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The Lure of The Local and Sense of Place in Jane Austen's “*Sense and Sensibility*” (1811)

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Declaration of Originality

I hereby declare, DJABER Mohamed Amine, that my master dissertation entitled ‘The Lure of The Local and Sense of Place in Jane Austen’s “*Sense and Sensibility*” (1811)’ is my own work and that it does not contain any material that has been submitted before for qualification of any other academic degree or diploma of university or institution. I also certify that the present research contains no plagiarism except where others are indicated and stated.

Signed: DJABER Mohamed Amine

Date: 06/06/2023

Dedications

*To the soul of my dear father
Your love lasts forever*

*To my beloved family for their endless comprehension and
encouragement.*

*To my special friends K. Khaled, O. Halima, and N. Wahiba for the
years we spent together, either by laughing, studying or helping each
other.*

All the love to you and the best of luck in your future.

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Abstract

Jane Austen's oeuvre '*Sense and Sensibility*' (1811) delves into the complexities of place, displacement, culture, and identity. The novel explores the idea of the "lure of the local," the concept that individuals' sense of belonging and identity is deeply connected to their surroundings. Hence, the dissertation's main aim is to depict the experiences of the Dashwood sisters (the protagonists in the novel), who are displaced from their home and forced to navigate new cultural and societal norms. It endeavours to show how the sisters' sense of place is intricately tied to their identity and how the loss of that sense of place can be a deeply traumatic experience. Also, the present research seeks to explore the tensions between tradition and modernity, as the characters struggle to reconcile their desire for cultural and societal advancement with their attachment to their roots as well as to examine the complexities of human identity and the ways in which landscape shape who they are. To achieve the aim of the study, notions like: displacement, culture, and identity are examined through *Displacement and Place Attachment theories* lenses. The results show that Austen's opus '*Sense and Sensibility*' offers a nuanced perspective on the relationship between people and their environments, highlighting the profound impact that place can have on individual's sense of self.

Key-Words: Belonging, Displacement, Identity, Lure of the local, Sense of Place.

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General Introduction

General Introduction

“A human life, I think, should be well rooted in some spot of native land...a spot where the definiteness of memories may be inwrought with affection.” -- George Eliot *Daniel Deronda* (1876)

Space and place are important concepts in literature that refer to the physical and social environments where characters and events occur. Space refers to the physical location of a story. According to Lefebvre (1991) and later Soja (1996) the term "space" refers to the physical and social environment that is infused with significance in routine location-specific social activities, and arises from mechanisms that function across different spatial and temporal dimensions. While place refers to the cultural and social meanings attached to that location. In literature, the use of space and place can evoke emotions, symbolize ideas, and shape the narrative.

Jane Austen's *Sense and Sensibility* (1811) explores the social and cultural landscapes of late eighteenth-century England. The novel follows the lives of two sisters, Elinor and Marianne Dashwood, as they navigate the complex social hierarchies of their time. Space and place play an important role in the novel, as Austen uses physical locations to convey social status, class distinctions, and romantic relationships.

It is noteworthy to mention the concept of The Lure of the Local which was developed by the geographer John Brinckerhoff Jackson (1909-1996). It explores the emotional and cultural attachments people have to their local environments. Jackson was an insightful interpreter of cultural forces shaping the natural world and he is well known for popularizing the concept *cultural landscape*, an environment which is reflective of history and culture due to the interactions between humans and nature. He redefined the concept 'landscape' and gave it a fourth dimension 'time' and he claimed that the scenery embodied the complete impact of human civilizations on the terrain. As the interpreter, his duty was to comprehend how residences, farmland, communities, residential areas, and thoroughfares conveyed the values and lifestyle of the populations who fashioned them. (C. Wilson, 2020) Accordingly, in *Sense and Sensibility*, characters are often defined by their attachment to their local environments, which shapes their identities and sense of place.

Furthermore, *displacement* is also a significant theme in Austen's oeuvre, as characters are often forced to leave their homes and adapt to new environments. This displacement can symbolize the changing social and cultural landscapes of Austen's time, as well as the personal struggles of her characters. In literature, displacement can be a common theme, particularly for female characters who may be uprooted from their homes due to societal expectations or economic necessity. In *Sense and Sensibility*, the Dashwood sisters experience displacement after their father's death, which disrupts their sense of place and affects their relationships and personal growth. Overall, literature provides a valuable

platform for exploring a wide range of themes and issues, as well as for reflecting on the human experience and the complexities of the world.

In view of that, the present study aims to shed light on the notions of space and place in literary works due to their significance and importance especially in proffering an understanding of how physical and social environments shape human experience and behavior. It also sheds light on the cultural and historical contexts of literary works, as well as the ways in which Austen uses space and place to convey meaning and symbolism. Hence to achieve the dissertation's aim, the following research questions are posed:

- 1- What is the significance of studying space and place in literature, and how does it contribute to our understanding of literary works ?
- 2- How does Jane Austen use physical space to convey social status and class distinctions in *Sense and Sensibility*?
- 3- How does displacement affect the characters in *Sense and Sensibility*, and what does it symbolize in the novel?
- 4- How does the local shape the characters' sense of place in *Sense and Sensibility*?

Out of these research questions some tentative hypotheses are formulated respectively:

- 1- The study of space and place in literature is significant because it allows us to understand how physical and social environments shape human behavior and experience. By examining the use of space and place in literary works, we can gain insight into the cultural and historical contexts of those works, as well as the ways in which authors use physical and social environments to convey meaning and symbolism.
- 2- Austen uses physical space, such as estates and homes, to symbolize the social status and class distinctions of her characters.
- 3- Displacement represents the changing social and cultural landscapes of Austen's time, as well as the personal struggles of her characters to adapt to new environments.
- 4- The concept of The Lure of the Local is evident in the attachment characters have to their local environments, which shapes their identity and sense of place.

The dissertation is organized in three chapters. The first chapter delves into the evolution of the English fiction, constituents of the fiction and a comprehensive survey of the English society during the 18th century was presented. Moreover, it reiterates certain aspects regarding females and literature during the same era.

On the other hand, the second chapter discusses Jane Austen's world and craft as it sheds light on her opus and its composition *Sense and Sensibility* (1811), a journey through its various themes like: love, marriage, class, society, sense, sensibility, and the role of women and displacement was made.

The third chapter shows the application of Displacement theory and Place Attachment theory to the female characters in *Sense and Sensibility*, as they experience emotional shifts

and form new attachments due to changes in their circumstances. Elinor finds solace and stability in Barton Cottage, while Marianne forms deep emotional connections with romantic landscapes. These theories highlight how the characters' relationships with their surroundings drive the narrative and shape their identities.

All in all, the researcher was triggered by how Austen succeeded in a very eloquent way to bring to light the allure of local environments and the influence of senses on the Dashwood sisters as they navigate unfamiliar settings and form connections with new individuals. The study's main motif stems from the researcher's own interest in how the protagonists experienced their sense of belonging to people and their identification with places before and after their travels between their home and other locations which is a current universal issue.

Chapter One

*The Evolution of the 18th Century English Novel: an
Eye on Women and Literature*

1.1. Introduction

The English novel, has evolved over several centuries and has become a vital part of English literature. The development of the novel can be traced back to the 18th century, a period that saw significant social, cultural, and political changes. The novel of this era reflected the concerns and values of English society and helped shape the cultural identity of the English people. (Xavier, 2021) Women and literature were important themes in 18th-century English culture. Although women had limited access to education and literary opportunities, many women writers emerged during this period and made significant contributions to the development of the novel. These writers often explored the experiences of women and challenged traditional gender roles and expectations. (Richter, 2010)

Hence, the primary objective of this chapter is to present a synopsis of the evolution of the English narrative, its attributes, and its impact on shaping the cultural essence of England in the 18th century. Additionally, it underscores the pivotal role played by female writers in literature during this era and their contributions towards the progression of the novel. The second part of the chapter sheds light on culture since literature provides a means to explore cultural identity, as it often reflects the beliefs, values, and experiences of a particular society; both reflect and shape individuals' understanding of the world.

1.2. Development of the English Novel

The emergence of the contemporary fiction is a characteristic advancement of the 18th century. It marks the initial literary accomplishment of Britain. The novel, as a widely read category, originated in 1740 with the publication of *Pamela* by Richardson. Yet, the roots of British fiction run deep through the ages. (Xavier, 2021) Early novels took the form of romantic stories based on adventures and romantic episodes. A certain amount of prose literature also existed in the 16th century and the 17th century.

- The Beginning: Mallory's *Morte d'Arthur* is a remarkable romance. It was the first English romance. With this book, the English novel took a decisive step. Geoffrey Chaucer's *The Canterbury Tales* by the end of the 14th century has all the qualities of modern fiction. Another great work of value before Elizabethan fiction was Thomas More's *Utopia* (1516), so Chaucer and More added a new twist early in their fiction. They turned the course of romance novels into portraits of religious and social life.

- 16th century: The novel's true process of evolution began in the 16th century. The Elizabethans were unable to develop the novel further, but their efforts made its emergence possible. In the Elizabethan era, ideas for novels became more concrete. Most of the fiction of this period was romantic or didactic. Lodge's *Rosalind* and Greene's *Pandosto* are pure romance novels. The writings of John Lyly, More, and Bacon had a didactic stain. Delany, Dekker and Nashe hit a note of realism. (Novels: Definition, Characteristics & Examples, 2015)
- 17th century: During this period and under the influence of French novelists, the English novel took on a new form. French romances had a great influence on English novels. In England, it is known as the heroic novel of the 17th century. These romances have been completely removed from everyday life. Also Mrs. Aphra Behn and several other women writers pioneered new forms of fiction which saved the truth of life. The most important writer of the 17th century is John Bunyan. His *Pilgrim's Progress* published two times 1678 and 1684, and *The Life and Death of Mr Badman* in 1680 are close to modern novels. His work paved the way for the rise of the eighteenth-century novel.
- 18th century: The actual dawn of the English fiction was during the 1700s. The emergence of the fiction was due to the pro-equality movement. The proliferation of learning amplified the quantity of collections. When periodicals and gazettes were introduced, the practice of reading flourished. Novel forms of written language and the decrease in theatrical productions also contributed. All these events gave way to the eighteenth-century novel.
- Daniel Defoe: British fiction began with the publication of Defoe's *Robinson Crusoe* in 1719. He was the first great novelist to introduce the new technique of realism. *Robinson Crusoe* is set to become the first major British novel. Baker considers "Robinson Crusoe" to be the first modern novel. In short, Defoe came very close to the real novel. However, some critics feel that elements of adventure and crime are so prominent in Defoe's work that it should be classified as a romance novel rather than a novel. It is also worth noting that the emergence of the novel as a literary genre in the 18th century was closely tied to the rise of periodical literature, such as the *Tatler* (1709), *Spectator* (1711), and *Guardian* (1713). These publications featured serialized works of fiction and essays on a variety of topics, and helped to create a reading public that was interested in new and diverse forms of literature. Defoe himself was a

contributor to some of these periodicals, and his work in this area helped to establish the novel as a viable and respected form of literature. (Mullan, 2018)

- Samuel Richardson: Samuel Richardson, a pioneer of the modern novel in the 18th century, introduced the genre with his acclaimed works, such as *Pamela* (1740) and *Clarissa* (1748). His novels were praised for their realism, emotional depth, and moral complexity, influencing subsequent novelists and remaining subjects of study and admiration today.
- The Four wheels of novel: The 18th century was the golden age of the novel. There were four geniuses during this period. They were Richardson, Fielding, Smollett and Stern. With them, the novel reached the height of fame. They are known as novel four-wheels. Among these four wheels, Fielding is credited as the father of the English novel. His novels *Joseph Andrews*, *Jonathan Wild*, *Tom Jones* and *Amelia* are hugely popular novels. He is known for his novel theory, realism, characterization and craftsmanship. Smollett broadened the scope of his novels. He introduced the same new elements. His contributions are also noteworthy. His *Humphrey Clinker* is a very popular novel. Stern's *Tristram Radler* is also a very popular novel. Stars also contributed significantly to his novels. He is a pioneer of modern Impressionism. The novel thus reached its climax in the eighteenth century. Summarizing the four-wheeled contribution of the novel, Rickett said, "Richardson endowed Smollett with sentimentality, ambitious humor and exuberance." (Roy, 2016)

1.3 Culture and Literature: Interconnectedness

During the last decades, there has been remarkable research on cultural studies and how they are depicted and explored through the lens of literature. Culture refers to the shared beliefs, values, customs, behaviors, taboos and artifacts that characterize a group or society. Cultural identity, on the other hand, refers to the sense of belonging and attachment that individuals have to a particular culture or group. This can include aspects such as language, religion, ethnicity, and nationality. (Wilson, nd) Tawhida Akhter in her article entitled 'culture and Literature: Interdependencies' defined in a very expressive way the intricate nature of the relationship between the two concepts, she glossed:

The association linking culture, language, and literature can not be exaggerated. Culture demonstrates itself in the entirety of language, literature, performing arts, the verbal and non-verbal behavior of people, etc. our expressions, arts,

language, and literature all depict and incorporate our relevant cultures...the relationship between literature and culture is mutual. The reason for this is that on the one hand, poets consider the elements of culture to be composed of traditions, beliefs, and values which create valuable literature materials, therefore it helps to develop a culture...whenever that culture is vibrant and in sympathy with literature, the culture is enhanced and full of accomplishments. (T. Akhter and M. Lamba, 2022)

Each part in the world is known for its rich culture, customs, traditions, music, arts and food. According to Asa Berger, an author and professor of communication at San Francisco that the word “culture” is derived from the French term and comes from the Latin word “colere”. It means 'take care of the earth and let it grow' or 'cultivate and care for it'. “It shares its etymology with a number of other words related to actively fostering growth,” said De Rossi.

According to Harris and Zucker (nd), the term "Western culture" defines not only the cultures of European countries, but also those that are heavily influenced by European immigration such as United States. Western culture has its roots in the classical period of the Greco-Roman period (4th-5th centuries BC) and the rise of Christianity in his 14th century. Other driving forces in Western culture are the Latin, Celtic, Germanic, and Greek ethnic and linguistic groups.

1.4. Cultural Identity

Cultural identity is self-identification, a sense of belonging to a group that affirms itself. It is the extent to which a particular culture is represented behaviorally, communicatively, psychologically and sociologically. It consists of values, meanings, customs, and beliefs that are used to refer to the world. It reflects shared historical experience and shared cultural norms that give individuals, as a unit, a stable, unchanging and enduring frame of reference and meaning. People's judgments about whether they or others belong to a cultural group can be influenced by physical appearance, ancestral origin, or personal behavior (dress, language, holidays, celebrations). Historical events, political situations, beings, contexts/places of interaction, and public discourse also influence cultural identity.(Communication Theory)

Cultural identities are dynamic and constantly evolving. It spans a person's lifetime and changes from moment to moment based on social context. Cultural identity is an ever-changing understanding of one's identity in relation to others.

Culture and cultural identity are complex concepts shaped by surroundings, customs, traditions, and language. Displacement can challenge one's sense of belonging and lead to negative emotions. However, it can also offer opportunities for personal growth and understanding of different cultures.

Cultural identity is not static and can evolve over time as people adapt to new environments and experiences. People can identify with multiple cultures, highlighting the importance of inclusive environments where individuals can express their cultural identity without fear of discrimination.

In conclusion, culture and displacement are intertwined. While displacement can be challenging, it can also provide opportunities for personal growth and a deeper understanding of different cultures. Creating inclusive environments where individuals can express their cultural identity regardless of their background or circumstances is crucial.

1.5.English Culture in the 18th Century

The 1700s witnessed a considerable shift in English society, characterized by the rise of fresh social, financial, and governmental factors that revolutionized the community in numerous aspects. Some of the key aspects of English culture during this period include:

1-The rise of the middle class: The 18th century saw the emergence of a prosperous and influential middle class, who became an important social and political force. This group of people played a significant role in shaping English culture, including literature, art, and fashion. (Hughes, 2014)

2-The Enlightenment: The Enlightenment was a philosophical and cultural movement that swept across Europe during the 18th century. In England, this movement was marked by an emphasis on reason, science, and individualism. Many of the leading figures of the Enlightenment, such as John Locke and David Hume, were English.

3-The Industrial Revolution: The 18th century saw the beginning of the Industrial Revolution, which transformed English society and economy. New technologies, such as the steam engine and spinning jenny, revolutionized manufacturing, leading to the growth of cities and the expansion of trade and commerce.

4-Politics: The 18th century was a time of political upheaval in England, mainly due to the aftermath of the Glorious Revolution, which established parliamentary supremacy, and the

American Revolution, which challenged British authority and led to the loss of England's American colonies. The era also saw the emergence of new political movements, such as Whiggism and Toryism, which shaped English politics for many years to come. (Gilbert et al, 2023)

5-Art: The 18th century was a golden age for English literature, with the emergence of writers such as Samuel Johnson, Jane Austen, and William Wordsworth. The era was also marked by significant developments in art, architecture, and music, with the emergence of the neoclassical style and the works of artists such as Joshua Reynolds and William Hogarth. (Mutter et al, 2023)

According to Hufton (1997), the 18th century was a time of dynamic cultural change in England, and London was a melting pot. During this period, theater, music, literature and painting were given a special collective identity that must be understood and interpreted by an informed consumer. Appreciating the superior cultural artifacts of the time, such as books, plays, paintings, and music, rejecting inferior cultural artifacts, and casually conversing about them became the hallmark of a person of good taste. A person of taste, can be both male and female, does not need to be a rich aristocrat or director, but rich enjoyment will certainly open up opportunities for the connoisseurs and the well-to-do.

John Brewer's compelling and weighty study, *The Pleasures of the Imagination*, seeks to show how Britain's "high culture" was recreated during this fascinating period. (writers, painters, actors) but also publishers, printers, booksellers, loan librarians, theatrical promoters, critics, and professionals who filled newspaper columns. , magazines and journals. The monographs for lessons are devoted to vision and evaluation. There are professionals and amateurs of all levels.

With the advent of the License Act of 1737, the content of theatrical productions became morally lax. It met with moderate success. Brewer uses John Gay's *Beggar's Opera* to show other aspects of early 18th-century theater that changed greatly by the end of the century, such as Gay's borrowing and copying of the works of others. By the 1800s, writers had lost their gay understanding of the audience's cultural baggage. The material the audience needed to make sense of it," Brewer writes of Gaye's work. Its authors assumed that the audience knew about newspaper and pamphlet publications such as contemporary politics, painting murders, reckless crime, and fashion controversy. The intertextuality has arrived furiously.

Eighteenth-century England had undergone a remarkable shift in cultural opportunity, creating an atmosphere of richness and distraction, of challenge and intellectual expansion, hungry for a growing audience ready to devour what was justly called the delights of the imagination. .(Hufton,1997)

1.6. Literature in 18th Century: Female Voices

The 18th century was a time of significant social, cultural, and political changes, which affected the role of women in society and their relationship with literature. During this period, women faced considerable challenges in accessing education, participating in public life, and expressing themselves creatively. Despite these obstacles, many women writers emerged during the 18th century and made significant contributions to literature. They wrote in various genres, including poetry, novels, essays, and plays, and explored themes such as love, marriage, social class, politics, and religion. One of the significant developments during the 18th century was the emergence of the novel as a literary form. Women played a crucial role in the development of the novel, both as readers and writers. They used the novel as a means of exploring issues that were often ignored in other literary forms, such as the experiences of women, the dynamics of gender and power, and the complexities of human relationships. Some of the most famous female writers of the 18th century include:

Jane Austen, is a renowned writer in English literature. Her works, written in the late 18th and early 19th centuries, remain popular today. Austen's novels are known for their wit, social commentary, and portrayal of women's lives in her time. During the 18th century, women had limited opportunities and were expected to marry well and manage a household. Despite this, Austen's heroines challenge societal expectations and seek love and happiness on their own terms. Austen's most famous novel, *Pride and Prejudice*, follows Elizabeth Bennet as she seeks to marry for love rather than money, exploring themes of class, marriage, and social status. Other works such as *Sense and Sensibility* and *Emma* also feature strong female characters navigating societal constraints. Austen uses irony and satire to poke fun at societal norms and expose flaws in her characters. Through her writing, she challenges gender roles and stereotypes. Although over 200 years old, Austen's works remain relevant today. They continue to resonate with readers because of their timeless themes of love, independence, and social

commentary. Her legacy has inspired many adaptations across various mediums, cementing her influence on literature and popular culture for generations to come.

Similarly, Mary Wollstonecraft, was an English writer and philosopher known for her groundbreaking works on women's rights and education in the late 18th century. In *A Vindication of the Rights of Woman*, she argued that lack of education and opportunities held back women, who were not inferior to men. She believed that women should have equal access to education and employment, and participate fully in society. Wollstonecraft's ideas were influenced by the Enlightenment, which emphasized natural rights, including liberty and equality. Despite facing criticism during her lifetime, her writings inspired later generations of feminists, including the suffragettes. Today, her ideas continue to influence discussions about gender equality and women's rights globally. Overall, Mary Wollstonecraft challenged traditional beliefs about women's roles in society, paving the way for future generations to fight for social justice.

In a similar vein, Fanny Burney, was an English novelist and playwright in the 18th century. Her works, such as *Evelina*, *Cecilia*, and *Camilla*, are still read today as examples of early English literature. Burney's works offer a glimpse into the lives of women during the 18th century. In her novels, she portrays women as complex individuals with their own thoughts and feelings. This was a departure from the common portrayal of women during that time. Burney tackled themes such as marriage, love, and societal expectations in her works. For example, in *Evelina*, the titular character must navigate the expectations of her male relatives while also trying to find love and happiness for herself. In addition to her novels, Burney was a successful playwright. Her plays showcased her wit and intelligence. Overall, Fanny Burney paved the way for future female writers by challenging the norms of her time and providing valuable insight into the lives of women during the 18th century.

Also, Mary Shelley. is famous for *Frankenstein* but also wrote other works that challenged women's traditional roles in society. During the 18th century, women had limited opportunities and were seen as inferior to men. However, Shelley's works often featured strong female characters who defied these norms. In *Frankenstein*, Elizabeth Lavenza is portrayed as intelligent, compassionate, and brave. Similarly, Lionel Verney is supported by his independent sister Perdita in *The Last Man*. Shelley's writing also explored taboo subjects like motherhood and childbirth. She experienced multiple losses herself, which influenced her

work. Overall, Mary Shelley's groundbreaking works paved the way for future generations of women writers and helped shape feminism

However, despite their contributions to literature, women writers faced significant challenges and were often subject to criticism and prejudice. They had to navigate social expectations that viewed women as inferior to men, and many faced economic hardship and struggled to earn a living from their writing. Of course, the relationship between women and literature can be studied for any historical period, but in the 18th century it is exceptional. For the first time, two related simultaneous developments have taken place. Women could become professional writers and journalists, selling their writings for a living. To do this, they practiced all the methods available to men: Personal sponsorship (mainly through dedication), subscription publishing, journalism, and (through publishers) the sale of books to libraries and general readers.

As authors, they became both numerous and prolific. As readers, they also increased for the first time, becoming an important segment of the reading masses who could read and write omnivorously in their newly-given leisure time. Overall, the 18th century was a time of both progress and constraint for women in literature. Women writers challenged traditional gender roles and contributed to the development of new literary forms, but they also faced significant obstacles and discrimination. Their legacy continues to influence and inspire generations of female writers to this day.

It is worth mentioning Anna Lapent's diary, the wife of a theater censor, records her 440 titles over a period of ten years, including novels, plays, histories, biographies, classics, travel literature, and philosophy. Her diaries reveal the ubiquity of her books and her wide cultural repertoire, which includes frequent plays and exhibitions, as well as her own commitment to children's education and hobbies.

Anna Seward's voluminous collection of papers shows that British rural life is open to the development of cultural practices. A dutiful daughter of an ailing father, unmarried, an amateur writer, an intrepid critic and correspondent, Seward lived in the bishop's palace at Litchfield and worked with such famous figures as Erasmus Darwin, Walter Scott and Thomas Southey. She wrote strong reviews and defended them. She attacked Samuel Johnson as the "great chum" of literature and his docile biographer James Boswell for omitting correspondence between her and literary figures. Her critiques of contemporary poetry celebrated her sensibility as the key to her taste. She was fascinated by themes of suffering and

loved the likes of Thomas Wharton and Thomas Gray, whose poems dealt with melancholy. Amateurs, including women, were not left out of her appreciation. (Kairoff, 2012)

When thinking about the lure of a place, we often associate it with a sense of belonging and comfort. However, displacement can also be a powerful theme in literature that explores the human experience.

One example is the novel *The Namesake* (2003) by Jhumpa Lahiri, which follows the life of Gogol Ganguli, a second-generation Indian American who struggles to find his identity in both cultures. The story highlights the tension between the lure of his parents' homeland and the displacement he feels in America, as well as the challenges of reconciling his two identities.

Another example is *The Great Gatsby* (1925) by F. Scott Fitzgerald, which portrays the allure of the American Dream and the illusion of happiness that it promises. The characters in the novel are all displaced in some way, whether it's Nick Carraway's move to New York City or Jay Gatsby's longing for a past that he can never reclaim. The novel ultimately exposes the emptiness of materialism and the disillusionment that comes with the pursuit of an unattainable ideal.

In Toni Morrison's *Beloved* (1987), the theme of displacement takes on a hauntingly literal form. Set in post-Civil War Ohio, the novel tells the story of Sethe, a former slave who has escaped to freedom but is haunted by the memory of her past. The ghost of her daughter, whom she killed rather than let her be taken back into slavery, serves as a reminder of the trauma and displacement that Sethe and other African Americans have endured.

These works of literature demonstrate that the lure of a place can be complicated by feelings of displacement and the struggle to find one's identity. Whether it's the search for a sense of belonging or the disillusionment with a promised ideal, these themes resonate with readers across cultures and time periods. By exploring these themes through literature, we gain a deeper understanding of the human experience and the complexities of our relationship with the places we call home.

1.7.Conclusion

In conclusion, the 18th century witnessed a significant development in the English novel, with authors exploring various elements of storytelling and using specific locations to

create an authentic sense of culture and cultural identity. Women played a notable role in this literary landscape, challenging societal norms and expressing their unique voices through literature. The female voice in 18th-century literature added depth and complexity to the narratives, shedding light on the experiences and perspectives of women in a time of restrictive gender roles. This chapter highlighted the interplay between culture, cultural identity, and the evolving English novel, underscoring the importance of women's contribution to literature during the 18th century.

Chapter Two

Displacement Theory and Place Attachment Theory : a Gateway to Austen's World

2.1 . Introduction

The present chapter focuses on Jane Austen as the chosen female voice for the present study. Also, it explores the themes of place and displacement in literary works through the theoretical frameworks of displacement theory and place attachment theory to analyze later how did Austen navigate the concept of place in her narratives. Also, Austen's composition of "Sense and Sensibility" serves as a case study to examine the intricate relationship between place, displacement, and the construction of cultural identity as well as to shed light on how the author depicted her protagonists' experiences in a society where their sense of belonging and agency were often shaped by their physical and social environments.

2.2. Place and Displacement

Place and displacement are themes that can be explored in literature, and they refer to the relationship between people and their surroundings. Place refers to a specific location, whether it be a physical or a metaphorical space, that holds meaning for individuals. It can be a place of comfort, security, and familiarity, such as one's home or hometown. Place can also be a source of identity, as individuals may identify with a particular place or culture.

Displacement, on the other hand, refers to the experience of being uprooted from one's place or sense of belonging. This can be caused by physical displacement, such as forced migration or relocation, or by more metaphorical displacement, such as the feeling of being disconnected from one's culture or community. (Kuhail, 2020)

In literature, place and displacement can be explored through characters' experiences and relationships to their surroundings. Characters may feel a sense of displacement due to their social or economic status, their race or ethnicity, or other factors that make them feel like outsiders. Alternatively, characters may find a sense of place and belonging in unexpected locations, or through connections with others who share similar experiences. Some examples of literary works that explore place and displacement include Toni Morrison's "Beloved," which tells the story of an African American woman who is physically and emotionally displaced by slavery, and Jhumpa Lahiri's "The Namesake," which follows a young Indian American man's struggle to find his place in American society while also maintaining his connection to his cultural roots.

2.2.1. Displacement Theory

Displacement theory is an approach that examines the causes and consequences of forced migration and displacement. It focuses on the social, economic, and psychological impacts on individuals and communities who are forced to leave their homes, often due to conflict, persecution, or environmental disasters. Displacement theory recognizes that forced migration is a complex phenomenon that involves both push factors (e.g. political violence, discrimination, poverty) and pull factors (e.g. economic opportunities, family reunification). It also acknowledges that displacement can have significant impacts on the lives of individuals and communities, including loss of social networks, livelihoods, and cultural heritage.

Displacement theory is a psychological concept that suggests that when individuals are unable to express their true emotions towards a particular person or situation, they may instead direct those emotions towards a substitute target. The theory has been influential in the field of psychology and has been studied by many scholars.

One of the main scholars who contributed to the development of displacement theory is Sigmund Freud. He believed that displacement was a defense mechanism that allowed individuals to redirect their negative emotions towards safer targets. Another scholar who studied displacement theory is Karen Horney. She argued that individuals may displace their emotions due to feelings of insecurity and anxiety.

In addition to these scholars, there have been many others who have expanded upon the ideas of displacement theory. For example, John Dollard and Neal Miller developed a theory of frustration-aggression, which suggested that when individuals experience frustration, they may displace their aggression onto others. Similarly, Leon Festinger proposed cognitive dissonance theory, which suggests that individuals may displace their feelings of discomfort or inconsistency onto other beliefs or attitudes.

The concepts of displacement theory have been applied in various fields, including literature, film, and politics. For example, displacement can be seen in the use of allegory in literature and film, where characters or situations may represent larger societal issues. In politics, displacement can occur when individuals blame immigrants or other marginalized groups for problems within society, rather than addressing systemic issues.

Overall, displacement theory offers a useful framework for understanding how individuals cope with difficult emotions and situations. By redirecting negative emotions

towards substitute targets, individuals may be able to avoid confrontations or feelings of vulnerability. However, it is important to recognize the potential negative consequences of displacement, such as scapegoating or perpetuating inequality.

2.2.2. Place Attachment Theory

Place attachment theory is an approach that explores the emotional bonds that individuals form with particular places, which can shape their identity, well-being, and sense of belonging. This theory emphasizes the importance of understanding the meanings and values that people attach to specific places, and the ways in which these attachments are shaped by personal experiences, social interactions, and cultural practices.

Place attachment theory is a concept that explores the emotional bond people have with their surroundings. It was first introduced by environmental psychologists in the 1970s, who claimed that people develop an attachment to places that are significant to them.

The theory suggests that the level of attachment varies depending on the individual's relationship with the place and the meaning they attach to it. For example, someone who grew up in a particular town might feel a strong attachment to that place because it holds fond memories of childhood experiences.

Paul Morgan, a leading researcher in this field, has focused on the role of childhood place experience in shaping adult place attachment. He argues that early experiences in a particular place can influence how individuals view that place later in life.

Korpela (2012) conducted a review of attachment theory and identified several other theories related to place attachment. These include the mere-exposure hypothesis, which suggests that people develop a preference for things they are familiar with, as well as theories of self-regulation, privacy and friendship regulation, coping with developmental tasks and stress, identity development, and self-theories.

While there are some differences between these theories, they all point to the importance of the environment in shaping our emotions, behaviors, and sense of self. Understanding these theories can help us better understand why we feel attached to certain places and how we can create environments that foster positive attachments.

2.2.3. The Lure of Place Theory

The lure of the place theory is a concept that has been around for centuries and is still relevant today. It suggests that people are drawn to certain places based on their unique characteristics and attributes. The main founder of this theory was Edward Relph, a geographer who believed that places have an intrinsic value that goes beyond their physical characteristics.

According to Relph, places are not just geographical locations but also social constructs that are shaped by the people who live in them. He argued that places have a meaning and significance that is created by the interactions between people and their environment. This means that the same physical location can be experienced differently by different people depending on their personal histories, cultural backgrounds, and social identities.

Relph's theory has had a profound impact on urban planning and design. It has led to a greater appreciation of the importance of creating places that are meaningful and engaging for the people who use them. Planners and architects now focus on creating places that are not just functional but also aesthetically pleasing and culturally rich.

One of the key ideas behind the lure of the place theory is that places have a sense of identity and character that is unique to them. This identity is created by the physical features of the place as well as the social and cultural practices of the people who inhabit it. For example, a city like Paris has a distinct identity that is created by its architecture, history, and culture. This identity is what draws people to the city and makes it a desirable place to live or visit.

Another important aspect of the lure of the place theory is the idea that places have a sense of continuity and connection to the past. This means that places are not static entities but are constantly evolving and changing over time. However, they also retain elements of their past that give them a sense of history and tradition. This sense of continuity is important because it helps people feel connected to the place and gives them a sense of belonging.

In conclusion, the lure of the place theory is an important concept that helps us understand why people are drawn to certain places. It emphasizes the importance of creating places that are meaningful and engaging for the people who use them. By understanding the

unique characteristics and attributes of a place, we can create environments that are not just functional but also culturally rich and aesthetically pleasing.

2.3. Austen's Composition of *Sense and Sensibility*

Grounded on her family's notes, the first draft of Jane Austen's *Sense and Sensibility*, entitled Elinor and Marianne, was written in 1795, when she was nineteen, presumably in epistolary form(an epistolary novel). In November 1797, Austen returned to her handwriting and converted it into the narrative form, until she moved to Chautong that she made her final variations from her 1809 to her 1810. She ultimately submitted *Sense and Sensibility* to publisher Thomas Her Egerton, with her family Henry as agent.

From her letter that in April 1811, Austin was in the process of revising the proof in the hope that the book would be published soon. However, the wait was longer than expected. *Sense and Sensibility* first launched on The Star on October 30th.

Now in her mid-thirties, Jane Austen finally became a published author. Her first issue of *Sense and Sensibility* sold out in less than two years after her, and the success of her novel continued to inspire her. This is also evident from this passage from a letter to her brother Frank dated July 3, 1813: "*You will be glad to hear that every Copy of S.&S. is sold & that it has brought me £140 — besides the Copyright, if that sh^d ever be of any value. — I have now therefore written myself into £250 — which only makes me long for more.*"

At Egerton's encouragement, a second edition was published in October 1813, again funded by Austin. She continued to receive profits from the sale of the second edition of her *Sense and Sensibility* until March 1817. A few months after its publication, *Sense and Sensibility* received positive reviews in The Critical Review, praising the novel for its "naturally drawn" characters and realistic plot. *The case is probable and highly enjoyable and interesting* In keeping with the critical stance of the time, the reviewer also emphasized the novel's value as a teaching tool that offers "good" and useful morality. *Sense and Sensibility* was well received by the public when it was released and remains a popular part of Austen's canon today. Readers will also appreciate her ironic portrayal of the economic motives of working in the Regency marriage market.

2.3.1. Setting

According to Reynolds (2018), *Sense and Sensibility* is set in the aristocratic setting of early 19th century England (loosely referred to as upper middle class/lower aristocracy). It is a setting that Jane Austen would have been familiar with because it was her social environment. Recording locations change from Noland, the sprawling mansion where the Dashwood sisters grew up, to Burton's cottage and London. Austen always labels the county in which a novel's action is set and often mentions cities and landmarks, though her villages and estates are invented.

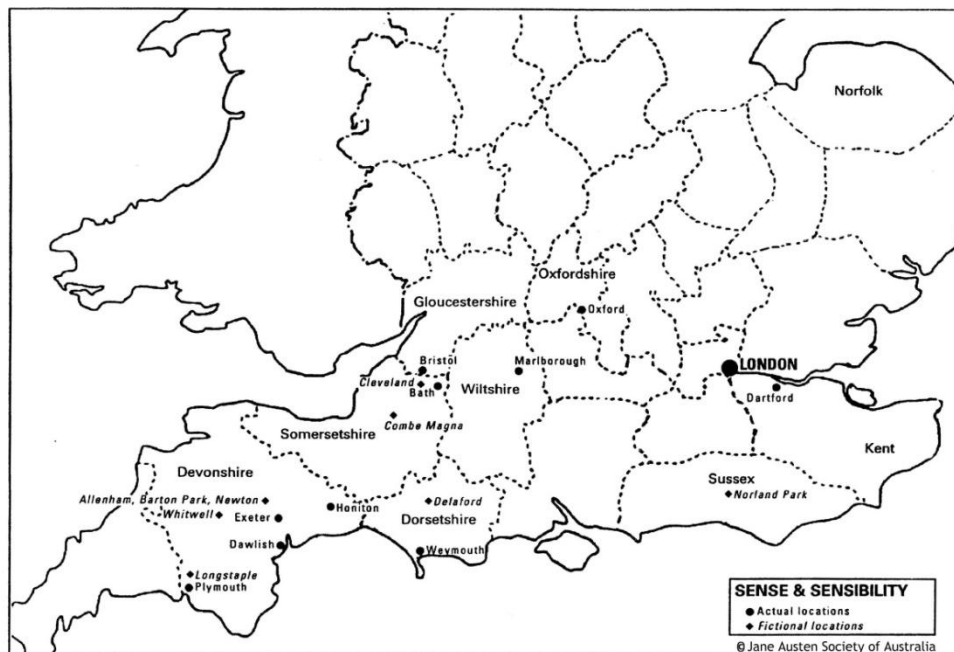


Figure 1:Actual and Fictional Locations in *Sense and Sensibility*.

<https://jasna.org/assets/Jane-Austens-Works/Sense-and-Sensibility/038614b381/map-ss-1200.jpg>

2.3.2. The Importance of Characters with Place

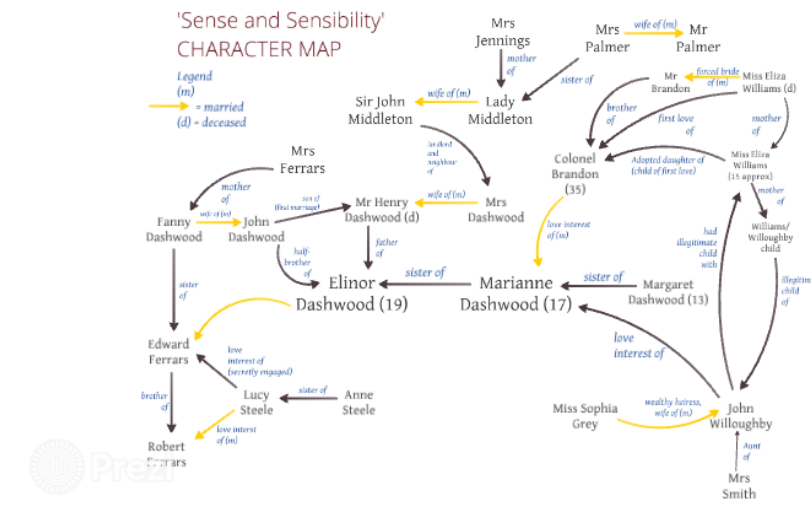


Figure 2: *Sense and Sensibility* Characters' Map.

(Retrieved from <https://prezi.com/y0jjzwv0ttn1/sense-and-sensibility-character-map/>)

Sense and Sensibility, one of Jane Austen's most beloved novels, is a story about the Dashwood sisters, Elinor and Marianne, and their journey towards love and happiness. But what sets this novel apart from others of its kind is how Austen uses the characters' surroundings to add depth and meaning to their experiences.

The novel takes place in various locations, including the countryside of Devonshire and the bustling city of London. Each location has its own unique atmosphere that reflects the characters' emotional states and influences their decisions. For example, the peacefulness of Norland Park, the Dashwood family home, contrasts sharply with the chaos of London, where Marianne falls ill after being exposed to the fast-paced and superficial lifestyle of the city.

Furthermore, the characters themselves are closely connected to their surroundings. Elinor, the practical and reserved sister, finds solace in the calm and ordered environment of Barton Cottage, while Marianne, the passionate and impulsive sister, is drawn to the wild and untamed beauty of the countryside. The contrast between the sisters' personalities is reflected in their preferences for different types of places.

Austen also uses the characters' interactions with their surroundings to reveal their inner thoughts and feelings. When Marianne walks through the rain, she becomes soaked and chilled, mirroring her own emotional vulnerability and despair. Similarly, when Elinor visits

Edward Ferrars' ancestral home, she is struck by the grandeur and history of the place, which highlights her own sense of duty and responsibility.

In conclusion, *Sense and Sensibility* is a novel that not only tells a compelling story but also uses its setting to deepen the characters and their experiences. By connecting the characters to their surroundings and using them to reflect their emotions and personalities, Austen creates a rich and complex world that draws readers in and keeps them engaged.

2.3.3. Themes

The novel addresses various themes such as Love, marriage, class and society, *Sense*, *Sensibility*, women's role, in relation to the concepts of Place and Displacement.

- **Love & Marriage**

In Jane Austen's "*Sense and Sensibility*," the theme of marriage is explored through the characters' different perspectives. While some view marriage as a means to acquire wealth and status, Elinor and Marianne prioritize love over material convenience in their relationships. Their strong family bonds and upbringing shape their values and allow them to find happiness in marriage based on love, despite facing hardships. Ultimately, their marriages mark a new chapter in their family's story, reflecting the importance of love and devotion in building a fulfilling life together. (Almarzouki, 2013)

The novel portrays marriage as a practical arrangement rather than a romantic one, but also shows that true love can exist within it. The theme of displacement is evident as the Dashwood family moves to a smaller cottage after their father's death, reflecting the changing social and economic landscape of England at the time.

The contrast between city and country life is another theme, with Marianne drawn to the beauty of the countryside while Elinor prefers the practicality of the city. This is reflected in their respective love interests.

Overall, *Sense and Sensibility* offers a nuanced portrayal of women's challenges in this era through its exploration of themes such as place and displacement.

"It is not time or opportunity that is to determine intimacy; —It is disposition alone. Seven years would be insufficient to make some people acquainted with each other, and seven days are more than enough for others." - Marianne (chapter 12)

- **Class and Society**

In Jane Austen's novel, Edward expresses to Mrs. Dashwood that conforming to his family's expectations will not bring him happiness. The novel portrays late 18th-century English high society in great detail, presenting society as a ruthless game of manners that often involves hypocrisy and hidden humiliation. Elinor and Marianne, the two main characters, must navigate through various social situations, with Elinor carefully presenting herself and her family in the appropriate way while Marianne prioritizes honesty over social expectations. Despite the challenges, finding husbands is necessary for the sisters due to societal expectations. The novel provides a commentary on class structure and boundaries, and the importance of living an examined life.

The novel portrays the rigid 19th century class system where one's social status was determined by birth and wealth. The Dashwoods belong to the gentry class, which is considered lower than aristocracy but higher than middle class. Their displacement threatens their social status and romantic prospects.

Austen uses the setting of the novel to highlight the differences between classes. Norland Park represents traditional values of the gentry class, while London represents upper-class fast-paced lifestyle. In contrast, Barton Cottage represents simplicity and humility of the middle class.

Through Elinor and Marianne, Austen presents a critique of the class system and its impact on individuals. Elinor embodies restraint and practicality, while Marianne represents passion and emotion. Both sisters struggle with personal desires versus expectations of their social class.

In conclusion, *Sense and Sensibility* critiques the rigid class system of 19th century England and its effect on individuals.

"I wish, as well as everybody else, to be perfectly happy; but, like everybody else, it must be in my own way." –Edward (chapter 17)

- **Sense**

The novel "*Sense and Sensibility*" by Jane Austen portrays the two main sisters, Elinor and Marianne, as embodying the traits of *Sense and Sensibility*, respectively. Elinor is

depicted as a rational and sensible character who always remains considerate of others' feelings and acts with social grace, even in difficult situations. She is held up as an exemplary character by Austen, who uses her as the heroine of the novel to demonstrate that a sensitive and considerate approach to social interactions is superior to an impulsive and emotional one. In contrast, Marianne is portrayed as impulsive and emotional, often acting without regard for social conventions or the feelings of others. Through the dynamics of these two characters, Austen explores the tension between reason and emotion, and ultimately suggests that a balance of the two is necessary for a fulfilling life.

Elinor is rational and practical, while Marianne is emotional and passionate. Their differing personalities are reflected in their reactions to being displaced from their home after their father's death.

The novel also explores how place affects our sense of self. When the Dashwoods move to a new town, they must navigate unfamiliar social circles and adjust to a different way of life. This displacement causes them to question their identities and values.

Marianne struggles with finding meaning in her new surroundings, feeling like an outsider in the social scene. Elinor maintains her sense of self despite the location change.

Overall, *Sense and Sensibility* shows the importance of both sense and sensibility in navigating life's challenges and how place can impact our sense of self.

"I have not known him long indeed, but I am much better acquainted with him, than I am with any other creature in the world." - Elinor Dashwood, speaking about Edward

Ferrars. (chapter 11)

- **Sensibility**

The title of the novel, *"Sense and Sensibility,"* refers to the contrasting personalities of the two main characters, Elinor and Marianne. Marianne is portrayed as having a romantic sensibility, which Austen critiques as selfish and unrealistic. Austen believes that a person who lives solely for passion is likely to be disappointed by the realities of life. Marianne's emotional nature leads to her downfall when Willoughby abandons her, and she becomes physically and emotionally weak. In contrast, Elinor's sensible philosophy allows her to cope better with disappointment. Marianne eventually learns to control her emotions and adopts a

more rational outlook, ultimately marrying Colonel Brandon for practical reasons rather than passion. Austen's view is that rationality and emotional control are superior to romanticism.

The characters' sense of sensibility is shaped by their surroundings. For example, Elinor's practical nature is influenced by her stable upbringing, while Marianne's romanticism comes from her love of nature. When they move due to financial difficulties, they must adapt and reevaluate their priorities.

Sensibility is also reflected in the relationships between the characters. Empathy and understanding are key to building strong connections. The novel highlights that true happiness comes from emotional experiences, not material possessions or social status.

Overall, *Sense and Sensibility* offers a powerful exploration of the human experience, and how our environment shapes our sense of self. Austen invites us to reflect on the importance of empathy, connection, and emotional awareness in humans' own lives.

"I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding-- certainly too little for the convenience of the world." - Elinor Dashwood. (chapter 9)

- **Role of Women**

Jane Austen's portrayal of the Dashwood sisters highlights the difficult situation of upper-class English women in the late 18th and early 19th centuries who lacked substantial family wealth. These women were required to marry well in order to maintain their financial comfort, as working was not a viable option. Their fate was mostly determined by their husbands and their social status, or they had to depend on the generosity of their male relatives. Lucy Steele, who was very ambitious, callously ends her long-standing engagement with Edward Ferrars when he loses his inheritance and instead marries his newly wealthy brother. While Elinor and Marianne are interested in their respective partners for their compatibility rather than their wealth, they are aware that a "suitable match" not only involves finding a compatible partner but also one with enough financial resources to support a marriage and family.

The two main female characters, Elinor and Marianne Dashwood, must navigate through societal expectations and limitations. Their displacement from their family home due to their father's death further highlights the vulnerability of women during this time.

Elinor embodies sense and reason while Marianne values sensibility over reason. This contrast shows the emotional suppression of women during that era.

Their displacement creates uncertainty and insecurity for both sisters, highlighting the dependence of women on their family and societal structures for support.

Moreover, the novel shows how the role of women is tied to their social status and economic opportunities. The Dashwood sisters' financial situation after their father's death puts them at a disadvantage, reinforcing the patriarchal society where women were seen as inferior and dependent on men for survival.

In conclusion, *Sense and Sensibility* provides insight into the role of women in the late 18th century. Austen's portrayal of the Dashwood sisters serves as a reminder of the struggles women faced during that era and the progress towards gender equality.

"My dear child, you must not be angry with me. I cannot help thinking it is a great pity Eleanor should be so reserved and scarce ever speak except among her intimate acquaintance. But perhaps she might be improved if she had any one to point out her errors." - Mrs. Jennings. (chapter 23)

2.4. Conclusion

In conclusion, the chapter examines the significant role of English women writers in the 18th century and their engagement with concepts of place and displacement. Through an analysis of Displacement Theory and Place Attachment Theory, it becomes evident that these writers skillfully navigated the complexities of societal expectations and the limitations imposed on them. Jane Austen's composition of *Sense and Sensibility* serves as a prime example of how these women writers used the notion of place to convey cultural and social realities, while also highlighting the displacement experienced by their female characters. This chapter illuminates the dynamic relationship between literature, women's voices, and the exploration of place, shedding light on the multifaceted nature of 18th-century English literature

Chapter Three

Austen's 'Sense and Sensibility'

*An exploration of Displacement and Place
Attachment Theories.*

3.1 Introduction

This chapter delves into the application of place attachment theory in Jane Austen's novel "Sense and Sensibility" and explores the theme of displacement among its female characters. It examines how the lure of the local, as well as the characters' sense of place, influences their experiences and choices throughout the narrative. By analyzing the impact of place on the female characters in "Sense and Sensibility," this chapter aims to shed light on the complex interplay between personal identity, cultural attachment, and the physical environment. By understanding how the characters navigate displacement and develop a sense of place, we gain insight into the unique challenges and opportunities faced by women in the context of 18th-century England.

3.2. Place Attachment Theory In *Sense and Sensibility*

Place Attachment Theory describes the emotional bond between people and their physical environment. In *Sense and Sensibility* by Jane Austen, this theory can be seen in the characters' attachment to certain places throughout the novel.

Marianne Dashwood feels a strong connection to the countryside where she grew up. On page 20, she says, *I am never happy in the town; I always long for the country.* Elinor Dashwood has a strong attachment to Norland Park, the family estate. On page 15, she says, *"Norland Park is a place of great natural beauty".*

In contrast, John Willoughby lacks an emotional connection to the physical environment. He tells Marianne on page 52, *"I have no attachment to the place at all...it is not in itself a thing worth any feelings."*

Overall, Place Attachment Theory can be seen throughout *Sense and Sensibility* as a way to understand the characters' relationships with their physical surroundings and how our emotional connections to places can influence our behavior and attitudes towards them.

3.3. Female characters and Displacement in *Sense and Sensibility*

Female characters in literature have often been subjected to displacement, either by choice or by force. This displacement can be a way for female characters to challenge the traditional roles and expectations that society places on them. By moving away from their

familiar surroundings, female characters can explore new opportunities, relationships, and perspectives that they might not have had access to otherwise.

Particularly in "*Sense and Sensibility*", displacement is a theme that affects the female characters in various ways. The Dashwood sisters, Elinor and Marianne, experience displacement due to their social and economic status after their father dies and their half-brother inherits their family home. (Cottom, 1981)

As women of the gentry, Elinor and Marianne are expected to marry well and secure their future, but their reduced circumstances make this more difficult. They are forced to leave their family home and move to a cottage in a new neighborhood, where they are not familiar with the customs and social expectations. (Morgan, 1991)

This displacement affects both sisters differently. Elinor, who represents "sense," adapts to their new circumstances with practicality and rationality. She takes on the responsibility of managing the household and helps her sister Marianne cope with their new environment. However, Elinor struggles to maintain her composure when dealing with her own emotional distress, such as her love for Edward Ferrars and the uncertainty of their future together. (Engel, nd)

Marianne, who represents "sensitivity," is more emotional and struggles to adapt to their new circumstances. She feels out of place in the new neighborhood and is unhappy with their simpler lifestyle. Marianne's displacement is also exacerbated by her broken heart after John Willoughby abandons her. However, through her experiences, Marianne learns the importance of balance between *Sense and Sensibility*.

Overall, displacement affects the female characters in "*Sense and Sensibility*" by challenging their sense of identity, belonging, and social status. Through their experiences, they learn to adapt to their new circumstances and find their place in the world, while also navigating their own emotional struggles.

Marianne's sense of displacement and discomfort in a social situation was very apparent, as she echoed "*Marianne's pianoforte was unpacked and properly disposed of; and Elinor's drawings were affixed to the walls of their sitting-room. In such employments as these they were interrupted soon after breakfast the next day by the entrance of their landlord, who called to welcome them to Barton, and to offer them every accommodation from his own house and garden in which theirs might at present be deficient.*" (Chapter 7, page 58). She is

referring to the prospect of visiting a woman she does not like, and she feels that she cannot pretend to be polite or entertaining during the visit. Her words show how she feels out of place in a social context that demands certain social conventions and expectations. She is unable to conform to these expectations, and therefore feels like she does not belong or fit in with the rest of society.

Even her sister Elinor Dashwood emphasizes the sense of displacement and loss that she feels when she must leave the home where she has been living for a month, she said that *I am never happy in a crowd," said Elinor, "and I always avoid society where I can. But where is the use of thinking or talking of such things, when we know that it always happens?"* (Chapter 18, page 168). Although it was never truly her own home, she has become attached to it and the people who live there, and she has been treated with kindness during her stay. Elinor's reluctance to leave the house highlights the emotional attachment she has formed to the place and the people in it. Her sense of displacement is further accentuated by the fact that leaving this home was not her choice but a necessity, which makes her feel even more displaced and uncertain about her future.

3.4. The Lure of The Local

Sense and Sensibility explores the "lure of the local" through Elinor and Marianne Dashwood. The novel is set in 18th century rural England, where the sisters move to a cottage in Devonshire after their father's death. Elinor represents sense as she understands social conventions, decorum, and maintaining good relationships with the community. Marianne embodies sensibility as she follows her heart rather than societal norms. As they settle into their new home, both sisters are drawn to different aspects of the local community. However, they learn that it can be both supportive and judgmental. Elinor discovers the Middletons' true nature while Colonel Brandon's past makes him unsuitable. Marianne learns that Willoughby has been leading her on and is engaged.

In the end, both sisters find balance between sense and sensibility. Elinor trusts her instincts while adhering to social conventions. Marianne tempers her romantic ideals with practical considerations and finds happiness with Colonel Brandon.

Sense and Sensibility highlights the tension between individual desires and societal expectations. It also emphasizes finding connection within one's community while staying true to oneself.



Figure 3: Steventon House, built by Jane's brother Edward c. 1820-22

Retrieved from <https://janeaustensworld.com/tag/barton-cottage/>



Figure 4: Hanover Square, London

<https://janeausteninvermont.files.wordpress.com/2010/10/hanover-sq.jpg>

The Impact of Local on Female Characters

Sense and Sensibility, written by Jane Austen in the late 18th century, is a novel that portrays the social norms of the time. The novel follows the lives of two sisters, Elinor and Marianne Dashwood, as they navigate their way through love and societal expectations. One of the key themes in the novel is the impact of local on female characters.

One of the most significant impacts of the "local" context on the female characters in *Sense and Sensibility* is the limitations it places on their social mobility and agency. In Regency-era England, women were expected to adhere to strict social norms and conventions, which often restricted their opportunities and autonomy. For example, Elinor and Marianne are forced to rely on the generosity of their male relatives for financial support, as they are not permitted to inherit property or wealth themselves. This lack of financial independence also limits their ability to make choices about their own lives and relationships. (Libby,2020)

The local context also impacts the way that female characters are perceived and judged by others in their society. For example, Marianne's passionate and emotional nature is often seen as inappropriate and unbecoming for a young woman, and her reputation is damaged by her public displays of affection for John Willoughby. Elinor, on the other hand, is praised for her calm and rational demeanor, but is also criticized for being too reserved and lacking in passion.

Finally, the local context also impacts the types of relationships that are available to female characters in the novel. For example, marriage is often seen as the only acceptable option for women in Regency-era England, and the novel explores the different ways that female characters navigate the expectations and pressures of courtship and marriage. Elinor and Marianne both struggle with finding partners who are compatible with their personalities and values, and their romantic relationships are shaped by the social and cultural norms of their time. Elinor highlights the impact of actions and behaviors on one's identity, rather than mere thoughts or words. In the context of the novel, this is particularly relevant for female characters who are judged based on their adherence to social norms and conventions

Marianne highlights the importance of passion and emotion in the novel. Marianne is disappointed in Edward's reserved and "spiritless" reading, and sees it as a reflection of his personality and character. One example of Marianne's belief in the importance of passion can be found in Chapter 9, when she and Elinor discuss Edward's reading of a poem. Marianne complains that Edward read the poem *as if it were business* (p. 58), without any feeling or expression. She sees this as evidence of his lack of depth and character, and laments that he is unable to appreciate the beauty and power of poetry.

3.5. Sense of Place

Sense of place is an important theme in this novel. The latter explores how physical spaces and environments can shape individuals' experiences and sense of identity. *Norland Park*, the Dashwood family's home; is described as a grand estate with beautiful gardens and extensive grounds. The estate is a symbol of the family's wealth and status, but also represents their emotional ties to their ancestral home. Austen has eloquently portrayed the sisters' emotional trouble when the family is forced to leave *Norland Park* and move to a more modest cottage, *Barton Cottage*, their sense of displacement and loss is palpable:

I can never be enough thankful, my dear Elinor, for the strength of your affection. Our fortune, independent of the expense of a removal, has left us very little to spare, and we shall creep along under the worst difficulties till October, when I am promised an augmentation of income. What I shall do then I cannot imagine." Elinor added "And is this all?" "Is this all that is left of Norland Park? This all that remains of the thousands and tens of thousands, which, to Devonshire alone, were originally mortgaged? Surely at such a moment as this, I might venture to represent to you, that you are not only sacrificing your own happiness, but that your daughters, to nothing but pride.(p.7)

Similarly, Marianne's attachment to the picturesque landscape surrounding *Barton Cottage* reflects her emotional state. She finds solace in nature, and her appreciation for its beauty is a reflection of her intense and passionate personality "I am never happy," continued Marianne, "but when I am wandering in the woods and gazing on the trees as if I had never seen them before. Oh! I am so unhappy. I will not have you think me selfish, Elinor; but sometimes, when I am excessively miserable, I can't help wishing to be away from everybody".(p.63). On the other hand, Elinor's more reserved and practical personality is reflected in her preference for the simple and practical aspects of the cottage.

In contrast, the city of London is portrayed as a place of frivolity and superficiality. The characters who are drawn to London, such as Marianne and Willoughby, are often portrayed as lacking in substance or moral character. In this way, the novel suggests that physical environments can shape one's character and behavior. "London would be more agreeable to you, my dear, than Devonshire; but—" with a smile, "you do not seem so much afraid of London as of the country. Perhaps you think the inhabitants of London are more gaily dressed than those in the country"(p.267)

Overall, *Sense and Sensibility* explores how physical spaces can shape individual identities and experiences. The novel suggests that a sense of place is an important aspect of

human experience, and that surroundings can influence how individuals see themselves and interact with others.

The Impact of Sense on Female Characters

Sense and Sensibility, is a novel that explores the lives of two sisters, Elinor and Marianne Dashwood. The novel delves into their individual personalities and how they are impacted by their sense and sensibility. In particular, the female characters in the novel are affected differently by their sense or lack thereof.

On the other hand, Marianne's sensibility often leads her to make rash decisions and suffer the consequences of her actions. However, her emotional depth and passion also allow her to experience love in a way that Elinor cannot. Marianne's eventual growth and maturity in the novel suggest that sensibility can be balanced with sense to achieve a more fulfilling life.

Accordingly, other female characters in the novel also showcase the impact of *Sense and Sensibility*. For instance, Mrs. Dashwood, the sisters' mother, is emotional and impulsive, which leads her to make poor financial decisions. However, her caring nature and concern for her daughters' well-being showcase the positive aspects of sensibility.

Marianne, on the other hand, embodies sensibility and is driven by her emotions and passions. While her romantic ideals and desire for a perfect love often lead her to heartbreak and disappointment, her experiences ultimately teach her the value of sense. This is reflected in the following quote: "*I wish, as well as everybody else, to be perfectly happy; but like everybody else, it must be in my own way*" (Chapter 9, page 103).

In conclusion, the impact of sense on the female characters in *Sense and Sensibility* is significant, shaping their actions and decisions throughout the novel. While both Elinor and Marianne have their strengths and weaknesses, it is ultimately Elinor's sense and practicality that enable her to find happiness and fulfillment in life.

3.6. Conclusion

In conclusion, the exploration of place attachment theory in Jane Austen's novel "Sense and Sensibility" reveals the significance of physical and emotional connections to specific locations. The female characters in the novel experience displacement, both literal and metaphorical, as they navigate societal expectations and personal desires. The lure of the

local, with its cultural, social, and economic factors, influences the choices and experiences of these characters. Additionally, the sense of place plays a crucial role in shaping the female characters' identities and actions, highlighting the interplay between their environment and personal agency. Through the lens of place attachment theory, this chapter underscores the complex relationship between female characters, displacement, and the sense of place in "Sense and Sensibility."

General Conclusion

General Conclusion

The 18th century was a period of great literary achievement in English literature, with the emergence of the novel as a popular literary form. During this time, women played a significant role in the development of the novel, both as writers and as subjects of the literature. The themes of love, marriage, and society were explored in depth, with a focus on the role of women and their displacement in society.

Jane Austen, one of the most celebrated writers of the 18th century, is known for her sharp social commentary and insightful portrayal of women's lives. Her works, such as *Sense and Sensibility*, explore the complexities of love and relationships, while also delving into issues of class and society.

The impact of displacement and sense of place on female characters in *Sense and Sensibility* is a key aspect of Austen's writing. Displacement theory and place attachment theory are two useful frameworks for understanding how characters navigate changes in their lives and how they form attachments to certain places.

Overall, the literature of the 18th century reflects a time of great social and cultural change, with women playing an important role in shaping the literary landscape. Through their writing and their portrayal in literature, women were able to challenge traditional gender roles and assert their place in society. Even nowadays, landscape continues to affect peoples' lives and identities all over the world. Especially with the advent of technology and the emergence of new territories, towns and even new countries, landscape still has a crucial and remarkable impact on humans' psyches and identities.

In Jane Austen's novels, displacement is a recurring theme that reflects the changing social and cultural landscapes of her time. It also represents the personal struggles of her characters to adapt to new environments. This is particularly evident in *Sense and Sensibility*, where the Dashwood sisters are forced to leave their family home and move to a new location due to their father's death and the inheritance laws of the time. The sisters must navigate unfamiliar surroundings and social circles, while also dealing with their own emotional upheavals.

Another important concept in Austen's works is The Lure of the Local. This refers to the attachment characters have to their local environments, which shapes their identity and sense of place. For example, Marianne's attachment to Barton Park and her love of nature

reflect her romantic sensibility, while Elinor's attachment to the city of London reflects her practicality and realism. Both sisters are deeply connected to their respective environments, which influences their attitudes and actions throughout the novel.

There are multiple directions for future research, which could either continue the investigative thread or switch to other related issues. It is noteworthy to mention that human beings are in constant need to identify themselves to a specific place to which their feelings of belonging and connectedness are nurtured and strengthened so as to shape a secure and balanced life . To this end, regarding the present work's limitations; more research needs to be made so as to link different spheres from psychology, sociology and literature in an aim to gain clear and rich understanding about notions like: literary geography, landscape, belonging and so on.

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Appendices

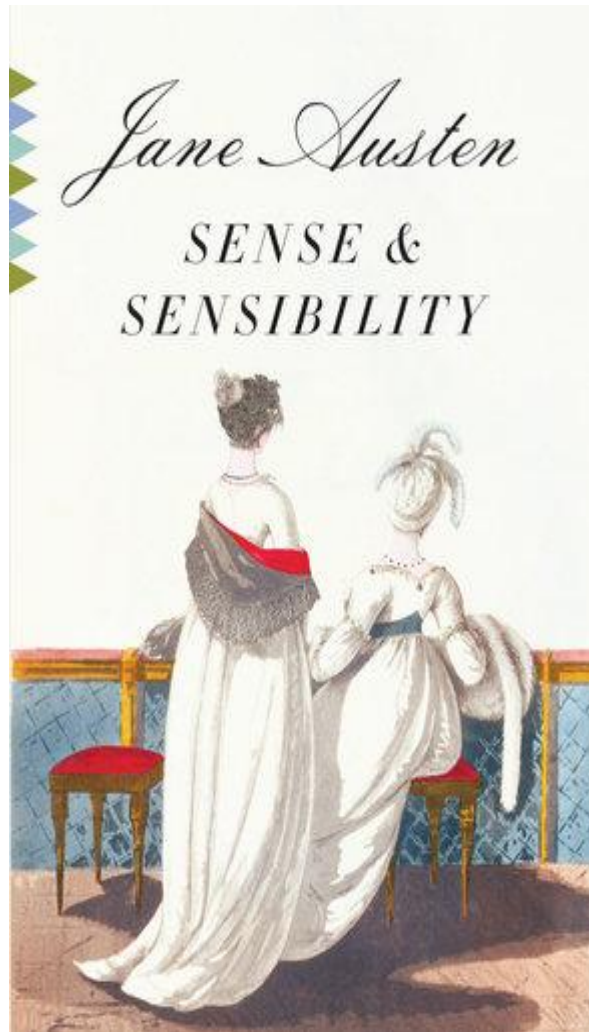
Appendix one: Jane Austen's Biography

Jane Austen (1775-1817) was an English novelist known for her insightful and witty social commentary. She is best known for her six major novels, including "*Sense and Sensibility*"(1811), "*Pride and Prejudice*"(1813), "*Mansfield Park*"(1814), "*Emma*"(1815), "*Northanger Abbey*"(1818), and "*Persuasion*"(1817).

Austen's writing often focused on the lives of middle-class families in rural England during the late 18th and early 19th centuries, and she was renowned for her portrayal of complex characters and their relationships. Her novels are known for their sharp wit, satire, and commentary on social norms and expectations. Austen's work was not widely recognized during her lifetime, but has since become an enduring part of English literary canon. Her novels have been adapted into numerous films, television shows, and stage productions, and have had a significant influence on popular culture.



Appendix Two: *Sense and Sensibility* cover page



Retrieved from <https://www.penguinrandomhouse.com/books/6403/sense-and-sensibility-by-jane-austen/>

Appendix three: *Sense and Sensibility* Plot Summary

This is the tale of Elinor and Marianne Dashwood, sisters who independently constitute the « sense » and « sensibility » of the title. With their mother, their family Margaret, and their family John, they make up the Dashwood family.

Her father, Henry Dashwood, failed. His estate, Norland Park, was inherited by John; to his chagrin, Henry had no £10,000 left over for his partner and daughter. On his deathbed, he urges John to make an offer for her, and John promises he will. He used to be rich because he got a fortune from his mother and married the rich Fanny Ferrars. After Henry's funeral, the sleepy Mrs. Dashwood, still undecided, moves to Norland Park and subtly convinces John to stop making arrangements for his mum and stepsisters. Lady Henry Dashwood, who doesn't like Fanny, wants to go for a walk in Norland Park, but Eleanor carefully holds her back until they can find a hearthstone between them.

Fanny's family, Edward Ferrars, joins the scene and is drawn to Elinor. Dashwood and Marianne are expecting an engagement, but Eleanor is not always so sure; she worries that Mrs. Ferrars and Fanny will discover Edward's fondness for her. Fanny was furious with Edward's affection for Eleanor and was so unkind to Lady Dashwood that Lady Dashwood is currently renting a cottage which luckily her relative Sir John Middleton has given her .

The Dashwoods travel to Barton Cottage and are met with the help of Sir John, who does his best to make them comfortable. They soon meet his stylish but still unremarkable partner and their 4 children. One day, while Marianne and Margaret were playing in a field, Marianne sprained her ankle. She was brought into the country by foreigner John Willoughby of Allenhurst Court, who was to inherit the country estate on the death of his old master, Mrs. Smith. Marianne and Willoughby fall in love and get fat. But it was not long before Willoughby, without explaining or asserting himself, left all the unforeseen in London.

Edward Ferrars snappily can pay a go to Barton Cottage. But he's distraught and caliginous, and Elinor is confused via way of means of his reserve. Lady Middleton's mama ,Mrs. Jennings, has been staying at Barton Park. She teases Marianne roughly Colonel Brandon, a confidante of Sir Henry, who manifestly admires Marianne. Though she likes the colonel,Mrs. Jennings repeats a many reproach roughly him; he's stated to have an illegitimate son, Miss Williams.

Lady Middleton's more immature family, Charlotte Palmer, and her hubby go to Barton Park. When they leave, Sir John assigns the Misses Steele, youngish women whom he has met in Exeter and has determined to be connections of Mrs. Jennings.

Lucy confides to Elinor that she has been intimately engaged to Edward Ferrars for 4 times. He came through her uncle and has become nicely familiar with Lucy and Anne at that time. Elinor is taken suddenly still concludes that Edward had a youngish passion for Lucy. Lucy persists in inquiring for recommendation and begs Elinor to impact her family John to give Edward the Barton dwelling if he makes a decision to take orders.

Jennings assigns Elinor and Marianne to live together along with her in London. Marianne is keen to head due to the fact she hopes to blink Willoughby there. He has now no longer been again to go to them, nor has he written to Marianne.

In London, Marianne waits for a go to from Willoughby. She writes him multitudinous cases still gets no reply. One day he leaves his card still by no means calls tête-à-tête.

Eventually, Elinor and Marianne see Willoughby at a cotillion with a elegant descendant, Miss Grey. He speaks compactly to Marianne, who's detracted through his dispassionateness. She writes him for an explanation, and he returns her letters with a merciless note, denying that he'd ever been substantially fascinated by her and saying his engagement to Miss Grey.

Colonel Brandon, also in London, is distraught by Willoughby's behavior towards Marianne, and tells Eleanor his peculiar story. As a young man he had great respect for his relative Eliza, his father's guardian. But in order to take advantage of Eliza's wealth, his father married her off to the eldest son who treated her badly. Recently, the Colonel discovered that Eliza had left her husband for another man. She sank little by little, and now she is impoverished and dying. The colonel did for her everything he was asked to do and promised to raise her son, also named Eliza. Eliza, now grown up, is seduced with the help of Willoughby who abandoned her. The Colonel and Willoughby fought, but neither was injured.

John Dashwood and his wife arrive in London for the season. She meets up with her sisters and is handed over to the Middletons, who she actually gives in to wholeheartedly. Anne and Lucy Steele are invited to live with the Middletons and later visit the Dashwoods, John and Fanny. They are treated so kindly that Anne feels safe, which undermines the name

of Lucy's attraction game with Edward. Fanny Dashwood is furious and orders Lucy and Anna out of her house. Eduardo's mother disinherited him because he would no longer harm Lucy. He decides to order and release Lucy from the obligation, but Lucy won't let him anymore.

Charlotte Palmer's son is born, and she hires Elinor and Marianne to accompany her mother on the journey to him. S.A. House, Cleveland. Marianne collapses there and death seems imminent. Colonel Brandon also resides in Cleveland and pays the expenses to Mrs. Dashwood. The Palmers leave their house and prepare soil for the baby, and while waiting for their mother to appear, Elinor is surprised by Willoughby's visit. He heard about Marianne's infection and came to get information about her. He tells Elinor how he regrets his gesture and how unhappy his partner has made him; he came to send his cruel message to Marianne. He feels sorry for Elinor. Marianne recovers and her circle of cousins returns to Barton Cottage. Finally, Elinor tells Marianne about Willoughby's apology. Marianne now regrets that her own circle of cousins suffered because of her. One day the servant tells them that Edward Ferrars is married. Elinor tries to talk him out of his mind; However, he arrives at Barton Cottage and explains that Lucy has now singled him out; On the contrary, he broke Robert with his family. Everything ends happily. Edward lives up to his mother and marries Elinor. He receives orders and is stationed at Delaford, Colonel Brandon's estate. Finally, Marianne ensures that the colonel gets married and the two couples remain happy, close and in communication. (Austen & Jennings, 2017/2018)