

# **A Stylistic Analysis of Jane Austen's Pride and Prejudice**

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## **تحليل أسلوبی لرواية كبرياء وتفاخر لجين أوستن**

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**Abstract:-**

This paper selects the great British novelist Jane Austen's work *Pride and Prejudice* as a text to apply two linguistics theories: Halliday's (1994; 2014) *Processes of Transitivity* and *Fowler-Uspensky Model of Point of View* to emphasize more how the linguistics theories open further gates to the reader in understanding the British society at the end of the eighteenth century and early nineteenth century, as the selected theories reveal many aspects in human nature such as the psychological and ideological aspects. Moreover, because of the lack of space, the researchers analyze only four different sketches from all over the novel to reach a general understanding of the use of these two theories in Austen's work.

**Keywords:** Fowler-Uspensky model, Halliday's *Processes of Transitivity*, Jane Austen, point of view, and *Pride and Prejudice*.

**المخلص:-**

يدرس هذه البحث عمل الروائية البريطانية العظيمة جين أوستن كبرياء وتحامل كنص لتطبيق نظريتين في علم اللغة: عمليات هاليداي (١٩٩٤؛ ٢٠١٤) عمليات الانتقال ونموذج فاوولر-أوسبنسكي لوجهة النظر للتأكيد أكثر على كيفية فتح نظريات اللسانيات المزيد من البوابات للقارئ في فهم المجتمع البريطاني في نهاية القرن الثامن عشر وأوائل القرن التاسع عشر، حيث تكشف النظريات المختارة عن جوانب عديدة في الطبيعة البشرية مثل الجوانب النفسية والأيدولوجية. علاوة على ذلك، وبسبب نقص المساحة، يحلل الباحثون أربعة نصوص مختلفة من الرواية فقط للوصول إلى فهم عام لاستخدام هاتين النظريتين في عمل أوستن.

**الكلمات الرئيسية:** نموذج فاوولر-أوسبنسكي، عمليات هاليداي للتحويل، جين أوستن، وجهة نظر، كبرياء وتحامل.

## 2. Jane Austen's Pride and Prejudice

Literature gives a strong portrayal of the thought and life of persons. Furthermore, every work of literature has its own fascination, device, and theme, which brings the readers an endless thought and aftertaste, so is Austen's *Pride and Prejudice*. This novel is the best of Austen's novels (Gao, 2013, p.384). *Pride and Prejudice* is written in 1813, (Pei & Huang, 2014, p.147). It reflects the English society of the high class and their habits and attitudes towards life. The beginning of the novel exemplifies 'marriage' as its core theme. In the nineteenth century, women have been submitted to men, they could only use marriage as a tool to have a high social standard, since the class division is established on money, the more money one has, the higher one status is. Because women have not been not allowed to own any type of material possession, thus, the only way they have to get a noble rank in society was by getting married to a gentleman of a high class. Therefore, women have been frequently obliged to marry not the man they loved but rather a man whom they considered to be more "acceptable" in society (Rad, 2015, p.1). *Pride and Prejudice* opens with a chain of misunderstandings between Darcy and Elizabeth and ends with Darcy and Elizabeth's true love. Elizabeth and Darcy's marriage shows the power of true love, that beats social boundaries and prejudices. *Pride and Prejudice* is about the ideal marriage that is accomplished by the unity of physical life and mental life (Gao, 2013, p.384). Nevertheless, the traditional view of the book is that Elizabeth stands for 'Prejudice' in the title and Darcy stands for 'Pride'. This seems to be correct as Elizabeth judges Mr Darcy too quickly and with too little information, and Darcy acts as if he was superior to the people in Hertfordshire (AndersSon, 2011, p.5).

Accordingly, the American literary critic and the Professor of Humanities at Yale University, Harold Bloom, states that

If the authentic test for a great novel is rereading, and the joys of yet further rereadings, then *Pride and Prejudice* can rival any novel ever written. Though Jane Austen, unlike Shakespeare, practices an art of rigorous exclusion, she seems to me finally the most Shakespearean novelist in the language (Bloom, 2005, p.7).

Moreover, some critics compare *Pride and Prejudice* to a Mozart composition (AndersSon, 2011, p.4).

### 3. Halliday's (1994; 2014) Processes of Transitivity

Halliday's (1994; 2014) Transitivity consists of six processes which are: Material, Mental, Relational, Behavioural, Verbal, and Existential. The figure below shows the Processes of Transitivity according to Halliday & Matthiessen (2014, p. 219).

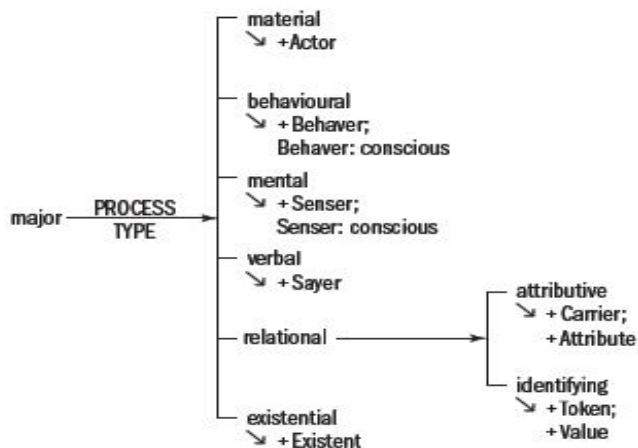


Figure (1) Processes of Transitivity (Halliday& Matthiessen, 2014, p. 219)

Material processes are clauses of doing and happening. The Actor is the one who does the deed. In the material process, there is often one participant that is the Actor as shown in example (1) and (2) (Halliday & Matthiessen, 2014, p. 224- 226). Such processes as in (1) and (2) are of happening not doing, thus, one can say: what did to the tourist? In material processes, there is Actor and Goal which come in two forms: either active as in (3) or passive as in (4) (Halliday, 1994, p. 109).

(1) What did the lion do?

(2) What did the lion do to the tourist?

(3) The lion caught the tourist.

Actor Process Goal

(4) The tourist was caught by the lion.

Goal Process Actor

The process becomes more abstract as the distinction between the Actor and the Goal becomes harder to recognize, such as (5) where the boy is the Actor and (6) where the boy is the Goal.

(5) The boy kicked.

(6) The boy was kicked.

Mental processes deal with the experience of the world of one's consciousness. Clauses of sensing deal with the events that take place in one's consciousness, therefore, it is not considered as a material act. Nevertheless, mental processes are processes of feeling, thinking wanting and seeing. They are not types of doing and cannot be substituted by do (Halliday & Matthiessen, 2014, p. 245-255).

(7) I hate cockroaches.

(8) I'm hating cockroaches.

(9) I'm hating cockroaches more and more every day.

The verbs of mental processes are represented in the form of the simple present, such as (7) rather than (8); the latter has some special interpretation as (9). Generally, the subject in all the mental clauses is the same in which one speaks about him/herself by using I, except don't worry about it, in which the subject is the receiver you.

The third main type of process is the relational processes. Relational processes serve to identify and characterize. Thus, it is a process of being rather than a process of doing or sensing. The verbs which occur most regularly as relational process are be and have. However, there are three types of relational processes: intensive, possessive and circumstantial, in which each of these types has two separate modes of being: attributive and identifying as seen in (10) (Ibid, pp.259, 262-263).

(10) Alice is the clever one.

Identified Identifier

Behavioural process is typically human, hence, it contains psychological and physiological behavior such as coughing,

breathing, smiling, staring and dreaming. They are distinct from all the other six processes as they have no obviously distinct characteristics of their own. Thus, they are between material and mental processes. The participant is known as Behavior. One can find both present simple and continuous such as (e.g. you're dreaming!), why are you laughing? (Halliday & Matthiessen, 2014, p. 301).

The verbal process is the process of saying as in (11), however, such processes is a significant resource in different kinds of discourse. It is usually companies with verbs such as claim, point out, suggest, and assert. The grammatical function of you, the notice, and my watch is known as Sayer (Ibid, pp. 302-303).

(11) What did you say?

(12) The notice tells you to keep quiet.

(13) My watch says it's half past ten.

Verbal processes come with a direct quotation as in (14) or indirect reported speech as in (15).

(14) He said "I am hungry"

(15) He said he was hungry (Halliday, 1994, p. 140).

Existential Processes represent that something happens or exists (Ibid, p. 307). It has close link with 'there' as in (16) and (17).

(16) There seems to be a problem.

(17) Has there been a Phone call? (Halliday, 1994, p. 143).

#### 4. Fowler-Uspensky's model

In the preface of his book "Linguistics and the Novel" (1977), Fowler states that Chomsky's transformational grammar provides an interpretation of the notion of 'style', which is basic on the relationship between meaning and expression. Fowler also adds that Halliday's functional approach encourages the thinking about why a language-user chooses one sentence structure rather than the other. Halliday also provides stylistics with several terms. While, Fowler, on the other hand, best-known for his idea that is known as 'point of view' or 'mind-style' (Fowler, 1977, p. I).

Fowler's work on 'point of view' is developed from the Russian Professor Uspensky (1973) taxonomy with some modifications. Fowler explains that each individual's understanding of the world is slightly different as a result of the social environment in which s/he was born, the patterns of the interaction they were grew up, and the experiences in general that they have had. This understanding of the world is going to be reflected in the language (McIntyre, 2006, p.41).

However, Fowler utilizes a greater number of categories than Uspensky's framework. He subdivides Uspensky's 'internal' and 'external' categories into two further divisions. To begin with internal narration, he makes a distinction between what he terms 'Internal Types A' and 'Internal Type B'. Internal types A is a narration from a point of view with the character's consciousness representing his or her feeling about the development of the events and characters of the story. Fowler explains that type A narration can occur in the first-person ('I' narrator) or the third-person. An example of a Type A first-person narrator would be Roddy Doyle's novel *Paddy Clarke Ha Ha Ha*, which is told entirely from the perspective of a ten years old boy. To illustrate Type A third-person narration, Fowler uses an extract from James Joyce's "*Ulysses*", which contains several instances of internal monologue for the main character Leopold Bloom (McIntyre, 2006, 24).

The previous case of Internal Type A is narrated by a particular character from whose standpoint the story is being told, while Type B internal narration, on the other hand, reflects the point of view of someone who is not a participant character but who has knowledge of the feeling of the characters. Fowler divided external narration into Type C and Type D narration. He cites Ernest Hemingway's short story "*The Killer*" as an example of type C narration, though he acknowledges that it is almost impossible to write without including at least some reference to the character's 'internal states'. Finally, Fowler describes Type D as being different from type C. Fowler claims that in Type D narration the author pretends to have no access to the internal state of characters and establishes this presence by the use of some non-factive verbs such as *seemed*, *appeared*, and that what Uspensky called 'words of estrangement'. These include adverbs of manner such as *evidently*, *apparently*, and perhaps (Ibid, 24-25).

There are several problems with Fowler's categories most notably concerning the difference between Type C and Type D narration. The only difference between the two categories is that in Type D the narrator actually states that s/he does not have access to the internal states of the characters. Therefore, it seems that Type D narration is described as a special case of Type C. However, the notion of Type C narration is by itself problematic. There are a very small number of texts that do not reveal anything about the internal state of a least one character (Ibid., 26-28).

Bois Uspensky (1973) proposed a four-way model for the study of point of view in fiction. This model was revised by Fowler in 1989 and 1996. Therefore, it is probably best to refer to this composite framework of analysis as the 'Fowler-Uspensky model'. The four components identified by the Fowler-Uspensky Model of Point of View are:

1. Point of view on the ideological plane.
2. Point of view on the temporal plane.
3. Point of view on the spatial plane.
4. Point of view on the psychological plane (Simpson, 2004, p.77).

#### **4.1 Point of view on the ideological plane**

The term ideology has a wide scope of reference since it concerns the set of beliefs and values a person has and the categories in which they comprehend the world. Hence, ideology can be the narrative voice or the character. In dramatic texts, the expression of ideology viewpoint comes most often from the characters themselves. The narrative represents an ideology that may or may not form the real life of the author. Fowler also states that a novel gives an interpretation of the world it represents (Ibid,78).

#### **4.2 Point of view on the temporal plane**

The point of view on the temporal plane, according to the Fowler-Uspensky model, is about the relationship between time and narrative. It includes a series of stylistic techniques such as repetition, analepsis (flashback), and prolepsis (prevision of flash-



forward). Short examines a number of these aspects of temporal point of view in Irvine Welsh's novel *Marabou Stork Nightmares*. Welsh's narrative exploits the narrative time relationship in a challenging way. His novel begins in the present form of narration and then he uses flashbacks to narrate the rest of the story. Finally, the temporal point of view is considered basically an important narrative category (Ibid., p.79).

### 4.3 Point of view on the spatial and psychological planes

The point of view on the psychological plane deals basically with thoughts and feelings which suggests a more internalized view. Uspensky states that the psychological plane deals mainly with the consciousness and perception of the characters. Thus, this method also hints that spatial viewpoint is really one dimension of the broader technique of psychological point of view (Simpson, 2004, p.79).

## 5. Analysis of the Text

### 5.1 First Text

#### 5.1.1 Halliday

The first sketch is taken from the first page in chapter one. According to Halliday's (1994; 2014) *Processes of Transitivity*, Austen uses the Material and Verbal process three times for each, while the Mental, Behavioral, and Relational process only ones, and no use for the Existential process at all.

No	Subject	Verb	Complement
1.	You	Heard	that Netherfield park...
	Sensor	Mental Process	Phenomenon
2.	She	Told	me
	Sayer	Verbal Process	Receiver
3.	Mr.Bennet	Made	no answer.
	Actor	Material Process	Goal
4.	Mr. Bennet	Replied	that he had not.
	Sayer	Verbal Process	Verbiage
5.	You	Want	to tell me.
	Behaver	Behavioural Process	Circumstance
6.	I	Have	no objection
	Attribute	Relational Process (Possessive)	Carrier
7.	Mrs. Long	Says	that Netherfield...

	Sayer	Verbal Process	Verbiage
8.	Netherfield	is taken	by a young man
	Goal	Material Process	Actor
9.	He	came down	
	Actor	Material Process	
10.	He	Agreed	with Mr. Morris immediately.
	Sayer	Verbal Process	Receiver

**Table (1) the Application of Halliday's Six Processes of Transitivity on First Text**

### 5.1.2 Fowler-Uspensky's Model

#### 1. Point of view on the ideological plane

The opening speech in *Pride and Prejudice* is delivered by Jane Austen herself, in which she represents the state of British society in the late eighteen and early nineteen centuries when women were considered inferior to men since they had no chance in education, as well as they, did not inherit anything from their family. Thus, they ought to marry to ensure their life. The marriage was also practical, based on the economic advantage that why Austen said "a single man in possession of a good fortune, must be in want of a wife", "a young man of large fortune from the north of England", and "A single man of large fortune; four or five thousand a year". Thus, from this small sketch, one can notice the word "fortune" repeated more than three times to emphasize the importance of class, reputation and money in the process of selecting a partner.

#### 2. Point of view on the Psychological plane

The psychological plane in the selected sketch mirrors Mrs. and Mr. Bennet's psychology. Firstly, this sketch reflects Mrs Bennet's psychology. She is stupid since she only cares about how to get her daughters married to a very rich gentleman. She is also an impatient and nervous woman, "cried his wife impatiently".

This sketch also reveals another psychological problem, which is the miscommunication between Mrs. Bennet and her husband, twice she asks him but he tries to avoid answering her question. Later on, Mr. Bennet tries to show some interest in what his wife is talking about, "Is he married or single?" and "What is his name?"

## 1. Point of View on the Spatial Plane

The novel represents the English society in rural England specially Hertfordshire and Derbyshire, during the Napoleonic war (1797-1815). However, the novel opens in Bennet's family house in Longbourn House in the village of Longbourn, Meryton town in Hertfordshire in which Mr. Bennet, his wife, and his five daughters live. Additionally, the Spatial Plane is represented by using deixis, such as 'here' or by the use of certain verbs such as: "came down", "taken it", "see the place", "returned", and "taken by".

### 5.2 Second Text

The second sketch is taken from the opening of chapter thirteen. Jane Austen used the Mental process twenty-one times, the Material process eight times, both the Behavioral and Verbal process three times for each and the Relational process only twice.

#### 5.2.1 Halliday

No	Subject	Verb	Complement
1.	I	Hope	
	Sensor	Mental Process	
2.	Mr. Bennet	Said	to his wife
	Sayer	Verbal Process	Receiver
3.	they	Were	at breakfast
	Identified	Relational Process	Identifier
4.	I	Know	of nobody that is coming
	Sensor	Mental Process	Phenomenon
5.	I	am sure	unless Charlotte Lucas should happen to call in
	Mental Process	Mental Process	
6.	Charlotte Lucas	should happen	to call in
	Actor	Material Process	Goal
7.	I	Hope	my dinners are good enough for her
	Sensor	Mental Process	Phenomenon
8.	I	do not believe	she often sees such at home
	Sensor	Mental Process	Phenomenon
9.	she	often sees	such at home
	Sensor	Mental Process	Phenomenon
10.	I	Speak	
	Behaver	Behavioural Process	
11.	Mrs. Bennet's	Sparkled	

	eyes		
	Behavior	Behavioural Process	
12.	I	am sure	
	Sensor	Mental Process	
13.	I	never saw	in the whole course of my life.
	Sensor	Mental Process	
14.	This	Roused	a general astonishment
	Behavior	Behavioural Process	Circumstance
15.	he	Had	the pleasure of being eagerly questioned by his wife and his five daughters at once
	Identified	Relational Process	Identifier
16.	he	Explained	
	Sensor	Mental Process	
17.	I	Received	this letter
	Actor	Material Process	Goal
18.	I	answered	It
	Actor	Material Process	Goal
19.	I	thought	It
	Sensor	Mental Process	
20.	when I	am	Dead
	Identified	Relational Process	Identifier
21.	he	Pleases	
	Sensor	Mental Process	
22.	his wife	cried	
	Sayer	Verbal Process	
23.	I	cannot bear to hear	that mentioned
	Sensor	Mental Process	Phenomenon
24.	I	do think	it is the hardest thing in the world
	Sensor	Mental Process	Phenomenon
25.	your estate	should be entailed away	
	Goal	Material Process	
26.	I	am sure	
	Sensor	Mental Process	
27.	I	should have tried	long ago
	Actor	Material process	Goal
28.	Jane and Elizabeth	tried to explain	to her the nature of an entail.
	Sensor	Mental Process	Phenomenon
29.	They	had often attempted	to do it before
	Actor	Material Process	Goal

30.	she	Continued	to rail bitterly against the cruelty of settling an estate away from a family of five daughters.
	Actor	Material Process	Goal
31.	Mr. Bennet	Said	
	Sayer	Verbal Process	
32.	you	will listen	to his letter
	Sensor	Mental Process	Phenomenon
33.	you	may perhaps be a little softened	by his manner of expressing himself.
	Sensor	Mental Process	Phenomenon
34.	I	am sure	
	Sensor	Mental Process	
35.	I	Think	it is very impertinent of him to write to you at all
	Sensor	Mental Process	Phenomenon
36.	I	Hate	such false friends
	Sensor	Mental Process	Phenomenon
37.	Why he	could not keep on	quarreling with you,
	Sensor	Mental Process	Phenomenon
38.	his father	Did	before him
	Actor	Material process	Goal

**Table (2) the Application of Halliday's Six Processes of Transitivity on Second Text**

### 5.2.2 Fowler-Uspensky's Model

#### 1. Point of view on the ideological plane

Austen's ideology is reflected in this sketch as well, to show her revolt, anger and criticism of the mid-class society in which women were not allowed to inherit their family state, thus, the society accepts that the women become homeless while their state shifts for a person whom they never met in their life only because he is male "The person of whom I speak is a gentleman, and a stranger." "it is a person whom I never saw in the whole course of my life."

#### 2. Point of view on the Psychological plane

Chapter Thirteen opens with Mr. Bennet telling his wife that he is expecting an addition to his family dinner this evening. Mrs. Bennet thoughts it is Charlotte Lucas and she adds that their everyday supper is more than enough as their supper is better than that of the Lucas family "I do not believe she often sees such at home." This

reflects that Mrs. Bennet sees herself above the Lucas family. Again, the idea of social classes is represented in every chance possible as it is essential for English society at that time.

Meanwhile, Mr. Bennet replies that it is "A gentleman and a stranger!". Here, he uses the term "stranger" referring to his cousin Mr. Collins, maybe since Mr. Collins is going to inherit the Longbourn House after Mr. Bennet death and forces Mrs. Bennet and her daughters to be homeless "Mr. Collins, who, when I am dead, may turn you all out of this house as soon as he pleases" as his daughters and wife is part of the English society which did not allow women to inherit.

After Mr. Bennet tells his wife that he is expecting "a gentleman, and a stranger.", she thinks that her husband is speaking about Mr. Bingley and she feels deeply happy and excited and asks Lydia to call the servant to arrange everything, while when she knows that Mr. Bennet is speaking about Mr. Collins, she feels so anger and her tone get so high "Oh! my dear", "cried his wife", "I cannot bear to hear that mentioned. Pray, do not talk of that odious man. I do think it is the hardest thing in the world". Psychologically, she was happy with the idea of Mr. Bingley coming only because he is a rich and single gentleman and can be a good chance of union to one of her daughters. While, her tone is shifted completely when she knows that her husband is speaking about Mr. Collins, as the last fellow is poor and is going to inherit the family state.

Another psychological problem is Mr. Bennet amusement from his wife and daughters begging him to reveal the true identity of the expecting guest "After amusing himself some time with their curiosity, he thus explained". After that, he tries to calm down his wife anger after he reveals the truth "you may perhaps be a little softened by his manner of expressing himself". Thus, Mr. Bennet likes to control his wife's temper.

### 3. Point of View on the Spatial Plane

The spatial dummies in this sketch are represented by the use of certain verbs which represents a movement toward or away from the speaker such as "that is coming", "may turn you all out of this house", "your estate should be entailed away", and "settling an estate away from a family of five daughters".

### 5.3 Third Text

#### 5.3.1 Halliday

This sketch is taken from chapter Twenty-two. According to Halliday's Processes of Transitivity, Jane Austen again emphasizes more on the Mental Process by using them thirteen times in this sketch, while the Material and the Verbal Process are used only once, with the absence of the other process.

No.	Subject	Verb	Complement
1.	you	be surprised	
	Sensor	Mental Process	
2.	Do you	think	it incredible that Mr. Collins should be able to procure any woman's good opinion
	Sensor	Mental Process	Phenomenon
3.	he	was not so happy	as to succeed with you
	Sensor	Mental Process	Phenomenon
4.	I	see	what you are feeling
	Sensor	Mental Process	Phenomenon
5.	Charlotte	replied	
	Sayer	Verbal Process	
6.	You	must be surprised	
	Sensor	Mental Process	
7.	Mr. Collins	was wishing	to marry you
	Sensor	Mental Process	Phenomenon
8.	you	have had time to think	it over
	Sensor	Mental Process	Phenomenon
9.	I	Hope	you will be satisfied with what I have done
	Sensor	Mental Process	Phenomenon
10.	you	will be satisfied	with what I have done
	Sensor	Mental Process	Phenomenon
11.	I	have done	
	Actor	Material Process	
12.	I	am not romantic	
	Sensor	Mental Process	
13.	you	Know	
	Sensor	Mental Process	
14.	I	ask only	a comfortable home
	Sensor	Mental Process	Phenomenon
15.	I	am convinced	that my chance of happiness with him is as fair as most people can boast on entering the

			marriage state
	Sensor	Mental Process	Phenomenon

**Table (3) the Application of Halliday's Six Processes of Transitivity on Third Text**

### 5.3.2 Fowler-Uspensky's Model

#### 1. Point of view on the ideological plane

Universally, there are two types of marriage: love marriage or economical marriage. The first one is based on emotional and mental understanding and passion, while the second one is based on economical advantages which offer social and economic security. However, Austen represents these two types in her novel *Pride and Prejudice* and she reflects herself through her heroine Elizabeth Bennet to criticize the advantages of marriages. For her, marriage should be based on love only as economical marriages fulfil only the social and economic needs which are not of great importance if one compares them with the emotional needs.

#### 2. Point of view on the Psychological plane

Psychologically, Charlotte admits that she is not a romantic girl "I am not romantic, you know; I never was" as an excuse for her selecting the economical marriage from an undesirable partner who has already been rejected by her friend Elizabeth Bennet only to justify her need for security "ask only a comfortable home".

#### 3. Point of View on the Spatial Plane

In this sketch, there is no direct use for spatial dummies, instead, psychological dummies are used which are placed within the spatial dummies to prove that something is physically close but psychologically far away or vice versa such as "think it over" in this sketch which proves that the spatial distance becomes larger between the two even if they still share the same place.

### 5.4 Fourth Text

#### 5.4.1 Halliday

This sketch is taken from chapter Thirty-Four, which also shows the great use for the Mental Process as it appears ten times, in



addition, to the use of the Behavioral and Verbal process twice and the Material Process once.

No.	Subject	Verb	Complement
1.	I	have struggled	
	Sensor	Mental Process	Phenomenon
2.	It	will not do	
	Actor	Material Process	
3.	My feelings	will not be repressed	
	Sensor	Mental Process	
4.	You	must allow	me to tell you
	Behavior	Behavioral Process	Circumstance
5.	I	Admire and love	You
	Sensor	Mental Process	Phenomenon
6.	I	am sorry	to have occasioned pain to anyone
	Sensor	Mental Process	Phenomenon
7.	It	has been most unconsciously done	
	Sensor	Mental Process	Phenomenon
8.	I	hope will be	of short duration
	Sensor	Mental Process	Phenomenon
9.	You	tell	Me
	Sayer	Verbal Process	Verbiage
10.	I	might as well inquire	
	Sensor	Mental Process	Phenomenon
11.	She	replied	
	Sayer	Verbal Process	
12.	You	chose	to tell me that you liked me against your will, ...
	Sensor	Mental Process	Phenomenon
13.	I	was	Uncivil
	Behavior	Behavioural Process	Circumstance
15.	do you	think	that any consideration would tempt me to accept the man who has been the means of ruining, perhaps forever, the happiness of a most beloved sister?
	Sensor	Mental Process	Phenomenon
16.	any consideration	would tempt	me to accept the man who has been the means of ruining, perhaps forever, the happiness of a most beloved sister
	Sensor	Mental Process	Phenomenon

**Table (4) the Application of Halliday's Six Processes of Transitivity on Fourth Text**

### **5.4.2 Fowler-Uspensky's Model**

#### **1. Point of view on the ideological plane**

Jane Austen and Elizabeth Bennet are two faces of the same character as both of them have their family in the first place that is why Elizabeth rejects an aristocratic gentleman; Mr. Darcy's proposal is only because he has spoiled her sister's, Jane, love story with his friend Mr. Bingley. As Darcy believes that the Bennet family is inferior to Mr. Bingley's family.

#### **2. Point of view on the Psychological plane**

This sketch is a clear representation of the love struggle between the mind which is ruled by society and rationality standers and between the heart which is ruled by passion. Darcy is a symbol of the English aristocratic gentleman who should follow his class standers in selecting a wife from a high aristocratic family, but it seems that fate has another opinion when he falls in love with Elizabeth Bennet who belongs to the mid-class family and her family (especially her mother and her three youngest sisters) get used on acting stupidly and shamefully in the society. However, Darcy gets through a deep struggle and his struggle was "In vain" as at the end he decides to break the social roles and follow his heart and make a proposal to Elizabeth even though he stops his friend Mr. Bengly from continuing with Jane because the Bennet family is inferior.

Elizabeth, on the other hand, feels so offended by Darcy's proposal and love as Darcy mentioned that he loved her against his will, reason, and desire "why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character?"

#### **3. Point of View on the Spatial Plane**

"It has been most unconsciously done," is Psychological Dixies as Elizabeth was physically close to Mr. Darcy but psychologically far away from him and she was unable to notice his deep passion and

love for her. Another Dixies in this sketch is "overcoming it" which is purely Spatial Dixies.

## 6. Conclusion

Jane Austen's *Pride and Prejudice* is considered for some readers as a romantic novel while studying this novel from a linguistic perspective could reveal more, as the researchers find out according to the selected two theories of Halliday's (1994; 2014) Processes of Transitivity and Fowler-Uspensky Model of Point of View, a clear representation for the physiological, and ideological aspect of each character. Jane Austen has used mainly her heroine Elizabeth Bennet to criticize some aspects in the English society during the end of the eighteenth century and early nineteenth century such as the advantages of economical marriage which the women at that time chose to provide them with a safe place to live as they are unable to work, to educated and even to inherit their family state. Austen also encourages love marriage. For her, love should cross the boundaries of class, wealth, and social standards. Additionally, Austen's *Pride and Prejudice* falls with the category of romantic novels that why Austen has used Forty-six mental and emotional verbs and by this, the Mental Process according to Halliday's six processes of Transitivity is used more than other processes. Lastly, the company of these two theories in revealing the hidden understanding of novels can be applied to other Victorian, Modern, or even Post-Modern novels to have a deep understanding of each text.

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