

Jane Austen's Persuasion and Romantic: A Literary Study

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Abstract

This paper investigates the relationship between the novel Persuasion written by Jane Austen and Romanticism. However, it studies increasingly how Austin writes her texts in a Romantic way by using unique narrative techniques exploring her ideas to the reader. It may very well be stated that the social structure of British society, the nineteenth-century is comprehensively dissected and condemned at certain focuses by Jane Austen in her final finished novel, Persuasion. Fundamentally, it is accomplished through the focal idea about which the primary the story plot advances. Meanwhile, the novel gives testimony regarding the change that the social structure of the general public goes through revolving around the adjustment in high society as a conclusion of the Industrial Revolution. The peruser is given two distinct choices of privilege; the aristocrats and the individuals from the Navy. The comparison between these two gatherings are explained via their veering virtues and relations of family members all through the novel.

Keywords: Jane Austen, Persuasion, Romanticism, and woman.

The objective of the study

The main objectives of this paper are to:

- 1- Find out how Jane Austen more specifically depicted the picture of society throughout her novel.
- 2- Find out the relationship between the novel Persuasion and romanticism.
- 3- Support the reader in understanding the fundamental ideas explored by the author.
- 4- Understand the role of women in society in the age of Revolution.

1.Introduction

From an academic point of view, literary romance is "in crisis" (Gilroy147). This crisis started at the beginning of the 20th century and has become evident in different ways. Temporary borders, genre, characteristics and canon are all debated and problems are so complicated that some have even totally dismissed romanticism as a type of literary critique or history, either useable or true. British novelist Jane Austen of the late 18th century is a figure who has some of this debate. The relationship between Austen and Romanticism is very complex. Austen has been gradually taken into account in her romantic sense for a long time without mentioning the Romantic era through which the author lived and wrote. However, amid this developmental interest, there is little general consensus as to how romantic she c

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an be or how romantic she should be treated.
And each of Austen's novels has a special connection to romanticism, to complicate things.

Austen analysis is similarly hazardous. Concerning British Romanticism and the Science of the Mind, Richardson talks about the relationship between Persuasion and Romanticism. In this broad investigation of Romantic psychological research, Richardson discusses that "the pioneering neuroscience of the era manifests a 'Romantic' character, and that literary Romanticism intersects in numerous and significant ways with the physiological psychology of the time" (1). However, Richardson's research is as embroiled in the Romantic crisis as the work he analyzes, however. In the revision of the novel, Irving Massey indicates that "someone with nominalist predilections (such as myself) might not be entirely at ease with [Richardson's] unswerving defense of Romanticism as a hypostatized entity . . . and with the general tendency to define, categorize, and identify movements, or to claim pristine novelty for schools of thought" (78).

A similar test is made of works such as Christopher Nagle's extremely late sexuality and the culture of sensitivity in the British Romantic Period, Richardson's fundamental suspicion that Romanticism was a grouping of suspects. Nagle indicates that Romanticism should not be described as a specific development, but rather as a later phase within a Long Age of Sensitivity" (4). Richardson argues that "is Romantic novel indeed". (107). Although Nagle would dispute historically to interpret "specific production" (99), arguing instead that "[i]f Austen is Romantic . . . it is only by virtue of her thoroughgoing engagement with both the aesthetic and ethical assumptions of Sensibility" (99). Austen's romantic analysis may, at that point, start to appear to be unbeneficial, given a basic atmosphere wherein the very demonstration of characterizing Romanticism is opposed, and in which any proposed definition can generally be tested with another option, and frequently similarly convincing, definition. By the by, I suggest that the confused interchange among the different powers depicted here – the analysis of Richardson and Nagle, Austen's *Persuasion*, and Brontë's *Jane Eyre* – doesn't simply feature the troubles in participating in a conversation of Romanticism, yet in addition underscores the captivating prospects that the romantic crisis holds for the eventual future of cultural investigations, and then proceeded with the utility of the mark.

Arthur O. Lovejoy, in 1924, wrote that "the term 'romantic' means so many things that, by itself, it means nothing. It has ceased to perform the function of a verbal sign" (qtd. in McDayter 11). Lovejoy takes into consideration the "diverse impulses and productions" of the Romantic period (Wolfson 1438). For him, however these desires and productions could not be reconciled and this contributed to a romanticism which he considered a fractured phenomenon (Najarian, 140). Therefore Lovejoy called for a "radical remedy – that of all of us to stop discussing romanticism" (qt. Wolfson, 1438), or at least that "we should learn to use 'Romanticism' in the plural" (qt. in Wolfson 1438).

This was a discussion that for quite a long time Wellek was expected to have won (Najarian 140). The reality is that when Jerome McGann, the noted Romantic scholarly critic, took up the subject of Romanticism in his convincing work *The Romantic Philosophy*, he simply articulated the sentiments of Wellek. As for McGann, Lovejoy wrote in desperation about the Babel of Critique he described" (18). Lovejoy saw much to reassure him of romanticism in critical debates, but also he saw frequently that was paradoxical (17). However, running him to ignore the possibility of Romanticism by and large. McGann saw an incentive in Lovejoy's contentions, however, he felt that they called 'attention not so much to the issue of the studied phenomena as to a crisis in the science fields (18). McGann helped Week's finding that no matter how much scholars and critics "may differ in their definitional terms and schemes" (17), they "all basically agree on what Romanticism is or was in fact" (17). He notes injuriously that "the present scholarly situation often appears so ignorant or forgetful of its subject, so intent upon its own production process, that it seems capable of any sort of nonsense" (18); whereas he inferred that nevertheless, "informed persons do generally agree on what is comprised under the terms Romantic and Romantic Movement" (18). The questions for McGann and Wellek were not an intrinsic topic of Romanticism, but rather different methods, critiques and researchers consider and evaluate romance. Romanticism, however, remains the subject of serious discussion, often so mishandled and moving that it does not seem safe to deduce that there are prescribed individuals."

The title, the material and the time of the Romantic era have been researched carefully. Some scholars believed that our period was cannibalised by the "long XVIII century" invasions. And on the other hand an extending Victorianism or "Long 19th Century." A competitor of the "Romantic Century" (1750-1850) was suggested to counteract this colonial aggression. At the same time the romantic canon was totally transformed with ancient canonical authors' historical readings, feminism, new historicism, and cultural materialism. A new focus is placed on women and other writers historically marginalized and on different genders. They all learned in the cultural sense in which they were produced. But there is an issue, how to define this new romantic recipe? Extra writers, extra texts, extra writings: temporal and ideological limits of Romanticism seem streaming, amorphous, immune to concept limitations (148).

While several elements have entered the new version of the emergency of romanticism (Gilroy 147), may be one of the most dangerous of these is the choice of the novel in the Romantic mix. Generally the British Romantic party rotated around and consisted of the compositions of six male authors, as Anne K. Mellor relates in a discussion about women's rights and romanticism: Wordsworth, Coleridge, Byron, Shelley, Keats, and Blake (182). She realized that 'conventional literary romance descriptions were based on the works of these great six' (182). Robert Miles, in his essay "What is a Romantic Novel?" remarks that "it is certainly very strange that Romanticism alone of our conventional periodizations, customarily includes the text of a single genre in its list of canonized works" (182); and Mellor refers that "such an exclusive focus has seriously distorted our understanding of the literary culture of the Romantic era" (182). This encompasses, of course, the Romantic period novel.

As in the mid 18th century, English fiction was a novel breed of claim. The novel was widespread, poor, mad, bad and dangerous, especially for amazing woman readers, as Gilroy and Verhoeven said (147). They claim that "critics repeatedly regard novels as polluting, staining, toxic or distorting people and the nation" (153). As it was produced in the 18th century, critics came closer to the novel and followed with weakness. Both its importance and status, in particular with regard to existing scientific frameworks such as the verse, were discussed. Today despite all the novel faces difficulties in incorporating itself into the area of romantic artistic study. Miles reflects on the "endemic hostility" (18) that must be addressed in the romantic novel. As Miles said, Romantic fiction was obtained with embarrassment, hostility, and silence.

2. Jane Austen (1775-1817)

Jane Austen was one of England's leading authors. She portrayed in her books the handmade life of the upper and working class in English society of the 19th century. She is known for her smart, sarcastic composition style. "Jane Austen differs from other authors of her period as the main focus is in her character's spiritual, social and psychological behaviour. She primarily writes about young heroines as they grow up and pursue personal happiness. Abbaye's photographs are informative, often satirical, and always about small numbers of people" (Carter 121) The Mansfield Park, Pride and Prejudice, Emma, Persuasion, Sense and Sensibility, and Northanger Abbey are her most well-known works.

3. Persuasion

It may offer the impression that some degree of intertextual congruity between Persuasion and Jane Eyre is also cynical, ludicrous and in best case, vain. Jane Eyre is the courageous young ambitious woman's main individual record. It is loaded up with capricious and interesting characters, characters who transparently recognize and grasp their feelings. In the everyday world, it takes fun. It is deeply injected with the strict and the celestial. An impact, a novel as an outsider, is a record of Anne Elliot 'silence' and 'self-effacement.' It happens in the drawing rooms and among the interests of a well-managed community. Consideration is paid not to the most visible public offers of emotion (101), but to the rich activity of Anne's consciousness in private spaces' (101). Nature is hardly a neighbourhood, confidence gets a glimpse, the other world doesn't exist. However in some respects these incongruities are very superficial and the underlying facts are a com

plicated, and amazing correspondence between the two works over and over again, especially regarding how they match to a romantic setting.

Almost as Jane was first identified like a marginalized figure, so also within Austen's novel, "Social isolation of Anne quickly becomes her defining feature" (Nagle 104). Her mum, as the peruser knows, kicked the bucket at the age of 14, but left with Sir Walter and two sisters, Elizabeth and Mary. She's 'nobody to Sir Walter and Elizabeth. Her word was without weight; it was often easy to give way;—only Anne's was she (5); and to Mary, she is only valued for her ability to use. Given the "injustices of the house of her father" (20), "home" is almost as unpleasant to Anne as it is for Jane. She's 'nobody to Sir Walter and Elizabeth. Her word was with out weight; it was often easy to give way;—only Anne's was she (5); and to Mary, she is only valued for her ability to use. Given the "injustices of the house of her father" (20), "home" is almost as unpleasant to Anne as it is for Jane. She returns from an absence and discovers that her "progress through the streets is unpleasant but too fast, for who would be glad to see her when she arrived?" (89).

As suggested by Richardson, the tale of Austen is romantic in numerous striking ways, not the least of which is the way where it "takes up and extends . . . the embodied approach to human subjectivity being worked out concurrently by Romantic poets like Coleridge and Keats and Romantic brain scientists like Gall and Bell" (107). This "embodied notion of mind" (101- 02) is a concept in which the mind "has no location or meaning apart from the body" (112), where the "mind cannot be disentangled from the central nervous system that enacts it" (105).

Thoughts, ideas and emotions, both in romantic writing and romantic mind study, have a genuine and extraordinary influence on the body. It is through this conventional brain thought that persuasion emerges as a profoundly romantic novel, especially as it identifies with Jane Eyre, from many points of view. A fundamental issue in Jane Eyre is human thoughts, emotions and feelings. Rochester shows his love for Jane in a very significant way: it is as if I had a string under my left rib, knotted tightly and inextricably to a similar chord in the corresponding quarter of your little fra fra. Certain parts of the human brain are routinely considered and defined to have exceptional physical proximity, or rather, to have important if not actual implications for the body. And if there's a boisterous channel between us and two hundred miles or so of ground, then I'm afraid that the chord is snappy (215).

When Jane turns back from a year's absence and Rochester, blind and cries, he hears her voice and, "[a]nd where is the speaker? Is it only a voice? Oh! I cannot see, but I must feel, or my heart will stop, and my brain burst. Whatever — whoever you are — be perceptible to the touch or I cannot live!" (369). And later, clutching her to him, he announces, "[m]y very soul demands you: it will be satisfied: or it will take deadly vengeance on its frame" (371).

Persuasion (1818), the last completed novel by Jane Austen, is her most subtle work and the one that shows the deepest concern in terms of manners. Manners are far more than social polish pleasantries here. They are the basic means of communication in gentry society, not only the index of the class, intellect and sensitivity, but of patience and selfcontrol, personal honesty and moral rightness... It is in such an environment that the most refined heroines of Jane Austen must learn the truth about her feelings and the essence of the world around her. In the most delicate situation Anne Elliot was convinced to deny the man she loves with a low snob for her dad and a small but well-meaning consultant in Lady Russell. (Coote, 379).

Persuasion is Austen's most extreme novel since it represents and underwrites a way of thinking where activity depends on feeling, intuition, and enthusiasm for one's very own bliss. Moreover, in Persuasion, Austen takes part in a language of suggestion through the circumstances and characters that inspire her first novel, Pride and Prejudice. This inspiration shows that Austen plans for these two bookends of her profession to be in direct discourse with each other and that Persuasion is a ground-breaking revisioning of Pride and Prejudice.

In Persuasion, Austen drastically moves from making her champion as administered by respectability and motivation to being allowed and urged to react and act dependent on feeling and sense, a statement practically unbelievable in the male-commanded circle of amiable society. This move is clarified further by the relevant summoning of her first novel, Pride and Prejudice. These first and last works share a large number of similar characters and plot highlights, however, the tone and subject of each are startlingly extraordinary. The summoning of Elizabeth by methods for Anne's character and the equal structures of the books serve to explain and solidify the move from esteeming feeling over-explanation in Austen's

tone and female perspective. While Persuasion most takes after Pride and Prejudice regarding an immediate talk, a large number of Austen's different books, particularly Sense and Sensibility and Northanger Abbey will give principles by which Austen's movement and the passionate advancement of the courageous woman can be checked. Toward the finish of her profession, Austen endeavors to characterize individual bliss and accomplishment by an unexpected rubric in comparison to has been exhibited in her different books, and in Persuasion, she offers a contention for the correct that a lady in Regency England needs to seek after this satisfaction. The tale Persuasion tends to the subject of bliss and uncovers a considerable lot of Austen's persuasions, fundamentally however the subjects of social change in England, the function of the family, the writing, and verse of Romanticism, and the examination of the champions Elizabeth Bennet and Anne Elliot.

In Persuasion, the reader is defied with one of the most extreme books to zero in on the ladies' perspective to that date, tested at last by Jane Eyre 27 years after the fact. The story style of Persuasion is substantially more inside account than any of Austen's different books, and the exposition is additionally extraordinary in the manner that it follows and wanders with Anne's considerations and discernments in a style that seems to be a marginal continuous flow. Contrasted with the immaculately plotted and keenly described straight type of Pride and Prejudice or the writing of Sense and Sensibility where even the closest to home and passionate minutes are granted through the eyes of a goal storyteller, even the account tone of Anne's voice in Persuasion uncovers.

The start of the 19th century was a season of extraordinary anxiety and agitation among the gentry of England for two fundamental reasons. The first rotates around the French Revolution occurring directly over the English Channel. Common distress in France had immediately transformed from a contemplated social development to a wicked rule of dread, and the gentry of England was very much mindful of how quickly the development had grabbed hold and how close in closeness France truly was. The entirety of Austen's courageous women are of the landed nobility, so the calm simplicity of a potential working-class uprising essentially overruns every one of her books. Social unrest ends up being a subject that Austen is profoundly irresolute about in light of the fact that the way of thinking hidden the ongoing upsets in France and America typifies similar standards that permit Anne to seek after her own satisfaction at the finish of Persuasion. "The Declaration of Independence" composed by the Americans in 1776 could simply have been used as a statement of purpose for Anne in her transition to dismiss English cultural and familial requirements and grasp her own goals. At the point when the Founding Fathers composed that all men were equivalent and: "invested by their Creator with certain unalienable rights, that among these are Life, Liberty and the quest for joy" they presumably didn't have the debilitated female class in England explicitly as a top priority. In any case, a similar manner of speaking would secure English ladies just as American settlers.

None of Austen's books unequivocally or honestly talk about the products or disasters of unrest, and Austen is plainly truly bound to the class framework in England so altogether that she can not consider making a courageous woman outside of her own station and class. However, simultaneously, mentally she clearly feels for and actualizes the manner of speaking used to oust those equivalent frameworks in France and America. The character of Anne in Persuasion shows this pressure, and even at the finish of the novel when she has freed herself from the familial and social requirements which chained her in her childhood, she stays attached to the money related real factors which help us to remember her financial class.

When Persuasion was composed, France had started to induce the Napoleonic wars across Europe which additionally influenced England sincerely and militarily. Austen references this issue of the forceful Napoleon and social issues in France more expressly in Persuasion than any of her different books with the many fighter characters who address their encounters at war. Nonetheless, the genuine social issue Persuasion is the ascent of the English exchanging class and the social repercussions upon the ruined landed nobility. The possibility that the not honorably conceived exchanging class could raise themselves to or more the monetary and societal position of the gentry was from numerous points of view more radical and frightening than whatever the French were undermining, militarily, or socially. Obviously, Persuasion isn't the first run through where Austen battles with this thought of British class in a novel.

4. Women's role in society

In British society in the nineteenth century, ladies did not expect a huge part of becoming a wife and a mother. As a female poet, Austen found herself a lady in her profession. She had to mask her character while she wrote, because the lady was wrong with composing. The general public was male in Jane Austen's hour. We can fully see the experiences of this in the book. Sir Elliot has three little girls, but then he wants a beneficiary to take over the entire titl

and territory of the girl, who may be an outsider, regardless of what his little girls do. This clearly highlights the role of women in the general public.

Ladies do not have the option of acquiring their daddy's property, but they are also treated as an exchange material that is exchanged by friendly family unions through a loop characterized as proper marriage in the general public. If they weren't important autonomously, ladies would depend on the achievements and titles of their husbands, as Mary abides in her words by suggesting that if he could ever have been made a baronet! The sounds of 'Lady Wentworth' are really sweet. For Henrietta, that would indeed be a noble thing! She would then take position and Henrietta wouldn't hate me (Austen, 74).

The predecided part of them as satisfactory women raised women to have no inner or outer view of the world and required the opportunity to endure autonomously. In the majority of her novels, however, Jane Austen takes her courageous wives from the characters who are able to create their own ideas on the world and satisfies them that they will be seen as significant by the beautiful trademark features which make them wandering women who express independent esteem. In the book, we ran over Anne Elliot as a rational lady who can think openly and logically in the fight against the typical lady, who comes to terms with the depth of thought. Both accounts are that Anne Elliot is a variant of the modular lady Austen romanticizes, but she doesn't embrace her title and land her significant other one has its own features.

The mid-19th century was a period of social class change in British society. The novel reveals that the wealthy are isolated into two separate branches: the naval force and highborn society. Sir Walter, the land of a baronet who knows the advantages his title brings to him is the emblem of the idle distinguished class without controlling his tasks. The aggression between the affluent and the Navy is expressed in the absurd attitude of Sir Elliot. He depicts Navy as well as the methods for bringing people of dark birth into unjustifiable differentiation that obviously reflect his focus on the danger that the persevering naval force would be at the cost of the vain refined class. Indeed, Lady Russell, who is indeed an individual of the refined class but has sensible choices and seems to be less responsible for the noble pride of her brother Sir Elliot, has a couple of prejudices with increased social standing. She had a cultured mind and was usually fair and consistent, but had preconceptions of ancestry (Austen, 10).

The modern era of the aristocratic class, however has no preconditions for the Navy in their households. Anne, who is a girl of a vain and lethargic baronette, will deny the superiority of the aristocracy over the Navy, by hitting Captain Wentworth, who also represents her get away from the superficial ethics of her own class. Likewise, the marriage of Louisa Musgrove to Captain Benwick proves that the naval force coordinates into the privileged.

In the book, Sir Elliot, who has not attempted to possess it, loses control over his land because of his substantial excessive expenses and has left no choice but to leave his home. The Crofts family, who works in the Navy, rents the honeycomb Kellynch Hall of the Elliot family which is the flagship of an old social system. The family Crofts is depicted as a superior landowner than the Elliot family, which reflects that Austen in some places underpins this shift in the social structure.

5. Conclusion

Due to Nagle investigation, "Austen has been at least partly silenced for almost two centuries" (118) in "a literary history that, despite its perpetual interest, has never known quite what to do with her" (118). At least for a moment, she understood what she wasn't about: consider her within the romantic sense she wrote throughout. However, "[r]ecent years have seen some loosening of the critical stranglehold [on Austen] enforced by the legacy of 'the proper lady'" (99), and while, for the purposes of his argument, Nagle thinks that this loosening was not relieved enough but still made Austen's study grow and develop, so that her remarkable connection to Brontë can now be understood and examined. The details of her romanticism can be addressed positively. Nevertheless, it is not to ignore the essential contrasts between the writers or to avoid their relationship from being perplexed. That was not the reason for this conversation. Nor has it been demonstrated definitively that Austen is nothing if not Romantic, for Nagle's contentions plainly exhibit that any conversation of Austen and Romanticism must be qualified, and impacts other than Romanticism must be thought of. As Susan J. Wolfson observes Austen has "as much to do with eighteenth-century movements (Enlightenment, rationalism, Sensibility) as with the energies of the emergent age" (1433),

addressing the way that cultural developments are, at last, intelligent builds, classifications that recapitulate critics and history specialists make so as to comprehend the writing of the past. Obviously, these classifications are not unchangeable, but rather adaptable in that the pundit or history expert who uses them relies to an immense extent on their meanings and relations to each other. As Nagle points out, Austen has been given a position as a scaffold between Neo classicism from one viewpoint and Romanticism from the other, and she tends "toward one or the other depending on the individual critics own disciplinary convictions" (98).

At that point, this speech did not attempt to finally define Austen as Romantic, but tried to show that Austen and Romanticism discussions could be convincing and effective, especially in view of current periodicity debates. In addition, her exceptional adaptability as a creator is explored by our ability to remember her during talks. But decades ago, to return to Lovejoy's inquiry: should there still be discussions about Romanticism? McDayter asked, What about romanticism as a literary area that has called for such an orgy of selfconscious anxiety, due to the ongoing nervousness over the territory of romantic studies? (11). He quotes Marc Redfield, who notes that a hand written and edited by professional Romantics that is highly established in recent books and anthologies has no real equivalence, say, in Victorian studies, in which even the most politicised cultural critics seem to be able to do their business without worrying that their professional field's real name might mean 'ideology' (qtd. in McDayter 11). (qtd. in McDayter 11) (qtd. in McDayter 11). "Medieval people do not argue as we do about the term 'medieval'" medieval (150). "in relation to the Renaissance and Baroque we are justified. Romantic, why not?" "we're justified in relation to the Renaissance and Baroque. Why not romantic? (McDayter 11). And why not be sure? Perhaps it is useful to understand the unrest, to commend the latest ingenuity and variety of Romantic investigations, and to appreciate the writing study experience in which discussions such as Richardson's, Nagle's and my own would helpfully organize the details of the cutting edge of romanticism and the understanding of Jane Austen.

This speech did not at that point attempt to finally define Austen as Romantic but tried to show that discussions of Austen and Romanticism could be compelling and effective, particularly in view of current debates over periodication. Furthermore, our ability to recall her during talks discusses her extraordinary adaptability as a creator. But to return to Lovejoy's inquiry decades before: should there be still discussions about Romanticism? Due to the continuing nervousness over the territory of romantic studies, McDayter asked, What about romanticism as a literary field that has called for such an orgy of self-conscious anxiety? (11). He quotes Marc Redfield who comments that a hand written and edited by professional Romantics that is very much in evidence in recent books and anthologies has no true equivalence, say, in Victorian studies, in which even the most politicised cultural critics seem able to do their business without worrying that the real name of their professional field might mean 'ideology' (qtd. in McDayter 11). (qtd. in McDayter 11). "Medieval people do not argue as we do about the term 'medieval'," as Najarian states (150). And according to Wellek, "in relation to the Renaissance and Baroque we are justified. Romantic, why not?" (McDayter 11). Why not to be sure? Maybe it is informative to comprehend the unrest, to commend the new creativity and variety of Romantic investigations, and to appreciate the experience of writing investigations in which conversations such as Richardson's, Nagle's and my own will helpfully organize the specifics of the cutting edge of romanticism and Jane Austen's understanding.

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