



Shakespearean Spirit in Jane Austen's *Pride and Prejudice*

Intisar M. Wagaa (M.A)

UNIVERSITY OF TIKRIT- COLLEGE OF ATRIS

TRANSLATION DEPT.

الملخص

يعد الكاتب ويليام شكسبير (١٥٦٤-١٦١٦) واحداً من اكبر الكتاب في مجال الادب الانكليزي. فقد الف اكثر من ١٥٠ قصيدة (سونيت) وكتب اغلب المسرحيات الشهيرة باللغة الانكليزية . بصورة عامه و تصنف اغلب مسرحيات ويليام شكسبير على انها كوميديه وتراجيديه و تاريخيه . غالباً ما تتصف كوميديه شكسبير بخطها الدرامي في ثنائياها وغالباً ماتحمل صفة النهايه السعيده والتي تكون عادةً الزواج

لقد اثرت مسرحيات شكسبير وكوميدياه بصورة خاصة على مجتمع القرن الثامن عشر والقرون التي تلتها، ولم يكن المؤلفون مستثنون من هذا التأثير . لذلك فإن هذه الدراسة هي للتركيز على تأثير هذه الكتابات على رواية الكاتبه جاين اوستين (كبرياء وهوى) .

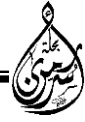
تنقسم هذه الدراسة الى قسمين وخاتمة، القسم الاول حول حياة الكاتبه والخصائص الادبيه في رواياتها وطرحها للمرأة في اعمالها الادبيه

القسم الثاني ،حول كوميديا شكسبير وطرح موضوعات المرأة في كوميديا شكسبير .

ABSTRACT

William Shakespeare (1564-1616) is considered to be the greatest writer in English literature .he composed over than (150) sonnets and wrote some of the most famous plays in English language. His plays are generally categorized as comedies, tragedies, and histories. A Shakespearean comedy may involve some very dramatic storylines, his comedies are defined in that it has a happy ending usually marriage. Shakespeare's plays in general, and his comedies in particular affected the whole society in the 18th century and the centuries which follows , the authors have no exception of this effect , so the scope of this study is to focus of this impact upon the writings of Jane Austen's Pride and Prejudice.

The study is divided into two sections and a conclusion, the first section is about the life, literary features, and the presentation of women in Jane Austen's Pride and Prejudice.



The second section is about the Shakespeare's comedy, the characteristics of Shakespeare's comedy and the presentation of women in Shakespeare's comedy.

Finally, the conclusion sums up the findings of the study.

1.1 Jane Austen's life and literary works:

Jane Austen (1775-1817) an English writer who first gives the novel its' modern character through the treatment of everyday life she was born in Hampshire village of Stevenson, where her father the Reverend George Austen, was a rector of the village. She was the second daughter and seventh child in a family of eight: six boys and two girls. Her closest eldest sister, Cassandra, who also remained unmarried. Their father, was a scholar who encouraged the love of learning in his children. Although she and her sister briefly attended several different schools. Jane was educated mainly by her father, who taught his own children and several pupils who boarded with the family.

By age 25 of Jane, her father retired and by that time her brothers two of whom later became admirals, had careers and families of their own. Jane, her sister, Cassandra, and their parents went to live in Bath. His wife, Cassandra (nee' Leigh), was a woman of ready wit, famed for her impromptu verses and stories. The great family amusement was acting. Such a kind of affectionate and lively family provided a stimulating context for Jane Austen's writing. Jane's life was like an extensive network of relationships by blood and friendship. It was this world of minor landed gentry and the country clergy, in the village, the neighborhood and the country town, which occasional visits to Bath and to London – which she was to use in the setting, characters, and subject matter of her novels. Her childhood was a happy one amongst all brothers and the other boys who lodged with the family and whom Mr. Austen tutored; to amuse themselves the children wrote and performed plays and charades, and even as little girl Jane was encouraged to write for the reading that she did of her father's extensive library that provided her a material for the short satirical sketches she wrote as a girl.

In age of fourteen years old Jane wrote her first novel Love and Friendship and then A History of England in addition to other amusing Juvenilia. In early

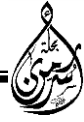


twenties years old, Jane Austen's wrote the novels that were later to be revised and published as Sense and Sensibility, Pride and Prejudice and Northanger Abbey beside another in completed novel called The Watsons. Jane enjoyed dancing as a young woman (such an activity features frequently in her novels), she attended balls in many of the great houses of the neighborhood. She loved the country, enjoyed the long country walks, and had many friends from Hampshire. So when her parents announced in (1801) that the family would be moving away to Bath this announcement was a considerable shock to Jane.

The next four years were difficult ones for Jane Austen, she disliked the confines of a busy town and missed her Stevenson life. After her father's death in 1805. The mother and her two daughters were suffered financial difficulties and were forced to rely on the charity of the Austen sons. It was also at this time that, Jane fell in love, and when the young man died, she was deeply upset. Later she accepted a proposal of marriage from Harris Bigg-Wither, a wealthy landowner and brother to some of her closest friends, but she changes her mind next morning and was greatly upset by the whole episode.

In July 1804, on her brother Edward offering his mother and sister a permanent home on his Chawton estate, the Austen's ladies moved back to their beloved Hampshire countryside. Such a nice and pretty garden countryside home was the whole things that Jane Austen's need to settle in order to write.

During the years that she spent in this house (seven and a half years) Jane Austen revised and published Sense and Sensibility and Pride and Prejudice (in 1811 and 1813) then she produced an intensive productivity; Mansfield Park (1814). Followed by Emma (in 1816) and she completed Persuasion (that was published together with Northanger Abbey in 1818 the year after her death). None of the books published in her life – time had her name on them they were described as being written "By a Lady". In the winter of 1816 she started Sandition by illness prevented its completion. Jane Austen had contracted Addison Disease, a tubercular disease of the kidneys. No longer able to walk far, she used to drive out in a little donkey carriage which can still be seen at the Jane Austen Museum at Chawton, By May 1817 she was so ill that she and Cassandra to be near Jane's physician, rented rooms in Winchester. Tragically, there was no cure and Jane Austen died in her sister's arms in the early hours of 18th of July 1817. She was 41 years old and buried in Winchester Cathedral.



1.2 Chronology of Jane Austen's Life and Works:

- ❖ 1775(Dec.) Jane Austen born at Stevenson in Hants ,seventh child of the Rev.George Austen ,(1731-1805)and Cassandra Leigh(1739-1827)
- ❖ 1784 Jane Austen her sister , Cassandra, leave the Abbey School Reading
- ❖ 1788-1793 Juvenilia(including the history of England, Love and Friendship.etc.)
- ❖ 1794 or 1795 Lady Susan (without the conclusion)
- ❖ 1795 Elinor and Marianne, the earliest version of Sense and Sensibility written in epistolary form
- ❖ October 1796-August 1797 Composition of First Impression, original version of pride and prejudice
- ❖ November 1797 Sense and Sensibility begun in its present form
- ❖ 1798-1799 Drafting of Northanger Abbey(then called Susan, later Catherine)
- ❖ Bath and Southampton 1801-1809 :
- ❖ 1803 Susan prepared and offered for publication
- ❖ 1803-1804 The Watsons(unfinished)
- ❖ 1805 Fair copy of Lady Susan(and possibly composition of the conclusion)
- ❖ Chawton ___ 1809-1817:
- ❖ 1809-1811 Sense and sensibility revised and prepared for publication
- ❖ November 1811 publication of sense and sensibility
- ❖ 1812 radical revision of pride and prejudice
- ❖ February 1811-summer 1813 composition of Mansfield Park
- ❖ January 1813 plan of a novel
- ❖ December 1815-january 1816 publication of Emma
- ❖ August 1815-August 1816 composition of Persuasion
- ❖ January-March 1817 Initial work on the unfinished Sandition
- ❖ December 1817-January 1818 posthumous publication of Northanger Abbey and Persuasion

1.3 Jane Austen's Motives in Pride and Prejudice

Jane Austen began writing the novel which later became *Pride and Prejudice* in October of 1796 and finished it by the following year; she was then twenty-one years old.

Little is known of this early version of the story beyond its original title: First Impression. No copy of that original is known to exist. Her father offered the book to be published three months after Jane had having seen the manuscript.



Jane continued to write; though it was not until the winter of 1811, fully fourteen years after finishing First Impression, that she again picked up that manuscript and began revising it into the version we know today as Pride and Prejudice.

Pride and Prejudice was far more fortunate than its earlier incarnation: it was accepted for publication and was presented to the world on 28 January 1813. Jane Austen's name was never attached to any of her published novels during her life time, and the title page of Pride and Prejudice read only "BY THE AUTHOR OF 'SENSE AND SENSIBILITY'"

Austen wrote behind a door that creaked very loudly. Whenever somebody walked past her door, the floorboards would creak, and she quickly hid papers beneath her desk. She didn't want other people knowing that she was attempting to write a novel. Her fear could have been to the popularity of masculine writers and stigma brought down against women that desired to pursue masculine identities during this time; women could only gain social status through marriage. This was the way in which women established face and wealth. After spending months in writing in secret, Austen produced one of her first novel titled Pride and Prejudice

Pride and Prejudice is a comedy of manners novel that criticizes the social structure between the rich and poor and the role of women in the family. News of a wealthy young man named Charles Bingley stirs up the hearts of women in the town and the girls in the Bennet family are one of them. Accompanying Charles Bingley is the wealthiest man in the area, Mr. Darcy meets Elizabeth Bennet at Bingley's ball and other social conjunctions over the next few weeks. He soon finds himself attracted to Elizabeth, but Elizabeth is utterly disgusted by his wealth, status, and arrogance. Through a series of unfortunate events that turn her family and her sisters upside down, Mr. Darcy is the last person Elizabeth expected to marry. Nonetheless; Mr. Darcy confesses his love for her and even proposes to no luck. Elizabeth doesn't agree to his proposal until Mr. Darcy explains himself, secretly fixes her family's problems, and humbles himself before her. The stumbling blocks of his love story begins with the tension created by the lover's personalities. Elizabeth is prideful and Mr. Darcy is prejudice despite their attitudes towards each other, their love for each other overcomes their pride and prejudice.

In Jane Austen's day, love was often sacrificed in place of marriage. Marriage was an institution that women depended on to survive. Women made no income and held no inheritances, so marriage to a man meant financial stability. Women did not often find love in their marriage. Elizabeth however, struggles to find that love in marriage.

From the opening sentence in Pride and Prejudice the idea of love and marriage seems to be demonstrated the whole environment of the novel "it is a



*truth universally acknowledges that a single man in a possession of a good fortune must be in want of a wife."*¹ marriage was a significant social concern in Jane Austen's time and she was fully conscious of the advantages of being bachelor or single as she wrote a letter to Fanny Knight, "Single women have a dreadful propensity for being poor...which is one very strong argument in favor of matrimony" ²

Jane Austen expresses a universal truth of our societies how marriage is a prime object and honorable provision for well-educated and young women of small fortune and while it not provided happiness, but it would be at least protected them from want. The only option for single or bachelor woman in Jane Austen's time was to care for someone else's children as Jane Austen's herself did ;as there were no outlets for women (in business, industry ,commerce and education).

In the novel Charlotte Lucas tries to justify her marriage with Mr. Collins by giving argumentative reasons to Elizabeth,

"I am not romantic you know, I never was, I ask only a comfortable home, and considering Mr. Collins character, connections and situation in life, I am convinced that with him is as fair as most people can boast on entering the marriage state."³

And this exactly what did Jane Austen faced of financial challenged after her father's retirement and ultimate death. Such a kind of marriages based on numbers and calculations was not welcomed in Jane Austen's novel and through Elizabeth remarks about Jane's sickness:

"If Jane should die, it would be comfort to know that it was all in pursuit of Mr. Bingley"⁴

E.M. Forester in his book "Notable British Novelists" comments on Charlotte marriage with Mr. Collins:

"William Collins, the half-pompous, half-obsequious, totally asinine cousin who, because of an entail, will inherit Longbourn and displace the Bennet females after Mr. Bennet's demise, aspires to marry Elizabeth , but when rejected, gains the hand of her plain and practical friend Charlotte Lucas. Aware of her suitor's absurdities, Charlotte is nevertheless alive to the advantages of the situation he can offer. Her calculated decision to marry gives a graver ring to the irony of the novel's famous opening sentence: "it is truths universally acknowledged that a single man in possession of good fortune must be in want of a wife." ⁵

Women education in the nineteenth century was restricted to the daughter of a few families of upper classes, and it was thought to be waste of time to educate girls. Rich and noble families (like that of Lady Catherine de Bourgh) engaged



governesses for educating their daughters or sent them away to boarding school, but most women were self-educated at home.

The realistic feature of Jane Austen's *Pride and Prejudice* belongs mainly to her attention to the things she cares for mostly: family and values. Her attention goes mainly to the study the characters in a well-chosen setting of small or limited social group of the upper classes and composed of few families. Even when she wants to criticize the human weaknesses she always tried to make fun, irony and sarcasm, and in describing the undesirable characters she gave them the adjectives of ignorant, proud or silly not an evil villains.

Jane Austen believes in the power and the force of love, such a power that can move people, society and culture. In Elizabeth and Mr. Darcy's case, their marriage is not merely a union between a princess and a pauper. It is a union that bridges the gap between the wealthy and the poor to create an oneness between the two, even though the two are distinct from each other. Such a kind of marriage represents Jane Austen's hope for a union between the rich and indigent throughout all people, societies, and cultures and furthermore, such a kind of love is evidence that love can overcome conflict, pride and prejudice, Austen's view that there is nothing that cannot be accomplished with love.

1.4 The Presentation of Women in *Pride and Prejudice*

Throughout *Pride and Prejudice*, one can notice Jane Austen's attempt to maintenance of social decorum and a woman's place in society and marriage. Throughout the lines of the novel Jane Austen chose to use her own experiences through the using of the point of view of women living amongst the high-society but coming from a non-influenced family. Throughout such setting and plot of *Pride and Prejudice*, Jane Austen want to criticize and emphasize in the same time the social decorum and women's place in relationships and marriages. By the time of the emergence of the middle class society Jane Austen wrote her novel and in the same time there was a major shift of consciousness and social changes were taking place.

In the earlier English History, women constituted a deprived class, and they were widely regarded as inferior to men in intellect and only qualified for domestic skill; they were allowed minimum schooling and only lowly pursuits were open to them, and this was clearly presented in *Pride and Prejudice*, where women were engaged in needle work, picking flowers, walking and reading, playing music and singing, attending balls and having vacations with more distinguished relatives. In addition to this delightful image of women, Jane Austen gave another image of women after they got married, they became legal



minors ,under the guardianship of their husbands and all the wife's inheritance and property belonged to her husband , the only protection for her property as a wife was the marriage contract. Besides, all laws agreed that husbands could physically punish their wives, albeit moderately. Jane Austen by choosing the theme of marriage and such a kind of heroine, Elizabeth, is to display her opportunity of strength to demonstrate refinement under social and financial pressure.

*Although the character of Elizabeth, Jane Austen wanted to say that; women still have freedom of choice despite the pressures of society. Besides, such determination from Elizabeth character to maintain her sentiment was enhanced by the marriage of her friend Charlotte, who believes "happiness in marriage is entirely a matter of chance" ⁶ and her sister Jane both of them accepted their gendered fate. By giving quick information about women's needs to marry and the controls of the upper class upon the person's rights by using their connections and property ownership, Jane Austen provides examples of discrimination of women, she uses her gift of writing to present the restrictions and the pressures of the eighteenth and the nineteenth centuries on the position of women and their role in society. David Spring in his book, *Interpretation of Jane Austen's Social World* comments that:*

In the course of more than a century and a half, Jane Austen interpretation has boxed the compass of social respectability. It began by describing her as the annalist of the "middle classes", of "ordinary and middle life". Later she was said to be the aristocracy's annalist or more commonly the gentry's. Most recently interpretations seem to have turned back to its beginnings and plumped of a bourgeois Jane Austen. ⁷

Then he added to assert his idea:

High in the list of reasons for calling Jane Austen's society bourgeois, it would seem, is the ubiquity of money in her novels. Things and persons seem all to have their price. Even naval officers go to sea in a great war to make money. ⁸

In the sense of maturity and the self-respect of the character of Elizabeth Bennet, stands herself apart from the weakness of the women in her time and present a modern model of womanhood. Jane Austen herself admired the character of Elizabeth in one of her letter to her sister Cassandra:

Miss Ben dined with us on the very day of the Books

Coming, & in the eveng we set fairly at it & read half the 1st

Vol. to wd soon appear we had desired him to send it whenever it came out-- & I believe it passed with her unsuspected. She was amused, poor soul! That she cd not helping you know, with two such people to lead the way; but she really does seem to admire Elizabeth. I must confess that she delightful a creature as ever appeared in print, how I should tolerate those who do not like her at least, I do not know. ⁹



Patricia Waugh in the book of *Feminism and Biography* stated that:

*Women writers are beginning...to construct an identity out of the recognition that women need to discover, and must fight for, a sense of unified selfhood, a rational, coherent, effective identity. As male writers lament its demise, women writers have not yet experienced that subjectivity which will give them a sense of personal autonomy, continuous identity, a history and agency in the world.*¹⁰

*Even by producing her next novel Emma; Jane Austen, insists on creating "a heroin, whom no one but myself will much like," an "imaginist"*¹¹

*Unlike, Pride and Prejudice, and from the opening sentence of this novel, Emma has no pressing need to marry because her situation makes her acceptance or rejection of suitor an act of unencumbered will: "Emma Woodhouse, handsome, clever, and rich, with comfortable home and happy disposition, seemed to unite some of the best blessing of existences; and had lived nearly twenty-one years in the world with very little to be distress or vex her."*¹²

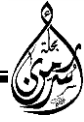
But, although that she had all the blessing of existence, Jane Austen, insists and again presents the importance of education in the life of the young ladies so that such a chance of education would enlarge their mind and eventually their understanding of themselves and the world they live in. this idea was concentrated on by the author of Notable British Novelists when he talked about Emma's character in Emma by Jane Austen:

*"Free though circumstances allows her to be, Emma has not been encouraged by her lot in life to acquire the discipline and self-knowledge that, augmenting her innate valetudinarian of a father and a perceptive governess, Emma has been encouraged to think too highly of herself .far from vain about her beauty, Emma has as Mr. Knightley, the only person who ventures to criticize her, observes-completely yet unfounded faith in her ability to judge people's characters and arrange their lives. The course of Emma is Miss Woodhouse's education in judgment, a process achieved through repeated mistakes and humiliations."*¹³

By writing novels of manners, Jane Austen, presents heroines with gradual education and gradual maturation of feeling such a kind of maturation was equal of their awareness about the menace of the social order, circumstances and the abilities. The heroines differs from one novel to another, but eventually they combined to make the moral philosophy of Jane Austen's writing.

2.1 Shakespeare's Comedy

*"Comedy's emphasis on the constant presence of mistakes and foolishness offers a kind of enlightened thinking."*¹⁴



And as W.W. Lawrence was concerned with Shakespeare's Problem Comedy (1931) he stated that:

"Instead of gay pictures of cheerful scenes, to be accepted with smile and a jest, we are frequently afforded unpleasant and sometimes even repulsive episodes, and characters whose conduct gives rise to sustained questioning of action and motives."¹⁵

It is somewhat artificial to talk about Shakespearean comedies, histories, and tragedies since he didn't write sharply distinguished type of drama. As a matter of fact, according to one critic: "there is hardly a Shakespearean tragedy in which the sound of laughter is not heard, hardly a comedy in which there is not at least the shadow of impending disaster". Shakespeare's drama like Elizabethan literature in general is founded on a long tradition in medieval and early Renaissance literature, where the sharp distinction between tragedy and comedy maintained by the classical Greek and Roman writers was either unknown or ignored.

In Elizabethan comedy, there are three dominant characteristics:

- 1. A native often naïve, realism*
- 2. A striving after the classical idea of form and order*
- 3. A recurrent urge to express in verse something of that beauty which lies beyond the reach of all the pens that ever poets held.*

All of these three points appeared clearly in Shakespeare's comedy, although in differing degrees and mixtures. In addition to that there are many points in the features of Shakespeare's comedy that are similar to the features of the Elizabethan comedy such as:

- 1. The hero and the heroine of the story are figures of romance, beautiful, gallant, witty, and charming. the heroines in particular tends to dominate the comedies; almost never does Shakespeare satirize his heroine which his heroes are often playfully mocked*

- 2. Wit, puns, quips, repartee, and word play are everywhere*
- 3. Musical language, lyric, light, sweet, literal music, many songs and music*
- 4. The use of disguises, and constant instances of mistaken identity. For the Elizabethan it was accepted for many reasons; it set up complications in the plot, it fulfilled the audience's expectations, and it often led to a neat termination of the play.*
- 5. The typical pattern in the comedy is of "a poem changing a sad beginning into a happy ending"*



6. Marriage at the beginning, middle, ending of the play tend to be a focal point of all the early comedies, most of Shakespeare's play is concerned with love and wooing that leads to marriage and he tends to avoid ridiculing love and he avoids scenes dealing with fornication and adultery. In the book of Shakespeare the Basics the author stated that:

*"What all the comedies seem to have in common is their preoccupation with the journey of youngwomen (and sometimes men) from the state of virginity to that of marriage, Whereas tragedy works towards death,that moment which gives a particular meaning to the actions of protagonists,comedy traces the passage of a young people out of their parent's control and into marriage."*¹⁶

7. Characterization is very interesting and attractive, Shakespeare's insight into strength and especially to the weaknesses of human nature is perhaps his greatest gift and he presents it freely in the comedies, he shows that man is comic because he is a victim of his own illusion.

8. Mistaken identities sometimes this is intentional part in disguise and it is not uncommon for female characters to disguise themselves as male characters. In addition to these characteristics of Shakespearean comedies is the crucial points about his presentation for women in his plays which is similar to Jane Austen's presentation of women as it will discuss later.

The most outstanding features of Shakespearean comedy is pervading obsession with marriage. In many instances single or multiple marriages are used to provide comic closure ,as in As You Like It and Love's labor's Lost, in which four couples marry or are expect to marry, A Midsummer Night's Dream and Nothing and Two Gentlemen of Verona, in each of which two couples marry. In other examples the very fact of marriage is used as the mainspring of the comedy, as in the Merry Wives of Windsor, where the very title of the play indicates the importance of marriage, or, to a lesser extent, The Comedy of Errors, The Merchant of Venice, and The Taming of the Shrew, in each of which a marital relationship plays a central part. John Russell Brown, argued in his writing about Shakespeare and his comedies in 1957, and reproached those earlier critics for their implicit denigration of the comedies and he stated that:

"The appreciation of these plays, in the theatre and the study, lagged behind the tragedies and histories. His identification of the themes of 'love's wealth', 'love's truth', and 'love's order' saw the presenting 'a comprehensive and



developing view of love and personal relationships, and of life itself as experienced through such relationship's."¹⁸

2.2 Shakespeare's Women

"To talk about Shakespeare's women is to talk about his men, because he refused to separate their worlds physically, intentionally, or spiritually."¹⁹

In plays like *Merchant of Venice* and *Twelfth Night*, while examining the way that Shakespeare portrays women it seems that Shakespeare's women are strong and spoken, still ultimately yielding to male power, but firm and cunning enough to out with the opposite sex in the most critical situation. An example about Shakespeare's female characters that he has given license to act outside her role as a woman is the Lady Olivia of *Twelfth Night*: when she falls in love with Viola disguised as the young page Cesario, she works hard to try to woo him taking on the role of hunter where she would normally be the hunted. This gave her incredible appeal as a strong and empowered woman, beside he is "of great estate, of fresh and stainless youth" as well as "a gracious person", but like Hermia of *A Midsummer Night's Dream* when faced with love of Demetrius, Olivia refuses to back down and submit to man she doesn't want.

She is strong, and she rules over her household with an unquestioned hand, with servants at her beck and call even her live – in uncle firmly under her thumb. Another example of the female character in Shakespeare's comedy and their strength is the daughter of Shylock, Jessica, in the comedy entitled *The Merchant of Venice*, she appears far stronger than Olivia, or more probably, simply more reckless as she immediately gives over the power she has seized; when she submits to marrying the Christian gentlemen Lorenzo and taking his faith as her own.

Another perfect example of Shakespeare's bright, strong and clever women is the lady Portia of Belmont, a woman of such renowned beauty and status that men are willing to risk the fate of their very lineage for a chance to win her hand. She stayed strong to the will of her father when it comes to the decision of who she will marry. Besides, Portia knows the intricacies of the law better than anyone even the Duke of Venice himself, although she has no business entering the male-dominated world of laws; so that when the critical moment comes and it seems that no one can keep the Jew from taking what is his and killing Antonio in the process, only Portia has the wit to dissuade and defeat



Shylock on his own ground. Shakespeare presents a young woman who save the entire male community in its most desperate hour and prove the agility, intelligence and untapped potential of her entire sex in the Taming of the Shrew, Shakespeare's intuition is the discovery of inward self, with love as personal, and hence with the relationship of lovers who face the problem of reconciling liberty and commitment in marriage. In the book of Shakespeare's the Basic the author stated that:

*"Now it has to be born in mind that a women was not supposed to have the right to choose for herself a suitor or spouse: that was the male's prerogative .comedy can therefore be seen as challenge for sorts to the authority of fathers or husbands to-be, which is played out in some imaginary world-the magic wood, or a place where women in male disguise are never recognized as women until they wish to be. The whole play is itself, of course, a make believe world, too."*²⁰

The economic helplessness of most women, the arranged marriages, the authority of fathers and husbands ,who obedience expected from daughters and wives; were issues that touched the lives of everyone in Shakespeare's time . Shakespeare's genius for portraying human behavior had depicted the condition of women within a patriarchal system and the limitations of his time. Obedience and silence were very much part of the patriarchal conception of femininity. A conception which the female characters in Shakespeare's plays such as the Taming of the Shrew or Antony and Cleopatra or Twelfth Night or A Midsummer Night Dream to refuses to adhere.

In The Taming of the Shrew, because Katherine speaks freely and asserts herself she is labeled as "shrewish." When Hortensio describes her to Petruccio, he swept out that she is "renowned in Padua for her scolding tongue". And he also told him of her fair fortune if suitable man comes courting and wins her hand in marriage. Petruccio is seeking his fortune in her dowry when he begins his ritual of winning the family and Katherine to his love. Katherine is representative of everything that sixteenth –century woman should not be. The disobedience to her father initially and her husband, Petruccio, later, are the most societally unacceptable example of her deface. Katherine's character far from silent throughout the play, but only is she verbal; she is articulate and witty in being so. In her argument with Petruccio in Act 2 scene 1, Katherine matches her suitor insult for insult demonstrating her equal intelligence to his.

Petruccio' (come, come, you wasp. I faith you are too angry)



'Katherine ' if I be waspish, best beware my sting

Petruccio' My remedy is then to pick it out

Katherine' Ay, if the fool could find it where it lies.

These lines were used by William Shakespeare to prove that contrary to popular belief women may be equal to men in mental capacity to depict such presence of equal female to male intellect, the reader needs to notice Katherine's sudden change of opinion in Act4 Scene 6, that she realizes Petruccio's poly from the beginning. It becomes clear to her that each time she defies or argues with him, petruccio responds by taking away something of importance to her .Shakespeare uses this discovery by Katherine to suggest that women may not be the weaker vessel as was commonly believed. Katherine uses her intellect unbeknownst to petruccio to achieve what she wants. So William Shakespeare used his literature as atoll to dispel those common ideologies, John Beans argues in the book of Shakespeare's Comedies argues that in reading The Taming of the Shrew :

"Kate is tamed not in the automatic manner of behavioral psychology but in the spontaneous manner of the later romantic comedies where characters lose themselves in chaos and emerges, as if from a dream, liberated into the bonds of love."²¹

So, Taming of the Shrew, more likely one of the most feminist play. If readers as a successful of women's empowerment, it seems, would need to be read as an example of how women achieve empowerment by not giving into discourse, but simply acting within their roles giving off a kind of exaggerated performance and allowing men to believe they have them in their place.

CONCLUSIONS

When examining Shakespeare's plays, especially the comedies, one can find that there are many similarities between these comedies and the writings of Jane Austen in many concepts and points of view towards the society of England in the 1800^s. Their attitudes towards the role of women in the society of the 18th and 9th centuries are almost the same.

The emancipation of women and permitting women take their active and important role in the life of their families, deciding their future, and eventually to change the society they live in into a better and liberated one.

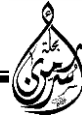


Both of them focus on the importance of marriage in the case of Mrs. Bennet efforts to find men with fortune to marry her daughters and Petruccio's case to marry Katherine because of her big dowry so in both cases marriage for the sake of money was the outstanding principle to marry in that time. Besides the idea that adult characters should marry first which clearly presents in the will of Kate's father of marrying his eldest daughter so that, Bianca, the youngest daughter can marry later.

In Pride and Prejudice, Jane the eldest daughter has to marry first, before Elizabeth's marriage. Jane Austen and William Shakespeare, both of them are outstanding English writers who add moral and educational values to the society trying to liberate people from the old negative ideas and they both produce new way of looking at reality away from the faked and disguised life of their time. In this concept, both produced strong and mature women believing in the brilliant mind and the potential abilities of women and according to the above reasons and features of writing Jane Austen and William Shakespeare both are the pioneers of liberation and emancipation of women.

Notes

1. Jane Austen., Pride and Prejudice (Middlesex: Penguin, 1972) p.15
2. Tess Cossette, Celia Lurry, and Penny Summerfields (eds.), Feminism and Autobiography. (New York: Routledge company, 2000) p. 17
3. Jane Austen., Pride and Prejudice (Middlesex: Penguin, 1972) p.87
4. Ibid., p.24
5. Ibid., p.69
6. Jane Austen., Pride and Prejudice (London: Cambridge University Press, 2001) p.273
7. Ibid., p.392
8. Ibid., p.392
9. E.M.Forster—Walter Pater., Notable British Novelists Vol.1 (New Jersey: Salem Press, 2001) p.35
10. Tess Cossette, Celia Lurry, and Penny Summerfield (eds.), Feminism and Autobiography (New York: Routledge company, 2000) p.17
11. E.M.Forster-Walter Pater. Notable British Novelists vol.1 (New Jersey: Salem Press, 2001) p.35
12. Ibid., p.35
13. Ibid., p.35
14. Ibid., p.35



15. -----New Handbook to Literary Terms (London:David Nickis Yale University Press.2007)p.65
16. *Emma Smith (edit.)Shakespeare's Comedies* (London: Blackwell Publishing,2004)p.31
17. *Ibid.,p.p.32-33*
18. *ibid.,p.132*
19. *Ibid., p.134*
20. *Sean McEvoy.,Shakespeare the Basics* (New York:Routledge Company, 2000) p.126
21. *Ibid., p.p.126-127*

BIBLIOGRAPHY

- Aston.,ElianFeminist Views on the English stage women playwright. SaoPaulo:Cambridge University Press.2003
- Bloom.,HaroldNovelists and Novels. Philadelphia:Chelsea House Publishers.2005
- Boucquey.,Thierry (edi.)Encyclopedia of World Writers Beginning through the 13th century .facts on file .Inc.2005
- Cosselette.,Tess, Lury.,Claia, and Summerfield.,Penny(edis.)Feminism and Autobiography text ,theories,methods(New York:Routledge Press.2000)
- Diamond.,Elin. Unmaking mimeses,essay on feminism and theater .NewYork:Routledge Press,1997.
- Gay.,Penny.The Cambridge Introduction to Shakespeare's Comedies. London:Cambridge University Press,2008
- Gray.,Dnald(edi.)Pride andPrejudice,Jane Austen,Anorton critical edition. London:Cambridge UniversityPress,2001
- McEvoy., SeanShakespearethaBasics. NewYork:Routlrdge. 2000
- Price., Lean .The Anthology and the of the novel from Richardson to George Elliot. London :Cambridge Univesity Press.2004
- Rollyson.,Carl(edi.)Notable British Novelists vol.1Richard Adams—Ford Madox Ford. New Jersey:Salem Press.2001
- Smith.,Emma(edi.)Shakespeare's Comedies.Blackwell publishing,2004