

Ironical View In Pride And Prejudice By Jane Austen

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Abstract

Satire and women's liberation are prominent in the novel, Jane Austen being acclaimed for satire and women's liberation in a significant number of her works. Satire is utilized to make jokes about the ridiculousness of characters. Incongruity, parody and mockery are uncontrolled in the novel. Jane Austen utilizes women's liberation; she being a feminist herself, to show the inequality of the genders in the eighteenth century, where man was the domineering element. Women were minor pawns in the hands of men, waiting by the impulses and likes of their dads and spouses. Women had close to nothing or nothing to do with the matters of matrimony and were forced into marriage by their folks to verify a spouse, regardless of how terrible he might be. Security was the as a matter of first importance thought on the parent's psyches. It was not left to the young lady to pick her significant other.

Keywords: satire, feminism, irony, parody, sarcasm, inequality, patriarchy

INTRODUCTION

Huge numbers of Jane Austen's books manage satire and women's liberation and the life in the mid eighteenth century. A few critics state her work is dubious, others concur on her remain of attempting to defeat the troubles women looked in this period. That women have been treated as the "more vulnerable sex" is basic information and women have consistently been put on the base crosspiece of the vocation stepping stool, clearing a path for the "more grounded male sex". That this sexual orientation inequality has lasted for quite a long time shows that very little has been done to correct this somewhat negative situation. In certain nations, endeavors have been made as yet being made today to redress this yet sadly absent a lot of accomplishment. Women are as yet ignored for promotions and face an unreasonable impediment, since they are female and thought about inferior. Journalists, particularly female scholars have throughout the hundreds of years been attempting to make the open mindful of the treachery that has been distributed to women. Only a little indent on a hard surface has been accomplished. The world is still mostly male prevailing.

Certain strict convictions, unmistakably express that the lady (or spouse) is the underdog in the family, bowing to the impulses and likes of her better half or to other male individuals in the family, be it the husband, father or sibling. Marriage is absolutely at the peak of this situation, the spouse overwhelming the wife. In spite of the fact that it's anything but a 100% sureness on account of marriage, male domination (some stand firm and fight back), most of relationships, absolutely in certain zones of the world are for the most part male overwhelmed. *Pride and Prejudice* by Jane Austen is revolved around pride and how pride is utilized to make a blockade around the individual, not permitting that individual to speak with the "lesser humans" that encompass them, utilizing riches as a shield to shield themselves from the needs of the less blessed. To make themselves cloud, not having any desire to be found in the organization of the less wealthy and if by chance were obliged to do as such, kept themselves in a faction, not having any desire to socialize with others, aside from their very own wealthy partners.

Preference is likewise observed to be utilized by similar individuals, who mock the less fortunate individual or the less instructed. Notwithstanding, Elizabeth utilizes her pride, when preferential against Darcy, acknowledging later to have been utilized unjustly. Elizabeth's pride is instrumental in misconstruing Darcy. Darcy then again is biased against Elizabeth because of her lower social standing. Both are similarly guilty – Elizabeth of pride and Darcy of partiality.

Pride and Prejudice might be known as a "Local tale", as it rotates around the Bennet family unit, at that point moving into Bingley's residence and further on to Darcy's manor. The translation of an eighteenth century family life is very much portrayed as we enter the Bennet family, where the spouse

is occupied in his very own little world, not thinking about the exercises around him, while saying something or two occasionally. His better half then again is a clamoring, meddling lady, who cherishes tattle and is dead set on discovering spouses for her five little girls. It made a difference little to her of the future spouse's appearance, yet cash was significant and it was unbelievable when Elizabeth declines Mr. Collins' proposal of marriage. The sky fell in on Mrs. Bennet at this "sad" occasion in her life.

IRONY IN PRIDE AND PREJUDICE

Irony is basically a difference among reality and appearance. Jane Austen utilizes irony at various levels, revealing the disjointedness, even logical inconsistency, under the outside of agreement, uncovering her characters' misunderstanding of others just as their very own self-misleading. *Pride and Prejudice* introduces the complexity among intricacy and simplicity. Darcy and Elizabeth's intricacy is appeared against Jane and Bingley's simplicity. Darcy and Elizabeth have profundity, which includes them in the threats of pride and preference. Then again, Jane and Bingley is a basic couple, their simplicity transforms into prudence. Both intricacy and simplicity have their very own temperances, both similarly attractive, however both have their very own perils. Simplicity and intricacy can't be blended. Its irony is they are mutually select and incompatible. "It is all around recognized, that a solitary man possessing favorable luck must be in need of a spouse.

The start of the sentence recommends that an incredible "all inclusive" truth is going to rise in the novel. The subsequent part empties the peruser, when it is discovered that it is worried to a typical social issue – marriage. The sentence itself implies that individuals accept that a rich youngster ought to be vigilant for a reasonable spouse. It conceals an unexpected however that in reality, things might be the other route round. All things considered, the women in the area of this youngster are desirous of having such a spouse and he might be the pursued, instead of being the tracker.

Jane Austen expounds on Mrs. Bennet, "A mind-blowing matter was to get her little girls wedded, and its comfort was visiting and news." The unexpected ramifications is that she isn't probably going to show a lot of separation about the youngsters they pick as their spouses, which is demonstrated later by her worship in Lydia's union with Wickham. Another case of this kind of irony is Mr. Bennets' description of Wickham. "He is as fine an individual as ever I saw. He snickers and smiles and has intercourse to us all. I am massively glad for him. I challenge ever Sir William Lucas himself to create an increasingly important child in-law." The 'significant child in-law' alluded by him was none other than Mr. Collins, Lydia's significant other. Most occasions in *Pride and Prejudice* have been given an unexpected curve, for example, when Mr. Darcy comments about Elizabeth – "she isn't so attractive enough to entice me", when he sees her at the Ball just because. The irony of the situation is that Darcy experiences passionate feelings for Elizabeth later in the story.

Another case of irony is the point at which the state army takeoff from Meryton is relied upon to stop Lydia's teases; anyway it realizes her elopement. Elizabeth felt that her possibilities of union with Darcy were thin because of Lydia's offense; the irony of the situation is that it unites them. The irony of character is seen when Elizabeth highly esteems her recognition, and renounces Jane's visual impairment to the truths, is herself blinded by her preference for Darcy. The Bingley sisters detest the Bennet family for their profanity, particularly Mrs. Bennet, however they themselves are foul. Irony in exchange is shown when Mrs. Reynolds, Darcy's servant says, "I don't have the foggiest idea when my lord will wed; I don't have a clue who is sufficient for him." Her words innocently praise Darcy, however to Elizabeth, she recollects Darcy's words upon their first gathering, "She isn't attractive enough to entice me." Mrs. Reynolds didn't know about Darcy's and Elizabeth's association when she offered that comment.

Mr. Bennet says to Elizabeth, when Bingley leaves from Nether field, "So Lezzy, your sister is crossed in adoration, I find! I compliment her. Alongside being hitched, a young lady likes to be crossed in adoration a bit, occasionally. When is your go to come? Let Wickham be your man, he is a pleasant individual and would forsake you extensively." In these words 'pleasant individual' is shrouded a dramatic irony at the expense of Mr. Bennet as the 'pleasant' Mr. Wickham is bound to make life hopeless for Mr. Bennet when he absconds with Lydia.

Blustering, the kind of talk that is pretentious and ranting, and completely of decent sounding words, that at last amount to nothing; is utilized in Jane Austen's *Pride and Prejudice* in an unexpected structure. Now and again a solitary word can add amusing measurements to the entire discourse. Mr. Collins and Mary's addresses are loaded with this irony. For instance, Caroline Bingley writes to Jane: "On the off chance that you are not all that compassionate as to eat today with Louisa and me, we will be at risk for abhorring each other for the remainder of our lives.

Mr. Collins says to Elizabeth, "In truth, I should recognize that, with every one of the burdens of this humble parsonage, I ought not to think anybody dwelling in it as 'objects of compassion', while they are 'sharers of our intimacy', at Rosins." The weight utilized here incidentally reflects upon the shallowness of the feeling being communicated. Irony is likewise used to express parody in the novel. Mrs. Bennett's obscenity drives away any suitors for her girls, yet just briefly. Lydia's neglectfulness compromises unsalvageable disgrace, in any case her marriage with Wickham takes place. Likewise the detestable characters, Wickham and Lady Catherine De Bourgh are liable for joining Elizabeth and Darcy.

FEMALE SATIRE

Three journalists, to be specific Jane Austen (1775 – 1817), Ivy Compton – Bennet (1884 – 1969) and Muriel Spark (1918 – 2006) have been remembered for criticisms of satire as a class, and have been put nearby their male partners on the specialty of satire as it is rehearsed by men. Jane Austen utilizes her novel to attempt to educate her society on the troubles looked by women, both when marriage, utilizing irony and mind. In any case, male essayists utilizing satire think about themselves unrivaled. Characterizing, controlling, handing out the 'critical medication', to the society which they study, female humorists employ their harsh pen from a separation that is on the periphery instead of a 'privileged stature". In one of her letters, Jane Austen says " ... the smidgen (two inches wide) on which I work with so fine a brush, as produces little impact after a lot of work. Jane Austen utilizes her novel *Pride and Prejudice* to show that it isn't just a romantic tale; another sentimental novel on the rack, however she utilizes her irony and satiric exaggerations to concentrate on marriage, family connections and the most significant, patriarchal society and exposes the imbalances of women and attempts to improve the situation inside the patriarchal framework.

As a matter of first importance, Austen utilizes irony as an instrument for uncovering and portraying "every one of the disjointed qualities among structure and certainty, every one of the delusions characteristic for conventional craftsmanship and conventional society." When one peruses the letters she kept in touch with her sister, it becomes obvious that Austen was enormously touchy to such ambiguities, particularly to those of social conduct, and that she discovered joy in identifying and afterward relating them to individuals around her: "Charles Powlett gave a move on Thursday, to the incredible unsettling influence of every one of his neighbors, obviously, who, you know, take a most enthusiastic enthusiasm for the condition of his funds, and live with expectations of his being before long destroyed." The prompt impact of Austen's amusing articulation here, which is delegate for her composing style in her letters just as her books, is that it makes individuals snicker. Both Austen herself and her crowd, be it her sister or the perusers of her books, are engaged by her remarks on the discrepancy between what individuals profess to be and what they truly are.

Does this imply Austen was exclusively a comic craftsman, whose lone goal it was to make her perusers chuckle? This inquiry must be addressed emphatically on the off chance that we faced a daily reality such that the previously mentioned incoherencies served solely as material for comedies without having any outcomes on the society. This, in any case, isn't the situation, and along these lines one needs to face these results into account when concentrating Austen's utilization of irony.

Pride and Prejudice is, from the outset, essentially an amusing portrayal of England's social shows of the late eighteenth-and the start of the nineteenth-century, especially those of the nobility. A subsequent look uncovers the more profound significance of the novel. By utilizing an inconspicuous amusing style, Austen by implication censures certain political, economical and sociological circumstances of her time.

A significant part of the shows of her time which Austen censures is the way that a few people were "straightforward generations of their social kind" and had too plain a personality to have the option to think for them. They perform the job society has given them and are along these lines dismal figures. Characters in *Pride and Prejudice* that have a place with this class are, for instance, Mrs. Bennet or Elizabeth's sister Lydia. For recognizing these plain characters from the individuals who have their very own will and a remarkable personality, the individuals who really settle on choices as opposed to being driven, Austen utilizes irony as an instrument. While the astute and multifaceted hero, Elizabeth, is frequently amusing in her announcements and contemplations, level characters, for example, Mrs. Bennet, neither comprehend nor can utilize irony. Unexpectedly, as indicated by D. W. Harding, Austen's "books are, as she implied them to be, read and delighted in by absolutely the kind of individuals whom she detested; she is a literary great of the society which dispositions like hers [...] would undermine." Her criticism is therefore perused by precisely those individuals she cartoons in *Pride and Prejudice*, and quite possibly it likewise comes to and urges them to reflect alone character.

The amusing tone of *Pride and Prejudice* is set with the earliest reference point of the novel. Its first sentence, "It is a fact generally recognized that a solitary man in possession of a favorable luck must be in need of a wife, foretells the silly tone of the novel. It is amusing in various manners and fills in as a prime model for Austen's mind and skilfulness.

Most importantly, the announcement is amusing in the regard that, in the late eighteenth century, women were significantly more reliant on their spouses than the other way around. Particularly women who had no families who could accommodate them were not really ready to earn their very own living in the predominant patriarchal society. Subsequently, it was normally the lady who was in need of a spouse with a favorable luck and not the man frantically searching for a wife. Furthermore, considering the last 50% of the sentence a well known fact is clearly a gigantic misrepresentation which credits an ill-advised magnitude to a fairly trivial subject. Perusing on, the peruser learns that the storyteller is in no way, shape or form worried about the more extensive world; he is worried about an area:

Anyway minimal known the sentiments or perspectives on such a man might be on his first entering an area, this reality is so very much fixed in the psyches of the encompassing families that he is considered as the legitimate property of somebody or other of their little girls. This somewhat bathetic opening causes the mindful reader to notice the amusing treatment that the storyteller will provide for his topic.

After the initial two sentences which decide the tone of the novel as well as inconspicuously condemn the perspective on marriage as a business, a conversation between Mr. what's more, Mrs. Bennet follows. They are the main hitched couple the peruser is stood up to within a novel where marriage is one of the significant points. Mrs. Bennet, boisterous, garrulous and prevailing, discloses to her better half, Mr. Bennet, who is quiet, saved and regularly pessimistic, about Mr. Bingley and Mr. Darcy. While her solitary goals in life are finding a spouse for her girls and tattling, Mr. Bennet's personality is substantially more unpredictable. Their contrasting characters are underscored by the relative story procedure that is utilized to exhibit them. While Mrs. Bennet's announcements are shown in direct discourse, her significant other's answers, in the event that he answers by any means, are shown in roundabout discourse, which summarizes their separating personalities fittingly: while Mrs. Bennet is

clear, subsequently an immediate individual, Mr. Bennet is progressively unpretentious and regularly utilizes irony. Hence, he is his method for communicating his musings and sentiment is roundabout. Moreover, a short description of their characters by the storyteller follows, guaranteeing that the contrasts between Mr. also, Mrs. Bennet are immovably moored in the peruser's head.

Pride and Prejudice is immersed with criticism toward the substances of marriage. Elizabeth and Darcy are the model couple in the novel, yet there are various updates in different couples that this objective is only here and there accomplished. They wed for affection, yet not every person has that extravagance. Darcy weds Elizabeth due to her benefits and his warmth for her rather than wedding to propel his profession and economic situation, as Mr. Collins did. Moreover, even while Elizabeth appears to be uninterested with Darcy's riches when she at first rejects and in the end acknowledges him, there is no maintaining a strategic distance from how beneficial a match it is for her. Has she accommodated herself, yet she is likewise ready to help her sister. Clearly Elizabeth is the storyteller's most loved and that her marriage is the perfect. This supremacy of such an uncommon marriage for adoration shows this is the thing that Austen wishes could be the reality. In any case, she is sufficiently straightforward to stress that it is in no way, shape or form a regular event—in all actuality a lot more dreary.

Through her mocking tone, Austen shows her suspicion toward the foundation of matrimony. Her varied portrayals uncover which perspectives on marriage she finds generally frightful and which are essentially unavoidable realities. The story voice that Austen utilizes wavers between conveying silly prosecutions of and genuine reflections on marriage. Moreover, the storyteller's conclusions are communicated through the veil of specific characters when Austen utilizes free circuitous talk. These proper gadgets under brace a significant subject of the novel: marriage as the main vocation alternative for women brings about reasonable women being wedded to silly men and little youngsters' neglectful activities either perpetually demolishing their odds for a stable life or binding them to men who don't truly think about them. Austen exposes and condemns word related marriage and the points of confinement on females in her society. It is nothing unexpected that this book loaded up with such understanding and just as mind stays a work of art.

CONCLUSION

Jane Austen's "Pride and Prejudice" is creative in the organization of an upbeat consummation while it lead awareness on noteworthy challenges, for example, a young lady's remaining just as publican previously established inclination which reliably happens, is unavoidable just as may influence the predetermination of two friendly hearts. Jane Austen hopes to illuminate the preliminary that delegates regarding focal just as senior class may stand up to a great deal of previously established inclinations as these two classes are amazingly divergent anyway right then and there it's not class that readies a man brightly wedded other than his ability to confront the delight just as assumption in way of adoration the "right" individual. Jane Austen additionally outlines a comic with various scope of perspective on adoration just as marriage in before nineteenth century. The men have enormous scope of alternatives, while adolescent women ought to endure restriction in the vast majority of the female nearness; anticipate that continuous possibilities should confront entitled young men. The females are just traded in eyes of guys, with are as often as possible renounced to their fate with this shows their part as meager more than bit of effects in this consoling network. Dramatic irony is one of the significant characters of joy just as bias. The divergence inside angle just as truth is featured at each level. Wickham notices to get unadulterated with aesthetic anyway bring out to be fiendish. Darcy is obviously inconsiderate, other than is in genuine completely an incredible courteous fellow. Caroline Bingley attempts to previously established inclination Darcy across Elizabeth anyway more she attempts to harm her, gets ready Darcy progressively charmed toward Elizabeth. Mrs. Bennet's attempt at getting entitled lone rangers reliable disappoint just as she only successive in working them aside. Trouble for Darcy just as Elizabeth is assumed when Lydia steals away in the organization of Wickham; yet result is the divergent. Woman Catherine must to restrict this marriage; anyway abruptly

she sets it up basic for Elizabeth just as Darcy. Darcy guides Bingley as opposed to wedding a Bennet young lady, other than show up at long last wedding one him.

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