplishments, was always impatient for display."</i></li> <li>• <i>"Mr. Darcy, with grave propriety, requested to be allowed the honour of her hand"</i></li> <li>• <i>"I see what he is about. He has a very satirical eye"</i></li> <li>• <i>"You will be having a charming mother-in-law, indeed..."</i></li> </ul>
7	29	<b>"Crossing field after field..."</b> <ul style="list-style-type: none"> <li>• <i>"Their visits to Mrs. Phillips were now productive of the most interesting intelligence..."</i></li> <li>• <i>"You must be two of the silliest girls in the country."</i></li> <li>• <i>"you must not expect such girls to have the sense of their father and mother..."</i></li> <li>• <i>"many cheerful prognostics of a bad day..."</i></li> <li>• <i>"How can you be so silly... in all this dirt!"   "I shall be very fit to see Jane..."</i></li> <li>• <i>"Every impulse of feeling should be guided by reason..."</i></li> <li>• <i>"Elizabeth continued her walk alone, crossing field after field at a quick pace..."</i></li> </ul>
8	35	<b>"Cheapside"</b> <ul style="list-style-type: none"> <li>• <i>"repeated three or four times how much they were grieved... and then thought no more of the matter"</i></li> <li>• <i>"abusing her as soon as she was out the room... no conversation, no style, no taste, no beauty."</i></li> <li>• <i>"Such a father and mother, and such low connections"</i></li> <li>• <i>"Cheapside"   "That is capital..."</i></li> <li>• <i>"If they had enough uncles to fill all of Cheapside...it would not make them one jot less agreeable"</i></li> <li>• <i>"But it must very materially lessen their chance of marrying men..."</i></li> <li>• <i>"this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well..."</i></li> <li>• <i>"A woman must have a thorough knowledge of music, singing, drawing, dancing..."</i></li> <li>• <i>"there is a meanness in all the arts which ladies sometimes condescend to employ for captivation."</i></li> </ul>
9	41	<b>"That gentleman..."</b> <ul style="list-style-type: none"> <li>• <i>"in a country neighbourhood you move in a very confined and unvarying society"</i></li> <li>• <i>"That gentleman", "those people who fancy themselves very important..."</i></li> <li>• <i>"The country is a vast deal pleasanter, is it not, Mr. Bingley?"</i></li> <li>• <i>"Mr. Bingley was unaffectedly civil in his answer, and forced his younger sister to be civil"</i></li> <li>• <i>"I have been used to consider poetry as the food of love..."</i></li> <li>• <i>"it would be the most shameful thing in the world... His answer to this sudden attack..."</i></li> </ul>
10	46	<b>Caroline on Darcy's letters</b> <ul style="list-style-type: none"> <li>• <i>"perpetual commendations of the lady... with the perfect unconcern..."</i></li> <li>• <i>"Your conduct would be quite as dependent on chance as that of any man I know..."</i></li> <li>• <i>"She could only imagine... there was a something about her [...] wrong and reprehensible"</i></li> <li>• <i>"Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?"   "She smiled, but made no answer."</i></li> <li>• <i>"You wanted me, I know, to say 'Yes,' that you might have the pleasure of despising my taste..."</i></li> <li>• <i>"Put them next to your great-uncle the judge..."</i></li> <li>• <i>"And, if I may mention so delicate a subject, endeavour to check that little something..."</i></li> <li>• <i>"Have you anything else to propose for my domestic felicity?"</i></li> <li>• <i>"She then ran gaily off, rejoicing as she rambled about"</i></li> <li>• <i>"He really believed... he should be in some danger"</i></li> </ul>
11	53	<b>Caroline on books</b> <ul style="list-style-type: none"> <li>• <i>"gave a great yawn and said, "How pleasant it is..."</i></li> <li>• <i>"And your defect is to hate everybody."   "And yours..."</i></li> <li>• <i>"He began to feel the danger of paying Elizabeth too much attention"</i></li> </ul>
12	58	

13	60	<b>Collins' letter of introduction</b> <ul style="list-style-type: none"> <li>“so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh”</li> <li>“In point of composition,” said Mary, “the letter does not seem defective...”</li> <li>“Could he be a sensible man, sir?”   “No, my dear, I think not. I have great hopes of finding him quite the reverse.”</li> <li>“The hall, the dining-room, and all its furniture, were examined and praised...”</li> </ul>
14	65	<ul style="list-style-type: none"> <li>“Miss de Bourgh is far superior to the handsomest of her sex... sickly constitution”</li> <li>“deprived the British court of its brightest ornament”</li> <li>“I sometimes amuse myself with suggesting and arranging such little elegant compliments...”</li> <li>“Fordyce's Sermons... there can be nothing so advantageous to them as instruction”</li> <li>“He bore his young cousin no ill will, and should never resent her behaviour as any affront... and prepared for backgammon”</li> </ul>
15	69	<b>“Stirring the fire”   “Both changed colour”</b> <ul style="list-style-type: none"> <li>“though prepared, as he told Elizabeth, to meet with folly and conceit in every other room of the house...”</li> <li>“his plan of amends — of atonement... excessively generous and disinterested on his part.”</li> <li>“a very good opinion of himself, of his authority as a clergyman, and his right as a rector...”</li> <li>“a mixture of pride and obsequiousness, self-importance and humility.”</li> <li>“and it was soon done – done while Mrs Bennet was stirring the fire.”</li> <li>“Both changed colour, one looked white, the other red...”</li> </ul>
16	74	<b>Wickham's deception</b> <ul style="list-style-type: none"> <li>“Mr. Wickham was the happy man... and Elizabeth was the happy woman”</li> <li>“Whatever he said, was said well; and whatever he did, done gracefully.”</li> <li>“Elizabeth found the interest of the subject increase... but the delicacy of it prevented further inquiry.”</li> <li>“I will not trust myself on the subject, [...] I can hardly be just to him.”</li> <li>“I verily believe I could forgive him any thing and every thing, rather than his disappointing the hopes and disgracing the memory of his father.”</li> <li>“But she is too much like her brother—very, very proud...”</li> <li>“I have devoted hours and hours to her entertainment.”</li> <li>“it is not for me to be driven away by Mr Darcy...”</li> <li>“Elizabeth allowed that he had given a very rational account of it...”</li> <li>“head full of him”, “nothing but Wickham”</li> <li>“Family pride, and filial pride—for he is very proud of what his father was—have done this... He has also brotherly pride”</li> </ul>
17	84	<b>Jane and Elizabeth on Wickham</b> <ul style="list-style-type: none"> <li>“Besides, there was truth in his looks.”</li> <li>“Interested people have perhaps misrepresented each to the other...”</li> <li>“It is impossible. No man of common humanity, no man who had any value for his character...”</li> </ul>
18	88	<b>Netherfield Ball</b> <ul style="list-style-type: none"> <li>“Mr Collins, awkward and solemn, apologising instead of attending, and often moving wrong without being aware of it...”</li> <li>“Attention, forbearance, patience with Darcy, was injury to Wickham.”</li> <li>“Heaven forbid! That would be the greatest misfortune of all!”</li> <li>“Darcy approached to claim her hand...”   “They stood for some time without speaking a word...”</li> <li>“He replied, and was again silent. After a pause of some minutes, she addressed him a second time with:—“It is your turn to say something now, Mr. Darcy...”</li> <li>“Insolent girl!” said Elizabeth to herself. “You are much mistaken if you expect to influence me...”</li> <li>“It is your turn to say something now, Mr. Darcy.”   “He smiled...”</li> <li>“Mrs. Bennet seemed incapable of fatigue while enumerating the advantages of the match.”</li> <li>“What is Mr. Darcy to me, pray, that I should be afraid of him?”</li> <li>“For heaven's sake, madam, speak lower. What advantage can it be for you to offend Mr. Darcy?”</li> </ul>

		<ul style="list-style-type: none"> <li>• “Elizabeth blushed and blushed again with shame and vexation”</li> <li>• “Mary, on receiving... the hint of a hope that she might be prevailed on to favour them again...”</li> <li>• “I consider the clerical office as equal in point of dignity with the highest rank in the kingdom...”</li> <li>• “Mr Darcy... replied with an air of distant civility... a slight bow”</li> </ul>
19	102	<b>Collins’ proposal to Elizabeth</b> <ul style="list-style-type: none"> <li>• “very orderly manner, with all the observances, which he supposed a regular part of the business”</li> <li>• “But before I am run away with by my feelings... perhaps it would be advisable for me to state my reasons”</li> <li>• “My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish...”</li> <li>• “assure you in the most animated language of the violence of my affection”</li> <li>• “You must give me leave to flatter myself... that your refusal of my addresses is merely words of course.”</li> <li>• “I am therefore by no means discouraged... and shall hope to lead you to the altar ere long.”</li> <li>• “My situation in life, my connections with the family of de Bourgh, and my relationship to your own...”</li> <li>• “By no means certain... another offer of marriage may ever be made you”</li> <li>• “Do not consider me now as an elegant female... but as a rational creature”</li> </ul>
20	108	<b>Reactions to Collins’ proposal to Elizabeth</b> <ul style="list-style-type: none"> <li>• “Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do.”</li> <li>• “I am sure I do not know who is to maintain you when your father is dead...”</li> <li>• “Far be it from me,” he presently continued, in a voice that marked his displeasure, “to resent the behaviour of your daughter. Resignation to inevitable evils is the duty of us all...”</li> <li>• “He thought too well of himself to comprehend on what motives his cousin could refuse him; and though his pride was hurt, he suffered in no other way.”</li> </ul>
21	113	<b>Caroline’s letter of departure</b> <ul style="list-style-type: none"> <li>• “I do not pretend to regret anything I shall leave in Hertfordshire, except your society, my dearest friend...”</li> <li>• “To these highflown expressions Elizabeth listened with all the insensibility of distrust”</li> </ul>
22	119	<b>Collins’ and Charlotte’s engagement</b> <ul style="list-style-type: none"> <li>• “its object was nothing else than to secure her from any return of Mr. Collins’s addresses... such was Miss Lucas’s scheme”</li> <li>• “marriage had always been her object... it was the only honourable provision... their pleasantest preservative from want”</li> <li>• “I am not at all romantic you know. I never was. I ask only a comfortable home...”</li> <li>• “The younger girls formed hopes of coming out... and the boys were relieved from their apprehension of Charlotte’s dying an old maid.”</li> <li>• “Lady Lucas began directly to calculate... how many years longer Mr. Bennet was likely to live”</li> <li>• “Charlotte the wife of Mr. Collins was a most humiliating picture!”</li> <li>• “she would have sacrificed every better feeling to worldly advantage”</li> </ul>
23	124	<b>Reactions to Collins’ and Charlotte’s engagement</b> <ul style="list-style-type: none"> <li>• “Lady Lucas could not be insensible of triumph on being able to retort on Mrs. Bennet...”</li> <li>• “The sight of Miss Lucas was odious to her. As her successor in that house, she regarded her with jealous abhorrence. Whenever Charlotte came to see them, she concluded her to be anticipating the hour of possession...”</li> <li>• “Let us hope for better things. Let us flatter ourselves that I may be the survivor.”</li> </ul>
<b>Volume Two</b>		
24	131	<b>Jane and Elizabeth on Bingley and Charlotte</b> <ul style="list-style-type: none"> <li>• “Hope was over, entirely over...”</li> <li>• “To Caroline’s assertion of her brother’s being partial to Miss Darcy she paid no credit. That he was really fond of Jane...”</li> <li>• “But I will not repine. It cannot last long. He will be forgot, and we shall all be as we were before.”</li> <li>• “I only want to think you perfect... There are few people whom I really love, and still fewer of whom I think well.”</li> </ul>

		<ul style="list-style-type: none"> <li>• “You are too good. Your sweetness and disinterestedness are really angelic...”</li> <li>• “Miss Bennet eagerly disclaimed all extraordinary merit, and threw back the praise on her sister’s...”</li> <li>• “Why should they try to influence him? They can only wish his happiness...”</li> <li>• “Your first position is false. They may wish many things besides his happiness...”</li> <li>• “You shall not defend her... You shall not, for the sake of one individual, change the meaning of principle and integrity”</li> <li>• “I must think your language too strong in speaking of both,” replied Jane; “and I hope you will be convinced of it by seeing them happy together.”</li> </ul>
25	137	<b>Introduction to the Gardiners</b> <ul style="list-style-type: none"> <li>• Mrs. Gardiner... made her sister a slight answer, and, in compassion to her nieces, turned the conversation.”</li> <li>• “Mr. Gardiner was a sensible, gentlemanlike man.... Mrs. Gardiner was an amiable, intelligent, elegant woman”</li> </ul>
26	142	<b>Reactions to Wickham and Mary King</b> <ul style="list-style-type: none"> <li>• “her vanity was satisfied with believing that she would have been his only choice, had fortune permitted it...”</li> <li>• “but Elizabeth, less clear-sighted perhaps in this case than in Charlotte’s...”</li> <li>• “Do not involve yourself or endeavour to involve him in an affection which the want of fortune would make so very imprudent.”</li> <li>• “a wonderful instance of advice being given on such a point, without being resented.”</li> <li>• “His character sunk on every review of it; and as a punishment for him... she seriously hoped he might really soon marry Mr. Darcy’s sister...”</li> </ul>
27	149	<b>“What are men to rocks and mountains?”</b> <ul style="list-style-type: none"> <li>• “But he paid her not the smallest attention till her grandfather’s death made her mistress of this fortune [of ten thousand!]”</li> <li>• “Oh, my dear, dear aunt,” she rapturously cried, “what delight! what felicity! You give me fresh life and vigour...”</li> <li>• “Stupid men are the only ones worth knowing, after all... What are men to rocks and mountains?”</li> <li>• “Take care, Lizzy; that speech savours strongly of disappointment.”</li> </ul>
28	153	<b>Charlotte’s marriage</b> <ul style="list-style-type: none"> <li>• “he welcomed them a second time, with ostentatious formality to his humble abode, and punctually repeated all his wife’s offers of refreshment.”</li> <li>• “I need not say you will be delighted with her. She is all affability and condescension...”</li> <li>• “Once or twice she could discern a faint blush; but in general Charlotte wisely did not hear.”</li> <li>• “Elizabeth... had to meditate upon... to understand... and to acknowledge that it was all done very well.”</li> </ul>
29	157	<b>Visit to Rosings</b> <ul style="list-style-type: none"> <li>• “Such formidable accounts of her ladyship, and her manner of living, quite frightened Maria Lucas...”</li> <li>• “Sir William was so completely awed by the grandeur... just courage enough to make a very low bow”</li> <li>• “His daughter, frightened almost out of her senses, sat on the edge of her chair, not knowing which way to look.”</li> <li>• “[Elizabeth] the mere stateliness of money or rank she thought she could witness without trepidation.”</li> <li>• “She likes to have the distinction of rank preserved.”</li> <li>• “whatever she said was spoken in so authoritative a tone, as marked her self-importance”</li> <li>• “instructed her as to the care of her cows and her poultry.”</li> <li>• “She asked her... how many sisters she had, whether they were older or younger... and what had been her mother’s maiden name?”</li> <li>• “Elizabeth suspected herself to be the first creature who had ever dared to trifle with so much dignified impertinence.”</li> <li>• “Lady Catherine was generally speaking—stating the mistakes of the three others, or relating some anecdote of herself...”</li> <li>• “determine what weather they were to have on the morrow.”</li> <li>• “Miss de Bourgh was pale and sickly; her features, though not plain, were insignificant”</li> </ul>
30	164	<ul style="list-style-type: none"> <li>• “Her favourite walk... was along the open grove which edged that side of the park...”</li> </ul>
31	168	<b>“Pianos”</b>

		<ul style="list-style-type: none"> <li>• “You mean to frighten me, Mr. Darcy, by coming in all this state to hear me?”</li> <li>• “I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done.”</li> <li>• “There are few people in England, I suppose, who have more true enjoyment of music than myself... If I had ever learnt...”</li> <li>• “Anne would have been a delightful performer, had her health allowed her to learn.”</li> <li>• “Mr. Darcy looked a little ashamed of his aunt’s ill-breeding, and made no answer.”</li> </ul>
32	173	<ul style="list-style-type: none"> <li>• “Mr. Darcy drew his chair a little towards her, and said, “You cannot have a right to such very strong local attachment. You cannot have been always at Longbourn.”</li> </ul>
33	178	
34	184	<p><b>Darcy’s First Proposal to Elizabeth</b></p> <ul style="list-style-type: none"> <li>• “In vain I have struggled. It will not do. My feelings will not be repressed...”</li> <li>• “she could easily see that he had no doubt of a favourable answer. He spoke of... but his countenance expressed...”</li> <li>• “your arrogance, your conceit, and your selfish disdain... I felt that you were the last man in the world whom I could ever be prevailed on to marry.”</li> <li>• “you chose to tell me that you liked me against your will, against your reason, and even against your character?”</li> <li>• “Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice...”</li> <li>• “But his pride, his abominable pride—his shameless avowal of what he had done with respect to Jane—his unpardonable assurance... his cruelty...”</li> </ul>
35	190	<p><b>Darcy’s letter of clarification</b></p> <ul style="list-style-type: none"> <li>• “the serenity of your sister’s countenance and air was such as might have given the most acute observer a conviction...”</li> <li>• “If you have not been mistaken here, I must have been in error... If it be so, if I have been misled... your resentment has not been unreasonable.”</li> <li>• “To convince him... was no very difficult point. To persuade him... was scarcely the work of a moment.”</li> <li>• “that total want of propriety so frequently, so almost uniformly betrayed by herself...”, “certain evils of such a choice”</li> <li>• “Mr Wickham’s chief object was unquestionably my sister’s fortune... the hope of revenging himself on me”</li> </ul>
36	198	<p><b>Reactions to Darcy’s letter</b></p> <ul style="list-style-type: none"> <li>• “His belief of her sister’s insensibility she instantly resolved to be false... He expressed no regret for what he had done which satisfied her; his style was not penitent, but haughty. It was all pride and insolence.”</li> <li>• “Astonishment, apprehension, and even horror, oppressed her...”</li> <li>• “This must be false! This cannot be! This must be the grossest falsehood!”</li> <li>• “She remembered that he had boasted of having no fear of seeing Mr. Darcy...”</li> <li>• “She remembered also that... he had told his story to no one but herself”</li> <li>• “he had assured her that respect for the father would always prevent his exposing the son.”</li> <li>• “She grew absolutely ashamed of herself... feeling that she had been blind, partial, prejudiced, absurd”</li> <li>• “I, who have prided myself on my discernment! I, who have valued myself on my abilities... How humiliating is this discovery! Yet, how just a humiliation!”</li> </ul>
37	204	<ul style="list-style-type: none"> <li>• “Her mother, with manners so far from right herself, was entirely insensible of the evil... what chance could there be of improvement?”</li> <li>• “Elizabeth had frequently united with Jane in an endeavour to check the imprudence of Catherine and Lydia...”</li> <li>• “of a situation so desirable in every respect, so replete with advantage, so promising for happiness...”</li> </ul>
38	208	<p><b>Charlotte’s marriage</b></p> <ul style="list-style-type: none"> <li>• “But she had chosen it with her eyes open... she did not seem to ask for compassion.”</li> <li>• “Her home and her housekeeping, her parish and her poultry... had not yet lost their charms.”</li> </ul>
39	211	<p><b>“Such fun!”</b></p> <ul style="list-style-type: none"> <li>• “Such fun!”, “what fun!”</li> </ul>

		<ul style="list-style-type: none"> <li>• “Laugh”</li> <li>• “La!”, “Lord!”, “Dear me!”</li> <li>• “You thought the waiter must not hear, as if he cared! I dare say he often hears worse things said than I am going to say. But he is an ugly fellow!”</li> </ul>
40	216	<b>Jane and Elizabeth’s respective anguish</b> <ul style="list-style-type: none"> <li>• “one has got all the goodness, and the other all the appearance of it”</li> <li>• “And yet I meant to be uncommonly clever in taking so decided a dislike to him, without any reason...”</li> <li>• “Jane was not happy. She still cherished a very tender affection for Bingley... the indulgence of those regrets which must have been injurious to her own health and their tranquillity.”</li> </ul>
41	221	<b>Lydia to Brighton</b> <ul style="list-style-type: none"> <li>• “If one could but go to Brighton!” observed Mrs. Bennet.</li> <li>• “Excuse me, for I must speak plainly. If you, my dear father, will not take the trouble of checking her exuberant spirits...”</li> <li>• “Vain, ignorant, idle, and absolutely uncontrolled.”</li> <li>• “Colonel Forster is a sensible man, and will keep her out of any real mischief...”</li> <li>• “Let us hope, therefore, that her being there may teach her her own insignificance.”</li> <li>• “At any rate, she cannot grow many degrees worse...”</li> <li>• “Wickham’s alarm now appeared in a heightened complexion and agitated look; for a few minutes he was silent, till, shaking off his embarrassment, he turned to her again, and said in the gentlest of accents...”</li> <li>• “You, who so well know my feeling towards Mr. Darcy, will readily comprehend how sincerely I must rejoice that he is wise enough to assume even the appearance of what is right.”</li> </ul>
42	228	<b>The Bennets’ marriage   Lydia’s letter from Brighton</b> <ul style="list-style-type: none"> <li>• “captivated by youth and beauty, and that appearance of good humour...”</li> <li>• “Respect, esteem, and confidence had vanished for ever; and all his views of domestic happiness were overthrown.”</li> <li>• “at least have preserved the respectability of his daughters, even if incapable of enlarging the mind of his wife.”</li> <li>• “such and such officers had attended them, and where she had seen such beautiful ornaments as made her quite wild; that she had a new gown, or a new parasol... and they were going off to the camp”</li> </ul>
<b>Volume Three</b>		
43	235	<b>Visit to Pemberley</b> <ul style="list-style-type: none"> <li>• “It was a large, handsome stone building, standing well on rising ground...”</li> <li>• “Why is he so altered? From what can it proceed? It cannot be for me, it cannot be for my sake...”</li> <li>• “Some people call him proud; but I am sure I never saw anything of it...”</li> <li>• “he was always the sweetest-tempered, most generous-hearted boy in the world.”</li> <li>• “Whatever can give his sister any pleasure is sure to be done in a moment. There is nothing he would not do for her.”</li> <li>• “She plays and sings all day long”</li> <li>• “gloried in every expression, every sentence of her uncle, which marked his intelligence, his taste, or his good manners.”</li> <li>• “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 inquire after her family!”</li> </ul>
44	248	<ul style="list-style-type: none"> <li>• “the difference, the change was so great, and struck so forcibly on her mind, that she could hardly restrain her astonishment from being visible.”</li> <li>• “Never... had she seen him so desirous to please, so free from self-consequence or unbending reserve, as now, when no importance could result from the success of his endeavours...”</li> <li>• “It was gratitude; gratitude, not merely for having once loved her, but for loving her still well enough to forgive...”</li> <li>• “She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare”</li> <li>• “she had heard that Miss Darcy was exceedingly proud; but... she was only exceedingly shy.”</li> </ul>
45	255	<b>“Sneering civility”</b>



		<ul style="list-style-type: none"> <li>• “Cold inquiry”, “sneering civility”</li> <li>• “Her face is too thin; her complexion has no brilliancy; and her features are not at all handsome... her nose... her teeth...”</li> </ul>
46	260	<b>Lydia's elopement</b> <ul style="list-style-type: none"> <li>• “In such an exigence, my uncle's advice and assistance would be everything in the world; he will immediately comprehend what I must feel, and I rely upon his goodness.”</li> <li>• “to share with Jane in the cares that must now fall wholly upon her...”</li> <li>• “in a family so deranged, a father absent, a mother incapable of exertion, and requiring constant attendance...”</li> <li>• “Her power was sinking; everything must sink under such a proof of family weakness, such an assurance of the deepest disgrace... all love must be in vain”</li> </ul>
47	268	<b>Lydia's letter of elopement   Reactions to Lydia's letter</b> <ul style="list-style-type: none"> <li>• “You will laugh when you know where I am gone, and I cannot help laughing myself at your surprise to-morrow morning... What a good joke it will be! I can hardly write for laughing...”</li> <li>• “Oh! thoughtless, thoughtless Lydia!”</li> <li>• “with tears and lamentations of regret, invectives against the villainous conduct of Wickham, and complaints of her own sufferings and ill-usage; blaming everybody but the person...”</li> <li>• “We both know that he has been profligate in every sense of the word. That he has neither integrity nor honour. That he is as false and deceitful, as he is insinuating.”</li> <li>• “Of whom does Jane ever think ill?”</li> <li>• “My mother was in hysterics...”   “Your attendance upon her has been too much for you. You do not look well.”</li> <li>• “But we must stem the tide of malice, and pour into the wounded bosoms of each other the balm of sisterly consolation.”</li> <li>• “Unhappy as the event must be for Lydia, we may draw from it this useful lesson...”</li> </ul>
48	279	<b>Mr Bennet's letter-writing   Collins' letter of 'condolence'   Mr Bennet's teasing</b> <ul style="list-style-type: none"> <li>• “a most negligent and dilatory correspondent; but at such a time they had hoped for exertion.”</li> <li>• A “certain” source of “constant information”</li> <li>• “I feel myself called upon, by our relationship, and my situation in life, to condole with you on the grievous affliction...”</li> <li>• “Let me then advise you, dear sir... to throw off your unworthy child from your affection for ever, and leave her to reap the fruits of her own heinous offense.”</li> <li>• “All Meryton seemed striving to blacken the man who, but three months before, had been almost an angel of light.”</li> <li>• “Everybody declared that he was the wickedest young man in the world; and everybody began to find out that they had always distrusted the appearance of his goodness.”</li> <li>• “You may well warn me against such an evil... It will pass away soon enough.”</li> <li>• “No officer is ever to enter into my house again, nor even to pass through the village. Balls will be absolutely prohibited... And you are never to stir out of doors...”</li> <li>• “Kitty... began to cry.”</li> </ul>
49	285	<b>Reactions to Lydia and Wickham's engagement</b> <ul style="list-style-type: none"> <li>• “I will immediately give directions to Haggerston for preparing a proper settlement. There will not be the smallest occasion for your coming to town again...”</li> <li>• “This is delightful indeed! She will be married! I shall see her again! She will be married at sixteen!”</li> <li>• “and to see dear Wickham too! But the clothes, the wedding clothes!”</li> <li>• “Poor Lydia's situation must, at best, be bad enough; but that it was no worse, she had need to be thankful.”</li> <li>• “neither rational happiness nor worldly prosperity could be justly expected...”</li> </ul>
50	292	<b>Reactions to Lydia and Wickham's engagement   Elizabeth and Darcy's compatibility</b> <ul style="list-style-type: none"> <li>• “When Mr Bennet first married, economy was held to be perfectly useless; for, of course, they were to have a son.”</li> <li>• “That it would be done with such trifling exertion on his side, too, was another very welcome surprise... have as little trouble in the business as possible.”</li> <li>• “without knowing or considering what their income might be, rejected many as deficient in size and importance.”</li> <li>• “Haye Park might do... or the great house at Stoke, if the drawing-room were larger; but Ashworth is too far off! [...] as for</li> </ul>

		<p><i>Pulvis Lodge, the attics are dreadful."</i></p> <ul style="list-style-type: none"> <li>• <i>"It was a union that must have been to the advantage of both; by her ease and liveliness... from his judgement, information, and knowledge of the world..."</i></li> </ul>
51	298	<p><b>Lydia's return to Longbourn</b></p> <ul style="list-style-type: none"> <li>• <i>"gave her hand, with an affectionate smile, to Wickham..."</i></li> <li>• <i>"Lydia was Lydia still; untamed, unabashed, wild, noisy, and fearless... demanding their congratulations..."</i></li> <li>• <i>"Ah! Jane, I take your place now, and you must go lower, because I am a married woman."</i></li> <li>• <i>"He was her dear Wickham on every occasion... He did every thing best in the world; and she was sure he would kill more birds on the first of September, than anybody else in the country."</i></li> </ul>
52	304	<p><b>Mrs Gardiner's letter about Darcy   Wickham's interruption</b></p> <ul style="list-style-type: none"> <li>• <i>"His debts are to be paid, amounting, I believe, to considerably more than a thousand pounds..."</i></li> <li>• <i>"The reason why all this was to be done by him alone..."</i></li> <li>• <i>"He did not judge your father to be a person whom he could so properly consult as your uncle"</i></li> <li>• <i>"Perhaps there was some truth in this; though I doubt... if we had not given him credit for another interest in the affair."</i></li> <li>• <i>"Pray forgive me if I have been very presuming, or at least do not punish me so far as to exclude me from P."</i></li> <li>• <i>"We were always good friends; and now we are better."   "True."</i></li> </ul>
53	312	<p><b>"He simpers..."</b></p> <ul style="list-style-type: none"> <li>• <i>"He smiled, looked handsome, and said many pretty things."</i></li> <li>• <i>"He simpers, and smirks, and makes love to us all. I am prodigiously proud of him. I defy even Sir William Lucas himself to produce a more valuable son-in-law."</i></li> </ul>
54	320	<ul style="list-style-type: none"> <li>• <i>"She followed him with her eyes, envied everyone to whom he spoke, had scarcely patience enough to help anybody to coffee; and then was enraged against herself for being so silly!"</i></li> </ul>
55	325	<p><b>Jane and Bingley's engagement</b></p> <ul style="list-style-type: none"> <li>• <i>"acknowledged, with the liveliest emotion, that she was the happiest creature in the world."</i></li> <li>• <i>"Your tempers are no means unlike. You are each of you so complying, that nothing will ever be resolved on; so easy, that every servant will cheat you; and so generous, that you will always exceed your income."</i></li> <li>• <i>"The Bennets were speedily pronounced to be the luckiest family in the world, though only a few weeks before..."</i></li> </ul>
56	332	<p><b>Lady Catherine's confrontation</b></p> <ul style="list-style-type: none"> <li>• <i>"She entered the room with an air more than usually ungracious, made no other reply to Elizabeth's salutation than a slight inclination of the head, and sat down without saying a word... no request of introduction had been made"</i></li> <li>• <i>"The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be..."</i></li> <li>• <i>"you would not wish to quit the sphere in which you have been brought up."</i></li> <li>• <i>"But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition."</i></li> <li>• <i>"Are the shades of Pemberley to be thus polluted?"</i></li> <li>• <i>"Are you lost to every feeling of propriety and delicacy?"</i></li> <li>• <i>"Neither duty, nor honour, nor gratitude," replied Elizabeth, "have any possible claim on me, in the present instance."</i></li> </ul>
57	340	<ul style="list-style-type: none"> <li>• <i>"For what do we live, but to make sport for our neighbours, and laugh at them in our turn?"</i></li> </ul>
58	345	<p><b>Elizabeth and Darcy's engagement   Darcy's admission of regret</b></p> <ul style="list-style-type: none"> <li>• <i>"he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do."</i></li> <li>• <i>"My behaviour to you at the time had merited the severest reproof. It was unpardonable. I cannot think of it without abhorrence."</i></li> <li>• <i>"I have been a selfish being all my life, in practice, though not in principle."</i></li> <li>• <i>"dearest, loveliest Elizabeth! What do I not owe you! You taught me a lesson, hard indeed at first, but most advantageous."</i></li> </ul>

		<i>By you, I was properly humbled."</i>
59	352	<b>Reactions to Elizabeth and Darcy's engagement</b> <ul style="list-style-type: none"> <li>• "Darcy was not of a disposition in which happiness overflows in mirth; and Elizabeth... rather knew that she was happy than felt herself to be so"</li> <li>• "He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?"</li> <li>• "Oh, Lizzy! do anything rather than marry without affection. Are you quite sure that you feel what you ought to do?"</li> </ul>
60	359	<b>"You were sick of civility..."</b> <ul style="list-style-type: none"> <li>• "Did you admire me for my impertinence?"   "For the liveliness of your mind, I did."</li> <li>• "The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for your approbation alone."</li> <li>• "I am the happiest creature in the world. Perhaps other people have said so before, but not one with such justice."</li> </ul>
61	364	<b>Denouement</b> <ul style="list-style-type: none"> <li>• "I wish I could say, for the sake of her family... a sensible, amiable, well-informed woman for the rest of her life"</li> <li>• "she became, by proper attention and management, less irritable, less ignorant, and less insipid."</li> <li>• "under the direction of two persons so extravagant in their wants, and heedless of the future, must be very insufficient"</li> <li>• "His affection for her soon sunk into indifference..."</li> <li>• "Their manner of living... was unsettled in the extreme. They were always moving from place to place in quest for a cheap situation, and always spending more than they ought."</li> </ul>

### Evidence for Common Arguments

Argument	Chapter / Page	Quote
<b>The Bennet Parents</b>		
The unhappiness of the Bennet marriage	C1 (p. 3, mid)	<p>"Mr. Bennet was so odd a mixture of <u>quick parts, sarcastic humour, reserve, and caprice</u>. [...] <u>Her</u> mind was <u>less</u> difficult to develop. She was a woman of <u>mean understanding, little information, and uncertain temper</u>."</p> <ul style="list-style-type: none"> <li>• The juxtaposition! Listing of traits, many of which are in direct opposition (e.g. quick parts and mean understanding)</li> </ul>
	C42	<p>"captivated by youth and beauty, and that appearance of good humour..."</p> <ul style="list-style-type: none"> <li>• Superficiality and entrapment!</li> </ul>
	C42 (p. 228, mid)	<p>"<u>Respect, esteem, and confidence</u> had vanished <u>for ever</u>; and <u>all</u> his views of domestic happiness were <u>overthrown</u>."</p> <ul style="list-style-type: none"> <li>• Listing of basic expectations for a happy marriage, before rejecting them definitively with the absolute</li> <li>• Violence of "overthrown" — complete destruction of prospects of connubial felicity.</li> </ul>

Mr Bennet's sardonic detachment	C1 (p. 1-2)	<p>"Is he married or single?" → "Oh! Single, my dear, to be sure! [...]"</p> <p>"How so? How can it affect them?" → "how can you be so tiresome!"</p> <p>"Is that his design in settling here?" → "Design! <u>Nonsense</u>, how can you talk so!"</p> <ul style="list-style-type: none"> <li>• Mock ignorance, asking questions that he is sure to know the answer to</li> <li>• Mrs Bennet is provoked into exclamations, which amuses him</li> </ul>
	C7	<p>"After listening one morning to their effusions on this subject, Mr. Bennet coolly observed: "From all that I can collect by your manner of talking, you must be two of the silliest girls in the country."</p> <ul style="list-style-type: none"> <li>• Sardonicly mocks her daughters using hyperbole and superlatives <ul style="list-style-type: none"> <li>◦ Effusions suggests an unrestrained, excessive quality — these are frivolous and superficial girls that need to be reined in!</li> </ul> </li> <li>• Yet he assumes the role of a passive observer, studying his daughters rather than correcting their behaviour as a parent...</li> </ul>
	C20	<p>"She shall hear my opinion." → "From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do." → "I shall be glad to have the library to myself as soon as may be."</p> <ul style="list-style-type: none"> <li>• Feigns compliance as if he will back up his wife, and yet he directly undermines his wife! Emphasised by the dichotomy he sets out, which is structurally conveyed through the parallel clauses</li> <li>• Yet his witty flippancy is perhaps inappropriate or irresponsible considering the seriousness of the choice here? <ul style="list-style-type: none"> <li>◦ Even when the issue regarding his daughter's future has not been settled, his immediate concern is still to "have the library", with the urgency conveyed through the request to vacate "as soon as may be" — he retreats into his sanctuary and detaches himself from the situation.</li> </ul> </li> </ul>
	C23	<p>"Let us hope for better things. Let us flatter ourselves that I may be the survivor."</p> <ul style="list-style-type: none"> <li>• Ostensibly going to offer comfort — only to be met with a dry quip about Mrs Bennet dying early!</li> </ul>
	C15 (p. 70, mid)	<p>"though prepared, as he told Elizabeth, to meet</p>

		<p>with folly and conceit in every other room of the house, he was used to be free from them there... most prompt in inviting Mr Collins to join his daughters in their walk"</p> <ul style="list-style-type: none"> <li>• Library as a sanctuary</li> <li>• He retreats into his library, and offloads the problem and the duty of entertaining his guest to his daughters! Parental neglect...</li> </ul>
	C57 (p. 343-344)	<p>"<u>For what do we live</u>, but to <u>make sport</u> for our neighbours, and <u>laugh at them</u> in our turn?"</p> <ul style="list-style-type: none"> <li>• Frames as a rhetorical question — it is an evident truth to Mr Bennet.</li> <li>• To amuse oneself and laugh at others is Mr Bennet's main purpose in life: a kind of sardonic irresponsibility, and disregard for other duties.</li> </ul>
	C53	<p>"He is as fine a fellow," said Mr. Bennet, as soon as they were out of the house, "as ever I saw. He simpers, and smirks, and makes love to us all. I am prodigiously proud of him. I defy even Sir William Lucas himself to produce a more valuable son-in-law."</p> <ul style="list-style-type: none"> <li>• Coupled with the annoying ingratiating and smug manner of "simper", "smirk", as well as the hyperbolic comparison to "making love"— as if he is courting them!</li> <li>• Sarcasm! Hyperbolic elevation to the finest fellow Mr Bennet saw, and implication that even Collins — in all his superciliousness and sycophantism — is a preferable man...</li> </ul>
Mr Bennet's indolence and irresponsibility	C50	<p>"When Mr Bennet first married, economy was held to be perfectly useless; for, of course, they were to have a son."</p> <ul style="list-style-type: none"> <li>• The complacency shines through, particularly in his sweeping assumptions — he is bold enough to add the intensifier "perfectly", and the confident preface "of course"</li> <li>• And the reader knows how this played out... so there's lots of irony here.</li> </ul>
	C41	<p>"Colonel Forster is a sensible man, and will keep her out of any real mischief... The officers will find women better worth their notice. Let us hope, therefore, that her being there may teach her her own insignificance. At any rate, she cannot grow many degrees worse..."</p> <ul style="list-style-type: none"> <li>• Foreshadowing! He will be proven very wrong...</li> <li>• Idle "hope", rather than any action to actually "teach" — in fact, he abdicates his parental, educative responsibility to the situation, and outsources the duty of care</li> </ul>

		to Colonel Forster!
	C50	“That it would be done with such trifling exertion on his side, too, was another very welcome surprise; for his wish at present was to have as little trouble in the business as possible.
	C48 (p. 279)	<p>“His family knew him to be, on all common occasions, a most negligent and dilatory correspondent; but at such a time they had <u>hoped</u> for exertion.” vs. Mr Gardiner as a “certain” source of “constant information”</p> <ul style="list-style-type: none"> <li>• Still hoping, when this would be expected... and he doesn’t even deliver on the hope!</li> <li>• Consider the superlative, and the deliberate tautology...</li> <li>• Reinforced by juxtaposition with Mr Gardiner, who sets a benchmark for reliability to accentuate Mr Bennet’s failures</li> </ul>
	C42 (p. 229)	<p>“But she had never felt so strongly as now, the disadvantages which must attend the children of so unsuitable a marriage, nor ever been so fully aware of the evils arising from so ill-judged a direction of talents; talents which rightly used, might at least have preserved the respectability of his daughters, even if incapable of enlarging the mind of his wife.”</p> <ul style="list-style-type: none"> <li>• Four intensifying “so”s in one sentence! Hyperbolic diction of “evils”</li> </ul>
Mr Bennet’s fleeting self-awareness	C48	<p>“You may well warn me against such an evil. Human nature is so prone to fall into it! No, Lizzy, let me once in my life feel how much I have been to blame. I am not afraid of being overpowered by the impression. It will pass away soon enough.”</p> <ul style="list-style-type: none"> <li>• He started well, with even incriminating hyperbole...</li> <li>• Yet a bathetic end — that it will pass!</li> </ul>
	C48	<p>“No officer is ever to enter into my house again, nor even to pass through the village. Balls will be absolutely prohibited, unless you stand up with one of your sisters. And you are never to stir out of doors till you can prove that you have spent ten minutes of every day in a rational manner.”</p> <ul style="list-style-type: none"> <li>• He resorts to his old, sardonic ways</li> </ul>
Mr Bennet’s regard for Elizabeth’s happiness	C20	<p>“Your mother will never see you again if you do not marry Mr Collins, and I will never see you again if you do.”</p> <ul style="list-style-type: none"> <li>• Dichotomy structurally conveyed through the parallel clauses — stands clearly opposed to Mrs Bennet’s determination to marry Elizabeth off</li> </ul>

	C59	<p>“He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane. But will they make you happy?”</p> <ul style="list-style-type: none"> <li>• Acknowledgement of his wealth, as encapsulated in the material symbols of clothes and carriages.</li> <li>• But this is also balanced against the weightier rhetorical question asking the question of happiness — sensibly, this is what Mr Bennet cares about!</li> </ul>
Mrs Bennet’s comical, tactless preoccupation with marrying off her daughters	C7 (p. 31-32)	<p>“her mother attended her to the door with many cheerful prognostics of a bad day... Her sisters were uneasy for her, but her mother was delighted.”</p> <ul style="list-style-type: none"> <li>• Oxymoronic phrase, creating a comic effect!</li> <li>• Juxtaposition between the divergent responses of the sisters and the mother... highlights different concerns.</li> </ul>
	C7	<p>“My dear Mr. Bennet, you must not expect such girls to have the sense of their father and mother. When they get to our age, I dare say they will not think about officers any more than we do. I remember the time when I liked a red coat myself very well—and, indeed, so I do still at my heart; and if a smart young colonel, with five or six thousand a year, should want one of my girls I shall not say nay to him; and I thought Colonel Forster looked very becoming the other night at Sir William’s in his regimentals.”</p> <ul style="list-style-type: none"> <li>• Irony: she presents herself as a model of good reason and sense and say that her girls will not think about officers as much, when she immediately goes on to think about officers! <ul style="list-style-type: none"> <li>◦ She talks about Colonel Forster’s appearance — superficiality.</li> <li>◦ She even admits she still likes red coats...</li> </ul> </li> <li>• She prices her girls — simplistic regard for marriage without any regard for their compatibility or happiness!</li> </ul>
Mrs Bennet’s agitation	C23	<p>“The sight of Miss Lucas was odious to her. As her successor in that house, she regarded her with jealous abhorrence. Whenever Charlotte came to see them, she concluded her to be anticipating the hour of possession...”</p> <ul style="list-style-type: none"> <li>• Completely projecting — “concluded” as in a hasty judgement</li> <li>• Extreme diction of “odious”, “jealous abhorrence” — at just the sight of Charlotte!</li> </ul>
Mrs Bennet’s rare	C20 (p. 111, mid)	<p>“You will never get a husband at all—and I am</p>

recognition of the need for financial security		<p>sure I do not know who is to maintain you when your father is dead — I shall not be able to keep you.”</p> <ul style="list-style-type: none"> <li>• Recognises the competitiveness of the marriage market, and the need to marry for financial security</li> <li>• A kind of foresight — considering the death of Mr Bennet far into the future! Honest as well about her own financial capabilities.</li> <li>• A rare moment of prudence and realism.</li> </ul>
Mrs Bennet’s impropriety	C9 (p. 43)	<p>“That gentleman”, “those people who fancy themselves very important...”</p> <ul style="list-style-type: none"> <li>• Addresses Darcy in third person, even though he’s right there — extremely discourteous!</li> </ul> <p>“The country is a vast deal pleasanter, is it not, Mr. Bingley?”</p> <ul style="list-style-type: none"> <li>• A barbed question, criticising Mr Darcy by addressing it directly to Mr Bingley!</li> </ul>
	C18	<p>“Mrs. Bennet seemed incapable of fatigue while enumerating the advantages of the match.”</p> <ul style="list-style-type: none"> <li>• Inappropriate subject in a Regency society that emphasises delicacy, subtlety and humility <ul style="list-style-type: none"> <li>◦ Indefatigability suggests her extended, continuous discussion of this subject, which makes it worse!</li> <li>◦ Enumerating... her extensive discussion.</li> </ul> </li> </ul>
	C35 (p. 193, beg)	<p>“total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father.”</p> <ul style="list-style-type: none"> <li>• Absolute, intensifiers all over the place...</li> </ul>
Mrs Bennet’s unrealistic flights of fancy	C50	<p>“without knowing or considering what their income might be, rejected many as deficient in size and importance. “Haye Park might do,” said she, “if the Gouldings could quit it—or the great house at Stoke, if the drawing-room were larger; but Ashworth is too far off! I could not bear to have her ten miles from me; and as for Pulvis Lodge, the attics are dreadful.”</p> <ul style="list-style-type: none"> <li>• Omniscient narrator’s critique — preface makes it very clear that she’s putting the cart before the horse</li> <li>• Flights of fancy, reflected in her jumping from house to house — a staccato series of disjointed clauses.</li> </ul>
	C49	<p>“This is delightful indeed! She will be married! I</p>



		<p>shall see her again! She will be married at sixteen! My good, kind brother! I knew how it would be. I knew he would manage everything! How I long to see her! and to see dear Wickham too! But the clothes, the wedding clothes!"</p> <ul style="list-style-type: none"> <li>• All exclamations — all emotion, no rationality</li> <li>• No consideration of the marriage's shameful origins... sudden regard for Wickham with the tender "dear"!</li> <li>• Jumps to the wedding: putting the cart before the horse</li> </ul>
Mrs Bennet's indulgence and irresponsibility	C7	<p>"My dear Mr. Bennet, you must not expect such girls to have the sense of their father and mother. When they get to our age, I dare say they will not think about officers any more than we do. I remember the time when I liked a red coat myself very well—and, indeed, so I do still at my heart... I thought Colonel Forster looked very becoming the other night at Sir William's in his regimentals."</p>
	C41	<p>"If one could but go to Brighton!" observed Mrs. Bennet.</p>
	C37 (p. 206)	<p>"Her mother, with manners so far from right herself, was entirely insensible of the evil. Elizabeth had frequently united with Jane in an endeavour to check the imprudence of Catherine and Lydia; but while they were supported by their mother's indulgence, what chance could they be of improvement?"</p> <ul style="list-style-type: none"> <li>• Resigned rhetorical question evinces the hopelessness</li> <li>• Clear parallel is drawn between mother and daughters, with intensifier "so" mirroring the hyperbolic comparison to an "evil"</li> </ul>
	C47 (p. 273)	<p>"with tears and lamentations of regret, invectives against the villainous conduct of Wickham, and complaints of her own sufferings and ill-usage; blaming everybody but the person to whose ill-judging indulgence the errors of her daughter must principally be owing."</p> <ul style="list-style-type: none"> <li>• Replete with melodrama — hyperbolic diction of "lamentation", "invectives", "villanous"...</li> <li>• She fashions herself as a victim, when this is definitely not about her...</li> <li>• A sardonic narratorial quip by a third-omniscient narrator — humorously foregrounds her flaws!</li> </ul>
Mrs Bennet's vulnerability to prejudice	C9	<p>"in a country neighbourhood you move in a very confined and unvarying society"</p> <ul style="list-style-type: none"> <li>• Interpreted by Mrs Bennet as an insult on</li> </ul>

		the country!
<b>Jane</b>		
Jane's kind manner	C4 (p. 16, end)	<p>"You never see a fault in anybody. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in your life... You have liked many a stupider person"</p> <ul style="list-style-type: none"> <li>• Absolutes! Hyperbole!</li> </ul>
	C24	<p>"You are too good. Your sweetness and disinterestedness are really angelic... I feel as if I had never done you justice, or loved you as you deserve."</p> <p>Miss Bennet eagerly disclaimed all extraordinary merit, and threw back the praise on her sister's warm affection."</p> <ul style="list-style-type: none"> <li>• Hyperbolic comparison to the bastion of perfect benevolence: the angel</li> <li>• Even Jane's sister — such a close relation — says she cannot love her enough: then who can? Shows just how much affection she deserves</li> <li>• Yet she is humble and modest! Sincerity shines through in her eager manner, and she reciprocates the praise...</li> </ul>
	C26	<p>"But I pity her, because she must feel that she has been acting wrong, and because I am very sure that anxiety for her brother is the cause of it."</p>
	C47	<p>'Of whom does Jane ever think ill?'</p> <ul style="list-style-type: none"> <li>• Rhetorical questions, absolute.</li> </ul>
Elizabeth's reappraisal of Jane's naivety	C24	<p>"Why should they try to influence him? They can only wish his happiness..."</p> <p>"Your first position is false. They may wish many things besides his happiness; they may wish his increase of wealth and consequence; they may wish him to marry a girl who has all the importance of money, great connections, and pride."</p> <ul style="list-style-type: none"> <li>• Jane's naive rhetorical question, and naive absolute "only".</li> <li>• Elizabeth wisely offers a list of other considerations, coupled with a matter of fact refutation. Of course, this foreshadows the actual revelation that Darcy and Caroline Bingley conspired in their separation...</li> </ul>
	C4	<p>"Their manners are not equal to his."</p> <p>"Certainly not—at first. But they are very pleasing women when you converse with them... I am much mistaken if we shall not find a very charming neighbour in her."</p> <ul style="list-style-type: none"> <li>• Elizabeth's discernment, compared to</li> </ul>

		Jane's dual use of the intensifier — a wholly underserved one at that!
Jane's discernment / reappraisal of Elizabeth's judgement	C17	<p>"It is impossible. No man of common humanity, no man who had any value for his character, could be capable of it. Can his most intimate friends be so excessively deceived in him? Oh! No."</p> <ul style="list-style-type: none"> <li>• In this case, Jane correctly notes that Wickham's account of Darcy is not believable — repeated negatives, absolute impossible, rhetorical question. <ul style="list-style-type: none"> <li>◦ Even a scandalised exclamation, to reflect how implausible / incomprehensible this is!</li> </ul> </li> </ul>
	C17	<p>"Interested people have perhaps misrepresented each to the other. It is, in short, impossible for us to conjecture the causes or circumstances which may have alienated them, without actual blame on either side."</p> <ul style="list-style-type: none"> <li>• Jane withholds judgement: correctly identifies that interests are at play, recognises the uncertainty of any "conjectures". <ul style="list-style-type: none"> <li>◦ Consider the use of hedges ("perhaps") and rational language.</li> </ul> </li> </ul>
	C24	<p>"Mr. Collins is a conceited, pompous, narrow-minded, silly man... the woman who married him cannot have a proper way of thinking. You shall not defend her... You shall not, for the sake of one individual, change the meaning of principle and integrity"</p> <p>"I must think your language too strong in speaking of both," replied Jane; "and I hope you will be convinced of it by seeing them happy together."</p> <ul style="list-style-type: none"> <li>• Elizabeth's definite modal, and anaphoric use of "You shall not" — her mind is closed to the possibility. <ul style="list-style-type: none"> <li>◦ Harsh judgement too — accuses Charlotte of lacking 'principle' and 'integrity'!</li> </ul> </li> <li>• Jane points this out, and offers a sage prediction: Elizabeth will indeed change her mind.</li> </ul>
Jane's sisterly concern for Elizabeth	C59	<p>"And do you really love him quite well enough? Oh, Lizzy! do anything rather than marry without affection. Are you quite sure that you feel what you ought to do?"</p> <ul style="list-style-type: none"> <li>• Repeated inquiries show her concern</li> <li>• Interdiction from marrying without affection, framed in absolute terms — her deep hope for Elizabeth to be happy.</li> </ul>
Elizabeth's sisterly love for Jane	C24	<p>"I only want to think <i>you</i> perfect... There are few people whom I really love, and still fewer of whom</p>

		<p>I think well."</p> <ul style="list-style-type: none"> <li>• Exclusiveness suggest by "only", and the absolute praise of "perfect"</li> <li>• Juxtaposed with Elizabeth's cynicism about the world... this makes her high praise even more elevatory!</li> </ul>
Jane's deep affection for Bingley	C40 (p. 219)	<p>"Jane was not happy. She still cherished a very tender affection for Bingley... all her good sense, and all her attention to the feelings of her friends, were requisite to check the indulgence of those regrets which must have been injurious to her own health and their tranquillity."</p> <ul style="list-style-type: none"> <li>• We know that Jane, the ever-optimistic one, is very rarely "not happy"! In fact, so deep are her feelings that to suppress them hurt her health and tranquility!</li> <li>• Plain, matter-of-fact description of her pining for him makes it abundantly clear to the reader that she has deep affections for Bingley</li> </ul>
Jane's futile attempts to get over Bingley	C24	<p>"She can have no idea of the pain she gives me by her continual reflections on him. But I will not repine. It cannot last long. He will be forgot, and we shall all be as we were before."</p> <ul style="list-style-type: none"> <li>• Pain, even at the mention of his name! Shows the depth of affection.</li> <li>• Struggle of restraint revealed in the short clauses and resolute modals.</li> </ul>
Jane's compatibility with Bingley	C55 (p. 329, mid)	<p>"Your tempers are no means unlike. You are each of you so complying, that nothing will ever be resolved on; so easy, that every servant will cheat you; and so generous, that you will always exceed your income."</p> <ul style="list-style-type: none"> <li>• Absolutes! Hyperbole!</li> </ul>
	C55	<p>"acknowledged, with the liveliest emotion, that she was the happiest creature in the world."</p> <ul style="list-style-type: none"> <li>• Genuine! Superlatives, hyperbole.</li> <li>• Contrast to Collins, who "entreats" Elizabeth to make <i>him</i> the "happiest of men"</li> </ul>
Jane's excessive restraint and prudence	C6	<p>"It was <i>generally</i> evident whenever they met, that he did admire her and to <i>her</i> it was equally evident that Jane was yielding to the preference... Jane united, with great strength of feeling, a composure of temper and a uniform cheerfulness of manner which would guard her from the suspicions of the impertinent."</p> <ul style="list-style-type: none"> <li>• Juxtaposition of Bingley and Jane's sentiments — Jane's exceptional and excessive concealment of her feelings... (qualification of "to her")</li> <li>• Diction of prudence and restraint:</li> </ul>

		"composure", "guard", "suspicions"
	C35	<p>"the serenity of your sister's countenance and air was such as might have given the most acute observer a conviction that, however amiable her temper, her heart was not likely to be easily touched."</p> <ul style="list-style-type: none"> <li>• Superlative for the observer, but still left with a firm belief ("conviction") of her indifference</li> <li>• Connection between the external facade and the internal affairs of the heart</li> </ul>
Jane's marriage prospects as affected by her family's impropriety	C35	<p>"The situation of your mother's family, though objectionable, was nothing in comparison of that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father." —&gt; "certain evils of such a choice"</p> <ul style="list-style-type: none"> <li>• Absolute "total", repetition of intensifier "so" <ul style="list-style-type: none"> <li>◦ Mirrored in the description of their marriage prospects: absolute "certain", disparaging "such", metaphor of such a union being almost sinful!</li> </ul> </li> </ul>
	C37	<p>"How grievous then was the thought that, of a situation so desirable in every respect, so replete with advantage, so promising for happiness, Jane had been deprived, by the folly and indecorum of her own family!"</p> <ul style="list-style-type: none"> <li>• Rule of three, anaphoric repetition, absolutes, intensifiers... shows us what Jane has lost. Mirrored in the distressed tone of the exclamation...</li> </ul>
Jane's marriage prospects as affected by her family's social rank and status	C8 (p. 37)	<p>"If they had uncles enough to fill <i>all</i> Cheapside" —&gt; "But it must very materially lessen their chance of marrying men of any consideration in the world," replied Darcy."</p> <ul style="list-style-type: none"> <li>• Cheapside: a symbol of the nouveau riche that acquired their fortunes by trade</li> <li>• Intensifier "very", certainty of modal "must", absolute "any", "in the world" — much confidence in his own view.</li> </ul>
Jane's need to 'parent' her parents	C47	<p>"My mother was in hysterics, and though I endeavoured to give her every assistance in my power..." —&gt; "Your attendance upon her has been too much for you. You do not look well."</p> <ul style="list-style-type: none"> <li>• Mrs Bennet is consumed by melodrama, distress and self-pity — look at the uncontrollability implied by "hysterics"!</li> <li>• Jane has to care for her mother — reinforced by the absolute "every", and Elizabeth's observation that she has even</li> </ul>

		done so at the expense of her own health!
	C46	<p>“to share with Jane in the cares that must now fall wholly upon her, in a family so deranged, a father absent, a mother incapable of exertion, and requiring constant attendance...”</p> <ul style="list-style-type: none"> <li>• A cumulative list of familial and parental failures... the damning “deranged”, coupled with the intensifier, shows the great degree of dysfunction within the Bennet family <ul style="list-style-type: none"> <li>◦ A mother should not be requiring constant attendance, and being present is a basic expectation of a father!</li> </ul> </li> <li>• “Wholly”: emphasises the great burden they had to bear.</li> </ul>
<b>Bingley</b>		
Bingley’s kind, amiable nature	C3	<p>“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.”</p> <ul style="list-style-type: none"> <li>• Listing of his sociable behaviour — willing to participate in social mingling, and even organise opportunities for further engagement!</li> <li>• Definitive modal, and stated in a matter-of-fact tone by an omniscient narrator!</li> </ul>
	C8	<p>“this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well when she came into the room this morning. Her dirty petticoat quite escaped my notice.”</p> <ul style="list-style-type: none"> <li>• Absolute and intensifier — extremely generous, even though we know objectively this is a breach of social custom! Bingley is above the superficiality of Regency society</li> </ul>
	C8	<p>“If they had enough uncles to fill all of Cheapside... it would not make them one jot less agreeable”</p>
	C9	<p>“Mr. Bingley was unaffectedly civil in his answer, and forced his younger sister to be civil”</p> <ul style="list-style-type: none"> <li>• Juxtaposition of the two kinds of civility —willing and unwilling—highlights Bingley’s genuine amiability</li> <li>• Also, he is a good influence on his sister!</li> </ul>
Bingley as a foil to Darcy	C4	<p>“Between him and Darcy there was a very steady friendship, in spite of great opposition of character... Bingley had never met with more pleasant people or prettier girls in his life;</p>

		<p>everybody had been most kind and attentive to him; there had been no formality, no stiffness; he had soon felt acquainted with all the room; and, as to Miss Bennet, he could not conceive an angel more beautiful. Darcy, on the contrary, had seen a collection of people in whom there was little beauty and no fashion, for none of whom he had felt the smallest interest, and from none received either attention or pleasure. Miss Bennet he acknowledged to be pretty, but she smiled too much."</p> <ul style="list-style-type: none"> <li>• Parallel structure from their diametrically opposed opinion of the crowd, their interaction, and their thoughts on Jane, to juxtapose the two characters!</li> <li>• Mirrored in language as well — both use absolutes and superlatives, but to convey polarised opinions! <ul style="list-style-type: none"> <li>◦ Hyperbolic comparison to an angel vs begrudging "acknowledgement" followed by an immediate criticism</li> </ul> </li> </ul>
Bingley's manipulable nature	C10	"Your conduct would be quite as dependent on chance as that of any man I know; and if, as you were mounting your horse, a friend were to say, 'Bingley, you had better stay till next week,' you would probably do it, you would probably not go—and at another word, might stay a month."
	C35	<p>"To convince him, therefore, that he had deceived himself, was no very difficult point. To persuade him against returning into Hertfordshire, when that conviction had been given, was scarcely the work of a moment."</p> <ul style="list-style-type: none"> <li>• Parallelism! Reinforces the point</li> <li>• Emphasised by how quickly he changes his mind, the extreme shift from the determination of "conviction" to believing he deceived himself, the mitigatory adverb "scarcely"...</li> </ul>
<b>Elizabeth</b>		
Elizabeth's pride and vanity	C5 (p. 21, mid)	"and I could easily forgive his pride, if he had not mortified mine."
	C16	<p>"Mr. Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself"</p> <ul style="list-style-type: none"> <li>• Parallel clauses! Draws attention to Elizabeth's propensity to be flattered by attention from the opposite gender, in the same way that Wickham is delighted with attracting the notice of female eyes</li> <li>• This is especially flattering, since Wickham</li> </ul>

		had many options but <i>chose</i> her...
	C26	<p>"her vanity was satisfied with believing that she would have been his only choice, had fortune permitted it... but Elizabeth, less clear-sighted perhaps in this case than in Charlotte's..."</p> <ul style="list-style-type: none"> <li>Elizabeth thinks she would have been Wickham's pick if she had more money — not only does the attribution of this belief to her "vanity" make it clear that she is not thinking rationally, the mention of being "satisfied" and its label as a "belief" (coupled with the speculative conditional) highlights that she is creating an explanation to comfort herself...</li> <li>Narratorial intervention makes this clear!</li> </ul>
Elizabeth's prejudice vis-a-vis Darcy (and subsequent regret)	C18 (p. 88, end)	<p>"Attention, forbearance, patience with Darcy, was injury to Wickham."</p> <ul style="list-style-type: none"> <li>A surprising sentiment — the list of three qualities are traditionally regarded as virtues!</li> <li>Direct equivalency drawn — the pair is unfairly pitted against each other</li> </ul>
	C18 (p. 89, mid)	<p>"Heaven forbid! That would be the greatest misfortune of all! To find a man agreeable whom one is determined to hate! Do not wish me such an evil."</p> <ul style="list-style-type: none"> <li>Agitated exclamations, hyperbolic superlatives, hyperbolic comparison to some kind of sinful act...</li> <li>A nice play on "determined" — her resolution, but also a suggestion that she has actively and prejudicially <i>determined</i> that she will hate him?</li> </ul>
	C34	<p>"your arrogance, your conceit, and your selfish disdain... I felt that you were the last man in the world whom I could ever be prevailed on to marry."</p> <ul style="list-style-type: none"> <li>Hyperbole, accusatory anaphoric repetition of "your", and a listing of his character faults. Too harsh?</li> </ul>
	C36 (p. 201, end)	"feeling that she had been <u>blind, partial, prejudiced, absurd</u> "
	C44 (p. 253, beg)	"It was <u>gratitude; gratitude</u> , not merely for having once loved her, but for loving her still well enough to forgive <u>all</u> the <u>petulance</u> and <u>acrimony</u> of her manner in rejecting him, and all the unjust accusations accompanying her rejection."



Elizabeth's ironic misreadings of Darcy	C6	<p>[When Darcy listens to her conversation with Colonel Forster] "I see what he is about. He has a very satirical eye"</p> <ul style="list-style-type: none"> <li>• Metaphor of sight — a sign of perception, when she's actually metaphorically blind to his affections!</li> <li>• Irony: Elizabeth is the one with the satirical eye!</li> </ul>
	C10	<p>""Do not you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?"</p> <p>"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.</p>
	C10	<p>"Elizabeth could not help observing [...] how frequently Mr. Darcy's eyes were fixed on her. [...] She could only imagine however at last, that she drew his notice because there was a something about her [...] wrong and reprehensible"</p> <ul style="list-style-type: none"> <li>• Dramatic irony at work here — and subtly hinted at by "imagine"!</li> <li>• The use of the mitigatory "only" points to her prejudiced blinkered inability to recognise his affections.</li> </ul>
	C31	<p>[When Darcy watches her play the piano]</p> <p>"Elizabeth saw what he was doing, and at the first convenient pause, turned to him with an arch smile, and said:</p> <p>"You mean to frighten me, Mr. Darcy, by coming in all this state to hear me?"</p> <ul style="list-style-type: none"> <li>• A stiff response and a defiant question — when all Darcy is trying to do is to display his admiration for her!</li> </ul>
Elizabeth's naivety vis-a-vis Wickham	C16 (p. 82, end)	<p>"head full of him"</p> <p>"nothing but Wickham"</p>
	C16	<p>"Elizabeth allowed that he had given a very rational account of it..."</p> <ul style="list-style-type: none"> <li>• "Allowed" suggests that she had herself decided that his account was acceptable, implying that the account itself may not actually be acceptable</li> <li>• The presence of Elizabeth's active intervention here suggests the intrusion of infatuation...</li> </ul>
	C17 (p. 85, beg)	<p>"Besides, there was truth in his looks"</p>
	C17	<p>"it is not for me to be driven away by Mr Darcy..."</p> <ul style="list-style-type: none"> <li>• But he won't show up, and she doesn't suspect anything...</li> </ul>

	C18	<p>"Insolent girl!" said Elizabeth to herself. "You are much mistaken if you expect to influence me by such a paltry attack as this. I see nothing in it but your own wilful ignorance and the malice of Mr. Darcy."</p> <ul style="list-style-type: none"> <li>• Condemnatory language vis-a-vis Caroline Bingley: she is insolent, her attack paltry, and she is wilfully ignorant</li> <li>• Such an emotionally-charged response points to her clouding by prejudice!</li> </ul>
Elizabeth's capacity for irrationality and testiness	C27 (p. 152)	<p>"I am sick of them all. Thank Heaven! I am going to-morrow where I shall find a man who has not one agreeable quality, who has neither manner nor sense to recommend him. Stupid men are the only ones worth knowing, after all... What are men to rocks and mountains?"</p> <ul style="list-style-type: none"> <li>• Absolute diction, illogical declarations, sweeping generalisations, dramatic rhetorical question...</li> <li>• Agitated, bitter tone pervades her speech, because Wickham chose Miss King, and Bingley disappointed Jane...</li> </ul>
	C26	<p>"His character sunk on every review of it; and as a punishment for him... she seriously hoped he might really soon marry Mr. Darcy's sister..."</p>
	C36	<p>"His belief of her sister's insensibility she instantly resolved to be false... He expressed no regret for what he had done which satisfied her; his style was not penitent, but haughty. It was all pride and insolence."</p>
	C36	<p>"Astonishment, apprehension, and even horror, <u>oppressed</u> her... repeatedly exclaiming, "<u>This must be false! This cannot be! This must be the grossest falsehood!</u>"</p> <ul style="list-style-type: none"> <li>• Two incremental lists, short exclamations!</li> <li>• The hyperbolic diction of "oppression", to show how emotionally affected she is</li> </ul>
Elizabeth's idealistic conception of marriage	C22 (p. 123)	<p>"Charlotte the wife of Mr. Collins was a <u>most humiliating picture!</u> And to the <u>pang</u> of a friend <u>disgracing</u> herself and <u>sunk in her esteem</u>, was added the <u>distressing</u> conviction that it was impossible for that friend to be tolerably happy in the lot she had chosen."</p> <ul style="list-style-type: none"> <li>• Exclamation and the mention of emotional anguish ("pang", "distress") suggests her agitation — she's taking on second-hand embarrassment! She imposes her own values unto Charlotte</li> <li>• She just takes it as a given that Charlotte is disgraced and loses esteem — this is truer in her mind than in reality! <ul style="list-style-type: none"> <li>◦ We are invited to question this,</li> </ul> </li> </ul>

		through the use of FID
	C22	<p>“she would have sacrificed every better feeling to worldly advantage”</p> <ul style="list-style-type: none"> <li>• Absolute, to underscore what she has sacrificed</li> <li>• Look at the dichotomy between pragmatism and love — underscores prioritisation</li> </ul>
Elizabeth’s initial imposition of her own values / points of view	C22 (p. 123)	<p>“Charlotte the wife of Mr. Collins was a <u>most humiliating picture!</u> And to the <u>pang</u> of a friend <u>disgracing</u> herself and <u>sunk in her esteem</u>, was added the <u>distressing</u> conviction that it was impossible for that friend to be tolerably happy in the lot she had chosen.”</p> <ul style="list-style-type: none"> <li>• Exclamation and the mention of emotional anguish (“pang”, “distress”) suggests her agitation — she’s taking on second-hand embarrassment! She imposes her own values unto Charlotte</li> <li>• She just takes it as a given that Charlotte is disgraced and loses esteem — this is truer in her mind than in reality! <ul style="list-style-type: none"> <li>◦ We are invited to question this, through the use of FID</li> </ul> </li> </ul>
	C6	<p>“You make me laugh, Charlotte; but it is not sound. You know it is not sound, and that you would never act in this way yourself.”</p> <ul style="list-style-type: none"> <li>• Foreshadowing...</li> <li>• Repeated rejection of the point of view, and a confident one at that — look at the absolute language, laughing due to perceived ludicrousness, and the prediction of what Charlotte thinks and behaves</li> </ul>
Elizabeth’s independence of spirit and affinity with nature	C7 (p. 32, end)	<p>“<u>How can you be so silly,</u>” cried her mother, “as to think of such a thing, in <u>all this dirt!</u> You will not be fit to be seen when you <u>get there.</u>”</p> <p>“I shall be very fit to see Jane—which is <u>all</u> I want.”</p>
	C7 (p. 33, mid)	<p>“Elizabeth continued her walk <u>alone</u>, <u>crossing field after field</u> at a <u>quick pace</u>, <u>jumping</u> over stiles and <u>springing</u> over puddles with <u>impatient activity</u>, and finding herself at last within view of the house, with <u>weary ankles</u>, <u>dirty stockings</u>, and a <u>face glowing with the warmth of exercise.</u>”</p>
	C10 (p. 56, mid)	<p>“She then ran <u>gaily</u> off, <u>rejoicing</u> as she <u>rambled</u> about”</p>
	C27	<p>Elizabeth of the Lakes: “Oh, my dear, dear aunt,” she rapturously cried, “what delight! what felicity! You give me fresh life and vigour... Lakes,</p>

		<p>mountains, and rivers shall not be jumbled together in our imaginations"</p> <ul style="list-style-type: none"> <li>• Epizeuxis to evince her gratitude and excitement, hyperbole of rapture, exclamations...</li> <li>• "Fresh life and vigour" and the clarity of her remembrance of her travels suggests the interconnectedness between mental lucidity and the landscape — Elizabeth's affinity with nature, to broaden her mind</li> </ul>
	C30	<p>"Her favourite walk... was along the open grove which edged that side of the park, where there was a nice sheltered path, which no one seemed to value but herself, and where she felt beyond the reach of Lady Catherine's curiosity."</p> <ul style="list-style-type: none"> <li>• Desire for escape in the outdoors, and a solitary space for introspection...</li> </ul>
Elizabeth's independent rationality	C19	<p>"Do not consider me now as an elegant female, intending to plague you, but as a rational creature, speaking the truth from her heart."</p> <ul style="list-style-type: none"> <li>• Balanced sentence: juxtaposition serves to differentiate Elizabeth from her female peers.</li> <li>• Emphasis on rationality, and direct frankness.</li> </ul>
Elizabeth's willingness to stand up to Darcy and Lady Catherine	C34	<p>"your arrogance, your conceit, and your selfish disdain... I felt that you were the last man in the world whom I could ever be prevailed on to marry."</p> <ul style="list-style-type: none"> <li>• Hyperbole, accusatory anaphoric repetition of "your", and a listing of his character faults. Blunt, direct and no-nonsense!</li> </ul>
	C34 (p. 186)	<p>"I might as well inquire," replied she, "why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character?"</p> <ul style="list-style-type: none"> <li>• Accusatory incremental list, and anaphoric repetition of "against", incredulous tone of rhetorical question...</li> <li>• Appropriates Darcy's diction of "civility" and turns it on him</li> </ul>
[c/f other women]	C60 (p. 359, mid)	<p>"The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for your approbation alone."</p> <ul style="list-style-type: none"> <li>• Asyndetic list, incrementally escalating in the degree of sycophancy</li> <li>• Polysyndetic list — highlights their total captivation by winning his affections,</li> </ul>

		particularly given that speaking, looking and thinking encompasses most of what we do!
	C29	<p>"Lady Catherine seemed quite astonished at not receiving a direct answer; and Elizabeth suspected herself to be the first creature who had ever dared to trifle with so much dignified impertinence."</p> <ul style="list-style-type: none"> <li>• Astonishment suggests how rare it is, and how much of a breach of social norms it is</li> <li>• Trifle — Elizabeth treats her with the disrespect she doesn't expect, but disrespect she deserves</li> <li>• Oxymoronic "dignified impertinence" reveals Lady Catherine's rude and supercilious nature beneath her 'civil' veneer / self-conception of dignity, coupled with the intensifier!</li> </ul>
	C56	<p>"Neither duty, nor honour, nor gratitude," replied Elizabeth, "have any possible claim on me, in the present instance."</p> <ul style="list-style-type: none"> <li>• Elizabeth appropriates Lady Catherine's own diction and turns it on her, polysyndetically listing each of her invoked principles as if rebutting them one by one</li> <li>• This takes guts, considering Catherine is her social superior!</li> </ul>
Elizabeth's discernment of insincerity and pretense	C21	"To these highflown expressions Elizabeth listened with all the insensibility of distrust"
	C4	"Their manners are not equal to his."
	C10	"The perpetual commendations of the lady, either on his handwriting, or on the evenness of his lines, or on the length of his letter, with the perfect unconcern with which her praises were received, formed a curious dialogue, and was exactly in union with her opinion of each."
	C24	"To Caroline's assertion of her brother's being partial to Miss Darcy she paid no credit. That he was really fond of Jane, she doubted no more than she had ever done... the slave of his designing friends, and led him to sacrifice of his own happiness to the caprice of their inclination."
Elizabeth's recognition of true worth beyond class	C29 (p. 158)	<p>"Such formidable accounts of her ladyship, and her manner of living, quite frightened Maria Lucas... [Elizabeth] the mere stateliness of money or rank she thought she could witness without trepidation."</p> <ul style="list-style-type: none"> <li>• Juxtaposition of the two characters, to show their diametrically opposed views of class</li> </ul>

		<ul style="list-style-type: none"> <li>○ Intensifier “quite” vs diminutive “mere”</li> </ul>
Elizabeth’s need to ‘parent’ her parents	C18 (p. 97, end)	<p>“For heaven’s sake, madam, speak lower. What advantage can it be for you to offend Mr. Darcy? You will never recommend yourself to his friend by so doing!”</p> <ul style="list-style-type: none"> <li>• Direct imploration, rhetorical question presents the self-evident truth, and she even has to answer her own rhetorical qn!</li> <li>• Frustration revealed in the exclamation, and the agitated “for heaven’s sake”</li> </ul>
	C46	<p>“to share with Jane in the cares that must now fall wholly upon her, in a family so deranged, a father absent, a mother incapable of exertion, and requiring constant attendance...”</p> <ul style="list-style-type: none"> <li>• A cumulative list of familial and parental failures... the damning “deranged”, coupled with the intensifier, shows the great degree of dysfunction within the Bennet family <ul style="list-style-type: none"> <li>○ A mother should not be requiring constant attendance, and being present is a basic expectation of a father!</li> </ul> </li> <li>• “Wholly”: emphasises the great burden they had to bear.</li> </ul>
	C41	<p>“Excuse me, for I must speak plainly. If you, my dear father, will not take the trouble of checking her exuberant spirits, and of teaching her that her present pursuits are not to be the business of her life, she will soon be beyond the reach of amendment.”</p>
Elizabeth’s understanding of social decorum	C16 (p. 77)	<p>“Elizabeth found the interest of the subject increase, and listened with all her heart; but the delicacy of it prevented further inquiry.”</p> <ul style="list-style-type: none"> <li>• Superlative interest in the absolute, but able to suppress it due to a recognition of its “delicacy”</li> </ul>
Elizabeth’s capacity for introspection and growth	C28 (p. 155)	<p>“Elizabeth, in the solitude of her chamber, had to <u>meditate</u> upon Charlotte's degree of contentment, to <u>understand</u> her address in guiding, and composure in bearing with, her husband, and to <u>acknowledge</u> that it was all done <u>very</u> well.”</p> <ul style="list-style-type: none"> <li>• Diction of reflection: to meditate, understand, acknowledge... all reinforced by parallel clauses!</li> <li>• The great degree to which Elizabeth changes her mind is revealed by the intensifier — her veil of prejudice is lifting!</li> </ul>

	C36	<p>"She grew absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling she had been blind, partial, prejudiced, absurd."</p> <ul style="list-style-type: none"> <li>• Intensifier "absolutely"</li> <li>• A lovely incremental list of her flaws, in a moment of self-indictment</li> </ul>
	C36	<p>"I, who have prided myself on my discernment! I, who have valued myself on my abilities... How humiliating is this discovery! Yet, how just a humiliation!"</p> <ul style="list-style-type: none"> <li>• Anaphora and parallelism: she emphasises what she values herself for, and yet is able to recognise that she may not be the person she thought she was!</li> <li>• Her exclamations reveal the depth of her agitation and shame, yet she is able to recognise that she 'deserves' it: she's not defensive, and she takes responsibility!</li> </ul>
	C40	<p>"And yet I meant to be uncommonly clever in taking so decided a dislike to him, without any reason. It is such a spur to one's genius, such an opening for wit, to have a dislike of that kind."</p> <ul style="list-style-type: none"> <li>• She is willing to chastise herself — intensifiers, and direct, matter-of-fact "without any reason"</li> <li>• She also discerns her private motivations for her mistake — she is metacognitive!</li> </ul>
Elizabeth's newfound discernment	C44 (p. 249)	<p>"she had heard that Miss Darcy was exceedingly proud; but the observation of a very few minutes convinced her that she was only exceedingly shy."</p> <ul style="list-style-type: none"> <li>• Repetition of "exceedingly" juxtaposes the two differing judgements, highlighting the way Elizabeth can come to her own conclusions</li> <li>• She does this quickly as well — just "very few minutes"!</li> </ul>
Elizabeth's capacity for denial / newfound humility	C43	<p>"Why is he so altered? From what can it proceed? It cannot be for me, it cannot be for my sake that his manners are thus softened. My reproofs at Hunsford could not work such a change as this. It is impossible that he should still love me."</p> <ul style="list-style-type: none"> <li>• Absolute language, genuine confusion in the questions...</li> <li>• Dramatic irony, of course!</li> </ul>
Elizabeth's growing feelings for Darcy	C54	<p>"Darcy had walked away to another part of the room. She followed him with her eyes, envied everyone to whom he spoke, had scarcely patience enough to help anybody to coffee; and then was enraged against herself for being so silly!"</p> <ul style="list-style-type: none"> <li>• Incremental progression from envy to agitation!</li> </ul>

		<ul style="list-style-type: none"> <li>• Absolute diction reveals the intensity... frustration and distress in the exclamation!</li> </ul>
	C46	<p>"Her power was sinking; everything must sink under such a proof of family weakness, such an assurance of the deepest disgrace... all love must be in vain"</p> <ul style="list-style-type: none"> <li>• FID: fear, frustration</li> <li>• Absolute modal "must", intensifier "such"</li> <li>• Metaphor of sinking, to illustrate the impending collapse of her prospects, and how she will "sink" in rank as well!</li> </ul>
	C44	<p>"She respected, she esteemed, she was grateful to him, she felt a real interest in his welfare"</p> <ul style="list-style-type: none"> <li>• Polysyndetic listing of her regard for him for emphasis, to show us the basis of what a good marriage looks like.</li> </ul>
Elizabeth and Darcy's compatibility	C50 (p. 295)	<p>"It was a union that must have been to the advantage of both; by her ease and liveliness, his mind might have been softened, his manners improved, and from his judgement, information, and knowledge of the world, she must have received benefit of greater importance."</p> <ul style="list-style-type: none"> <li>• A neatly balanced sentence!</li> <li>• Certitude expressed by the modal "must"</li> </ul>
	C59	<p>"Darcy was not of a disposition in which happiness overflows in mirth; and Elizabeth, agitated and confused, rather knew that she was happy than felt herself to be so"</p> <ul style="list-style-type: none"> <li>• Balanced sentence, to reflect their similar emotional restraint</li> <li>• "Knew" she was happy: combines emotion and rationality</li> <li>• "Happiness" vs "mirth": emotion, but also restraint</li> </ul>
	C60	<p>"he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do."</p> <ul style="list-style-type: none"> <li>• Violently: hyperbolic diction!</li> <li>• "As sensibly and as warmly" — syntactic balance mirrors the balance of rationality and emotion!</li> </ul>
	C9 (p. 44)	<p>"I have been used to consider poetry as the food of love," said Darcy." —&gt; "But if it be only a slight, thin sort of inclination, I am convinced that one good sonnet will starve it entirely away." —&gt; "Darcy only smiled..."</p> <ul style="list-style-type: none"> <li>• Darcy's reference to <i>Twelfth Night</i>!</li> <li>• Elizabeth appropriates his metaphor! "Food of love", "starve" in a witty challenge</li> <li>• They are clearly intellectual equals...</li> </ul>



	C60	"I am the happiest creature in the world. Perhaps other people have said so before, but not one with such justice."
Elizabeth's lively wit, which Darcy appreciates	C18 (p. 90)	<p>"It is your turn to say something now, Mr. Darcy. I talked about the dance, and you ought to make some sort of remark on the size of the room, or the number of couples." —&gt; "He smiled..."</p> <ul style="list-style-type: none"> <li>• Modal "ought" suggests that small talk is phatically done out of duty, rather than some sort of genuine intellectual interest! Trivial subject matters as well</li> <li>• Elizabeth's prescription of turn-taking and the need for reciprocity in small talk: rigid social norms.</li> <li>• Elizabeth is clear-eyed, able to satirise these norms in which she partakes, and Darcy is endeared to!</li> </ul>
	C9 (p. 44)	<p>"I have been used to consider poetry as the food of love," said Darcy." —&gt; "But if it be only a slight, thin sort of inclination, I am convinced that one good sonnet will starve it entirely away." —&gt; "Darcy only smiled..."</p> <ul style="list-style-type: none"> <li>• Darcy's reference to <i>Twelfth Night</i>!</li> <li>• Elizabeth appropriates his metaphor! "Food of love", "starve" in a witty challenge</li> <li>• They are clearly intellectual equals...</li> </ul>
	C11	<p>"And your defect is to hate everybody." "And yours," he replied with a smile, "is willfully to misunderstand them."</p> <ul style="list-style-type: none"> <li>• Stichomythia, anaphora adds to the sense of verbal sparring</li> <li>• Absolute diction, accusatory tone of Elizabeth's scathing criticism! Yet Darcy smiles...</li> </ul>
Elizabeth's mortification at her family's impropriety	C18	<p>"Elizabeth blushed and blushed again with shame and vexation"</p> <ul style="list-style-type: none"> <li>• Repetition, deliberate tautology with "again"</li> <li>• The fact that it's visible says something, given Regency era norms of decorum and discreetness.</li> </ul>
[c/f: Gardiners]	C43 (p. 244)	<p>"She listened most attentively to all that passed between them, and <u>gloried</u> in <u>every</u> expression, <u>every</u> sentence of her uncle, which marked <u>his</u> intelligence, <u>his</u> taste, or <u>his</u> good manners."</p> <ul style="list-style-type: none"> <li>• Repeated absolutes, and cumulative list</li> <li>• "Gloried" — great extent of pride!</li> </ul>
Elizabeth's marriage prospects as affected by her family's	C46	"Her power was sinking; everything must sink under such a proof of family weakness, such an assurance of the deepest disgrace... all love must

impropriety		be in vain" <ul style="list-style-type: none"> <li>• FID: fear, frustration</li> <li>• Absolute modal "must", intensifier "such"</li> <li>• Metaphor of sinking, to illustrate the impending collapse of her prospects, and how she will "sink" in rank as well!</li> </ul>
	C42 (p. 229)	"But she had never felt so strongly as now, the disadvantages which must attend the children of so unsuitable a marriage, nor ever been so fully aware of the evils arising from so ill-judged a direction of talents; talents which rightly used, might at least have preserved the respectability of his daughters, even if incapable of enlarging the mind of his wife." <ul style="list-style-type: none"> <li>• Four intensifying "so"s in one sentence! Hyperbolic diction of "evils"</li> </ul>
Elizabeth's marriage prospects as affected by her family's status	C56	"The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere in which you have been brought up." <ul style="list-style-type: none"> <li>• Her conception of social hierarchy is rigid, stratified and unchanging: one must stay in their class lest they be accused of having "upstart pretensions" or their rightful "sphere" (almost isolated into a world of their own)!</li> <li>• Condescending modals, the rhetorical question spoken as if it is a self-evident truth</li> </ul>
	C56	"But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition" <ul style="list-style-type: none"> <li>• Supercilious tone of the rhetorical questions, almost to imply they are nobody noteworthy at all!             <ul style="list-style-type: none"> <li>◦ Mrs Bennet's birth to an attorney</li> <li>◦ Gardiners' living by trade</li> </ul> </li> </ul>
	C8 (p. 37)	"If they had uncles enough to fill <i>all</i> Cheapside" —> "But it must very materially lessen their chance of marrying men of any consideration in the world," replied Darcy." <ul style="list-style-type: none"> <li>• Cheapside: a symbol of the nouveau riche that acquired their fortunes by trade</li> <li>• Intensifier "very", certainty of modal "must", absolute "any", "in the world" — much confidence in his own view.</li> </ul>
<b>Darcy</b>		
Darcy's initial snobbery (and	C3 (p. 13, mid-end)	"At such an assembly as this it would be insupportable. [...] it would not be a punishment to

subsequent regret)		<p>me to stand up with.”</p> <p>“She is tolerable, but not handsome enough to tempt <i>me</i>; and I am in no humour at present to give consequence to young ladies who are slighted by other men.”</p> <ul style="list-style-type: none"> <li>• Emphatic stress on “me”, creating a condescending tone</li> <li>• He envisions himself as a giver of consequence — self importance!</li> <li>• Extreme diction of “insupportability” and “punishment”</li> </ul>
	C8 (p. 37)	<p>“If they had uncles enough to fill <i>all</i> Cheapside” —&gt; “But it must very materially lessen their chance of marrying men of any consideration in the world,” replied Darcy.”</p> <ul style="list-style-type: none"> <li>• Cheapside: a symbol of the nouveau riche that acquired their fortunes by trade</li> <li>• Intensifier “very”, certainty of modal “must”, absolute “any”, “in the world” — much confidence in his own view.</li> </ul>
	C34 (p. 186)	<p>“I might as well inquire,” replied she, “why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character?”</p> <ul style="list-style-type: none"> <li>• Accusatory incremental list, and anaphoric repetition of “against”, incredulous tone of rhetorical question...</li> <li>• Appropriates Darcy’s diction of “civility” and turns it on him</li> </ul>
	C34 (p. 188)	<p>“Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections?—to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?”</p> <ul style="list-style-type: none"> <li>• Unrepentant, defensive! Shown in the confident assertions, and the self-justifying rhetorical questions</li> <li>• Still blunt and tactless: “inferiority”, double intensifier “so decidedly”</li> </ul>
	C58 (p. 347, mid)	<p>“my behaviour to you at the time had merited the <u>severest reproof</u>. It was <u>unpardonable</u>. I cannot think of it without <u>abhorrence</u>.”</p> <ul style="list-style-type: none"> <li>• Hyperbolic, absolute diction, superlatives, compared to a sin...</li> </ul>
Darcy’s reserve and social naivety	C31 (p. 171)	<p>“I certainly have not the talent which some people possess,” said Darcy, “of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done.”</p> <ul style="list-style-type: none"> <li>• Frank, matter-of-fact admission adds</li> </ul>

		credibility!
	C43 (p. 239)	<p>"Some people call him proud; but I am sure I never saw anything of it. To my fancy, it is only because he does not rattle away like other young men."</p> <ul style="list-style-type: none"> <li>• Mrs Reynolds explication of his character — credible, because she addresses the common perception of Darcy!</li> <li>• Certainty evinced by the absolute "never"</li> </ul>
	C32 (p. 175)	<p>"Mr. Darcy drew his chair a little towards her, and said, "<i>You</i> cannot have a right to such very strong local attachment. <i>You</i> cannot have been always at Longbourn."</p> <ul style="list-style-type: none"> <li>• Forwardness of anaphoric "<i>you</i> cannot", reinforced by the direct and emphatic use of the second-person pronoun and the authoritative modal "cannot"</li> <li>• Extremely oblique reference to the need to leave Longbourn to be mistress at Pemberley...</li> </ul>
	C34	<p>"In vain I have struggled"</p> <ul style="list-style-type: none"> <li>• Why did he struggle? Because of Elizabeth's connections?</li> </ul>
	C34 (p. 188)	<p>"Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections?—to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?"</p> <ul style="list-style-type: none"> <li>• Unrepentant, defensive! Shown in the confident assertions, and the self-justifying rhetorical questions</li> <li>• Still blunt and tactless: "inferiority", double intensifier "so decidedly"</li> </ul>
Darcy's distaste for sycophancy	C8	<p>"A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word..."</p> <p>"there is a meanness in all the arts which ladies sometimes condescend to employ for captivation."</p> <ul style="list-style-type: none"> <li>• After Caroline offers a tedious list of the arts in which she believes she is accomplished in, Darcy puts her obliquely in her place!</li> <li>• "Condescension" articulates her improper pride, and the absolute "all" recalls her list.</li> </ul>
	C10 (p. 46, mid)	<p>"perpetual commendations of the lady, either on his handwriting, or on the evenness of his lines, or on the length of his letter, with the perfect unconcern with which her praises were received..."</p> <ul style="list-style-type: none"> <li>• Polysyndetic list — to convey the overwhelming excessiveness of her</li> </ul>

		<p>compliments!</p> <ul style="list-style-type: none"> <li>• Juxtaposition of her elaborate efforts, and his complete indifference creates a humorous effect!</li> </ul>
	C10 (p. 51)	<p>“And, if I may mention so delicate a subject, endeavour to check that little something, bordering on conceit and impertinence, which your lady possesses.”</p> <p>“Have you anything else to propose for my domestic felicity?”</p> <ul style="list-style-type: none"> <li>• Faux professions of modesty, using the conditional, euphemistic “little something”, recognition of the “delicacy”</li> <li>• Yet she tags Elizabeth with critical epithets</li> <li>• A scathing, sardonic rhetorical question — and a curt one at that!</li> </ul>
	C60 (p. 359, mid)	<p>“The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for your approbation alone.”</p> <ul style="list-style-type: none"> <li>• Asyndetic list, incrementally escalating in the degree of sycophancy</li> <li>• Polysyndetic list — highlights their total captivation by winning his affections, particularly given that speaking, looking and thinking encompasses most of what we do!</li> </ul>
Darcy’s growing affections for Elizabeth	C10 (p. 51, beg) C11 (p. 57, mid)	<p>“He really believed... he should be in some danger”</p> <p>“He began to feel the danger of paying Elizabeth too much attention”</p>
	C58	<p>“he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do.”</p> <ul style="list-style-type: none"> <li>• Violently: hyperbolic diction!</li> <li>• “As sensibly and as warmly” — syntactic balance mirrors the balance of rationality and emotion!</li> </ul>
Darcy’s love for Georgiana	C16	<p>“He has also brotherly pride, which, with some brotherly affection, makes him a very kind and careful guardian of his sister, and you will hear him generally cried up as the most attentive and best of brothers.”</p>
	C43	<p>“Whatever can give his sister any pleasure is sure to be done in a moment. There is nothing he would not do for her.”</p>
Darcy’s meritorious character	C16	<p>“Yes. It has often led him to be liberal and generous, to give his money freely, to display hospitality, to assist his tenants, and relieve the</p>

		poor.”
	C43	<p>Mrs Reynolds: “he was always the sweetest-tempered, most generous-hearted boy in the world.”</p> <ul style="list-style-type: none"> <li>• Look at the absolute, superlative and hyperbole!</li> </ul>
	C52 (p. 307)	<p>“His debts are to be paid, amounting, I believe, to considerably more than a thousand pounds, another thousand in addition to her own settled upon her, and his commission purchased. The reason why all this was to be done by him alone...”</p> <ul style="list-style-type: none"> <li>• A lot of money! Mrs Gardiner lists at length what had to be paid. A large sacrifice by Darcy</li> <li>• Absolute “all” and “alone” attributes total credit to Darcy... yet he doesn’t want it!</li> </ul>
Darcy’s defensiveness  [in transition]	C34 (p. 188)	<p>“Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections?—to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?”</p> <ul style="list-style-type: none"> <li>• Unrepentant, defensive! Shown in the confident assertions, and the self-justifying rhetorical questions</li> <li>• Still blunt and tactless: “inferiority”, double intensifier “so decidedly”</li> </ul>
	C35	<p>“If you have not been mistaken here, I must have been in error. Your superior knowledge of your sister must make the latter probable. If it be so, if I have been misled by such error to inflict pain on her, your resentment has not been unreasonable.”</p> <ul style="list-style-type: none"> <li>• Partial acknowledgement of responsibility <ul style="list-style-type: none"> <li>◦ “Probable”, “must”</li> </ul> </li> <li>• But also qualifications <ul style="list-style-type: none"> <li>◦ Double negative</li> <li>◦ Conditionals...</li> <li>◦ Defensive “I have been misled”</li> </ul> </li> </ul>
Darcy’s capacity for introspection and growth	C44 (p. 250)	<p>“the difference, the change was so great, and struck so forcibly on her mind, that she could hardly restrain her astonishment from being visible.”</p> <ul style="list-style-type: none"> <li>• Deliberate tautology of difference and change for emphasis, double intensifier</li> <li>• Forcefulness of “struck” suggests that dramatic reversal</li> <li>• Regency era norms of keeping one’s emotions hidden — the fact that she could hardly do that shows how much surprise she felt — and by extension, how drastic the change was!</li> </ul>
	C58 (p. 347, mid)	“my behaviour to you at the time had merited the

		<p><u>severest reproof</u>. It was <u>unpardonable</u>. I cannot think of it without <u>abhorrence</u>."</p> <ul style="list-style-type: none"> <li>Hyperbolic, absolute diction, superlatives, compared to a sin...</li> </ul>
	C58	<p>"I have been a selfish being all my life, in practice, though not in principle."</p> <ul style="list-style-type: none"> <li>Matter-of-fact admission, takes responsibility with the intensifying clause "all my life"</li> </ul>
	C58	<p>"dearest, loveliest Elizabeth! What do I not owe you! You taught me a lesson, hard indeed at first, but most advantageous. By you, I was properly humbled."</p> <ul style="list-style-type: none"> <li>Gratitude in the adoring superlatives, exclamations.</li> <li>Recognition of the advantageous nature of the painful lesson, and sees the fitting, rightful learning he has undergone.</li> </ul>
Darcy's mortification at Lady Catherine's impropriety	C31	<p>"Mr. Darcy looked a little ashamed of his aunt's ill-breeding, and made no answer."</p> <ul style="list-style-type: none"> <li>The fact that it's visible says something, given Regency era norms of decorum and discretion.</li> </ul>
Darcy's character reflected in Pemberley	C43 (p. 235)	<p>"It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste."</p> <ul style="list-style-type: none"> <li>On a hill: reflects Darcy's steadiness and sensibility</li> <li>House looks like part of the landscape, and there's a good balance between nature and artifice — a reflection of good taste, refinement and moderation!</li> </ul>
<b>The Bennet Sisters</b>		
Mary's platitudinous aphorisms	C5 (p. 21, mid)	<p>"Pride," observed Mary, who piqued herself upon the solidity of her reflections, "is a very common failing, I believe. By all that I have ever read, I am convinced that it is very common indeed; that human nature is particularly prone to it, and that there are very few of us who do not cherish a feeling of self-complacency on the score of some quality or other, real or imaginary"</p> <ul style="list-style-type: none"> <li>Platitudinous sentiments: of course pride is common, a part of human nature etc. <ul style="list-style-type: none"> <li>Excesses and redundancies: "some</li> </ul> </li> </ul>

Mary's uncaring aloofness		<p>quality or other", "real or imaginary" don't contribute any meaning!</p> <ul style="list-style-type: none"> <li>• Irony: that she criticises pride as a failing, but demonstrates that pride in her self-satisfied moralising!</li> <li>• Irony: that she claims to have learnt this through books, when this is a fairly trivial observation about human nature!</li> </ul>
	C13 (p. 63, beg)	<p>"In point of composition," said Mary, "the letter does not seem defective. The idea of the olive-branch perhaps is not wholly new, yet I think it is well expressed."</p> <ul style="list-style-type: none"> <li>• Irony: Collins' letter is far from well-expressed!</li> <li>• She zooms in on one insignificant image, and dissects the letter as if she were writing a critical commentary... academic and bookish (as revealed by the technical diction), but no capacity for application.</li> </ul>
	C47	<p>"This is a most unfortunate affair, and will probably be much talked of. But we must stem the tide of malice, and pour into the wounded bosoms of each other the balm of sisterly consolation."</p> <ul style="list-style-type: none"> <li>• Imitation of a learned and eloquent air, but really just ridiculous, highfalutin expressions that mean little</li> <li>• Irony: this is far from what sisterly consolation should look like!</li> </ul>
	C47	<p>"The faces of both were tolerably calm... Unhappy as the event must be for Lydia, we may draw from it this useful lesson: that loss of virtue in a female is irretrievable; that one false step involves her in endless ruin; that her reputation is no less brittle than it is beautiful"</p> <ul style="list-style-type: none"> <li>• Platitudes that offer no comfort to her family, but in fact make them feel worse: she describes the situation in grave terms...</li> <li>• Her aloof, matter-of-fact tone, her unfeeling expression and her treating of her sister's elopement as an academic case study to be learnt from reveals her uncaring nature... too much reason.</li> </ul>
	C7	<p>"I admire the activity of your benevolence," observed Mary, "but every impulse of feeling should be guided by reason; and, in my opinion, exertion should always be in proportion to what is required."</p> <ul style="list-style-type: none"> <li>• A banal platitude... revealed through the aphoristic absolutes that present it as a moral principle</li> <li>• But this comes across as aloof and</li> </ul>



		uncaring — Jane is sick, and she is hiding behind unemotional, apathetic aphorisms and trying to use 'reason' to justify her inaction and lack of concern!
Mary's vain desire for recognition	C18	<p>"Mary, on receiving... the hint of a hope that she might be prevailed on to favour them again, after the pause of half a minute began another. Mary's powers were by no means fitted for such a display; her voice was weak, and her manner affected."</p> <ul style="list-style-type: none"> <li>• "Hint of a hope" — doubly reinforcing how little entreaty / desire there was for her to play on</li> <li>• Juxtaposition of her ability and her self-perception: she does not have the voice to match her conceit! Intensifier "by no means" highlights this stark disparity.</li> </ul>
	C6	<p>"Mary, who having, in consequence of being the only plain one in the family, worked hard for knowledge and accomplishments, was always impatient for display."</p> <ul style="list-style-type: none"> <li>• The pursuit of knowledge and accomplishment — merely a subordinate clause, bookended by the need for affirmation and her insecurity!</li> </ul>
	C6	<p>"Elizabeth, easy and unaffected, had been listened to with much more pleasure, though not playing half so well; and Mary, at the end of a long concerto, was glad to <u>purchase</u> praise and gratitude by Scotch and Irish airs"</p> <ul style="list-style-type: none"> <li>• Transactional diction</li> <li>• Concertos are complicated, technical pieces! Shows her eagerness for display...</li> <li>• Juxtaposition vis-a-vis Elizabeth, separating skill and enjoyment... Mary's vain and affected air must shine through, if she has much more skill but inspires much less enjoyment!</li> </ul>
Kitty's slow, dense inability to understand jokes	C2	<p>"Kitty has no discretion in her coughs," said her father; "she times them ill."</p> <p>"I do not cough for my own amusement," replied Kitty fretfully.</p> <ul style="list-style-type: none"> <li>• Obviously facetious, because who would expect someone to time their coughs?</li> <li>• Kitty's serious reply and genuine distress points to her inability to grasp that facetious nature...</li> </ul>
	C48	<p>"No officer is ever to enter into my house again, nor even to pass through the village. Balls will be absolutely prohibited, unless you stand up with one of your sisters. And you are never to stir out of doors..."</p> <p>"Kitty... began to cry."</p>

		<ul style="list-style-type: none"> <li>• Obviously facetious tone, revealed in the hyperbolic threats, absolute diction...</li> <li>• In Regency society where a stiff upper lip is prized, the fact that she begins to cry points to her genuine, intense distress...</li> </ul>
Kitty's superficial frivolity, due to Lydia's influence	C41	<p>"She will follow wherever Lydia leads. Vain, ignorant, idle, and absolutely uncontrolled."</p> <ul style="list-style-type: none"> <li>• Absolute</li> <li>• Incremental list, culminating with the intensifier...</li> </ul>
	C3	<p>"Catherine and Lydia had been fortunate enough to be never without partners, which was all they had yet learnt to care for at a ball"</p>
Lydia's superficial frivolity	C7 (p. 29, end)	<p>"Their visits to Mrs. Phillips were now productive of the most interesting intelligence. Every day added something to their knowledge of the officers' names and connections."</p> <ul style="list-style-type: none"> <li>• Bathos... superlative builds up expectations, before the frivolous subject matter of officer gossip is revealed</li> </ul>
	C3	<p>"Catherine and Lydia had been fortunate enough to be never without partners, which was all they had yet learnt to care for at a ball"</p>
	C2 (p. 10)	<p>"Oh!" said Lydia stoutly, "I am not afraid, for though I am the youngest, I'm the tallest."</p> <ul style="list-style-type: none"> <li>• A vacuous response — she believes her height will attract many suitors! Excessive regard for superficial appearances...</li> <li>• Made even more comical by the juxtaposition of her foolish comment with her firm, confident "stoutness", and her assertive declaration that she is not afraid</li> </ul>
	C42 (p. 230)	<p>"Those to her mother contained little else than... such and such officers had attended them, and where she had seen such beautiful ornaments as made her quite wild; that she had a new gown, or a new parasol, which she would have described more fully, but was obliged to leave off in a violent hurry, as Mrs. Forster called her, and they were going off to the camp"</p> <ul style="list-style-type: none"> <li>• Bookended by mention of officers — frivolous and flirtatious subject matter</li> <li>• "Such and such": the specific officers don't matter — she just wants to flirt for her own amusement!</li> <li>• Ornaments like "gowns" and "parasols" — just to adorn, superficiality</li> <li>• Dramatic, hyperbolic diction of "violent hurry", reinforced by "wild" recalling her unrestrained "high animal spirits": a reflection of her flighty mind, histrionic</li> </ul>

		tendencies and uncontrollable nature
	C39	<p>Keeps saying “such fun!”, “what fun!”, talks about laughing and laughter, and exclamations like “La!”, “Lord!”, “Dear me!”</p> <ul style="list-style-type: none"> <li>• Gives us a sense of what Lydia is concerned about: pleasure, enjoyment, humour...</li> <li>• Mirrored in the way she talks: the frivolous, giddy exclamations she peppers her speech with...</li> </ul>
Lydia’s disregard for decorum	C9 (p. 45)	<p>“She was very equal, therefore, to address Mr. Bingley on the subject of the ball, and abruptly reminded him of his promise; adding, that it would be the most shameful thing in the world if he did not keep it. His answer to this sudden attack was delightful to their mother’s ear...”</p> <ul style="list-style-type: none"> <li>• Addresses Bingley as an equal — does not know her place!</li> <li>• “Abruptness” is rude in Regency society which prizes delicacy, and the superlative and hyperbolic diction is accusatory...</li> <li>• Even metaphorically compared to a violent assault by the omniscient narrator — a reflection of how indecorous it is!</li> </ul>
	C39 (p. 212)	<p>“You thought the waiter must not hear, as if he cared! I dare say he often hears worse things said than I am going to say. But he is an ugly fellow! I am glad he is gone. I never saw such a long chin in my life.”</p> <ul style="list-style-type: none"> <li>• Blunt insults: derogatory epithet “ugly”, hyperbolic description as the longest chin ever, and even a crass and ill-mannered declaration that he should leave!</li> <li>• All her insults are about <i>appearances</i>: superficiality.</li> <li>• Worst of all, she justifies herself by saying she’s not the worst and that the waiter won’t care — deflects blame, and complete disregard for decorum! Misses the point</li> </ul>
Lydia’s reckless insensibility	C47 (p. 276-277)	<p>“You will laugh when you know where I am gone, and I cannot help laughing myself at your surprise to-morrow morning... What a good joke it will be! I can hardly write for laughing. [...] “Oh! thoughtless, thoughtless Lydia!”</p>
	C51 (p. 300)	<p>“Ah! Jane, I take your place now, and you must go lower, because I am a married woman.”</p> <ul style="list-style-type: none"> <li>• Lydia only has regard for the social advancement that marriage accords to a woman, and none for the dishonourable and shameful origins of her matrimony.</li> <li>• Insensitive, given Jane’s recent romantic failure with Bingley!</li> </ul>

	C51	<p>“Lydia was Lydia still; untamed, unabashed, wild, noisy, and fearless. She turned from sister to sister, demanding their congratulations...”</p> <ul style="list-style-type: none"> <li>• Cumulative list of unbecoming manners...</li> <li>• Untamed, wild recalls her description as someone with “high animal spirits”: metaphorically compared to an unrestrained creature!</li> <li>• Sheer chaos of “wild” and “noisy” underscores her lack of remorse, and also her complete disregard for propriety and social decorum!</li> <li>• Inappropriate tactlessness of demanding congratulations — no sense of shame</li> </ul>
Lydia’s naive attraction to Wickham	C51	<p>“He was her dear Wickham on every occasion; no one was to be put in competition with him. He did every thing best in the world; and she was sure he would kill more birds on the first of September, than any body else in the country.”</p> <ul style="list-style-type: none"> <li>• Absolute diction, superlatives...</li> <li>• Talks about Wickham hunting — doesn’t recognise that Wickham has not the income to hunt...</li> </ul>
Lydia’s poor prospects of matrimonial felicity	C49	<p>“neither rational happiness nor worldly prosperity could be justly expected...”</p> <ul style="list-style-type: none"> <li>• Traditionally, we think one has two main aims in life: to be wealthy, and to be happy</li> <li>• But Lydia has prospects of <i>neither</i>, and this is underscored by the use of the negatives!</li> </ul>
	C61 (p. 366)	<p>“His affection for her soon sunk into indifference... Their manner of living, even when the restoration of peace dismissed them to a home, was unsettled in the extreme. They were always moving from place to place in quest for a cheap situation, and always spending more than they ought.”</p> <ul style="list-style-type: none"> <li>• Once again, Austen considers the two main goals of marriage: the idealistic aim of romantic compatibility, and the pragmatic aim of securing a living</li> <li>• They seem to have neither! <ul style="list-style-type: none"> <li>◦ Comment on the metaphor of sinking, which evokes the image of a sinking ship that underscores the impending collapse of her prospects of felicity</li> <li>◦ The intensifying clauses and absolutes too!</li> </ul> </li> <li>• In fact, this is reminiscent of Mr Bennet’s feelings for Mrs Bennet... (“Respect, esteem, and confidence, had vanished forever...”)</li> </ul>
Wickham		

Wickham's deceptive charisma	C16	<p>"... his manners recommended him to everybody. Whatever he said, was said well; and whatever he did, done gracefully."</p> <ul style="list-style-type: none"> <li>• Absolute for emphasis</li> <li>• What he says and does encompasses every aspect of his public appearance — these parallel clauses illustrate the totality of his charismatic charm!</li> </ul>
	C40	<p>"one has got all the goodness, and the other all the appearance of it"</p> <ul style="list-style-type: none"> <li>• Reinforced by the contrast between Darcy and Wickham — Wickham's goodness is decidedly superficial!</li> </ul>
	C53	<p>"He smiled, looked handsome, and said many pretty things."</p> <p>"He is as fine a fellow," said Mr. Bennet, as soon as they were out of the house, "as ever I saw. He simpers, and smirks, and makes love to us all. I am prodigiously proud of him. I defy even Sir William Lucas himself to produce a more valuable son-in-law."</p> <ul style="list-style-type: none"> <li>• Emphasis on external appearances in smiling and looking, and the use of "pretty" — ostensibly attractive, not not beautiful in reality — suggests some kind of superficiality</li> <li>• Coupled with the annoying ingratiating and smug manner of "simper", "smirk", as well as the hyperbolic comparison to "making love"— as if he is courting them!</li> <li>• Sarcasm! Hyperbolic elevation to the finest fellow Mr Bennet saw, and implication that even Collins — in all his superciliousness and sycophantism — is a preferable man...</li> </ul>
Wickham's manipulative self-martyrdom	C16	<p>"His behaviour to myself has been scandalous; but I verily believe I could forgive him any thing and every thing, rather than his disappointing the hopes and disgracing the memory of his father."</p> <ul style="list-style-type: none"> <li>• Magnanimous self-portrayal: levels a harsh criticism of Darcy's character, then boosts his own with absolutes and a confident intensifier "verily"</li> <li>• Also professes to care greatly about Darcy's father, to show his considerate nature</li> </ul>
	C16	<p>"I will not trust myself on the subject, [...] I can hardly be just to him."</p> <ul style="list-style-type: none"> <li>• Professes delicacy and a regard for being fair, even when he has been anything but delicate!</li> </ul>
	C41	<p>"Wickham's alarm now appeared in a heightened complexion and agitated look; for a few minutes he</p>

		<p>was silent, till, shaking off his embarrassment, he turned to her again, and said in the gentlest of accents:</p> <p>"You, who so well know my feeling towards Mr. Darcy, will readily comprehend how sincerely I must rejoice that he is wise enough to assume even the appearance of what is right.</p> <ul style="list-style-type: none"> <li>• Appearance vs reality: Wickham conceals his emotions and feigns composure</li> <li>• He tries to remind Elizabeth of Darcy's purported evils, paints himself as a magnanimous, genuine man, and hypocritically accuses Darcy of putting up appearances (when he himself is putting one up)!</li> </ul>
Wickham's lies	C36	"She remembered that he had boasted of having no fear of seeing Mr. Darcy—that Mr. Darcy might leave the country, but that he should stand his ground; yet he had avoided the Netherfield ball the very next week."
		"She remembered also that, till the Netherfield family had quitted the country, he had told his story to no one but herself; but that after their removal it had been everywhere discussed"
		"that he had then no reserves, no scruples in sinking Mr. Darcy's character, though he had assured her that respect for the father would always prevent his exposing the son."
	C16	<p>"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. As a child, she was affectionate and pleasing, and extremely fond of me; and I have devoted hours and hours to her amusement."</p> <ul style="list-style-type: none"> <li>• Prefaces and hedges make himself sound unwilling and places him on the moral high ground...</li> <li>• Double intensifier to underscore the excessive pride she has is definitely unfair — she is just "exceedingly shy"</li> <li>• "Extremely fond of me", "hours and hours to her amusement" conceals and misrepresents what truly happened, which is that he tried to seduce her and elope with her!</li> </ul>
Wickham's mercenary nature	C27	<p>"But he paid her not the smallest attention till her grandfather's death made her mistress of this fortune [of ten thousand!]"</p> <ul style="list-style-type: none"> <li>• Superlative, and think about that complete reversal! Mercenary for sure.</li> </ul>
	C35	"Mr Wickham's chief object was unquestionably

		<p>my sister's fortune, which is thirty thousand pounds; but I cannot help supposing that the hope of revenging himself on me, was a strong inducement."</p> <ul style="list-style-type: none"> <li>• Even the diction if mercenary: "object" — and 30,000 pounds is a large number, as we know!</li> <li>• Petty and spiteful, since he had squandered the money in the first place — Darcy didn't wrong him!</li> </ul>
Wickham's moral bankruptcy	C47	<p>"... what Wickham really is. We both know that he has been profligate in every sense of the word. That he has neither integrity nor honour. That he is as false and deceitful, as he is insinuating."</p> <ul style="list-style-type: none"> <li>• A string of scathing epithets!</li> <li>• Absolute! Framed in the negative! Deliberate tautology for emphasis! <ul style="list-style-type: none"> <li>◦ He's even referred to with the objectifying question word "what"</li> </ul> </li> </ul>
Wickham's shamelessness	C52	<p>"We were always good friends; and now we are better."  "True..."</p> <ul style="list-style-type: none"> <li>• Irony: they are far from "good friends" — she detests him! Audacity and brazenness encapsulated by the absolute "always", and his claim that they are better as siblings-in-law: no remorse for his shameful and manipulative actions to get there.</li> <li>• Elizabeth gives a terse reply...</li> </ul>
<b>Charlotte</b>		
Charlotte's pragmatic / cynical view of marriage	C6	<p>"If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him... In nine cases out of ten a woman had better show more affection than she feels."</p> <ul style="list-style-type: none"> <li>• Look at the pragmatic, calculative diction!</li> <li>• The need to feign, manipulate...</li> </ul>
	C22	<p>"Charlotte assured her friend of her satisfaction in being useful, and that it amply <u>repaid</u> her for the little <u>sacrifice</u> of her time... its <u>object</u> was nothing else than to <u>secure</u> her from any return of Mr. Collins's addresses... such was Miss Lucas's <u>scheme</u>"</p> <ul style="list-style-type: none"> <li>• Pragmatic, calculative diction... thinking in terms of costs and benefits...</li> </ul>
	C22 (p. 120, end)	<p>"Without thinking highly either of men or of matrimony, marriage had always been her <u>object</u>... it was the only honourable <u>provision</u>... their pleasantest preservative from want"</p> <ul style="list-style-type: none"> <li>• Pragmatic diction...</li> </ul>

		<ul style="list-style-type: none"> <li>• Plosive alliteration to emphasise this encapsulation of Charlotte's worldview...</li> <li>• Preservative highlights the pressing need for marriage.</li> </ul>
	C22 (p. 123, mid)	"I am not at all romantic you know. I never was. I ask only a comfortable home"
	C22	<p>"she would have sacrificed every better feeling to worldly advantage"</p> <ul style="list-style-type: none"> <li>• Absolute, to underscore what she has sacrificed</li> <li>• Look at the dichotomy between pragmatism and love — underscores prioritisation</li> </ul>
Charlotte's discreet management of Collins	C28	<p>"Once or twice she could discern <u>a faint blush</u>; but in general Charlotte wisely did not hear."</p> <ul style="list-style-type: none"> <li>• Regency era need for discretion</li> </ul>
Charlotte's generally happy outcome	C28 (p. 155)	<p>"Elizabeth, in the solitude of her chamber, had to meditate upon Charlotte's degree of contentment, to understand her address in guiding, and composure in bearing with, her husband, and to acknowledge that it was all done <u>very</u> well."</p> <ul style="list-style-type: none"> <li>• Convinces even the sceptic Elizabeth, who affirms her with an intensifier!</li> </ul>
	C38	<p>"But she had chosen it with her eyes open; and though evidently regretting that her visitors were to go, she did not seem to ask for compassion. Her home and her housekeeping, her parish and her poultry, and all their dependent concerns, had <u>not yet</u> lost their charms."</p>
<b>Collins</b>		
Collins' slavish admiration of class	C13 (p. 61, end)	<p>"so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh, widow of Sir Lewis de Bourgh, whose bounty and beneficence"</p> <ul style="list-style-type: none"> <li>• Formal address, to emphasise her rank, and even mention of her deceased husband...</li> <li>• Excessive, sycophantic praise, even with an intensifier</li> </ul>
Collins' obsequious, sycophantic compliments	C13 (p. 64, mid)	"The hall, the dining-room, and all its furniture, were examined and praised; and his commendation of everything..."
	C14 (p. 67)	<p>"I sometimes amuse myself with suggesting and arranging such little elegant compliments as may be adapted to ordinary occasions, I always wish to give them as unstudied an air as possible."</p> <ul style="list-style-type: none"> <li>• Diction of contrivance: arranging,</li> </ul>



		<p>adapted...</p> <ul style="list-style-type: none"> <li>• Superficiality suggested by "air": appearance, not reality!</li> <li>• Irony of the statement, since his talking about studying and planning compliments destroys any "unstudied air" that they might have had...</li> </ul>
Collins' pompous narcissism	C15 (p. 69)	<p>"his plan of amends – of atonement – for inheriting their father's estate... excessively generous and disinterested on his part."</p> <ul style="list-style-type: none"> <li>• Pompous self-importance shines through in his self-praise, complete with the exaggerated description of it as "atonement" and the intensifier "excessively"</li> </ul>
	C15	<p>"a very good opinion of himself, of his authority as a clergyman, and his right as a rector, made him altogether a mixture of pride and obsequiousness, self-importance and humility."</p> <ul style="list-style-type: none"> <li>• Outright condemnation from omniscient narrator — a sense of definitive objectivity</li> <li>• Paradoxical descriptions of self-importance and humility — suggests that the humility, obsequiousness is performed...</li> <li>• Deliberate tautology of authority as a clergyman, right as a rector: to emphasise just how often and how highly he thinks of himself.</li> </ul>
	C18	<p>"a wide difference between the established forms of ceremony amongst the laity, and those which regulate the clergy; give me leave to observe that I consider the clerical office as equal in point of dignity with the highest rank in the kingdom..." —&gt; "Mr Darcy... replied with an air of distant civility... a slight bow"</p> <ul style="list-style-type: none"> <li>• Conceited, grandiose sense of self-importance revealed through his inflated description of the importance of the clergy, compared to the superlative "highest ranks"!</li> <li>• And he gets what he deserves — an almost oxymoronic phrase, to show Darcy's distaste beneath his courteous veneer! A slight bow, to indicate his displeasure...</li> </ul>
	C28	<p>"he welcomed them a second time, with ostentatious formality to his humble abode, and punctually repeated all his wife's offers of refreshment."</p> <ul style="list-style-type: none"> <li>• Performativity revealed in the excessiveness of repetition <ul style="list-style-type: none"> <li>◦ He seems to engage in some kind of one-upmanship with his own wife in offering "refreshment"</li> </ul> </li> </ul>

		<ul style="list-style-type: none"> <li>• Almost oxymoronic in the need for a grandiose formal introduction if the “abode” were truly humble: self-aggrandisement!</li> </ul>
Collins’ lack of genuine regard for his love interests	C15 (p. 70)	<p>“Mr Collins had only to change from Jane to Elizabeth – and it was soon done – done while Mrs Bennet was stirring the fire.”</p> <ul style="list-style-type: none"> <li>• Matter-of-fact, unemotional diction: “change”</li> <li>• “Stirring the fire”: not only emphasises the swift speed of his alteration and the insincerity of his feelings, the ordinary, domestic image of the household task creates the sense that this is another routine, unexceptional act!</li> <li>• And then he proposes to Charlotte three days later...</li> </ul>
Collins’ indelicate, tactless professions of love	C19	<p>“very orderly manner, with all the observances, which he supposed a regular part of the business”</p> <ul style="list-style-type: none"> <li>• Professional, business-like diction! When we would expect a proposal to be heartfelt and replete with emotion...</li> </ul>
	C19	<p>“My reasons for marrying are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish...”</p> <ul style="list-style-type: none"> <li>• Stilted formality of his enumerated list</li> <li>• Arrogant, pompous, and completely unnecessary self-reference</li> <li>• Bizarre mention of his professional role and public image as a clergyman, in what ought to be a profession of his private feelings</li> </ul>
	C19	<p>“But before I am run away with by my feelings on this subject, perhaps it would be advisable for me to state my reasons for marrying... design of selecting a wife”</p> <ul style="list-style-type: none"> <li>• Irony: proclaims he’s close to losing control of his feelings, yet he uses the dispassionate “state”, “design” and “selecting”, along with matter-of-fact prefaces — he even uses the passive voice!</li> <li>• And he brings up his “selection of a wife”, as if all women are available for him to pick and choose between!</li> </ul>
	C19	<p>“My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour; and you should take it into further consideration, that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you.”</p>

		<ul style="list-style-type: none"> <li>• Listing of his favourable social and economic circumstances, with the anaphoric repetition of “my” creating a sense of pompous narcissism</li> <li>• Juxtaposes his station in life to hers — threatens her, and almost presents himself as a saviour and his proposal as an act of generosity!</li> </ul>
Collins’ bumbling, clumsy dancing	C18	“Mr Collins, awkward and solemn, apologising instead of attending, and often moving wrong without being aware of it...”
Collins’ misreadings of others / lack of perceptiveness	C19	<p>“You must give me leave to flatter myself, my dear cousin, that your refusal of my addresses is merely words of course.”</p> <ul style="list-style-type: none"> <li>• “Flatter myself” is ironic, because we know he actually is wallowing in delusion!</li> <li>• The mitigatory “merely” is a vast understatement</li> <li>• His confidence (“of course”) makes this funny</li> </ul>
	C28	<p>“I need not say <u>you will be delighted</u> with her. She is all affability and condescension, and I doubt not but <u>you will be honoured</u> with some portion of her notice when service is over.”</p> <ul style="list-style-type: none"> <li>• Almost a prophecy or command!</li> <li>• Preface of “I need not say” makes it seem self-evident</li> <li>• Contradiction in terms: what is affability <i>and</i> condescension?</li> </ul>
Collins’ resentful, sanctimonious nature	C20	<p>“Far be it from me,” he presently continued, in a voice that marked his displeasure, “to resent the behaviour of your daughter. Resignation to inevitable evils is the duty of us all...”</p> <ul style="list-style-type: none"> <li>• Irony: he professes no hard feelings, but this is immediately undermined by <ul style="list-style-type: none"> <li>◦ His tone</li> <li>◦ Hyperbolically compares Elizabeth’s behaviour to an “evil” or sin</li> <li>◦ Martyrs himself, as a dutiful, magnanimous man that has suffered a grievous wrong...</li> </ul> </li> </ul>
	C48	<p>“I feel myself called upon, by our relationship, and my situation in life, to condole with you on the grievous affliction you are now suffering under... Let me then advise you, dear sir, to console yourself as much as possible, to throw off your unworthy child from your affection for ever, and leave her to reap the fruits of her own heinous offense.”</p> <ul style="list-style-type: none"> <li>• Empty platitudinous comforts...</li> <li>• Undermined by self-aggrandising</li> </ul>

		<p>inclusion of his “situation”</p> <ul style="list-style-type: none"> <li>Sanctimonious and presumptuous advice, and provocative, scornful insults of Lydia (“unworthy”, “heinous offense”) — his advice isn’t helpful, and he just adds salt to the wound by echoing the sentiments of a hostile public!</li> </ul>
Collins’ continued, prideful ignorance	C20	<p>“He thought too well of himself to comprehend on what motives his cousin could refuse him; and though his pride was hurt, he suffered in no other way.”</p>
<b>Lady Catherine de Bourgh</b>		
Lady Catherine’s superciliousness	C29 (p. 159, beg)	<p>“whatever she said was spoken in so authoritative a tone, as marked her self-importance”</p>
	C29	<p>“Lady Catherine was generally speaking—stating the mistakes of the three others, or relating some anecdote of herself... determine what weather they were to have on the morrow.”</p> <ul style="list-style-type: none"> <li>“Generally speaking” suggests that what she was saying had little worth!</li> <li>She puts others down — condescension</li> <li>She talks about herself — narcissism</li> <li>She predicts the weather — arrogant wiseacre!</li> </ul>
	C29 (p. 158)	<p>“Lady Catherine will not think the worst of you for being simply dressed. She likes to have the distinction of rank preserved.”</p> <ul style="list-style-type: none"> <li>She wants others to dress down so her distinction is more prominent — derives enjoyment from her perceived superiority!</li> <li>These are her <i>invited</i> guests, but she is a poor host: complete lack of concern for their interests</li> </ul>
	C31 (p. 169)	<p>“There are few people in England, I suppose, who have more true enjoyment of music than myself, or a better natural taste. If I had ever learnt, I should have been a great proficient.”</p> <ul style="list-style-type: none"> <li>Presumptuously high self-regard, and her self-praise is prefaced by conditionals, showing that they’re effectively groundless!</li> <li>Hypocritical: before this, she criticized Elizabeth’s family as not all of them played the piano (“you ought all to have learned.”)</li> </ul>
	C56	<p>“She entered the room with an air more than usually ungracious, made no other reply to Elizabeth’s salutation than a slight inclination of the head, and sat down without saying a word... no request of introduction had been made”</p>

		<ul style="list-style-type: none"> <li>Exceptionally rude! Curt acknowledgement, shows herself in, does not introduce herself... as if she is expected!</li> </ul>
	C29	<p>"instructed her as to the care of her cows and her poultry. Elizabeth found that nothing was beneath this great lady's attention, which could furnish her with an occasion of dictating to others."</p> <ul style="list-style-type: none"> <li>"Cows and poultry" — banal, household tasks, ironic because Lady Catherine would never have to deal with cows and poultry as a member of the gentry!</li> <li>She comments on it not because she is genuinely interested in it, but she just wants "an occasion of dictating to others" — her supercilious sense of self-importance.</li> <li>Sardonic, mocking use of "great" highlights this, as does the absolute "nothing" that shows the degree of intrusiveness.</li> </ul>
Lady Catherine's intrusiveness		
Lady Catherine's snobbish regard for class	C29	<p>"She asked her... how many sisters she had, whether they were older or younger... and what had been her mother's maiden name?"</p> <ul style="list-style-type: none"> <li>An extremely tedious list that gets incrementally more ludicrous — it allows the audience to grasp the full extent of her intrusiveness, and share in Elizabeth's frustration!</li> <li>Questions about carriages probe into wealth, and maiden name question probes into rank — she's concerned about status and wealth.</li> </ul>
	C56	<p>"The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere in which you have been brought up?"</p> <ul style="list-style-type: none"> <li>Her conception of social hierarchy is rigid, stratified and unchanging: one must stay in their class lest they be accused of having "upstart pretensions" or their rightful "sphere" (almost isolated into a world of their own)!</li> <li>Condescending modals, the rhetorical question spoken as if it is a self-evident truth</li> </ul>
	C56	<p>"But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition"</p> <ul style="list-style-type: none"> <li>Supercilious tone of the rhetorical questions, almost to imply they are</li> </ul>

		nobody noteworthy at all! <ul style="list-style-type: none"> <li>○ Mrs Bennet's birth to an attorney</li> <li>○ Gardiners' living by trade</li> </ul>
	C56	"Are the shades of Pemberley to be thus polluted?" <ul style="list-style-type: none"> <li>● Uses Pemberley — the most visible marker of their status as part of the landed gentry — as a metonym for Darcy and his family</li> <li>● The lower rank of Elizabeth is compared to a pollutant that mars the purity of the Darcy name: this reveals her elitist, snobbish disdain for her social inferiors.</li> </ul>
Lady Catherine's ironic obliviousness	C56	"Are you lost to every feeling of propriety and delicacy?" <ul style="list-style-type: none"> <li>● Accusatory rhetorical question, absolute.</li> <li>● But who is the indelicate one here?</li> </ul>
<b>Miss de Bourgh</b>		
Miss de Bourgh's sickly constitution	C29 (p. 159, mid)	"Miss de Bourgh was pale and sickly; her features, though not plain, were insignificant"
<b>Georgiana Darcy</b>		
Georgiana's genuine enjoyment of music	C43	"She plays and sings all day long"
<b>Caroline Bingley</b>		
Caroline's faux civility	C8 (35, beg)	"repeated three or four times how much they were grieved, how shocking it was to have a bad cold, and how excessively they disliked being ill themselves; then thought no more of the matter" <ul style="list-style-type: none"> <li>● Over the top and excessive: repetition, hyperbolic diction ("grieved", "shocking", "excessively they disliked...")</li> <li>● Bathetic end!</li> </ul>
	C10 (p. 51)	"And, if I may mention so delicate a subject, endeavour to check that little something, bordering on conceit and impertinence, which your lady possesses." <ul style="list-style-type: none"> <li>● Faux professions of modesty, using the conditional, euphemistic "little something", recognition of the "delicacy"</li> <li>● Yet she tags Elizabeth with critical epithets</li> </ul>
	C21 (p. 114, end)	"I do not pretend to regret anything I shall leave in Hertfordshire, except your society, my dearest friend; but we will hope, at some future period, to enjoy many returns of that delightful intercourse we have known, and in the meanwhile may lessen the pain of separation by a very frequent and most unreserved correspondence. I depend on you for that." To these highflown expressions Elizabeth

		listened with all the insensibility of distrust"
	C45	<p>"Cold inquiry", "sneering civility"</p> <ul style="list-style-type: none"> <li>• Oxymoronic expressions highlight disparity between appearance and reality — this is clearly insincere and phatic!</li> </ul>
Caroline's snobbery	C8 (p. 36, end)	<p>"Such a father and mother, and such low connections"</p> <p>"Attorney", "Cheapside" —&gt; "laughter"</p>
	C10 (p. 51, mid)	"Put them next to your great-uncle the judge. They are in the same profession, you know, only in different lines."
Caroline as a sycophantic "fawning female"	C8	<p>"Oh! certainly," cried his faithful assistant... "A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word"</p> <ul style="list-style-type: none"> <li>• Narratorial jab at Caroline's sycophantic self-praise!</li> <li>• A tedious list of the arts, that Caroline seeks to flaunt.</li> </ul>
	C10 (p. 46, mid)	"perpetual commendations of the lady, either on his handwriting, or on the evenness of his lines, or on the length of his letter, with the perfect unconcern with which her praises were received..."
	C11 (p. 54, beg)	<p>"Gave a great yawn and said, "How pleasant it is to spend an evening in this way! I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! When I have a house of my own, I shall be miserable if I have not an excellent library."</p> <ul style="list-style-type: none"> <li>• Irony: she just yawned!</li> <li>• Series of exclamations is exaggerated and insincere!</li> </ul>
Caroline's mean-spirited attacks on Elizabeth	C45	<p>"Her face is too thin; her complexion has no brilliancy; and her features are not at all handsome. Her nose wants character..."</p> <ul style="list-style-type: none"> <li>• She lists every aspect of her face, and criticises each one... with vicious, absolute diction!</li> </ul>
	C6	<p>"You will be having a charming mother-in-law, indeed; and, of course, she will always be at Pemberley with you."</p> <ul style="list-style-type: none"> <li>• Sarcastic use of "charming", "indeed", and she tries to remind Darcy how often he will have to put up with her!</li> </ul>
	C8	<p>"abusing her as soon as she was out the room... no conversation, no style, no taste, no beauty."</p> <ul style="list-style-type: none"> <li>• Asyndetic list giving a fast-paced rhythm,</li> </ul>

		<p>almost like a volley of attacks</p> <ul style="list-style-type: none"> <li>• Viciousness underscored by its comparison to “abuse”</li> <li>• Repetition of no...</li> </ul>
<b>The Gardiners</b>		
Mr and Mrs Gardiners’ propriety	C43 (p. 244)	<p>“She listened most attentively to all that passed between them, and <u>gloried</u> in <u>every</u> expression, <u>every</u> sentence of her uncle, which marked <u>his</u> intelligence, <u>his</u> taste, or <u>his</u> good manners.”</p> <ul style="list-style-type: none"> <li>• Repeated absolutes, and cumulative list</li> <li>• “Gloried” — great extent of pride!</li> </ul>
	C25	<p>“Mrs. Gardiner, to whom the chief of this news had been given before, in the course of Jane and Elizabeth’s correspondence with her, made her sister a slight answer, and, in compassion to her nieces, turned the conversation.”</p>
Mr Gardiners’ responsibility	C48 (p. 279)	<p>“His family knew him to be, on all common occasions, a most negligent and dilatory correspondent; but at such a time they had <u>hoped</u> for exertion.” vs. Mr Gardiner as a “certain” source of “constant information”</p> <ul style="list-style-type: none"> <li>• Still hoping, when this would be expected... and he doesn’t even deliver on the hope!</li> <li>• Consider the superlative, and the deliberate tautology...</li> <li>• Reinforced by juxtaposition with Mr Gardiner, who sets a benchmark for reliability to accentuate Mr Bennet’s failures</li> </ul>
Mrs Gardiner’s sensible advice	C26 (p. 143)	<p>“Do not involve yourself or endeavour to involve him in an affection which the want of fortune would make so very imprudent... a wonderful instance of advice being given on such a point, without being resented.”</p> <ul style="list-style-type: none"> <li>• A narratorial quip from the omniscient narrator — a sense of objectivity!</li> <li>• Mrs Gardiner tempers Elizabeth’s rose-tinted perception of Wickham, and challenges Elizabeth’s belief that marriage is about love alone!</li> </ul>
	C27	<p>“I am sick of them all... Stupid men are the only ones worth knowing, after all.”  “Take care, Lizzy; that speech savours strongly of disappointment.”</p> <ul style="list-style-type: none"> <li>• Elizabeth is clouded by bitterness and agitation, as Wickham pursues Miss King — look at the generalisations, absolutes...</li> <li>• Mrs Gardiner tempers this, reminding her of her emotional state, and expressing genuine concern too</li> </ul>



Mrs Gardiner's coyness and subtlety	C52	<p>"Perhaps there was some truth in <i>this</i>; though I doubt whether <i>his</i> reserve, or <i>anybody's</i> reserve, can be answerable for the event... if we had not given him credit for <i>another</i> interest in the affair."</p> <ul style="list-style-type: none"> <li>• Speaks in vague, equivocal terms — "perhaps", "another interest", affirms the truth yet doubts it</li> </ul>
	C52	<p>"Pray forgive me if I have been very presuming, or at least do not punish me so far as to exclude me from P."</p> <ul style="list-style-type: none"> <li>• Acknowledges the possibility that she might be mistaken! Unlike Mrs Bennet, who doesn't think that far</li> <li>• Hints at their future residence in Pemberley, but is coy enough to leave it as an initial!</li> <li>• Intimate teasing!</li> </ul>
The Gardiners' compatibility and similar dispositions	C25	<p>"Mr. Gardiner was a sensible, gentlemanlike man, greatly superior to his sister, as well by nature as education.... Mrs. Gardiner, who was several years younger than Mrs. Bennet and Mrs. Phillips, was an amiable, intelligent, elegant woman, and a great favourite with all her Longbourn nieces."</p> <ul style="list-style-type: none"> <li>• Balanced structures!</li> </ul>
<b>Lucases</b>		
The Lucases' obsession with status and money	C22 (p. 120)	<p>"The whole family in short were properly overjoyed on the occasion. The younger girls formed hopes of coming out a year or two sooner than they might otherwise have done; and the boys were relieved from their apprehension of Charlotte's dying an old maid."</p> <ul style="list-style-type: none"> <li>• A balanced sentence offers the parallel perspectives of the girls and boys, which each highlight their concern for status <ul style="list-style-type: none"> <li>○ Girls: their own improved prospects</li> <li>○ Boys: their joy at not having to provide for Charlotte</li> </ul> </li> </ul>
	C22 (p. 120)	<p>"Lady Lucas began directly to <u>calculate</u>, with more <u>interest</u> than the matter had ever excited before, how many years longer Mr. Bennet was likely to live"</p> <ul style="list-style-type: none"> <li>• Mercenary diction!</li> <li>• Indiscreet and almost cold-hearted planning for the death of their friend — no regard for relationships.</li> </ul>
	C5 (p. 19)	<p>"It had given him a disgust to his business and to his residence in a small market town; and quitting them both, he had removed with his family to a house about a mile from Meryton denominated from that period Lucas Lodge, where he could</p>

		<p>think with pleasure of his own importance"</p> <ul style="list-style-type: none"> <li>• Blatant self-aggrandisement in naming his house!</li> <li>• Comical self-importance revealed in his attempt to conceal his association with trade</li> </ul>
	C29	<p>"Sir William was so completely awed by the grandeur surrounding him, that he had but just courage enough to make a very low bow, and take his seat without saying a word; and his daughter, frightened almost out of her senses, sat on the edge of her chair, not knowing which way to look."</p> <ul style="list-style-type: none"> <li>• Double intensifier "so completely"</li> <li>• Revealed in body language — very low bow in reverence, and Maria is almost quaking</li> </ul>
Lucases' spiteful nature	C23	<p>"Lady Lucas could not be insensible of triumph on being able to retort on Mrs. Bennet the comfort of having a daughter well married; and she called at Longbourn rather oftener than usual to say how happy she was..."</p> <ul style="list-style-type: none"> <li>• Described as a victory!</li> <li>• Spiteful flaunting — as of an achievement.</li> </ul>
Others		
Society's propensity for prejudice and fickleness	C3	<p>"His character was <u>decided</u>. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again."</p> <ul style="list-style-type: none"> <li>• Absolutes and superlatives — but after just one evening?</li> <li>• And an interesting choice to call his character "decided" — as if society was not observing his character, but determining it of their own accord!</li> </ul>
	C48	<p>"All Meryton seemed striving to blacken the man who, but three months before, had been almost an angel of light. He was declared to be in debt to every tradesman in the place, and his intrigues, all honoured with the title of seduction, had been extended into every tradesman's family. Everybody declared that he was the wickedest young man in the world; and everybody began to find out that they had always distrusted the appearance of his goodness."</p> <ul style="list-style-type: none"> <li>• Absolutes, superlatives, hyperbole...</li> <li>• Lack of self-knowledge: invents their past suspicion of his goodness...</li> <li>• Complete reversal of opinion revealed in the colour symbolism — from black to light...</li> </ul>
	C55	<p>"The Bennets were speedily pronounced to be the</p>

		<p>luckiest family in the world, though only a few weeks before, when Lydia had first run away, they had been generally proved to be marked out for misfortune."</p> <ul style="list-style-type: none"> <li>• Juxtaposition of extreme opinions, to show superficial fickleness</li> <li>• Absolute diction: "proved"</li> <li>• Superlative</li> </ul>
Society's propensity to judge one based on wealth	C3	<p>"his having ten thousand a year. The gentlemen <u>pronounced</u> him to be a <u>fine</u> figure of a man, the ladies <u>declared</u> he was <u>much handsomer</u> than Mr. Bingley..."</p> <ul style="list-style-type: none"> <li>• After his fortune is revealed, compliments are showered onto Darcy — "pronounced" and "declared" suggest an emphatic certitude, suggesting prejudgement!</li> </ul>
The justifiability of pride	C5	<p>"His pride," said Miss Lucas, "does not offend me so much as pride often does, because there is an excuse for it. One cannot wonder that so very fine a young man, with family, fortune, everything in his favour, should think highly of himself. If I may so express it, he has a right to be proud."</p>
	C16	<p>"Yes. It has often led him to be liberal and generous, to give his money freely, to display hospitality, to assist his tenants, and relieve the poor. Family pride, and filial pride—for he is very proud of what his father was—have done this. Not to appear to disgrace his family, to degenerate from the popular qualities, or lose the influence of the Pemberley House, is a powerful motive. He has also brotherly pride, which, with some brotherly affection, makes him a very kind and careful guardian of his sister, and you will hear him generally cried up as the most attentive and best of brothers."</p>
The competitiveness of the marriage market	C2	<p>"But if we do not venture somebody else will; and after all, Mrs. Long and her nieces must stand their chance..."</p> <ul style="list-style-type: none"> <li>• Venture and standing one's chance suggests some sort of risky, daring bid — with business-like undertones, as well! The stakes are high, it seems</li> <li>• Coupled with the apparent inevitability of someone else competing... a cutthroat marriage market</li> </ul>
	C6	<p>"If a woman conceals her affection with the same skill from the object of it, she may lose the opportunity of fixing him... In nine cases out of ten a woman had better show more affection than she feels."</p> <ul style="list-style-type: none"> <li>• Look at the pragmatic, calculative diction!</li> <li>• The need to feign, manipulate...</li> </ul>

	C23	<p>"Lady Lucas could not be insensible of triumph on being able to retort on Mrs. Bennet the comfort of having a daughter well married; and she called at Longbourn rather oftener than usual to say how happy she was..."</p> <ul style="list-style-type: none"> <li>• Described as a victory!</li> <li>• Spiteful flaunting — as of an achievement.</li> </ul>
The expectation for women to accept proposals	C19	<p>"it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept... I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long."</p> <p>"established custom", "usual practice", "coquetry"...</p> <ul style="list-style-type: none"> <li>• Diction of convention: "Usual", "established custom", "usual practice", "coquetry"...</li> <li>• Confident phrase "by no means", and presumptuously directly envisions the marriage!</li> </ul>
	C34	<p>"As he said this, she could easily see that he had no doubt of a favourable answer. He <i>spoke</i> of apprehension and anxiety, but his countenance expressed real security."</p> <ul style="list-style-type: none"> <li>• Balanced sentence juxtaposes appearance and reality, as well as the emphasis on <i>spoke</i></li> <li>• Absolute diction reflects his certainty...</li> </ul>
The conventional understanding of women's achievements	C8	<p>"A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word..."</p>
The importance of proper introductions	C18	<p>Collins: "a wide difference between the established forms of ceremony amongst the laity, and those which regulate the clergy; give me leave to observe that I consider the clerical office as equal in point of dignity with the highest rank in the kingdom..."</p> <p>—&gt; "Mr Darcy... replied with an air of distant civility... a slight bow"</p> <ul style="list-style-type: none"> <li>• Conceited, grandiose sense of self-importance revealed through his inflated description of the importance of the clergy, compared to the superlative "highest ranks"!</li> <li>• And he gets what he deserves — an almost oxymoronic phrase, to show Darcy's distaste beneath his courteous veneer! A slight bow, to indicate his displeasure...</li> </ul>

	C56	<p>Lady Catherine: "She entered the room with an air more than usually ungracious, made no other reply to Elizabeth's salutation than a slight inclination of the head, and sat down without saying a word... no request of introduction had been made"</p> <ul style="list-style-type: none"> <li>Exceptionally rude! Curt acknowledgement, shows herself in, does not introduce herself... as if she is expected!</li> </ul>
The tension that could exist beneath the veneer of civility / polite behaviour	C15	<p>"Both changed colour, 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> <ul style="list-style-type: none"> <li>Austen's omniscient narrator deliberately hides the specific identities of who turns red and white, and reveals their emotional states obliquely and ambiguously through their facial expressions — reader is placed into Elizabeth's shoes and left to wonder!</li> <li>Hesitation and the qualifying "just" reveal the undercurrent of tension, which again fans the flames of curiosity.</li> </ul>
The superficiality of Regency social conventions	C18 (p. 90)	<p>"It is your turn to say something now, Mr. Darcy. I talked about the dance, and you ought to make some sort of remark on the size of the room, or the number of couples."</p> <ul style="list-style-type: none"> <li>Modal "ought" suggests that small talk is phatically done out of duty, rather than some sort of genuine intellectual interest! Trivial subject matters as well</li> <li>Elizabeth's prescription of turn-taking and the need for reciprocity in small talk: rigid social norms.</li> <li>Elizabeth uses social conventions to 'punish' the reserved Darcy!</li> </ul>
The importance of eschewing sycophancy	C60 (p. 359, mid)	<p>"The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for your approbation alone."</p> <ul style="list-style-type: none"> <li>Asyndetic list, incrementally escalating in the degree of sycophancy</li> <li>Polsyndetic list — highlights their total captivation by winning his affections, particularly given that speaking, looking and thinking encompasses most of what we do!</li> </ul>
The significance of dancing	C3	<p>"To be fond of dancing was a certain step towards falling in love"</p> <ul style="list-style-type: none"> <li>The play on "step" here: a literal step in a dance, and metaphorical step towards love!</li> </ul>

	C6	<p>"Mr. Darcy... requested to be allowed the honour of her hand"</p> <ul style="list-style-type: none"> <li>• Deferential diction!</li> <li>• Note the linguistic parallels between dancing and marriage: "taking one's hand" can occur in a marriage vow too!</li> </ul>
	C3	<p>"I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable."</p> <ul style="list-style-type: none"> <li>• Intensifiers, coupled with vehement diction!</li> <li>• A condescending "insupportable", and a supercilious "such"</li> </ul>