# JANE AUSTEN (1775-1817)

*Author of Sense and Sensibility (1811), Pride and Prejudice (1813), Mansfield Park (1814), Emma (1815),Northanger Abbey (1818), Persuasion (1818), and Lady Susan (1871).*

Jane Austen was an English novelist born in Hampshire, England. Lauded for her keen wit, strident social commentary, and literary charisma, she is considered one of the greatest writers in the English language. Though her novels span many themes, they are broadly devoted to the trials and tribulations faced by middle-class women on the marriage market.

Portrait of Jane Austen, from the memoir by J. E. Austen-Leigh (1870), Wikimedia Commons.

Austen's focus on the challenges and prospects Georgian women had to contend with was ground-breaking for its time and is of particular interest to modern readers.

Subjects like economic precarity, familial expectations, the limits of female education, and the pre-eminence of marriage are threaded throughout her novels.

Showing 1 to 7 of 7 entries, 744,960 total words, 312,793 in Quotes, 432,167 in Non-quotes, 3,116 in Short Suspensions, 5,061 in Long suspensions

| | Book | Chapters | Total Words | In Quotes | In Non-quotes | In Short Suspensions | In Long suspensions |
|---|---|---|---|---|---|---|---|
| 1 | Emma | 55 | 160,310 | 80,832 | 79,478 | 710 | 1,070 |
| 2 | Persuasion | 24 | 83,226 | 28,936 | 54,290 | 292 | 452 |
| 3 | Pride and Prejudice | 61 | 121,735 | 53,848 | 67,887 | 663 | 515 |
| 4 | Lady Susan | 42 | 23,053 | 2,791 | 20,262 | 39 | 45 |
| 5 | Mansfield Park | 48 | 159,787 | 63,924 | 95,863 | 509 | 1,273 |
| 6 | Northanger Abbey | 32 | 77,389 | 29,326 | 48,063 | 248 | 486 |
| 7 | Sense and Sensibility | 50 | 119,460 | 53,136 | 66,324 | 655 | 1,220 |

## SEARCH JANE AUSTEN CORPUS
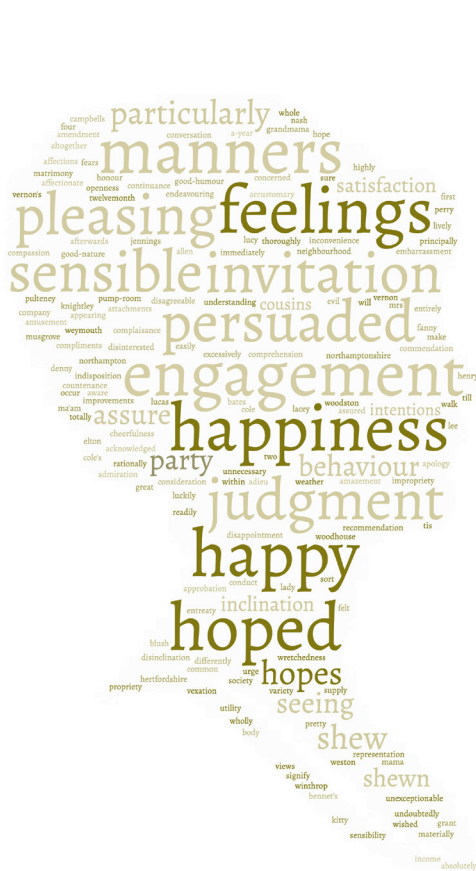
## JANE AUSTEN KEYWORDS GUIDE

The '*keywords*' tool finds words (and phrases) that are used significantly more often in one corpus compared to another. You can find the full list of keywords in our Austen corpus (generated using our 19thC reference corpus, excluding Austen's texts) here. If you want to learn how to run keywords yourself, please see the keywords section of our CLiC user guide.

The following pages provide a hyperlinked sample of these keywords, grouped according to theme. If you click on a word, you can run a concordance search for it across Jane Austen's works.

Once you have selected a keyword you can use the '*filter rows*' option or the '*KWICGrouper*' to tease out or highlight any patterns you come across. Why not print-screen your findings and send them to us on Twitter under the hashtag #CLiCCreative, or by tagging us @CLiC_fiction?

**KEYWORDS RELATED TO EMOTION:**

*feelings*, *happiness*, *happy*, *pleasure*, *hope*, *comfort*, *hoped*, *kindness*, *cried*, *enjoyment*, *distress*.

**OVER TO YOU:**

What can you learn about the modes of emotional expression expected of or encouraged by wider society in the Georgian era? What kind of social etiquette dictates the management of these emotions? How do characters understand their own emotions? Equally, how do they define or evaluate the emotions of others?

Take note of the ways in which these words are used. '*Cried*', for example, is generally used by Austen to indicate a surplus of emotions.

Interestingly, '*happiness' is often used in reference to the future rather than the present or past.* Collocates of the term include — *promise, probability, future, again, near, possibility, would, arise, forsee and hope*. For many of Austen's characters, marriage figures as an all-powerful determinant in their pursuit of happiness.

| 2 | solemnity as before; wished his fair cousins health and | happiness | again, and promised their father another letter of than | pride | |
| 3 | little more tired than usual, from their journey and the | happiness | of coming. I hope you will think better of their | emma | |
| 4 | fair friend, the last thing before he prepared for the | happiness | of meeting her again, when he hoped to be able | emma | |
| 5 | scheme and dispersed the performers. To be so near | happiness, | so near fame, so near the long paragraph in praise | mansfield | |
| 6 | and seemed to comprehend her greatest possibility of | happiness. | As these were the best of her hopes, they could | mansfield | |
| 7 | s to be happy when Edmund was suffering. Yet some | happiness | must and would arise from the very conviction that he | mansfield | |
| 8 | looking forward to with the hope of its fixing his | happiness | for ever. ¶ He told Fanny of it. She knew so | mansfield | |
| 9 | and manners could authorise a hope of the domestic | happiness | she had there learned to estimate, or put Edmund Ber | mansfield | |
| 10 | n was comprehended in a wish for the young people's | happiness, | with a remark, on the gentleman's side, in favour of | northanger | |
| 11 | ecovered, it would all be well again. More than former | happiness | would be restored. There could not be a doubt, to | persuasion | |
| 12 | She had no child to connect her with life and | happiness | again, no relations to assist in the arrangement of per | persuasion | |
| 13 | st unexpectedly. It deranged his best plan of domestic | happiness, | his best hope of keeping Sir Walter single by the | persuasion | |
| 14 | But may we not hope that the period of future | happiness | to which Miss Bingley looks forward may arrive earlier | pride | |
| 15 | grateful to her, and that she wished her all imaginable | happiness. | ¶ "I see what you are feeling," replied Charlotte. "You | pride | |
| 16 | they try to influence him? They can only wish his | happiness; | and if he is attached to me, no other woman | pride | |

**KEYWORDS RELATED TO ETIQUETTE AND HIGH SOCIETY:**

*acquaintance*, *party*, *assure*, *behaviour*, *manners*, *agreeable*, *opinion*, *equal*, *situation*, *subject*, *talked*, *praise*, *concern*, *regard*, *civility*,* *persuaded*, *amiable*, *seeing*, *sensible*, *advantage*, *felicity*, *attention*, *dance*, *ball*, *visit*, *pleasing*, *judgment*, *invitation*, *disposition*, *compliment*, *solicitude*, *acquainted*, *connexion*.

**OVER TO YOU:**

What can you learn about the differing social rules and etiquette expected of men and women during this time? Note, for example, how the descriptor '*agreeable*' typically refers to men:

| # | Left | Node | Right | Book | |
|---|---|---|---|---|---|
| 7 | at least, let him be ever so generally | agreeable. | Let him have all the perfections in th | mansfield | |
| 8 | sfortune of being sought by a clever, | agreeable | man, than have him driven away by t | mansfield | |
| 9 | lansfield; she had never seen him so | agreeable-- | so _near_ being agreeable; his beha | mansfield | |
| 10 | vere seated at tea, she found him as | agreeable | as she had already given him credit | northanger | |
| 11 | v; and Elizabeth found him extremely | agreeable, | and every plan in his favour was con | persuasion | |
| 12 | nuch handsomer, how infinitely more | agreeable | they thought him than any individual | persuasion | |
| 13 | k." ¶ "You will not find anything very | agreeable | in him, I assure you, ma'am. He is o | persuasion | |

While '*amiable*' more frequently describes women:

| # | Left | Node | Right | Book | |
|---|---|---|---|---|---|
| 10 | less to see justice done her. She is an | amiable | girl, and has a very superior mind to v | ladysusan | |
| 11 | ver seen, Miss Bertram seemed, by her | amiable | qualities and accomplishments, the be | mansfield | |
| 12 | f manner. ¶ "She never appeared more | amiable | than in her behaviour to you last nigh | mansfield | |

*If you want to read up on the subject of 'civility' in Pride & Prejudice you can take a look at :* Mahlberg, M. & Smith, C. (2010) 'Corpus approaches to prose fiction: civility and body language in Pride and Prejudice'. In B. Busse & D. McIntyre (eds.). *Language and Style*. Palgrave. (pp. 449-467)

KEYWORDS RELATED TO ROMANCE & THE MARRIAGE MARKET:

*attachment*, *affection*, *engagement*, *attentions*, *match*, *marriage*, *matrimony*, *wedding*.

OVER TO YOU:

What does running a concordance search on these terms tell you about marriage in Austen's time?

See, for example, the wide variety of adjectives that preface the word '*match*' (*amazing, approved, bad, better, capital, degrading, desirable, eligible, equal, excellent, fair, fit, foolish, good, great, happy, improper, impudent, intended, pretty, proper, shocking, suitable, unhappy*.)

| # | | | | |
|---|---|---|---|---|
| 31 | ne tonight. It will be all to one a better | match | for your sister. Two thousand a year w | sense |
| 32 | r in the navy. Oh! it would be a capital | match | for either of his sisters." ¶ "Upon my w | persuasion |
| 33 | induce my father to make a degrading | match, | but he might be rendered unhappy. Bu | persuasion |
| 34 | t seems likely to have been a desirable | match | for Jane," said she. "I am sorry it went | pride |
| 35 | eople. And yet it was a most desirable | match | for Janet at the time. We were all delig | mansfield |
| 36 | t circumstances made it a most eligible | match | for their daughter, to whom they could | pride |
| 37 | that as to fortune, it is a most eligible | match; | and be ready to believe, for everybody | pride |
| 38 | e, with Lady Russell, that a more equal | match | might have greatly improved him; and t | persuasion |
| 39 | d. She thought it would be an excellent | match; | and only too palpably desirable, natura | emma |
| 40 | onvinced of it. It would be an excellent | match, | for HE was rich, and SHE was handson | sense |
| 41 | e value of the property. It is a very fair | match, | as times go; and I have liked Charles H | persuasion |
| 42 | said she, "I cannot think him at all a fit | match | for Henrietta; and considering the allian | persuasion |
| 43 | , Sophia, quite ready to make a foolish | match. | Anybody between fifteen and thirty ma | persuasion |

Do men and women express themselves differently when it comes to romance?

How might this inform how you approach marriage or romance in your own writing?

**KEYWORDS RELATED TO REGENCY PATTERNS OF SPEECH:**

*perfectly*, *believed*, *inclination*, *satisfaction*, *convinced*, *indeed*, *directly*, *certainly*, *dear*, *satisfied*, *quite*, *farther*, *convinced*, *particularly*, *shew*, *chuse*, *exceedingly*, *ought*, *entirely*, *shewn*, *shewed*, *exactly*, *determined*, *dare*, *obliged.*

**OVER TO YOU:**

What can you learn about Georgian dialogue from running a concordance search on the above terms and examining the context in which they were used? How can this inform how you might use the term yourself?

See, for example, '*dare*', which is nearly always used to soften the certainty of a statement or opinion (as in '*I might have got it for less, I dare say*'), or in conjunction with the word not (as in '*I dare not hope*').

| 6 | n health; but as she never complains, I | dare | not depend. I want to have your opinio | emma | |
| 7 | ay have it in my power to return, that I | dare | not engage for it at all." ¶ "Oh! he mus | sense | |
| 8 | y the same," replied Isabella; "and yet I | dare | not expect it; my fortune will be so sm | northanger | |
| 9 | fusedly, "are of such a nature--that--I | dare | not flatter myself"-- ¶ He stopt. Mrs. D | sense | |
| 10 | t of civility to his ordinary style?--for I | dare | not hope," he continued in a lower and | pride | |
| 11 | pable. If, indeed, it should be so! But I | dare | not hope it. Why should they not go o | pride | |
| 12 | ould be quite frightened if you saw it. I | dare | not let my mother know how little she | emma | |

Can you detect differing patterns of speech according to a character's gender, age, marital status, occupation or social class?

**JANE AUSTEN KEYWORDS GUIDE | RESEARCH NOTES**

If you found this resource useful, why not share some of your findings using the hashtag **#CLiCCreative**, or tag us **@CLiC_fiction** on Twitter?

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