

A Study Of Pride And Prejudice From The Perspective Of Irony

Posted on August 24, 2019

1. Introduction

Pride and Prejudice, Jane Austen's masterpiece, took the conservative and closed England country life of the late 18th and early 19th century as background by depicting a few middle-class young women's attitudes to marriage, expressed that it is wrong to get married for the sake of property and status. However, Fitzwilliam Darcy, a single man of large fortune, falls in love with Elizabeth Bennet, the heroine of Pride and Prejudice, who pursues love by not considering property; he overcomes the class consciousness of the day and makes a proposal to Elizabeth but was rejected. It turned out that Elizabeth believed the slender to Mr. Darcy, at last, the misunderstanding was resolved, and Mr. Darcy helped the sister of Elizabeth who had eloped to get married and restored the family's reputation, finally wins Elizabeth's love. At the same time, the novel also depicts the marriage of several of Elizabeth's sisters and girlfriends as a comparison to the protagonists' ideal marriage. The word's language is pure and fresh, funny and witty, the plot twists and turns, and full of dramatic color, is the most popular one of the six novels written by Jane Austen.

If we liken world literature to the sparkling Milky Way, Pride and Prejudice must be the one star that is not so bright but insists on shining lasting soft light, lights up our way in literary creation, encourages us to improve our understanding of English culture and the standard of English Literature. The novel is fresh, crisp and humorous, as if the author is sitting next to the readers, telling the whole story, making the readers show sly glances sometimes, make faces playfully sometimes, and break into delighted smiles sometimes. But if we see through the appearance of the story to perceive the essence, we will be surprised to find one kind of writing technique that we have been familiar with for a long time—irony. This paper will use irony as an entry point by analyzing the irony using characters, language, and plot to show the author's understanding of feminism, her opposition to the concept of class and her view of marriage at that time.

2. Literature Review

Pride and Bias was first distributed in 1813, in spite of the fact that Jane Austen had composed it between October of 1796 and August of 1797. This was when ladies were required to remain at home and simply be a pretty face, not have an independent mind, and not include themselves in governmental issues or professions. Men were creators; ladies were most certainly not. Austen's dad initially submitted Pride and Bias to a distributor in 1797 under the title Early Introductions, yet it was

dismissed, most likely for the sole reason that it had been composed by a lady. Notwithstanding, when *Pride and Prejudice* was at last distributed in 1813, Austen's name did not show up as the writer of the book, and truth be told, Austen was never given kudos for being the writer of any of her works while she was alive. The cover sheet of *Pride and Prejudice*, when distributed, read "by the writer of *Sense and Sensibility*."

In any case, Jane Austen is a standout amongst the most broadly read writers of English writing and there is no doubt as far as I can say concerning why this is valid. She had a great deal to say in regards to ladies and society in Britain amid the late eighteenth and mid-nineteenth hundreds of years. *Pride and Prejudice* is very comic, and it illustrates how ladies who did not have their own particular fortune frequently needed to spurn love to wed for financial security and economic well-being.

Pride and Prejudice is the exemplary story of the irrepressible Elizabeth Bennet—Jane Austen's most completely acknowledged courageous woman and a character much the same as her maker in that she has a dry mind, appreciates recognizing a trick, and declines to be trifled with. The story starts as the general population of rustic Meryton rush to wed their girls off to Charles Bingley, a dashing and qualified lone wolf who has taken a domain close to the Bennets. At the town's inviting ball, Elizabeth gets together with a considerable enemy: Bingley's dearest companion, the icy, prideful, greatly well-off Fitzwilliam Darcy, who arouses her higher-than-ever enmity. At the point when Darcy pompously encourages Bingley to surrender his expanding romance with Elizabeth's sister, misconception undermines to cover all he adores in turmoil and lament. A useful example of the shades of malice of hurried judgment, *Pride and Prejudice* is apparently a standout amongst the most fulfilling romantic tales at any point composed.

I think what makes Jane Austen's books so all-around cherished and ageless is her capacity to come out with the simple truth of the matter. Our dialect has developed a lot from what it resembled in the eighteenth and nineteenth-hundreds of years, and any individual who peruses works of art realizes that the dialect in them can be difficult to comprehend now and again. This isn't at all the case with Austen's written work. She composed without a great deal of cushion, and the way she worded things in the nineteenth century is extremely not a ton not quite the same as the way we utilize the dialect today. Her books remain important on the grounds that she expounded on subjects that will dependably be a characteristic piece of being human, regardless of how long passes by, and her characters are generally so sensible and brimming with life.

The Studies on *Pride and Prejudice* Abroad

Georgian culture in Jane Austen's books is the ever-exhibited foundation of her work, the world in which every one of her characters is set. Jane Austen's books manage such shifted subjects as the recorded setting, the social orders of the time, the part and status of the church, sexual orientation parts, marriage, and the interests of well-off families. Without even the examiner seeing, numerous

subtle elements are suggested, regardless of whether of everyday life, overlooked lawful viewpoints, or astonishing traditions, hence conveying life and realness to the English society of this period.

From the social perspective, another social request has developed as of now with the beginnings of industrialization. This was followed in the early years of the nineteenth century by genuine social turmoil caused by the financial changes it offered ascend to and the nerves that went with it.

Human expressions additionally prospered as of now, with enormous yield in all fields. In writing, too, there was a large group of popular scholars. It was a period of advance in instruction for ladies, prompting the expansion of books composed and read by ladies.

The beginnings of women's rights showed up as of now with Mary Wollstonecraft and her weighty work *A Vindication of the Privileges of Lady*. Developing worry about servitude was another significant advancement, which soon prompted the abrogation of the slave exchange (1807) and, at last, the annulment of subjugation in the English Domain in 1833.

A few parts of Georgian culture are disregarded in Austen's books: subsequently, the loss of the Thirteen States, as the Assertion of Freedom occurred when she was scarcely one year old, and additionally the war with the previous settlements itself and the resulting Bargain of Paris in 1783, when she was eight, don't have any part in her books.

Her perspective was that of a lady of her circumstances: sharp and discerning, exceptionally well perused, she lived, however, in a general public sorted out by men for men; this implied for a lady significant troubles to wind up fiscally free through her own exchange, and the way that societal position and also financial security must be normal from marriage.

2.2 The Studies on *Pride and Prejudice* At Home

The distinctions in salary and fortune reflected in Jane Austen's books are significant. In genuine Georgian culture, the Duke of Devonshire keeps up a family unit of 180 individuals in his grand nation house, Chatsworth House. Just to sustain that number of individuals, five steers and fifteen sheep are butchered every week. As an end result of these riches, it is standard for the proprietor to utilize his enormous kitchens to have thick soups arranged and appropriated to the most penniless villagers amid the winter when awful climate sets in and fuel turns out to be rare.

In England, the eighteenth century is a time of significant riches age; the honorability in this way live in luxurious nation houses. The style of the considerable houses and estates built toward the start of the century is quite often Palladian, with the colossal draftsman William Kent, who ends up more liberated with Robert Adam. It is conceivable to envision that Rosings Stop, Woman Catherine de Bourgh's home, and Mansfield Stop, both of which Jane Austen portrays as present day, have a place with the style of houses built by Robert Adam.

Amid a similar period, rich proprietors commit a great deal of time and cash to improve the grounds encompassing their home and to make the methodologies and the perspectives from the windows more noteworthy. The excellence of English bequests turned into an image of national personality when, in 1780, Horace Walpole differentiated their regular style with the geometrical format of French greenery enclosures.

Pastors are, as often as possible, portrayed in an extremely unflattering light, in spite of the fact that there are other people who appear as more thoughtful and honorable characters.

The pay of a minister fluctuated an extraordinary arrangement relying upon the living appointed to him. A little, poor country ward may be worth just about £100 a year, while a decent area could be worth almost £1000. The allotment of the living was in the hands of the nearby ruler of the house. The two parts of the living were the tithe and the glebe, of which the officeholder was the recipient.

The tithe, in principle, ensured the minister one-tenth of the result of all the developed land in the area, while the glebe was a package of land given to the congregation whose creation was assigned to the officeholder of the related area. This fundamentally made the minister into an agriculturist. In Jane Austen's *Chance*, young ladies' life experience schools now existed, regardless of whether for the gentry a tutor was the typical decision for the training of the young ladies in the family.

2.3 Critical Review

The relative contemplate between Jane Austen's novel *Pride and Preference* (1813) and Fay Weldon's content *Letters to Alice* (1984) furnishes the peruser with joins between the settings of Regime Britain and contemporary society to stress the consistently changing nature of qualities while at the same time displaying immortal esteems through the significance of education. *Pride and Partiality* present marriage as an association not really constructed exclusively in light of warmth but rather as an instrument used to impel one's monetary status. Male-centric esteems limited a Regime lady's part; furthermore, capacity for progress outside of marriage is seen in Austen's amusing tone in the opening sentence, "a single man possessing favorable luck must be in need of a spouse," which portends the more extensive hugeness of marriage in Austen's *Chance* as not just an association of two individuals yet something that could be invaluable for the whole family. This is maybe most unequivocally featured through *Woman Catherine's* exchange that marriage is a "matter of open intrigue." The idea that conjugal success was in light of reasonableness and social adjustment appears through Mr. Collins' proposition to Elizabeth, which is evidently the right thing for each minister" as he would" acquire this domain. "His marriage to Charlotte features the forfeit of freedom of most ladies in the period seen through her sure tone in "satisfaction in marriage is altogether a matter of shot". However, Austen compares this relationship against the "reasonable marriage" of Elizabeth and Darcy to demonstrate the significance of common regard and autonomy. These restricting delineations of connections help Austen's unobtrusive expectation to scrutinize the Regime's thought of marriage as just a method of gaining more extensive social and financial

connections.

In differentiation, through *Letters to Alice*, Weldon's more libertarian culture enables her to look at the issues with marriage inside Austen's opportunity and, in doing as such, furnish perusers with knowledge into the real move in sexual orientation parts and desires. The expanded feeling of freedom is embodied by Auntie Fay in her educational exaggeration of Alice recommending Weldon as the absolute opposite of Regency standards. Women's rights' advancement of "solid ladies" with "autonomous propensities" consequently evolved the possibility of marriage from a need to a decision. Close relative Fay moreover "recalls *Pride and Preference*" to consider parallels with her own particular society where "rich landowners import Asian girls as spouses." Here, the contemptuous tone unobtrusively shows how marriage as a method for survival is still a value that lives on. Weldon's feedback of female parts previously, however, applauds for the modern achievement of ladies to look for singular achievement, showing the persistently developing and adapting connection between the estimation of marriage and the times.

Austen controls her perusers through advancing self-improvement and instruction in *Pride and Prejudice*. The nineteenth-century aristocratic culture was described by social structure, yet the possibility of the significance of education was broadly acknowledged. The "information of music, singing and drawing" was viewed as essential to what Weldon portrays in her content as an "achieved lady." Being taught ethically was the basis of social acknowledgment at the time, and females were relied upon to "have a certain something" with respect to their conduct. Be that as it may, this desire for legitimate behavior and behavior additionally stretched out to guys as the results of a non-attendance of this basic moral education are seen through Darcy, who is described as "the proudest, most unpleasant man in the world" because of an absence of this open mindfulness. This is differentiated against Elizabeth's self-assessment, where she records herself as "visually impaired, fractional, partial, and foolish." What's more, this informed self-learning and reflection is the reason she is held in high respect, notwithstanding not being extremely wealthy. Through displaying the societal assumptions with respect to moral instruction in the Rule period, Austen can feature the significance of training and normal etiquette. Weldon comparably empowers the requirement for instruction, this time, be that as it may, for the most part, with respect to literature and singular improvement, as opposed to behavior and ethics. Close relative Fay urges and aims to control Alice towards great writing with its "capital L," keeping in mind the end goal to open her to moral and intellectual direction.

In an examination of the book '*Pride and Bias*' by Jane Austen variant of '*Bridget Jones Journal*', coordinated by Sharon Maguire. In this near examination, we will take a gander at the topic of connections, featuring their significance and quality back in mid-nineteenth century Britain and the present English society.

The significance of connections in '*Pride and Bias*' is shown to us by the way that the majority of the principal characters in the novel experience passionate feelings for and wind up locked in. The connection between Darcy and Elizabeth, and additionally the connection between Jane and Bingley,

demonstrate to us that intimate romance can conquer all hindrances. Counting sentiments of pride and preference in view of social class contrasts and initial introductions.

Mrs. Bennet would lead us to imagine that genuine connections were immaterial; she was fixated on getting her little girls wedded to rich men as fast as conceivable without much thought about the feelings traded between the two sides.

We see this unmistakably when Mrs. Bennet endeavored to compel Elizabeth into wedding Mr. Collins against Elizabeth's by and large refusal of the proposition. Elizabeth comprehended the significance of the relationship as it would have implied that the Bennet family could keep on staying in the home once Mr. Bennet passes on. However, Elizabeth realized that the nature of the relationship would have been a long way from flawless, and this is the reason she picked not to wed Mr. Collins.

The most huge relationship in the novel is the one between Fitzwilliam Darcy and Elizabeth Bennet; it is the focal subject of the book and exactly exhibits why connections are so vital. Their relationship demonstrates to us that intimate romance must be accomplished after the two gatherings have conquered their pride and preference.

Fay Weldon's bits of knowledge into 'great' writing keeps on demonstrating the significance of being taught; however, it is Alice's prosperity by ignoring these bits of knowledge that, like Elizabeth, really emphasizes the requirement for training as far as self-learning and understanding. Hence, the relative investigation between the two writings features the moving and differing nature of contextual qualities, for example, marriage, yet in addition, the qualities, for example, instruction that remain timeless despite real changes in the public arena and culture.

3. Jane Austen's Perception In Pride And Prejudice

As a girlfriend novel written by a female author, *Pride and Prejudice* satirizes the social class system in England in the late 1700s and reflects Jane Austen's feminism, the concept of class, and the view of marriage.

3.1 Concept of Class

In the late 1700s and early 1800s, there was a rigid social hierarchy and differences between the grades. In social grades, women are at the bottom of society; there is no justice between men and women, they are considered less intelligent and less capable than men, their core of life is family, and they can only do their part in housework. It was nature to think that women should acceded husbands' wishes, the greatest virtue of women was grinning and bearing. Although the status of women was so low, few of them expressed their dissatisfaction. Jane Austen, as a single woman, was deeply oppressed by the social hierarchy and knew these struggles well. Therefore, in this novel, she expresses her dissatisfaction and resistance to the hierarchy and rank discrimination by remodeling

her female image in this novel.

As the classic quote in the novel: "To yield without conviction is no compliment to the understanding of either." (Pride and Prejudice, Jane Austen), the author expressed her concept of class: unconditional, unquestioning obedience is disrespectful to any class. Through depicting Elizabeth and Mr. Darcy's story from knowing each other to loving each other, we can find that Jane Austen compared marriage to society and also passed her concept of class that wants people to break down the classes and break through the narrow social hierarchy, like the hero and heroine, abandon [pride and prejudice](#), to build a humanistic and harmonious society.

3.2 View of Marriage

Jane Austen depicted four female roles' marriages in the novel: the most realistic marriage of Charlotte Lucas, the most ridiculous marriage of Lydia Bennet, the 'happiest' marriage of Jane Bennet, and the most enviable marriage of Elizabeth Bennet.

Charlotte Lucas, the eldest daughter of Sir William, is 27 years old and is not beautiful, she hasn't the desire to pursue love. So when a man with wealth appears and selects her, she married him with no hesitation, her choice of marriage was truly based on reality.

Elizabeth's youngest sister, Lydia, is a simple-minded, flirtatious, vain girl. Her admiration for Wickham is entirely due to his 'handsome face, beautiful figure and charming conversation.' She finally ran away with Wickham. Lydia's choice of marriage is totally based on sexual passion.

Bennet's family's eldest daughter, Jane Bennet, her marriage is considered the 'happiest' marriage in the novel. She has many good characters, gentle and lovely, beautiful and generous. Her charming temperament attracted the young, handsome and wealthy man, Mr. Bingley. In anyone's opinion, they matched each other very much. Actually, in their marriage, love is not the main basis but the attraction. Marriage is a complicated contract, and both parties must have enough love to maintain the contract. Their relationship was too insipid and not profound enough.

The marriage between Elizabeth and Mr. Darcy was based on a tortured love story. They initially made a bad impression on each other. Elizabeth considered Mr. Darcy insolent and prideful; Mr. Darcy neglected Elizabeth's good virtues because of her social class and less respectable relatives. And then Mr. Darcy fell in love with her, but was rejected, while he didn't give up and try to clear the air, finally they got together. Because of these twists and turns, the marriage between them seems more precious and profound.

By describing the four different marriages, expressed author's clear view of marriage: a marriage without love is unbearable pain, marriage should not be purely based on property but should be based on admiration between each other; of course, marriage also needs a certain economic foundation, but each other's character, the ability is more important, the author advocates the view of

marriage which pays equal attention to love and property but takes love as the core.

4. The Application Of Irony In Pride And Prejudice

4.1 Language

Jane Austen represents a classical sentence: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife." (Pride and Prejudice Jane Austen) as the opening sentence of the novel. In the original, Jane Austen thoroughly shows the using of irony. The main sentence uses a serious word: "It is a truth universally acknowledged," which seems to present a statement of absolute truth, while the tone of the subordinate clause turns sharply and becomes mundane. The comic and ironic tone of the novel is established by the opening sentence.

"They were, in fact, very fine ladies not deficient in good humor when they are pleased, nor in the power of being agreeable where they close it." (Pride and Prejudice, Jane Austen). This a dialogue by Bingley's sisters, the author describes their hypocrisy, what they said seems polite and kind, in fact it fully contains their class superiority.

..."To treat in such a manner, the godson, the friend, the favorite of his father"-She could have added, "A young man too, like you, whose very countenance may vouch for your being amiable." (Pride and Prejudice, Jane Austen). These words are what Elizabeth said after she heard about Darcy's poor life. As heroine of the novel, Jane Austen didn't model her to be a flawless female image, she also using irony on Elizabeth. Her strong prejudice against Darcy distorted her judgment and made her sharp insight dull. Obviously, everybody knows it is wrong to judge people by their appearance, but Elizabeth just did this moment and was completely unaware of her folly.

4.2 Characterization

4.2.1 Mr. Bennett

Mr. Bennet is a smart, humorous and educated English gentleman with an estate. In the novel, the author uses many ironic descriptions of him to show his character. For example, "Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character." (Pride and Prejudice, Jane Austen), this sentence taken from the ending paragraph from Chapter One of the novel. This paragraph spoofs Mr. Bennet, shows Mr. Bennet is brilliant but cynical, and lacks the sense of responsibility to family, often looking for entertainment from the folly of his wife and daughter. Then there is a use of irony in the description of Mr. Bennet: "I see no occasion for that you and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley may like you the best of the party." (Pride and Prejudice, Jane Austen). This sentence taken from the first paragraph: Mrs. Bennet was very excited at the news that

a wealthy bachelor had come to her village, she tried to persuade her husband to visit Mr. Bingley. However, in order to tease her, Mr. Bennet kept her guessing on purpose and attempted to make a sarcastic remark about her.

As can be seen, Mr. Bennet is an odd man and despises his wife. Jane Austen uses ironic description to show an all-sided male image, Mr. Bennet, to make a pointed allusion to the men of that day; they did not honor their wives and were not concerned about their daughters. She expressed her dissatisfaction with the sexual inequality the society and marital relations at the time.

4.2.2 Mrs. Bennett

Mrs. Bennet is a noisy and foolish woman, in this novel, Mrs. Bennet worries about her five daughters marriage very much, she wishes them to marry men with poverty. Then, there is a use of irony in the description of Mrs. Bennet: "She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news". (Pride and Prejudice, Jane Austen). This sentence shows Mrs. Bennet's shallow and superficial, even foolishness. She has not even seen Mr. Bingley before; she considers him as her daughter's 'rightful property,' and she is too stupid to realize her husband's mocking. The author showed a representative female image under the social hierarchy and the universal value at that time by using the applications of irony and expressed her abomination to this hierarchy and view of marriage indirectly.

4.2.3 William Collins

As Christian preachers, priests have indispensable roles in Western literary works; they are also described as generous, kind, caring and benevolent. But in *Pride and Prejudice*, Jane Austen completely subverted the traditional good image of priests, she molded an pedantic, snobbish image of Reverend William Collins. There is a sentence taken from the 38th chapter of the book, "My dear Charlotte and I have but one mind and one way of thinking. There is in everything a most remarkable resemblance of character and ideas between us. We seem to have been designed for each other." (Pride and Prejudice, Jane Austen). William Collins was boasting to Elizabeth about how happy the marriage between him and Charlotte was. The subtext of the text is very clear: Their marriage seemed to be happy on the surface, actually strange bedfellows. Collins, boasting in front of Elizabeth, aimed to show off his 'nobility' and his wife's 'virtuousness' so that he could save some faces, and he wanted Elizabeth, who had rejected his proposal, to feel regretful.

As we can see, William Collins is a man, foolish, petty, narrow-minded and disgusting. The author showed her pity on Charlotte Lucas's choice of marriage from the perspective through ironic descriptions of William Collins, she also expressed her disagreement on this view of marriage, considering property instead of love, even the other's character.

4.3 The Marriage Plot

4.3.1 The Marriage of Mr. Collins and Charlotte Lucas

After being rejected by Elizabeth, Mr. Collins turns to make a proposal to Charlotte Lucas. Which he selected Charlotte was obviously not because of love, their marriage was only for poverty and social class. It is big irony that he has his father's heritage, his priest's position, he just needs a wife who could obey him and give him family's life.

Charlotte Lucas thinks that "Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life." (Pride and Prejudice, Jane Austen). As for a young girl like Charlotte, who is well-educated but has less property, the only respectable choice is to marry a wealthy man. Charlotte gains a house and a small and furniture after she marries Mr. Collins. Charlotte said: "If you forget Mr. Collins, the house is really very comfortable." (Pride and Prejudice, Jane Austen). As we can find, Charlotte also has no admiration to Mr. Collins, what she wants is only a man who can provide her with stable life and enough money. The author mocks the social atmosphere and highlights the value of true love at that time.

4.3.2 The Marriage of Mr. Wickham and Lydia Bennet

As we mentioned above, Elizabeth's youngest sister, Lydia Bennet, is dissolute and naive. She doesn't have good manners and upbringing; she loves to dance and seek pleasure; she inherited Mrs. Bennet's beauty but also her folly and vanity. Although she is only 15 years old, she is addicted to the so-called "romance" and "love". So when she meets a man who has a charming appearance and a graceful manner-Mr. Wickham couldn't control herself and followed him to elope. She even didn't understand Mr. Wickham was an immoral playboy. Although Mr. Darcy help Wickham pay the high debt and provided him a job, it s does little help to their marriage, they are still not happy. Their marriage is established on sexual passion; when the passion is gone, there is nothing left in their relationship. Lydia's marriage is for the flesh, beautiful appearance, and impulsion; they ignore love and economic conditions. At the end of the novel, they still maintain their life by borrowing money everywhere. It can be regarded as the irony by Jane Austen, who criticizes their ridiculous behavior and irresponsible attitude towards marriage.

5. Conclusion

The art of irony plays an important role in the history of Western literature. As early as ancient Greek dramas with using of irony, one role pretending to be innocent and naive can use deep words to mock

these prideful and arrogant people, and their words frequently contain full truth meanwhile expressing the author's theme.

In *Pride and Prejudice*, Jane Austen applies art of irony to the extreme, it transcend the irony in Western literature. Jane Austen expresses her concept of class and view of marriage through Socratic irony in her language, characters, dialogues and plots. The method of Irony depicts the theme of *Pride and Prejudice*.

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