

**"More Lively Perceptions":
Irony and its sources in Jane Austen's novels of
impression and persuasion**

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On my honor, I have neither given nor recieved any unacknowledged aid on this thesis.

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Introduction:
Lady Susan, impression and persuasion

In Jane Austen's novels, much of the irony comes from the juxtaposition of true knowledge of character and the impressions and persuasions of characters that work against or around this knowledge. This is particularly clear in Lady Susan (1825), written in 1805, since the story is revealed by letters, which give the reader specific and direct commentary on events from different characters. The letters go in three directions, primarily: from Lady Susan Vernon to her friend, Mrs. Johnson and back, and from Mrs. Catherine Vernon to her mother, Lady De Courcy. Lady Susan's letters reveal her hidden plans and ideas, as well as the extent of her character. Mrs. Johnson's letters give information about Lady Susan's exploits, and reinforce Lady Susan's plans. Mrs. Vernon's letters reveal the extent of Lady Susan's persuasions upon everyone at Churchill.

Lady Susan is different from Austen's other novels primarily because of the epistolary structure, but beyond that, there is the actual heroine to consider. Lady Susan is much older than any of the Bennet girls, or even the twenty-seven-year-old Anne Elliot; she is thirty-five, widowed, and quite worldly. This character is loosely based on Mrs. Craven, a woman who mistreated her daughter scandalously. She is described by one of Austen biographers as "the lovely, fascinating mother, so caressing and soft in her manners in public and so brutal to her daughter in private" (Jenkins 169). However, Austen never saw or knew Mrs. Craven, and Lady Susan does

not physically harm her daughter as Mrs. Craven apparently did. As well, Lady Susan is shown not primarily as a mother but as a woman in need of a husband. She has gathered a reputation for her affairs and flirtations, often with married men. She has to overcome this reputation with her charm and persuasive powers, since like the Bennets, she has little money and must now live from visit to visit with friends or relatives in order to save what funds she still has from her deceased husband. Thus Lady Susan must make a very good first impression upon people, and she must use her persuasive powers in order to combat the rumors and gossip that are rampant about her past affairs and flirtations. Her visit to Churchill, chronicled in the letters that compromise Lady Susan, show her powers of persuasion to great advantage.

Lady Susan's powers are first seen when she prepares for her visit to Churchill, where her brother-in-law lives. She is not entirely welcomed there, because of her reputation and the fact that her visit deprives the Vernons of a chance to visit Mrs. Vernon's parents, Sir Reginald and Lady De Courcy. Mrs. Vernon indicates as much in her first letter to her mother: "I am still unconvinced; and plausibly as her ladyship has written, I cannot make up my mind, till I better understand her reason in coming to us" (46). Mrs. Vernon is already suspicious of Lady Susan's plans, since there is animosity between them, although they have never met. Lady Susan did trouble herself some time ago to prevent the match between Mr. Vernon and Catherine de Courcy, who is now Mrs. Vernon. Because of this animosity, Lady Susan will be forced to

exert her persuasive powers to the full, a task that she accepts but does not enjoy. She tells Mrs. Johnson that

it is my last resource. Were there another place open to me in England, I would prefer it. Charles Vernon is my aversion, and I am afraid of his wife. At Churchill however I must remain till I have something better in view. (45)

Mrs. Vernon is right to suspect Lady Susan's plans, but thus far they include nothing but quiet domesticity, unless an opportunity for something else presents itself. "We shall be as stupid as possible" (49), Lady Susan tells Mrs. Johnson in her first letter from Churchill. Lady Susan is still in "mourning" for her husband, so she does need to stay quietly with relatives for a time in order to salvage her reputation as well as her funds. She tells Mrs. Johnson that she is depositing her daughter at a school where "the price is immense, and much beyond what I can ever attempt to pay" (45). She is obviously without a great deal of ready money. If she tried to do otherwise, she would be ostracized from polite society, and so she resigns herself to a quiet couple of months.

Nonetheless, the opportunity for Lady Susan to flirt and possibly win another husband comes in the person of Reginald de Courcy. He scornfully calls Lady Susan "the most accomplished coquette in England" (47), but he does not turn down an invitation to meet her at Churchill. Reginald is certainly eligible, and this much Lady Susan recognizes. But first she must ingratiate herself into the family at Churchill. This is accomplished with speed and dexterity. Mrs. Vernon tells her brother in her first letter after Lady Susan's arrival that she "has already almost persuaded me of

her being warmly attached to her daughter, though I have been long convinced of the contrary" (50). Lady Susan is indeed quick to charm and persuade. Mrs. Vernon's prejudices and determination are nearly gone in the space of a few days, at most, due to persuasion from a woman already described as "excessively pretty" by this very detractor. Lady Susan initially makes a good impression upon Mrs. Vernon: "Her address to me was so gentle, frank and even affectionate, that....I should have imagined her an attached friend" (49), and then she follows her charming behavior with persuasive stories or explanations, creating a new persona for other people to see. Lady Susan gives Mrs. Vernon no immediate cause to dislike her except for idle gossip from several years ago.

Mrs. Vernon begins to dislike Lady Susan again when she decides to flirt idly with Reginald de Courcy, in the hopes of amusing herself while confined in the country.

...it shall be my endeavour to humble the pride of these self-important De Courcies still lower, to convince Mrs. Vernon that her sisterly cautions have been bestowed in vain, and to persuade Reginald that she has scandalously belied me. This project will serve at least to amuse me..
(52)

The only person considered in this letter is herself and her need for amusement, not the relatives that she stays with or their guests. She intends to use her persuasive powers to toy with these people's ideas and prejudices, to repay them for listening to the stories about her, and being wary of her intentions. She really does believe her intentions to be good; it is just that they are not always good for other people.

Lady Susan soon forgets her idea of making Mrs Vernon not so

suspicious of her actions, since Mrs. Vernon is already wary of Lady Susan's intentions towards Reginald. Mrs. Vernon is no longer at the receiving end of Lady Susan's charm and persuasions, and so she is not under Lady Susan's spell. She is absolutely correct in her suspicions. Reginald is the person that Lady Susan chooses to dazzle with charm and persuasive explanations, since he is more useful to her than Mrs. Vernon. Lady Susan is very good at making a good first impression; she is not so good at maintaining her facade of a well-behaved and charming widow if the person she impressed has no immediate value to her. Mrs. Vernon cannot ask her to leave Churchill, after all, since Mr. Vernon is charmed by her and she is a relation. Lady Susan's persuasions seemed reserved primarily for the men around her. Mrs. Vernon recognizes this, and refuses to "disguise [her] sentiments" towards her brother's growing affection in her letters to her mother, which is apparently the only place where she vents her feelings and suspicions openly.

Lady Susan is discreetly hunting for a husband, since she is widowed less than a year. Her husband gave her a title but left her with few funds, and so she needs to find a husband with money in order to feel secure as well as allow her daughter to live well and in society. Mrs. Vernon's letters indicate as much to her mother, and Mrs. Johnson's letters directly tell the reader of this hunt for a good husband. She tells Lady Susan in the ninth letter of the book that "I congratulate you on Mr. De Courcy's arrival, and advise you by all means to marry him; his father's estate is we know considerable, and I believe certainly entailed" (54). The

charms of young Reginald beyond his money are not discussed here, or even later in the letters, since Lady Susan finds herself easily bored with him. But he is "worth having", for money if for nothing else, and so she continues to charm him, in need of security if not love and affection.

Lady Susan pursues him as much out of the need for amusement as the need for a husband to take care of her, perhaps not right now, but in the future. She writes that she "can now enjoy the pleasure of triumphing over a mind prepared to dislike me, and prejudices against all my past actions" (55). She delights in this game of persuasion, using an "immediate influence of intellect and manner" (55) to counteract the stories of her past exploits. She does not need flirt with him, merely to be agreeable, and not particularly coquettish towards him, until he has succumbed to her unique charm. With Reginald, she moves from being acquaintances to friends to confidantes and then eventually to lovers. It is something she is very used to doing, and so she manages it with great skill. She left Langford at the beginning of the novel, after all, because Mr. Mainwaring is completely enamored of her. He neglects his wife completely during Lady Susan's visit, and plans rendezvous in London with her. She arouses Mrs. Mainwaring to be "insupportably jealous" of her with her behavior, although Lady Susan swears that she was "as quiet as possible" (44). Her idea of a discreet visit apparently includes affairs with her host, if at all possible. Lady Susan can manage to twist the stories that Reginald has heard about her to appear correct and proper, although

they are not. Why should seducing this young man be so difficult for her, if she so chooses, since she can lie and charm so easily and fluently?

She feeds young Reginald so many stories that he actually defends her in a letter to his father, in reply to a letter demanding to know Reginald's intentions towards Lady Susan. His father is amazed that his son could overlook

...the instances of great misconduct on her side, so very generally known. Her neglect of her husband, her encouragement of other men, her extravagance and dissipation were so gross and notorious, that no one could be ignorant of them at the time, nor can now have forgotten them. (58)

Reginald states in reply to this catalogue of Lady Susan's vices that he does not want to marry her, and categorically denies the stories that have been floating around the De Courcy household, stories that he himself brought into the household. It is deeply ironic that he cannot see the truth of the rumors he heard, and then told his parents. Reginald tells his father that "I blame myself severely for having so easily believed the scandalous tales" (61), but he easily believes the tales that Lady Susan spins for him. Her persuasions are indeed formidable if she can accomplish this complete change in another person within such a short time. Mrs. Vernon tells her mother that she believes otherwise. "Reginald's letter.....has only convinced me of my brother's having no present intention of marrying Lady Susan - not that he is in no danger of doing so three months hence" (62). Mrs. Vernon recognizes that his only source for positive stories about Lady Susan is the lady herself, who is hardly a reliable witness in these affairs.

But however this complete change occurred, through parental disapproval or sisterly scorn, Reginald is now clearly under the spell of Lady Susan's persuasions and charm. He came expecting an overblown coquette who would try to ensnare him at the first opportunity. He found a charmingly reserved woman, without any apparent designs upon him. He is, of course, mistaken.

At this point, Frederica Susanna Vernon enters the story. She comes to Churchill because she has run away from her school: "on receiving the letter in which I declared my intentions about Sir James [namely, Frederica accepting him], she actually attempted to elope; at least, I cannot otherwise account for her doing it" (64). That is Lady Susan's comment upon this business. Frederica is a complete contrast to Lady Susan, since she is naturally reserved and shy, without artifice or experience. Lady Susan's charm comes from an assumed reserve and deference; Frederica's shyness is not assumed. Frederica appears "perfectly timid, dejected and penitent" (66), without any redeeming or attractive skills: she reads a great deal, but is without her mother's fortunate language skills. Against her more colorful mother, she appears dull and stupid. Mrs. Vernon tells her mother of her brother's reaction to the far more suitable Frederica: "He scarcely dares even allow her to be handsome, and when I speak of her beauty, replies only that her eyes have no brilliancy" (67). In Austen's novels, a woman's beauty is often judged by her eyes. In Pride and Prejudice (1813), Mr. Darcy's growing appreciation of Elizabeth Bennet's beauty is described in terms of her eyes.

Mr. Darcy had at first scarcely allowed her to be pretty; he had looked at her without admiration at the ball; and when they next met, he looked at her only to criticize...he began to find [her face] was rendered uncommonly intelligent by the beautiful expression of her dark eyes. (70)

Lady Susan's eyes reflect her spirit and passion that now seems subdued, and this makes her only more beautiful.

Frederica is brought into the story to provide a most suitable alternative to Lady Susan for Reginald's hand in marriage. She is young, untrained, without a wanton temper or great spirit, and she is not like her worldly mother. Mrs. Vernon tells her mother that although "She is extremely young to be sure, has had a wretched education and a dreadful example of levity in her mother; but yet I can pronounce her disposition to be excellent, and her natural abilities very good" (68). This description does not mention any persuasive abilities or worldly charms. Frederica is completely without her mother's polished and worldly charm, precisely because of her lack of education and social skills. Lady Susan tells Mrs. Johnson that "[Frederica] is high in favour with her aunt altogether - because she is so little like myself of course" (69). Mrs. Vernon sees her as the perfect solution to her problem, namely, who will free Reginald from the intensely charming Lady Susan? Frederica is the answer, but she cannot pry Reginald away from Lady Susan. Frederica can rely on his help against her mother if it is for an extremely suitable reason, for example, her proposed marriage to Sir James Martin which he disapproves of, but she cannot rely on his love. "She is actually falling in love with Reginald De Courcy" (69), as Lady Susan tells Mrs. Johnson in

irritation. Frederica is not yet skilled in controlling her love, or at least the outward signs of it, as Lady Susan is, and so Frederica falls for the first man that she has daily contact with. She hardly realizes it herself, but Mrs. Vernon recognizes her love for Reginald. Frederica is so quiet that her love will go unnoticed by Reginald at Churchill, because there is another woman there who far outstrips her in persuasive charm and beauty. Lady Susan tells Mrs. Johnson that "[Frederica] is now an object of indifference to him, she would be one of contempt were he to understand her emotions" (69).

Lady Susan, in this episode, shows that she can selectively charm and persuade people. In this instance and in others, she neglects and charms by turns both Mrs. Vernon and her daughter. She begins earlier to neglect Mrs. Vernon and the Vernon children whom she initially intends to sigh and coo over in the face of her new conquest. The friendliness that is first displayed on her arrival to Churchill has faded, and it is replaced with studied civility on her side and with loathing on Mrs. Vernon's side. Lady Susan mistakenly assumes that her first impression upon the Vernons and some small persuasive conversations and confidences during her visit are enough to keep Mrs. Vernon as an ally. Lady Susan confides her plans for Frederica's marriage in Mrs. Vernon, while Mrs. Vernon is amazed at "the sudden disclosure of so important a matter" (72), since she did not think that she was a confidant of her sister-in-law, nor did she desire it. Mrs. Vernon is not charmed by Lady Susan, but "out of patience" with her dramatic

disclosures and attitudes.

Frederica is also not graced by Lady Susan's charm. She is neglected for most of her life, until it is useful for her mother to remember her existence. Frederica is not charmed into loving her mother, since Mrs. Vernon tells Lady De Courcy that "I never saw any creature look so frightened in my life as Frederica when she entered the room" (65). Lady Susan saves her persuasion for those who deserve it or really need it, in her opinion. She tells Mrs. Johnson that "Frederica is too shy...and too much in awe of me" (64) to go against her wishes openly. Frederica is not deemed worthy of her charm and persuasive powers. Lady Susan uses it always to make a good first impression, so that the inevitable stories might be discounted or ignored. With people whom she wishes to keep as friends or allies, she continues to use her persuasive powers to their fullest extent. She knows that people have heard or will hear stories about her, and so she moves to counteract the stories and the prejudices against her with persuasion. Lady Susan forgets to continue to charm people whom she thinks have already succumbed to her charm. Reginald is clearly not completely under her spell, and so she spends much of her time at Churchill charming him. Mrs. Vernon is not the ally that Lady Susan thinks she is.

Lady Susan's disgrace comes when the truth of her actions comes up against her persuasions. She travels to London, in order to remove herself briefly from Churchill and the people there, to see Mrs. Johnson, and to meet up with Mr. Mainwaring, in order to soothe and pacify him so that he will leave her alone and "not

commit..some great imprudence" (87). Reginald De Courcy follows her, out of love and a wish to cement their "hasty engagement", as Lady Susan calls it. He is sent by Lady Susan to the Johnson's, so that he will be away when Mr. Mainwaring calls. She gives Mrs. Johnson instructions in a letter that Reginald carries to her.

That tormenting creature Reginald is here...Allow him to spend the evening with you, that I may be in no danger of his returning here. I have told him that I am not quite well, and must be alone - and should he call again there might be confusion....Keep him therefore I entreat you in Edward St....I allow you to flirt with him as much as you like. At the same time, do not forget my real interest; say all that you can to convince him that I shall be quite wretched if he remains here; you know my reasons - propriety and so forth...I am impatient to be rid of him, as Mainwaring comes within half an hour. (93)

These instructions make several things very clear. Lady Susan wants to be alone with Mainwaring so that she can explain herself and get rid of him or keep him completely in love with her. She has already caused one scandal during this "mourning" period, and she does not need to cause another with his determined devotion, since she has a "hasty engagement" with Reginald. She does not really love Reginald, and she is still not entirely sure of his love for her. She is also quite accomplished at this type of deception and intrigue. Mrs. Johnson needs only a few words to understand Lady Susan's intentions, so it seems likely that they have had some practice at this sort of thing.

Lady Susan is perched at her downfall, however. Reginald meets Mrs. Mainwaring at the Johnson's, since Mr. Johnson was her guardian. Lady Susan tells Reginald "how sincerely [she] regard[s] both husband and wife" (92), but Reginald is faced with solid proof

against her professions of friendship and persuasive accounts of herself. Here is undeniable proof for Reginald of Lady Susan's actions. Her twisted stories crumble when confronted with an angry wife, and irritated guardian, only too happy to talk and dispel Lady Susan's stories. Mrs. Johnson tells Lady Susan that "it was impossible to prevent it....That detestable Mrs. Mainwaring is still here...and they have been all closeted together" (94). Mr. Johnson and Mrs. Mainwaring saw Lady Susan in action at close quarters, and they can attest to her improper behavior from first-hand experience. Reginald is instantly aware of his mistake in believing her persuasions.

Since we parted yesterday, I have received from indisputable authority, such a history of you as must bring the most mortifying conviction of the imposition I have been under, and the absolute necessity of an immediate and eternal separation from you. (95)

Reginald cannot reconcile the charming deference and apparent unworldliness that he was shown with the stories that Mrs. Mainwaring and probably Mr. Johnson could and did tell of her actions and behavior. The truth of her actions has finally caught up with Lady Susan, and Reginald is determined to rid himself now of someone so entirely improper. It is, however, ironic and amusing that he condemns her now for exactly what he initially condemns her for. He knows the stories and rumors about Mr. Mainwaring and her behavior towards him. He allows himself to forget them, and he is entirely embarrassed by his passionate defense of her. Now that her clay feet are revealed, he will not allow himself the weakness of forgiving her or believing in her love. He tells his sister when he

accepts their invitation to visit Churchill that he wishes to "form some idea of those bewitching powers that can do so much" (47), but I doubt that he wanted to experience them so fully or closely.

The irony of this story comes from watching true knowledge clash so violently with impression and persuasion. Reginald De Courcy is an ardent detractor of this bewitching coquette, but even he loses his reason when faced by her persuasive charm and ability to appear quite innocent of her appeal and the accusations against her. She is really very persuasive when she wants to be. She charms both of the Vernons, despite her lack of any affection for them, and Reginald De Courcy, out of a need for amusement as well as a need for a new lover. She makes a good first impression, and then chooses to maintain the initial facade that she presented, or to not bother to maintain the illusion of innocent charm. She chooses to vamp Reginald, while ignoring his sister, who is potentially a more harmful enemy. Mrs. Vernon becomes a representation of knowledge, while her brother becomes an example of what impression and persuasion can accomplish.

This particular irony is seen in all Austen's novels, to a greater or lesser extent. There is generally some knowledge that a character would rather see suppressed through impression and persuasion, which is revealed after the heroines have either succumbed to the charm of this character, or have rejected it. This irony becomes a central part of two novels in particular: Pride and Prejudice, which was first titled First Impressions, and Persuasion (1818). Pride and Prejudice looks at the misleading nature of first

impressions for Elizabeth Bennet and her sister Jane. Elizabeth ends the novel by marrying the one man she declared she would not marry: Fitzwilliam Darcy, due to his pride the painful first impression that he gave to her. She must overcome her impressions and her prejudices, formed from the impressions, when she is faced with the truth of a situation. Elizabeth has few persuasions directed towards her. In contrast, Persuasion examines the persuasive powers that are directed towards Anne Elliot, a spinster who some years ago rejects all of her suitors due to the persuasion of friends and family. She is reunited with a rejected fiance, reviving her love as well as his love for her. She marries him despite protestations and other people's plans. She manages to overcome persuasions through disturbing intelligence of the suitor whom she is pushed towards. Both woman must find the knowledge that will guide them to overcome misleading prejudices or ideas.

Lady Susan is an excellent example of this essential irony within Austen's novels, since Lady Susan uses not only impression but persuasion to lure her victims into loving her. She is skilled at making men love her and women hate her. She uses her great charms selectively after she first meets people, reserving her persuasion for those people who might be useful to her. She never bothers to think about the consequences of her actions, preferring instead to rely on her charm to get her out of awkward situations. During her visit to Churchill, however, she goes too far. Reginald De Courcy rejects her polished charms for the naive and unskilled charms of Frederica Vernon. Lady Susan marries the man whom she

intended for her daughter, and is left without support from her family. Since she is a wife again, perhaps she does not need it so badly anymore. But this novel does show that impression and persuasion can only be used for so long, before the true knowledge of a situation is brought forward. Both Pride and Prejudice and Persuasion examine a single aspect, either impression or persuasion, and the power it can have over behavior and prejudice. Neither of these forces are particularly rational or logical, but they can be destroyed by the knowledge of the truth behind a situation.

Chapter 1:
Elizabeth Bennet and First Impressions

Pride and Prejudice was called First Impressions when it was first sent off by Jane Austen to publishers, and rejected out of hand. After the relative success of Sense and Sensibility, her publishers asked for more works. One of her biographers notes that "the revision [of Pride and Prejudice] was thorough-going", to account for the difference between these first two published works. It deals primarily with the impressions that the characters of this novel make on each other, and how the impressions are changed. Elizabeth Bennet, the heroine of the novel, is the main source for the reader to examine these impressions and changes. She is of an age and a temperament to get married, and so she has potential suitors who want to impress her and whom she would like to impress. The two men who vie for her attention, intentionally or not, are Fitzwilliam Darcy and George Wickham. Mr. Darcy is unimpressive to Elizabeth at first, but her opinion shifts radically after they have known each other longer. His opinion of Elizabeth also changes, as he does propose to this woman who he initially found dull. In contrast, Elizabeth is at first greatly impressed by Mr. Wickham, finding him to be attractive and personable, but a greater knowledge of his character leaves her with little desire to continue their friendship, although she is left with little choice after he elopes with her youngest sister. Elizabeth's opinions undergo a great change, allowing the reader to examine how first impressions can be misleading, because of personal prejudices or

pride.

While Lady Susan dealt with both impression and persuasion, this novel focuses mainly upon impressions, and the effect that they can have. Elizabeth bases her behavior on the first impressions that she receives, often despite later persuasions. Because they are a critical part of the novel, an exact definition of the term 'impression' is also important. The Oxford English Dictionary defines it as "An effect, especially a strong effect, produced in the intellect, conscience, or feelings." (741) The dictionary also gives a quote from David Hume to illustrate the use of the word:

By the term *impression*, I mean all our more lively perceptions, when we hear, or see, or feel, or love, or hate, or desire, or will.... Impressions are distinguished from ideas, which are the less lively perceptions, of which we are conscious, when we reflect on any of those sensations...above mentioned. (741)

Impressions, apparently, can be influenced by other factors within the person being impressed. Everything about a person and his or her surroundings can play a part in the impression that they give. Even the rumors and gossip that surround a person can play a part in impressions. Elizabeth is certainly influenced by external sources as well as her personal prejudices. She sees Mr. Darcy as cold and aloof and Mr. Wickham as personable and friendly because of her own feelings and prejudices, and the things that she hears or chooses not to hear about them.

Mr. Darcy is the first man in the novel to make an impression upon Elizabeth. He is initially rude and unimpressive, despite the rumors that have circulated about him. Mr. Wickham makes a very

different impression upon Elizabeth, perhaps consciously. The difference in her behavior comes when Mr. Darcy proposes to her, and the truth about Mr. Darcy and Mr. Wickham is revealed to her. Elizabeth comes away from this experience with a different sense of these two men, and her own behavior. Her impressions of these men are switched, and she begins to view Mr. Darcy as the better man. Elizabeth becomes a different person after she realizes how much she was affected by her own prejudices and pride as well as the pride and prejudices of others. Her impressions function with her prejudices to influence her behavior, but they are not quite the same thing.

Mr. Darcy enters the novel as a young man quite removed from Elizabeth Bennet's situation in life. She sees him at the local assembly ball, a gathering where young men and women can meet and dance with potential lovers or their friends. Mr. Darcy arrives with the Bingleys, and attracts attention almost immediately, as he is not unattractive physically.

Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes of his entrance, of his having ten thousand a year. (58)

The main points in this description that circulate around this crowded hall are his external assets. He is quite handsome, well-bred and rich. Nothing is known about him personally beyond his friendship with Mr. Bingley, an amiable young man who is renting an estate in the neighborhood. Mr. Darcy seems highly eligible, which is really all that concerns the girls waiting for partners and

their parents. He is probably quite used to attention because of his position and money, which is one reason that he is so unwilling to meet people at this ball.

Mr. Darcy's behavior does leave a great deal to be desired. He dances only with the women of his party, despite a "scarcity of gentlemen", and then insults Elizabeth by declaring her "tolerable, but not handsome enough to tempt [him]" (59). He refers to dancing with her or any other girl in the room, excepting the women that he already knows and Miss Jane Bennet, who is already occupied with her other partners, as a "punishment". This is not the behavior of someone who is insecure about his own self-worth, or who feels the need to impress someone else. He is direct and rude when Mr. Bingley attempts to draw him into the festive atmosphere of the ball. Elizabeth overhears his comments, and is deeply affected by his coldness and scorn. She "remained with no very cordial feelings towards him" (59), but she tells her friends about his lack of interest, with "great spirit...for she had a lively, playful disposition that delighted in any thing ridiculous" (59). Elizabeth's pride is wounded, although she can laugh at his rudeness and her own pain. Mrs. Bennet is also pained by his shocking behavior, which she relates to Mr. Bennet. "...he is a most disagreeable, horrid man, not at all worth pleasing. So high and conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great!.....I quite detest the man" (61). Mr. Bingley is worth pleasing, since he was pleasant and kind to the Bennets; Mr. Darcy is not worth pleasing, since he

was not.

Mr. Darcy, judging from his behavior, does not enjoy the spectacle of a country ball. He

had seen a collection of people in whom there was little beauty and no fashion, for none of whom he had felt the smallest interest, and from none received either attention or pleasure. Miss Bennet [Jane] he acknowledged to be pretty, but she smiled too much. (64)

Mr. Darcy should not expect the sophistication or grandeur of a London ball, but he does just that. He is without desire to be among people whom he does not know already, and he does not want to make allowances for this rural group of people. They are nothing to him, and so he does not particularly care that he insulted Elizabeth or her family with his comments. After the ball, he continues to be prejudiced against Jane Bennet, seeing her as too shallow and superficial. He finds fault with everyone, even the acknowledged beauties of the area: namely, the two eldest Miss Bennets. He finds Elizabeth to be dull, and her sister to be too amiable, although pretty. He is rude and disagreeable, in sharp contrast to the amiable Mr. Bingley.

The amazing thing about his rudeness is that people accept it, and start to make excuses for him or find reasons for his ill manners. Charlotte Lucas, a friend of Elizabeth's feels that perhaps

'....there is an excuse [for him]. One cannot wonder that so very a fine young man, with family, fortune, every thing in his favour, should think highly of himself. If I may express it, he has a *right* to be proud.'
'That is very true,' replied Elizabeth, 'and I could easily forgive his pride, if he had not mortified *mine*.'
(66-67)

Mr. Darcy is still very eligible, after all. He is not what they expected which makes him even more interesting to these girls. Charlotte is willing to forgive his behavior because of his money and family position. These things make little difference to Elizabeth, as she is not ready to forgive and forget. She freely admits that her pride is still "mortified" by his remark: "to her he was only the man who made himself agreeable no where, and who had not thought her handsome enough to dance with" (70). Elizabeth's impression of Mr. Darcy is still very negative. She saw a man who "mortified" her, and she refuses to have her impression of him changed by reason or logic. She ignores Charlotte's accurate assessment of Mr. Darcy's motives, and still sees him as "most disagreeable." After all, Mr. Bingley attends the same ball, and he manages to be the very soul of affability and delight. He defends the assembly to his family and friends, finding at the assembly that he "had never met with pleasanter people or prettier girls in his life" (64) as at the assembly ball. Mr. Bingley prepares to find new friends or a potential wife; Mr. Darcy prepares only to be bored and to endure an evening out among the locals.

Mr. Wickham, in sharp contrast to Mr. Darcy, makes an impression like Mr. Bingley's upon the Bennets when he first meets them in Meryton. He is introduced by Captain Denny, a friend of the Bennets, the younger girls in particular. Mr. Wickham's "appearance was greatly in his favor; he had all the best part of beauty, a fine countenance, a good figure, and a very pleasing address. The introduction was followed up on his side by a happy readiness of

conversation" (116). Mr. Darcy is also handsome, with a "noble mien", but he was barely willing to talk to his own friends at the assembly ball. Mr. Wickham does not wait to be amused; he meets these pretty girls who are friends of his fellow officer, and he is friendly and agreeable to them. This is a fine contrast indeed to Mr. Darcy's proud countenance and haughteur, which are seen at close range during this meeting. Mr. Darcy and Mr. Bingley ride over to see the Bennets, meeting them in Meryton while they are talking with Captain Denny and Mr. Wickham. Mr. Darcy sees Mr. Wickham and quickly rides away, puzzling Elizabeth completely. Mr. Wickham gains some interest through this slight incident. He is attractive and personable to the Miss Bennets; he converses easily and is "perfectly correct and unassuming" (116) towards them. Why should Mr. Darcy slight him, then?

When Elizabeth next sees Mr. Wickham, it is at an evening at the home of the Philips, her aunt and uncle at Meryton. "Mr. Wickham was far beyond [the other officers] in his person, countenance, air, and walk" (120). He is attractive enough to capture "almost every female eye" at the Philips' as well as the conversation and sympathy of Elizabeth. Mr. Darcy is also called "handsome" at the ball, but that attribute is forgotten or ignored since his behavior does not match his attractive exterior. Mr. Wickham's behavior at this party is forward and unusual, since he tells Elizabeth a carefully crafted story of how Mr. Darcy acts cruelly towards him. It is highly improper, but Elizabeth ignores his forwardness, looking at appearances instead the facts of the

matter. There are inconsistencies that she ignores in the face of his easy manner and ready wit, which are in stark opposition to Mr. Darcy's silence and insults.

Elizabeth is already prejudiced against Mr. Darcy, and she is not upset at finding out that he is the disagreeable man that she saw at the assembly ball. She is intrigued by Mr. Darcy's cutting behavior towards Mr. Wickham, and wants an explanation: "she chiefly wished to hear....the history of his acquaintance with Mr. Darcy. Her curiosity however was unexpectedly relieved [when] Mr. Wickham began the subject himself" (120). Mr. Wickham begins the subject in order to see how she feels about Mr. Darcy. Learning of her bad opinion, he tells her his sad tale about his dealings with Mr. Darcy. What could be better calculated to gain her interest and favor? He plays off of Elizabeth's hurt pride to create a favorable impression for himself. She allows herself to be drawn in by this apparently pleasant young man, seeing a better prospect for a friend or a lover in Mr. Wickham than in Mr. Darcy. However, Mr. Darcy is gradually becoming more interested in Elizabeth, when he sees her spirit and intelligence at closer range. She is soon much more than "tolerable" to him.

Elizabeth is faced with two men who are interested in her. Mr. Wickham is more open with his regard than Mr. Darcy, but they both want to impress her with their charms and situations. Mr. Wickham is soon acknowledged to be a great prospect, although she is warned about him by Miss Bingley.

Miss Bingley....with an expression of civil disdain thus accosted her. `...George Wickham....was the son of old Wickham, the late Mr. Darcy's steward. Let me recommend you, however, as a friend, not to give implicit confidence to all his assertions; for as to Mr. Darcy's using him ill, it is perfectly false....I do not know the particulars, but I know very well that Mr. Darcy is not in the least to blame... (137)

Miss Bingley, who holds Elizabeth Bennet in no high regard, is moved to warn her about this young man. This indicates the extreme nature of the situation, and the crime that Mr. Wickham might have committed. Elizabeth chooses to ignore the warning, seeing Miss Bingley as jealous and prejudiced against Mr. Wickham because of his family, although she is closer to the situation than Elizabeth. Miss Bingley may not be the most amiable of Elizabeth's acquaintance, but since she warns Elizabeth against him, it seems clear that he did in fact do something to put himself out of favour with the Darcy family and their friends. There is little to recommend Mr. Wickham to Elizabeth beyond his personable nature, and fairly good situation. This warning is fairly clear, and there is no reason to disregard it except for Elizabeth's impressions of these people. She trusts Mr. Wickham, but not Miss Bingley or Mr. Darcy in this matter. Ironically, she can recognize Miss Bingley's prejudice, but not her own.

Mr. Darcy's opinion of Elizabeth is changed a great deal by the time the Bingleys leave for London. He finds himself struck by "the beautiful expression of her dark eyes...her figure [was found] light and pleasing...andhe was caught by [the] easy playfulness of [her manners]" (70). Mr. Darcy's first impression of Elizabeth as "tolerable" is proved to be false, tainted by his

desire not to be chased for his money or position. He even tells Miss Bingley about his reveries about Elizabeth. "My mind was more agreeably engaged. I was meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow" (73). This is quite a change from his earlier comments and opinions. Mr. Darcy is given more than one chance to observe her because of the visits between Netherfield and Longbourne. Elizabeth is at first unaware of his attentions, and she does not really care about gaining his regard: her wounded pride makes her adamant not to relent and forgive him. Mr. Darcy gradually comes to feel that he "had never been so bewitched by any woman as he was by her. He really believed, that were it not for the inferiority of her connections, he should be in some danger" (96). He admires her beauty and spirit, but does not want to be trapped by it into marriage, where she can bring him only her love and a mother-in-law who he can barely tolerate. Miss Bingley wishes Mr. Darcy luck in his dealings with the Bennets towards the end of Jane's visit at Netherfield.

'I hope,' said she... 'you will give your mother-in-law a few hints, when this desirable event [marriage to Elizabeth] takes place, as to the advantage of holding her tongue; and if you can compass it, do cure the younger girls of running after the officers...' (97)

Miss Bingley enjoys reminding Mr. Darcy of the manifold advantages that she can see in his marriage to Elizabeth. She is sarcastic and very harsh upon the Bennets, continually reminding him of Elizabeth's flaws and the poor connections of her family.

Mr. Darcy's affection for Elizabeth is gradually changed to

love. Elizabeth's visit to Mr. Collins, the rector of his aunt's parish, throws them into almost daily contact, where Mr. Darcy can more closely admire her beauty and spirit, seen to great advantage against Lady Catherine De Bourgh's own spirit and determination and Miss De Bourgh's lack of spirit. Mr. Darcy is not accustomed to dealing with girls who do not fawn on him or flatter him constantly, as Caroline Bingley does. He finally proposes to Elizabeth, in a burst of passion that he cannot deny.

He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority - of its being a degradation - of the family obstacles which judgement had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. (221)

Mr. Darcy is not really changed at all from the proud man who slights Elizabeth at the assembly ball. He feels no joy in his love for her, seeing the negative aspects of a possible union instead of the positive aspects that would come with marrying Elizabeth. He still does not try very hard to win her regard; he assumes incorrectly that she will accept him and his offer without qualms or reservations, and so he can be blunt and direct. He is not the tender lover of romantic dreams, choosing instead to tell her coldly of his love and the drawbacks he has faced and will face.

This does nothing to soothe her already wounded pride.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection....she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. (221)

Elizabeth recognizes that Mr. Darcy did struggle with his love for

her, and she is gratified that he does love her. But she never intended to accept him; why else would she be sorry for causing him pain from the "first"? She dislikes him too much now to accept him now, with his pride and snobbery. After remembering the wound to her pride and self-confidence, Elizabeth can further her dislike and disdain for him with Mr. Wickham's accusations as well as the testament of Colonel Fitzwilliam, Darcy's cousin, regarding Mr. Darcy's role in Jane's failed romance with Mr. Bingley. Jane is still the girl who "smiled too much" at the assembly ball to Mr. Darcy, superficial and shallow, although she is completely in love with Mr. Bingley. Elizabeth is without a reason to be compassionate to him now, especially since he is not trying to be particularly kind to her.

The letter that Mr. Darcy gives Elizabeth on the day after her heated rejection serves as the vehicle for the complete truth about Mr. Darcy and Mr. Wickham. Every action that she could question is openly mentioned as reason enough for her dismissal of his suit. In this letter, Elizabeth's impressions are proved to be primarily false, although she is correct about Mr. Darcy's constant and overweening pride and vanity. But Mr. Wickham's story of hardship and false promises is proved false, and Mr. Darcy's interference with Mr. Bingley and Jane's love is explained, although she cannot forgive it.

At this point, Elizabeth is left to question herself: her pride, her actions, her pain, and her prejudices. It is the climax of the novel's challenge to how impression works, and its power

over people's behavior. Mr. Darcy still manages to cause her pain in this letter, assuring her of her good conduct in the face of the "total want of propriety so frequently, almost uniformly displayed by [her mother]...three younger sisters, and occasionally even by [her] father" (228). This compliment gives her pause, and fans the flames of her anger towards him. Her family might be improper in their behavior, but they are her family, after all. Mr. Darcy gives Elizabeth more cause to stop and examine her actions with a truthful account of Mr. Wickham's objectionable behavior towards Miss Darcy, his young sister. Mr. Wickham tried to elope with Miss Darcy, despite the various kindnesses and patronage shown to him by Mr. Darcy and the elder Mr. Darcy. Mr. Darcy gives her permission to use Colonel Fitzwilliam as a reference for the facts of the matter. This is enough to assure her that the truth of the matter rests with Mr. Darcy, as he would hardly ask Colonel Fitzwilliam to lie for him.

Elizabeth's first impressions are proved to be almost completely false by this letter, which contained information for her to consider rather than rumors and gossip. Mr. Wickham is now proved to be a complete scoundrel whom she will avoid. She does not choose to publicize her knowledge, since it would humiliate the Darcys as well as Mr. Wickham. Mr. Darcy is proved by his letter to be capable of love and to be a better person than she would have thought. But his style and manner is unchanged. Elizabeth starts reading the letter with "a strong prejudice against every thing he might say" (233), continues with "astonishment," and ends with

guilt and shame. "She grew absolutely ashamed of herself. - Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd" (236). But she addresses more than just the substance of the letter.

...her feelings towards the writer were at times widely different. When she remembered the style of his address, she was still full of indignation; but when she considered how unjustly she had condemned and upbraided him, her anger was turned against herself; and his disappointed feelings became the object of compassion ...she could not approve him; nor...repent her refusal. (241)

Elizabeth cannot forget his haughty proposal, where love was professed but not shown, or the letter that arrogantly admits to ruining her sister's romance and reminds her of the impropriety of most of her family. She feels guilt for accusing him about ruining Mr. Wickham, but she cannot overlook his disregard for her and her sister's feelings. Darcy is still the proud man that he was at the beginning, and Elizabeth cannot forget that or hope that he will change.

Now that the truth is known to Elizabeth and the reader, the irony of the novel begins to be revealed. Elizabeth tells Mr. Darcy that he is "the last man in the world whom [she] could ever be prevailed upon to marry" (224) when he proposes to her. He becomes the only man whom she wants to marry. Mr. Wickham, openly acknowledged to be "a most interesting young man" (181) by all of her family is now proved to be

mercenary; and the mediocrity of her fortune proved no longer the moderation of his wishes, but his eagerness to grasp at any thing. His behavior to herself could now have no tolerable motive; he had either been deceived with regard to her fortune, or had been gratifying his vanity by encouraging the preference which she believed she had most incautiously shewn. (236)

Mr. Wickham is never seriously considered to be a prospect, as Elizabeth promises her aunt Gardiner when the Gardiners visit that she would not try to fall in love with him. He lacks any money that could keep them comfortably, since the Bennet girls are without a fortune themselves. This keeps Mr. Wickham in the position of friend, as far as Elizabeth was concerned, but he still probably entertained some hopes of marriage, which will be fulfilled by a different Bennet sister: Lydia.

Elizabeth is without a reason to be civil to Mr. Wickham beyond a sense of propriety, since she cannot reveal what she knows about him without causing a great scandal that would be ill-received at best. Mr. Wickham is still a favorite with the townsfolk, and Elizabeth's story would probably not be believed. She does not believe that she will ever see Mr. Darcy again, and so she does not worry about what she might or might not do when she sees him again. Mr. Wickham is still in Meryton with his regiment, and so Elizabeth must consider how she will deal with him, and who she can safely warn against him.

The answer to that question is that she treats him with civility, but refuses to publicize his behavior to anybody besides Jane. Elizabeth looks forward to the regiment's removal to Brighton as an escape from his "idle and foolish gallantry." She is spirited

enough to make him aware that her feelings about Mr. Darcy have changed, and to rid herself of his undesired attentions. After Elizabeth informs him that she thinks "Mr. Darcy improves upon acquaintance" (260), Mr. Wickham begins to get "agitated," sensing a distinct change in Elizabeth, and the possibility that she knows the truth of his dealing with Miss Darcy. He tries to get her into a conversation about "the old subject of his grievances" but "she was in no humour to indulge him. The rest of the evening passed off with the appearance, on his side, of usual cheerfulness, but.... they parted at last with mutual civility, and possibly a mutual desire of never meeting again" (261). Elizabeth cannot allow herself to be drawn into a conversation made up primarily of half-truths and lies about Mr. Darcy when she knows that they are false. She is initially willing enough to slander him when she believes that she is in the right, but her sense of propriety gives her strength and reason enough to pull away from something that would be improper, given her knowledge of Mr. Wickham's improprieties. Elizabeth will not "indulge" him now in his foolishness.

None of the Bennets can afford to not indulge Wickham after he runs away with Lydia, Elizabeth's youngest sister, to London. The scandal of Lydia and Wickham living together, without the benefit of marriage, is too large for the Bennets to cope with, and they cannot cope with Mr. Wickham's demands or Lydia's love for Wickham. Wickham does finally marry Lydia, but only after a suitable monetary persuasion has been applied. When he returns to Longbourne with Lydia in tow, it is clear that he eloped with Lydia, not of

out love but out of necessity.

Wickham's affection for Lydia, was just what Elizabeth had expected to find it; not equal to Lydia's for him. She [was satisfied]...that their elopement had been brought on by the strength of [Lydia's] love, rather than by his; and she would have wondered why...he chose to elope with her at all, had she not felt certain that his flight was rendered necessary by distress of circumstances; and..he was not the young man to resist an opportunity of having a companion. (330-331)

Elizabeth sees Mr. Wickahm as very different from the young man who is previously so personable and attractive to her. He is now a monster, without any conscience or emotions. She sees the truth behind his lies, and the impression that he wished to convey. He can no longer tell her tales of his misfortunes and expect sympathy or indulgence. When Mr. Wickham is in favor with Elizabeth, she indulges him, and allows his rather forward behavior. Now that his positive impression is gone, Lydia is left to indulge him.

Mr. Darcy is now the person whom Elizabeth wishes to "indulge". His love is acknowledged, though a bit unwillingly, and so he might not be immune to her charms a second time. Elizabeth does not think that she will see him again, and so she does not feel that she needs to decide how she would or would not behave towards him. However, when she travels with the Gardiners on their tour of Derbyshire, they realize that they are close to Pemberly, the Darcy family estate. The Gardiners insist on stopping to look through the house and grounds, as Elizabeth is acquainted with Mr. Darcy, and it is the house of Mr. Wickham's younger days. During the visit of Pemberly, the Gardiners are brought to see the discrepancy between Mr. Wickham's account of Mr. Darcy, and the

housekeeper's account of Mr. Darcy: to her, he was "always the sweetest-tempered, most generous-hearted, boy in the world" (270). Already Mr. Wickham is proved to be unreliable. The housekeeper continues to heap praise on Mr. Darcy, mentioning casually that he is expected at Pemberly within a day or so. And then, while the Gardiners examine the facade of Pemberly, Mr. Darcy himself appears.

Mr. Darcy himself is affable to Elizabeth and the Gardiners when he meets them at Pemberly. He "spoke to Elizabeth [in terms] at least of perfect civility" (272). She is surprised and horrified to see him: surprised at his civility and horrified that he might think that she is pursuing him. Elizabeth would be delighted indeed to find that he still loves her, but cannot hope for it, after her refusal of him. Mr. Darcy is beyond civil to her relatives, and begs the honor of introducing her to his sister. She is "flattered and pleased" by his attentions, particularly his desire to introduce her to his sister, but she is awkward and confused around him, unsure of his motives and feelings towards her. Elizabeth is gratified at his behavior, but she cannot believe that he is so changed, in such a short time. The reasons for his change elude her too, since she is not vain enough to think that he changed himself for her, which is exactly what he is trying to do.

Her astonishment, however, was extreme; and continually was she repeating, 'Why is he so altered? From what can it proceed? It cannot be for *me*, it cannot be for *my* sake that his manners are thus softened. My reproofs at Hunsford could not work such a change as this. It is impossible that he should still love me.' (276)

Ironically, neither of them can really believe the reasons for

these changes. Both Elizabeth and Mr. Darcy suffer from self-prejudices, seeing themselves to be not good enough of the other person, as their impression of the other person is changed. They change themselves to suit the other's wishes, but they can only hope and guess as to the motives behind the other person's changed personality. Mr. Darcy makes every effort to be cordial and friendly to her and the relatives that he slandered at his proposal to her; Elizabeth is likewise cordial, and she has tried to keep Mr. Wickham at bay from herself and her family, without revealing her knowledge of his behavior.

Mr. Darcy, when Lydia elopes with Mr. Wickham, becomes the family's savior. He is the one who influences Mr. Wickham to marry Lydia, and he provides the money that is needed to clear Mr. Wickham's debts and convince him that marrying Lydia is advisable. In short, Mr. Darcy is instrumental in the marriage of Lydia and Wickham, which he undertakes only because of his love for Elizabeth, and his desire to see her happy and her family cleared from this scandal, so that there will be no obstacles to their marriage.

'If you will thank me,' he replied, 'let it be for yourself alone. That the wish of giving you happiness to you, might add force to the other inducements which led me on, I shall not attempt to deny. But your family owe me nothing. Much as I respect them, I believe, I thought only of you.' (375)

Elizabeth tries to thank him for the kindness that he shows to her family, but he will not allow it. He is motivated by his love for her, and probably a desire to stop Wickham before Lydia was completely ruined, since he did little to stop Wickham after Miss

Darcy's near ruin at his hands. But Mr. Darcy's love for Elizabeth is seen clearly in this passage, and they end the novel as husband and wife.

Elizabeth Bennet began this story with impressions that were not completely accurate. She allows her own pain and prejudice to cloud her judgement, and then bases her behavior on the impression she received from Mr. Darcy and Mr. Wickham. She is even warned about her behavior by Charlotte Lucas at the Netherfield ball. "Charlotte could not help cautioning her in a whisper not to be a simpleton and allow her fancy for Wickham to make her appear unpleasant in the eyes of a man of ten times his consequence" (133). But Elizabeth continues to use her impressions as grounds for her civility or playful rudeness. She manages to discover the truth about her impressions when Mr. Darcy proposes to her, which completely changes her opinion not only of herself but of her prejudices and ideas. Hume tells us that impressions are formed from our "more lively perceptions, when we hear, or see, or feel....or desire, or will" (Oxford English Dictionary, 741). Elizabeth allows her senses to color her impression of Mr. Darcy and then of Mr. Wickham because of the comment which she overhears, the scornful glance that Darcy directs towards her with the comment, the pain that she feels, and the desire to hurt him because of the pain he causes her to feel at the ball. Hume's point when discussing impressions is that it is not a rational decision. That is why Elizabeth's prejudices crumble when confronted with the truth contained in the letter from Mr. Darcy. This could happen to

anyone at all, but Elizabeth's impressions cause her to accept Mr. Wickham at face value, without delving deeper, because she can sympathize with him, in their shared dislike of Mr. Darcy. Her preference for him leads her to decline Mr. Darcy's hand, and leads indirectly to Lydia's downfall.

Elizabeth is forced to come to terms with her own foolishness, which is where the story gains its irony and strength. She initially declares Mr. Wickham to be a favorite, and Mr. Darcy to be a man whom she would not marry for any reason. She realizes after his letter that he is the only man that she could marry, and that Mr. Wickham is a mercenary scoundrel who wished to marry her for her small dowry, nothing else. Elizabeth's impressions of these two men changes so completely that it can only be ironic. Mr. Darcy is also forced into changing his behavior, in an attempt to rectify the impression that he gives Elizabeth at the assembly ball, because he realizes that he loves her. He needs her love, her spirit, and her "fine eyes" to make him happy. He tells her after they are finally engaged that she "shewed [him] how insufficient were all [his] pretensions to please a woman worthy of being pleased" (378). Neither of them could find someone whom they respected and admired until they met each other, and found out the depth of their personal pride and prejudices.

This novel examines the power of impression, primarily, but that does not mean that persuasion is absent from the novel. In this novel, Elizabeth must also deal with the power of persuasion. She faces this when Lady Catherine drives down to visit her, and

demands to know the truth of the rumors that she has heard about her nephew and Elizabeth.

'...A report of a most alarming nature, reached me two days ago. I was told.....that you, Miss Elizabeth Bennet, would, in all likelihood, be soon afterwards united to my nephew, my own nephew, Mr. Darcy. Though I know it must be a scandalous falsehood; though I would not injure him so much as to suppose the truth of it possible, I instantly resolved on setting off for this place, that I might make my sentiments known to you.' (363)

Lady Catherine is as subtle as Lady Russell, telling Elizabeth what she has heard, and then expecting Elizabeth to deny the rumor and "promise [her] never to enter into such an engagement" (366). Lady Catherine admits that Elizabeth is Mr. Darcy's equal in birth, but that is the only thing she will admit. Lady Catherine wants reassurance that Mr. Darcy is safe from this "upstart", this "obstinate, headstrong girl." She will not get it, however, and she does finally leave.

Lady Catherine is desperate to save Mr. Darcy for her daughter, hoping that Elizabeth will be reasonable and will give her the reassurance that she needs. Elizabeth is just headstrong enough to not give it to her. By this point, Elizabeth has realized how much she loves Mr. Darcy, and she will not promise away her happiness. Elizabeth is strong in this scene, strong enough to resist this powerful old woman who is as stubborn and determined as she is. In this, Elizabeth is stronger than Anne Elliot, who has let her friends and family persuade her away from situations that might not be good for her, in their opinion. Anne grows strong enough during the novel to reject the persuasion of her friends, however, she has listened to them for nearly twenty-eight years.

Elizabeth feels fairly confident in herself, and in the high possibility of Mr. Darcy falling in love with her again.

Lady Catherine drives Elizabeth closer to her determination to marry Mr. Darcy, if at all possible. She is strong, but not clever enough to realize that her direct attack will only leave Elizabeth determined not to give in to her wishes. Likewise, when Lady Russell tries to persuade Anne towards her cousin, Walter William Elliot, she does not realize that this time, Anne will resist the persuasion of her friends. Anne and Elizabeth both resent being persuaded away from someone whom they love. Elizabeth feels no reason to give away her possible happiness with Mr. Darcy, and Anne feels no reason to marry someone besides Captain Wentworth, her former fiance.

Chapter 2:
Anne Elliot and Persuasion

Persuasion, Jane Austen's last novel, examines the persuasions that have shaped and will shape the love affair of Anne Elliot and Captain Frederic Wentworth. The delicate manipulations and careful irony that characterize this novel as well as Pride and Prejudice and Lady Susan are due to the persuasive powers of the friends and relatives of these two main characters. The truth of their love provides a contrast to the machinations that swirl around the two lovers. First impressions are important here, because Anne and Captain Wentworth must redefine each other according to the impressions that they make on each other now, as opposed to the impressions that they remember from eight years ago. However, the impressions that are made are less essential here than in Pride and Prejudice, because of the amount of persuasion that Anne and Captain Wentworth are subject to.

In order to give an idea of the amount of these subtle manipulations within the story, here are some smaller examples of the persuasions that Anne must face daily. Anne is used by the other characters as a sounding board for their own opinions and ideas, in an attempt to persuade her to see their side of these situations. When Anne is at Uppercross with her sister Mary, she is told at great length about the interference of everyone else in the upbringing of Charles and Mary Musgrove's children. Everyone blames someone else, and tells Anne exactly whom they blame and why. Charles sees Mary as interfering with his idea of order, but Mary

thinks that "Charles spoils the children" (71). Mrs. Musgrove thinks that the children are spoiled by Mary, and checks their movements so much that she can only "keep [them in] tolerable order by more cake than is good for them" (71). Mary thinks that the children's grandmother "humours and indulges them" beyond what is reasonable. Nobody here will acknowledge the truth of the situation, namely, that the children are spoiled by everyone around them, but they will complain to Anne about it for endless conversations. Anne is cast into the role of listener, who nods and soothes.

Likewise, there are Mary's imaginary illnesses. Charles recognizes that she is ill only when it is convenient for her, or she feels in need of attention. Charles asks Anne, in fact, to try and "persuade Mary not to be always fancying herself ill" (71). Mary, on the other hand, believes strongly in her illnesses, and wishes Anne to "persuade [Charles] that I really am ill - a great deal worse than I ever own" (71). Who speaks the truth here? Well, they both do. Mary wants attention, and does make up illnesses to appear sickly and in need of care. Anne and Charles know that she is not physically weak or frail when she is mad to think of people besides herself. Anne is left with the truth of the situation, which everyone wants her to cover up with persuasion to somebody else. She has become the confidant of everyone since she is without a husband. These characters can always ask for help from Anne, since she has no household to run besides Kellynch Hall, the Elliot family estate.

Eight years before the novel opens, Anne Elliot and Captain Wentworth are engaged. The engagement is broken off after Anne is subjected to the persuasive arguments of her friends and family. Captain Wentworth is then Lieutenant Wentworth, with little money but a desire to succeed. His fortunes do change after they are no longer lovers; he made a comfortably large sum by capturing foreign war ships or trading vessels, which was in that period a common practice. The Elliot family fortunes, in that same period, are changed considerably. Sir Walter Elliot's extravagances weaken the family fortunes to the point where Kellynch Hall, must be let in order to economize. The Elliots therefore move to Bath, while their new tenants, Admiral and Mrs. Croft, move into Kellynch Hall.

The Crofts are remarkably useful in this novel, since they are the means of bringing Captain Wentworth to Uppercross. Mrs. Croft is Captain Wentworth's sister, and as such she brings him to stay with her not only at Kellynch Hall, but also at Bath. This is crucial to any development of the story. Indeed, the Crofts become two of the more ardent persuaders for their brother, as they try to nudge him towards marriage, preferably to Anne or one of the Miss Musgroves. Anne has her friends and relatives to fill the role of persuader for her. They include Lady Russell, an old friend of the family, and the heir-presumptive to the Elliot lands and title, Walter William Elliot. He comes into the story as a possible suitor for either of the two remaining Elliot sisters, and as the token blackguard. He is apparently a perfectly suitable match for either of them. He acts here as another way to expedite the action of the

story, since he pursues Anne openly in Bath. In order to keep Anne's affections, Captain Wentworth must declare his intentions towards her, something he has been reluctant to do before Mr. Elliot appeared. The threat of Anne marrying someone else is reason enough for action from Captain Wentworth. Anne does not immediately try to pursue Captain Wentworth herself, since she watches Louisa Musgrove go after Captain Wentworth at Uppercross. In Uppercross, the persuasions exerted on Captain Wentworth, primarily, are gentler and more subtle than the persuasions that are given to Anne in Bath. Things progress more swiftly in the city, requiring far more decisive action from characters. The two settings of the novel, one rural, one urban, are reflected in the division and pacing of the novel.

The novel was divided into two volumes in the original manuscript. Volume One is set primarily in the country around Uppercross, where the Musgroves live. Volume Two is set primarily in Bath, where the Elliot family has moved after letting Kellynch Hall. The action in these two volumes is remarkably similar, with a pairing of three different scenes. There are the two "first impression" scenes, with an interesting role reversal in the second scene. These scenes are the first sightings of the major characters in Uppercross and Bath. At Uppercross, Anne and Captain Wentworth see each other for the first time in eight years. There are the "persuasion" scenes, where friends of the two lovers encourage them to think about other eligible prospects. Louisa Musgrove gently encourages Captain Wentworth to consider herself as a possible

bride in Uppercross, and Lady Russell less subtly gives reasons for Anne to consider her cousin, Walter Elliot, as a husband. And finally, there are the two endings of Persuasion to examine. They are not parallel scenes, since they lead the reader to two different conclusions about Anne. However, they do lead the reader to see two opposing sides to Anne's character, where she is either strong enough to resist the persuasions that she has lived with for eight years or more, or she is still relying on the advice of others for major decisions. There are two major factors that affect all of these paired scenes: setting and time.

In Bath, where social interaction is heightened, it is inevitable that Anne and her family will see friends when they are out at their concerts, dinners, plays, and so forth. She will have every chance to mingle, and perhaps run into the Crofts or Captain Wentworth, or Mr. Elliot. Rumors will be heightened, and action will move more quickly out of necessity. In the country, things can move at a slower pace, because interaction is less frequent. During the two months of November and December that Anne spends at Uppercross, there is little progress towards a relationship with Captain Wentworth. In Bath, about a week and a half in February go by before they are finally engaged. The action moves more quickly chronologically in the second volume, although the two volumes are of approximately equal length.

The change in setting reflects the change that will occur in Anne and Captain Wentworth. Before the action moves to Bath, they have been content to not make any action that would affirm any

strong feelings to each other or other characters. They have, by and large, let others make such actions towards them. Louisa Musgrove and Captain Wentworth are a striking example of this: she playfully moves him closer and closer to the point where he must declare his intentions towards her. He does nothing to encourage or repel her attentions, strictly speaking, except to continue as friends without recognizing her open affection. Anne and Walter Elliot are another example of this, since he never quite openly declares his love to Anne. Instead, his love is hinted at and indicated by others and himself towards a point where he must finally propose to her. In Bath, there is a sense of urgency which is absent in Uppercross because of the heightened social interaction of the city. The two lovers feel the pressure of the persuasions of others in Bath, and are pressured into declaring themselves more quickly.

The first meetings of Anne and Captain Wentworth in Uppercross, and in Bath, are interesting because of the changing roles. In the country, Anne is nervous and jumpy, unable to cope with meeting Captain Wentworth again. She barely manages to make small talk with him as he easily manages conversation. In Bath, the opposite is true. Captain Wentworth is now ill at ease with Anne and her family, while she is not. The switching of roles indicates the change in perception between the two lovers. Anne is more comfortable in Bath because she has had time to adjust to the idea of seeing Captain Wentworth as a friend while he is pursued by others. Captain Wentworth is less comfortable in Bath, because he

now sees that Anne has other suitors.

Anne tries to delay the first meeting between herself and Captain Wentworth as long as possible. She attempts to mentally prepare herself for the meeting from the time that she hears that he is visiting his sister, Mrs. Croft, at Kellynch Hall, with little success. She avoids him once, by staying with her injured nephew instead of going to the Musgroves' dinner. She is now prepared to see him at breakfast time. "Her eye half met Captain Wentworth's; a bow, a curtsy passed; she heard his voice....a few minutes ended it" (84). Anne repeats to herself in "nervous gratification" that "the worst is over!" (85). Why is she so nervous after they have renewed their acquaintance after eight years? For one thing, she cannot escape his company now, as much as she might like to, as they are reintroduced formally and Captain Wentworth is welcomed into the circle of friends around the Musgrove family. She is grateful that the conversation between them was not longer, and that he did not try to engage her in friendly banter, which she could not have managed. But she is nervous, because she will be in frequent contact with him again after such a period of time. As well, she is nervous that he will find her to be greatly changed from the Anne Elliot that he knew and loved.

Anne reasons with herself, trying to stay calm, since eight years is a long time, when possibly all feelings between them "had been given up" (85). But at the same time, she knows perfectly well that to her "retentive feelings eight years may be little more than nothing" (85). Here lies the crux of the matter of her nervousness.

Anne has never quite forgotten Captain Wentworth, nor has she fallen out of love with him. She has forgiven Lady Russell and her family for their persuasion and interference in her affairs, but not herself since she still admits her love for him. The persuasions of practical advice swayed her from following her heart once, and it does not seem likely that she will let practicality override her feelings if she is given a second chance.

Anne finds it necessary to ask Mary, her married sister, if Captain Wentworth has seen any change in her. How does he find her after eight years? What kind of impressions did she make upon him? When the answer is that she is changed and very different to him, she cringes away from the emotions that are produced, hating her "weakness and timidity" and the "effect[s] of over-persuasion" (86) on herself. His criticism of her gives her cause for worry. Why would he want this aged and changed spinster when he could probably try for one of the younger Miss Musgroves? She sees him as rejecting her, and not forgiving her actions while he has done no such thing, in truth. This is an example of self-persuasion by Anne, where she wants to convince herself that he is not interested in her so that she will not be hurt if he chooses to reject her this time. Captain Wentworth, meanwhile, tells his sister that he is ready to marry almost anyone who comes along. Mrs. Croft, an ardent persuader, sees something different in his assertions.

He said it, she knew, to be contradicted. His bright, proud eye spoke the happy conviction that he was nice; and Anne Elliot was not out of his thoughts, when he more seriously described the woman he should wish to meet with. (86-7)

Captain Wentworth now sees himself as a catch, and possibly one that could attract an old love as well as a new one. He is mentioned here as "proud", showing that it will not be easy to forget the eight years without Anne, although he cannot forget her. He would not be unwilling to try again for her love. She is still his ideal woman, although he could be persuaded to think of other women instead of Anne.

The first meeting of Anne and Captain Wentworth at Bath is the first indication that Captain Wentworth has not been persuaded to envision a life without Anne. The meeting at Uppercross shows that Anne will probably not listen to persuasion again; this meeting shows that Captain Wentworth might not listen to others either. While Anne's party waits for Lady Darymple's carriage at Molland's, a popular coffee-shop, they meet Captain Wentworth.

He spoke to her and then turned away. The character of his manner was embarrassment. She could not have called it either cold or friendly...Time had changed him, or Louisa had changed him. There was consciousness of some sort or another. (185-186)

Captain Wentworth is now the embarrassed one, conscious of his every move and word. He is not formal, or at ease, as he was at Uppercross, just deeply embarrassed. The awkwardness of the situation is not because he has formed an attachment with Louisa, since he talks easily of her and the Musgroves before Anne must leave with her cousin. The reason for his discomfort must be that he has discovered the threat to his possible happiness with Anne, in the form of Mr. Elliot. The gossips in the coffee-house after Anne leaves assures him of his suspicions, that Mr. Elliot is

indeed interested in Anne, and that she might be interested in him.

Captain Wentworth's behavior at this first meeting in Bath is exactly like Anne's behavior in the country. He is awkwardly civil towards her, hesitant and unsure. Why is he anxious here? He must want to make a good impressions upon her, just as she wished to appear to good advantage in front of him. Anne does not want to impress him now; she feels that they are friends, not lovers, after witnessing Louisa's behavior and his reaction to it. The roles are completely reversed here. Anne felt obligated to impress him in the country, and now he feels a need to impress her. He is unable to cope with the pressure of being a potential lover again after his earlier rejection, and makes a negative impression on her with his anxious civility.

Anne feels "all confusion", at their initial sighting, and after she leaves Molland's with Mr. Elliot. This is no change from her earliest feelings at Uppercross. She is confused now, however, as to whether or not Captain Wentworth is suffering from "disappointment or not". Anne cannot tell Captain Wentworth that she does not intend to marry Mr. Elliot, despite the persuasions of her friends, such as Lady Russell: that would be beyond improper and incredibly bold, as she is still unsure of Captain Wentworth's true feelings. She must wait until Captain Wentworth does declare his love, or until she can dismiss Mr. Elliot for a reason besides her innate distrust of him. Anne's impressions are rarely mistaken, unlike Elizabeth Bennet, but she cannot break away from his company without something more definite than her dislike, since the rest of

her family view him to be delightful and a possible match for one of the Elliot girls.

The persuasions that Anne and Captain Wentworth face from their friends and relatives are powerful indeed. Anne rejects two suitors through the persuasion of Lady Russell: Captain Wentworth and Charles Musgrove, Mary's husband. Captain Wentworth is persuaded to think of Louisa Musgrove as a potential wife, although he would still like to marry Anne. Their situation is changed somewhat in their separation. Captain Wentworth has a considerable sum of money now from the Navy, which he did not have when he first proposed to Anne, and he is a captain now. Anne is several years older, and has no more suitors now beyond those who would seek a good alliance of family or a companion, not a lover. Anne's situation is not improved, although Captain Wentworth's is, making it more difficult for them to admit their love to each other. Anne would not like Captain Wentworth to think that his money makes him more desirable. Nor would Captain Wentworth like Anne to think that he makes a small fortune in order to be more a suitable match for her. These difficulties come down to pride, in the end. Both characters have enough pride to make it difficult for them to admit their love with the fear of rejection hovering in their minds. They like to be sure before they act, and they cannot be sure of each other's love. Even at the end of the novel, they are uncertain, but recognize the need for haste.

While at Uppercross, Anne sees the growing affection between Louisa and Captain Wentworth. She herself is ignored by him, or

treated with a "cold politeness [and] ceremonial grace" (96) that is "worse than any thing" (96). The chilly reception that she receives is enough to kill her immediate ardor. However, she is reminded of her initial relationship with Captain Wentworth by his treatment of Louisa and Henrietta. Anne notes at a dinner party that Captain Wentworth

was very much questioned, and especially by the two Miss Musgroves, who seemed hardly to have any eyes but for him.....their surprise at his accounts...drew from him some pleasant ridicule, which reminded Anne of the early days when she too had been ignorant. (89)

Louisa and Henrietta are flirting with Captain Wentworth as best they can, asking about his ships and his interests, drawing him out and making conversation through their professed ignorance. The girls ask about his ships and look them up in a naval shipping list for him, with great interest. Anne recognizes their tactics completely, since "she too had been ignorant" (89) eight years ago. Anne might have genuinely been ignorant of the lore of sailing, but these girls have a brother, now deceased, who sails with Captain Wentworth before his death. Their ignorance is too ardent for their actions to be innocent. Captain Wentworth is highly eligible, and this is a prelude to pursuit by the Musgrove girls. However, Henrietta is already provided with a suitor: her cousin, Charles Hayter. This leaves Louisa free to flirt with Captain Wentworth.

This family sanctions this flirting, as a match between either Miss Musgrove and Captain Wentworth is held to be quite a good thing by all the Musgroves. Charles tells Anne at one point that "it could be a capital match for either of his sisters" (99). So

the encouragement continues, unabated by lack of enthusiasm from Captain Wentworth. The Miss Musgroves, Mary, Anne, Charles Musgrove, and Captain Wentworth all go for a walk one day. On this walk, Louisa makes a strong claim for staying with one's husband and lover.

"..If I loved a man, as [Mrs. Croft] loves the Admiral, I would be always with him, nothing should separate us, and I would rather be overturned by him, than driven safely by anybody else."

It was spoken with enthusiasm.

"Had you?" cried he, catching the same tone; "I honor you!" And there was silence between them for a little while. (109)

Louisa tries here to show the violence and strength of her passion. She has not clearly defined the object of her love, but since she is talking to Captain Wentworth, it seems clear enough that she is declaring that she could love him with this kind of passion. The other implication here is that she would not be persuaded away from him, as Anne is eight years ago. Louisa wants a wild and stormy love, which she would literally receive on board ship as the Captain's wife. Captain Wentworth tells her that he honors her for her passion, but then hesitates: "there was silence between them" (109). He realizes that he is the object of her liking or love, and that he does not fully return it. The hesitation shows that he knows that he has gone too far in this casual flirtation. He never directly commits himself, but he does come close right there to saying something that could be interpreted as an assurance of love.

Anne is struck by this moment as well, but becomes more worried by later speeches of Captain Wentworth that point towards a growing affection. These speeches, made while they look at trees

and nuts, where he then tells Louisa that he wishes for her to be "beautiful and happy in her November of life" (110), are all spoken within earshot of Anne. Captain Wentworth knows very well that Anne is listening to him talk with Louisa, and so he gives Louisa some cause to see a relationship between them. Anne does not think that he is in love with either of the Musgrove girls, merely toying with them. This does fit in fairly neatly with her hope for a future relationship with him. She also believes that Captain Wentworth is indifferent to the "pain he [was] occasioning" to her. Anne's assumption here is not exactly trustworthy, true though it might be. There is almost definitely an ulterior motive of Captain Wentworth's here. In the alternate ending, he calls his attempts to link himself to Louisa Musgrove "the attempts of anger and pique" (260), showing that he flirts with the Musgroves out of spite.

Another episode where Anne sees the self-encouragement of Louisa occurs during the overnight trip to Lyme, where she must witness the growing affection between Louisa and Captain Wentworth. Anne feels that she has become "much more hardened to being in Captain Wentworth's company than she had at first imagined" (120). It is still difficult for her to meet friends of his, who might be her friends too by this time, but she is accustomed now to his indifference towards her. It is hard for her as well to see the playful relationship between Louisa and Captain Wentworth. Captain Wentworth is at Louisa's disposal to command in almost anything, even if it is just to catch her when she jumps off stone steps at the wharf. Captain Wentworth tries to persuade her from jumping

from the highest set of steps, but she will not be swayed. When Louisa misses Captain Wentworth's arms as she does exactly what he warned her against and is rendered unconscious, it is interesting and telling to see here how Anne becomes deferred to. Louisa's injury to her head, brought on by her lack of respect for persuasion, is severe enough to cause real fear for her death. Captain Wentworth defers to Anne in everything regarding Louisa's care, suggesting that he views her as the most capable and trustworthy of the group. It is doubtful that he would lean on Louisa in this fashion if Anne were the injured person.

Anne suggests letting Captain Benwick, since he is a resident of Lyme, fetch the surgeon, and "in a moment", it is done. Anne suggests carrying her to the inn, carefully, and it is done. Anne attends primarily to Henrietta, who is about to faint herself from the shock. When they reach the Harvilles, however, Captain Wentworth asks for Anne to stay and take care of Louisa: "but if Anne will stay, no one so proper, so capable as Anne!" (133). Anne blushingly agrees, although this situation is then disturbed by Mary, who makes claims to stay with Louisa on the basis of being her sister-in-law. Anne is elevated here to the most capable of the group, the most steady and able. Captain Wentworth's opinion of her is quite high, impressions aside. She wishes now to offer Captain Wentworth a friendship that she thinks he will not "shrink unnecessarily" away from, especially now that Louisa is confirmed in her mind as his choice for a bride. Anne is deferred to again after the long trip back to Uppercross, when she suggests how to

deal with Mr. and Mrs. Musgrove. His deferral to her becomes a "proof of friendship", cherished long after they part. But, his deferral could also be a delicate affirmation of his true feelings. Captain Wentworth is playing a game that he does not fully understand. He has become Louisa's presumed lover through his attempts to make Anne jealous and to make himself appear more desirable. He is forced into making decisions here, in his role as lover, thereby assuring the rest of the group of his "true" feelings towards Louisa. But his behavior gives Anne the authority to make decisions. He defers to her completely, and needs her help and advice. Anne becomes important and necessary to him on this trip.

Anne is deferred to and flattered by another potential suitor: Walter William Elliot. He tries to persuade her at every possible opportunity of his suitability for her and his love for her, which is never openly declared. But he is fully aware of the game he plays with the Elliot family, and Anne in particular. The truth of Mr. Elliot's feelings towards Sir Walter and his daughters is questionable, since Mr. Elliot largely ignores his family, when they are in London, and he never thinks of visiting them. What does he really see in Anne besides a cementing of his relationship with the Elliots, which would help him to solidify his position within the family? After a long estrangement from the Elliots, he appears in Bath, and is friendly and charming to the already resident Elliots. Elizabeth writes her sister that

He had called in Camden-place [the Elliots' lodgings]; had called a second time, a third time; had been pointedly attentive...had been taking as much pains to seek the acquaintance, and proclaim the value of the connection, as he has formerly taken pains to shew neglect. (150)

This is generally a red flag in Austen. Change in behavior of a character who is not the hero or heroine, is never good, even if it appears to be that way. Marianne Dashwood and Mr. Willoughby in Sense and Sensibility (1811) are one such example of this red-flagging, although there Willoughby treats Marianne shamefully, in opposition to his earlier warmth and affection. Here, the situation is reversed. First impressions are generally correct with this type of characters: Walter Elliot is a blackguard, as is Willoughby. Willoughby's fault is in his carelessness, while Walter Elliot's is in his coldness. There is no assurance that the neglect that Mr. Elliot shows towards Sir Walter and Elizabeth when they are in London will not be repeated. What does he want now from the Elliots? He is rude and unrepentant towards the Elliots when they are all in society together, and yet now he is the acme of politeness towards them and their new-found relations, the Darymples.

Aside from these cynical observations, there is no immediate reason to doubt Mr. Elliot's new sincerity and affection aside from Anne's dislike of him. He is quite proud, and adept at conforming to what is expected of him now. He wants to get rid of Mrs. Clay, a companion to Elizabeth who might reasonably seem to be a threat to him if she married Sir Walter Elliot, Anne's father, and had children. He tells Anne during a quiet moment at Camden-place that

he feels, like her "that every addition to [Sir Walter's] society, among his equals or superiors, may be of use in diverting his thoughts from those who are beneath him" (163). This is an obvious reference to Mrs. Clay, and his dislike for her intimacy with the Elliots. Anne is pleased with his concern, but she does think through fully why he would not like Mrs. Clay. The reason is that Mrs. Clay could provide Sir Walter with another heir. Anne's pleasure at Mr. Elliot's concern seems dubious at best.

Lady Russell is also persuaded by Mr. Elliot into championing his cause, despite his earlier behavior to the Elliots. She thinks that he loves Anne very much, but must wait until he is out of formal mourning for his well-dowered wife until he can act upon his feelings. She gives Anne her decidedly good opinion of Mr. Elliot while they are driving to visit an school-friend of Anne, Mrs. Smith. Her audacity is amazing, but hardly surprising.

"I am no match maker, as you well know," said Lady Russell, "being much too aware of the uncertainty of human events and calculations. I only mean that if Mr. Elliot should some time hence pay his addresses to you, and if you should be disposed to accept him, I think there would be every possibility of your being happy together. A most suitable connection..." (171)

Lady Russell does not want to speak out of turn to Anne. However, she does feel that she should point out the possibilities and advantages to a match with Mr. Elliot. It is astonishing that she tries to be subtle in this matter since she has already seen the weight that her persuasion carries for Anne. Lady Russell realizes the attraction that Mr. Elliot feels towards Anne, and so she does not hesitate to offer reasons why Anne should consider him. Future

happiness is seen as virtually guaranteed, in two ways. There is the usual married bliss that would presumably envelop Anne and Mr. Elliot, but there is also Lady Russell's happiness when she sees Anne ascend to her mother's place at Kellynch Hall. The persuasions of Lady Russell are formidable indeed!

The connection is eminently suitable on each side. As well, Lady Russell feels assured that Mr. Elliot will eventually make advances towards his fair cousin, and she is now determined to see Anne happy, after her other suitors have been denied to her. There is every chance for this marriage to work in theory, but Lady Russell does not take into account Anne's true feelings or impressions. Anne does not love Mr. Elliot, and probably never will. Lady Russell sees this as a chance for Anne's complete happiness, as Lady Elliot of Kellynch Hall, with money to spare and a husband who adores her. Anne's happiness seems connected strongly to the best possible alliances, not the forming of a deep emotional attachment.

Anne sees this chance as an empty one. She does not trust Mr. Elliot as Lady Russell does. His first impression some years ago is an indelible one, of bad conduct and behavior all around, and her "early impressions [are] incurable" (173). Even now, when he is accepted by his family, she does not trust his careless ease and grace. She picks at bad habits, like traveling on a Sunday, and refusing to believe that his conduct has been completely good. "She distrusted the past, if not the present" (172). His first impression upon her family in London several years ago is the

impression of him that she trusts. He is friendly and open towards herself and her family, but Anne senses a hidden agenda in his newfound delight in being with his relations. She does not find him "open" or "warm", unlike her father or sister. Captain Wentworth has no such complaints against him right now in Anne's mind, even though he is not endorsed as being "a most suitable connection" (171) for her.

Anne does receive some solid proof against Mr. Elliot through the offices of an old school-friend. Mrs. Smith reveals that he was the one who ruined her husband, and left her in genteel poverty and ill health. She describes Mr. Elliot as "a man without heart or conscience; a designing, wary, cold-blooded being" (206). This is entirely more substantial than Anne's simple dislike and distrust, and it makes his change in behavior towards the Elliots believable. If Mr. Elliot is this icy and desperate man, then he could and would do anything to reach his goal, which is the title and estate of Sir Walter. According to Mrs. Smith, his attempt to reach his fortune before he concluded that he wanted the estate and title included stepping over the ruined corpse of her husband and possibly others as well.

Mr. Elliot is no longer a suitor to be considered for any reason at all. Lady Russell's persuasions will go unheeded in this situation, since Anne has knowledge that Lady Russell does not. Anne finally recognizes that what is best for her family is not always best for her. Captain Wentworth and Charles Musgrove are not acceptable suitors for Anne, although Charles is acceptable for her

younger sister Mary. Although Mr. Elliot would be a worthy alliance, he is a dishonest and untrustworthy person who sees a baronetcy as the only happiness that has eluded him in an otherwise successful life. Anne is reduced to one suitor: Captain Wentworth. The question here is whether or not he returns her love.

A difficulty arises here, since there are two discovered endings to Persuasion. There is the ending that stands now, and the ending that was found amongst Austen's papers after her death. They are written so that Anne plays a different part in each ending. In the ending that now stands in the novel, Anne must take an active role in her relationship with Captain Wentworth. In the alternate ending that was discovered after Austen's death, Anne plays a negative role; she simply denies the rumors or thoughts of the Crofts to Captain Wentworth. These two interpretations of Anne's character move the meaning of the novel in two different directions. Anne's personality can go either way: she can be a independent woman capable of the passionate love that Louisa Musgrove has endorsed, or she can accept the love as she has accepted her life thus far, in the manner of Henrietta Musgrove. There is room for both kinds of love in the novel prior to this point. The first advocates women taking an active role in their relationships with men: the machinations of Lady Susan seem almost justified in the wake of this ending. The second ending keeps things at their status quo, with women letting men control their relationships, with persuading relatives and friends to help them decide what is best for them.

The first ending has Captain Wentworth write a letter to Anne when she is visiting the Musgroves, in their pre-nuptial state of bliss and shopping excitement. When she sees him a day earlier in the Musgrove's lodging, she fears "that the same unfortunate persuasion, which had hastened him away from the concert room still prevailed. He did not want to seem to be near enough for conversation" (226). Anne is afraid that he might infer that a closeness exists between herself and Mr. Elliot, when there is, in truth, none. The "persuasion" here is one of comprehension of a situation, not the urgings of friends. Self-persuasion against the reality of their love is also a factor in their uncertainty towards each other. They do not want to be hurt again, but they cannot really believe that the other person can love them still. Mr. Elliot's behavior towards her at a concert the previous night could indicate an intimacy that will influence Captain Wentworth's actions towards her. Captain Wentworth avoids her, either to avoid confirmation of her supposed nuptials or to avoid having to confront her directly and tell her his feelings. They are kept apart by pride, misunderstandings, and the awkwardness of the situation. How do you tell a someone whom you once loved that you still love him? The persuasion of the situation affects Captain Wentworth differently than the persuasion of his family. He can ignore what he is told, but not what he sees in front of him. Walter Elliot's behavior is very possessive, indicating a close relationship that does not really exist. The irony of the situation is brought about by the knowledge that Captain Wentworth does not

possess. Persuasion is obviously still a factor in their uneasy relationship.

Anne, when she next visits the Musgroves, finds Captain Wentworth and his friend of his from Lyme, Captain Harville, visiting the Musgroves as well. Captain Wentworth sits down to write a letter while Anne discusses the differences between the sexes with Captain Harville. As Captain Wentworth has already decided what he will say in the letter before the conversation, and he writes it during this conversation, one would think that it would have little effect upon the letter. However, here the letter directly reflects upon Anne's views, as expressed to Captain Harville. Captain Wentworth already views her as a strong woman, and this conversation only reinforces his view. When Anne declares that forgetting a lover "would not be in the nature of any woman who truly loved" (236), there is a message in this for Captain Wentworth. While he writes the letter, he has been given subtle encouragement from Anne.

The letter itself shows a man in the "half-agony, half-hope" of love. Captain Wentworth's last comment tells Anne in clear terms that she must tell him whether she returns his feelings or not. He will accept "a word, a look" from her to determine if he will ask her father for her hand that night. Anne has no choice but to make a definite move towards Captain Wentworth when he returns to the White Hart, where the Musgroves are staying. She must declare herself to him as he has to her. Captain Wentworth gives Anne credit for being intelligent, and as strong of character as he is.

This is not unlike the Crofts' relationship, where the military man acknowledges his wife's mental and emotional strength, and is glad to have her as an partner in their love.

Anne becomes a deciding force in her relationships, for the first time in the novel. Her incentive to action comes from her talk with Mrs. Smith, when she discovers that Mr. Elliot is the dishonest person that she thought he was. There is no need to consider the suitability of that match any longer, despite the family wishes for it. Anne has become the affirmative character that one sensed she could become in the course of the novel. The persuasions of Lady Russell have gone unheeded, which marks a distinct change in Anne. In the end, as Anne leaves, she is given to Captain Wentworth to be escorted home by her brother-in-law, and her demeanor convinces Captain Wentworth of her feeling for him. The important thing that happens before this scene is that Anne does make a step towards Captain Wentworth when she leaves the Musgroves, saying that she particularly wishes that Captain Wentworth be reminded of his engagement with her family that night. This affirmation is critical to her development as an independent woman.

In the second ending, Anne does not need to make this same kind of affirmative action. She is waylaid by Admiral Croft, and subsequently politely trapped at his lodgings with Captain Wentworth while she waits for Mrs. Croft. After Admiral Croft and Captain Wentworth talk out in the hall, he returns, and enquires after her nuptials with Mr. Elliot, and the necessity of the Crofts

leaving Kellynch Hall in the meantime. Anne denies the rumors, as she did with Mrs. Smith, and she is then given the proof of his love for her that she wished for. Captain Wentworth keeps his countenance formal and stiff until he is assured of her spinsterhood. Interestingly enough, here "Her countenance did not discourage. It was a silent, but a very powerful dialogue;- On his side supplication, on hers acceptance....a hand taken and pressed; and 'Anne, my own dear Anne!' " (259-260). There is a similar kind of silent dialogue that was in the first ending, but here Anne is not asked to give a verbal or even written affirmation of her love. She initially rejects the rumors he has heard as being untrue, and then accepts his glances, intimacies, and finally his spoken affirmation of love. She passively accepts here, while in the first ending, she must make a positive gesture of her love. She encourages his love, and then puts her own love on display for him in the first ending. Here, she accepts his love without actively telling him of her love until after he has given his to her. Anne controls both scenes after Captain Wentworth has assured her of his love; she is the one who can withhold or give love.

Anne Elliot finally achieves a point in her life where she can make decisions for herself. She finally finds love with someone acceptable, and can safely marry, without too much interference, since she has the upper hand over Walter Elliot, with the information that she received from Mrs. Smith. There is some debate on the point of the novel being autobiographical, with Jane Austen herself achieving Anne's independence and happiness. Certainly,

some of the characters were modelled on family members, such as Captain Harville, who is believed to represent Jane's brother, Captain Frank Austen. "[He] said many years afterwards: 'I believe [the domestic habits] of Captain Harville's character was suggested by my own' " (Jenkins 355). But the descriptions of Anne Elliot do not mesh so neatly with those of Austen. She was not the quiet and uniformed girl that Mrs. Smith knew at school, nor was she so constant to her lost love. She suffered as Anne did from love and misunderstanding:

If she had never known what it was to love, she could have never known what love meant to Anne Elliot, and the effort she had once been obliged to make so that no one but [her sister] should know how desperately unhappy she was, had told her what fortitude meant, in a daily round that was lived through at home, in close family intercourse, without the relief of outside employment. (Jenkins 357)

In order to make Anne a believable character, Austen drew on some of her own experiences. But she was not Anne Elliot. Anne would never have tried to write, or find a way to cope with losing love and the lack of a husband to care of her. Anne stays true to her first love, as she has every right to do. Austen did not.

Irony is used to great effect, particularly in this novel. Austen exposes the irony of everyday life for her readers. She understands how people want to hide the truth of a particular situation, and so she exposes it for her readers. Everyone wishes to persuade Anne or to have Anne persuade characters away from the truth that no-one wants to admit. So she is taken into confidence by everyone, in the hopes that she will become a co-conspirator in their little deceptions. Anne sees the truth behind Captain

Wentworth's kindness to Mrs. Musgrove, and sighings of Mrs. Musgrove and the Charles Musgroves. She becomes an aid to the reader in picking up the little deceptions and deceits that lead to understanding the characters. Anne is not mistaken in her impressions about any of the characters. Her first impressions are "incurable", which explains why she can be such a good guide. She recognizes Walter Elliot's real (and negative) feelings about her family, and refuses to believe in his sudden change of heart. She sees Louisa's shameless pursuit of Captain Wentworth for what it is, and Lady Russell's open approval as the small sop that it is. There are hidden plans at work that Anne perceives and acknowledges, as does the reader through the narrator's comments on the situations that Anne is placed in. Austen drew on her experiences to make Anne such a strong and believable character. Austen is not wholly Anne Elliot, but Anne Elliot becomes one of her great achievements. Anne is perhaps the person whom Austen wished to be.

Conclusion

Irony comes from mainly from two sources in Jane Austen's writings: the juxtaposition of an impression or a persuasion with the truth of a situation. This can be seen most clearly in three novels: Lady Susan, which shows a heroine obliged to use both impression and persuasion to keep her relatives from discovering the truth of her affairs and dissolute lifestyle; Pride and Prejudice, which examines the power of impression and how it collapses when confronted with true knowledge of a situation; and finally, Persuasion, where the heroine is forced to find the strength to overcome the powerful persuasions of her family and friends, which would take her away from her beloved. These novels examine how women use impression and persuasion, and how it is used against them. But Austen's other novels also use impression and persuasion to examine a heroine's character, or to keep the story moving forward. There are two examples in particular that show this: a ball scene from The Watsons (1871), and the gold chain incident from Mansfield Park (1814). The ball scene shows how Emma, the heroine of this fragment of a novel, makes a good impression at one of her first assembly ball. The gold chain incident looks at Fanny Price's reaction to persuasion.

The Watsons was written around the same time as Lady Susan, around 1804. It is a tantalizing fragment, telling the story of the Watsons, a large family in barely genteel poverty. Emma Watson is the heroine of this story. Like Elizabeth Bennet, she is described as being quite pretty, with beauty in her eyes and the ability to

attract suitors who might initially ignore her.

Emma Watson was not more than of the middle height - well made and plump, with an air of healthy vigor.- Her skin was very brown but clear, smooth, and glowing-; which with a lively eye, a sweet smile, and an open countenance, gave beauty to attract and expression to make that beauty improve upon acquaintance. (120)

She is brought up by an aunt, who recently married an Irish soldier, thereby dashing Emma's hopes of inheriting her aunt's fortune. She is lately returned to her family, and is at the assembly ball due to the invitation of the Edwardses, who are old family friends. Emma arrives at the ball, and makes a very good impression upon the leading family of the area: the Osbournes. They arrive after the first two dances are over, and cause quite a stir at the assembly.

Miss Osbourne is engaged for the first set of dances by Charles Blake, the little nephew of their rector. Charles is looking forward to this treat with great excitement: " 'Oh! yes - we have been engaged this week,' cried the boy, 'and we are to dance down every couple' " (121). Miss Osbourne falls into conversation with the officers present at the ball, and breaks her engagement to dance with Colonel Beresford, promising to dance with him after tea. Emma sees his disappointment, and offers to dance with him herself.

...he stood the picture of disappointment....His mother, stifling her own mortification, tries to soothe his, with the prospect of Miss Osbourne's second promise....it was very evident by the unceasing agitation of his features that he minded it as much as ever.- Emma did not think, or reflect;- she felt and acted-.

'I shall be very happy to dance with you sir, if you like it,' said she, holding out her hand with unaffected good humour.

The boy in one moment restored to all his first delight - looked joyfully at his mother and stepping forward with an honest and simple 'Thank you ma'am,' was instantly ready to attend his new acquaintance.- The thankfulness of Mrs. Blake was more diffuse.... (122)

Emma's action is unselfish and gratifying to the Osbourne party as a whole. Instead of letting Charles suffer through his mortification and sorrow at being rejected when he had told everyone of his partner, he has a new partner to dance with who came up to him herself. It would have been quite easy to ignore his plight, and wait for someone closer to her age to ask her to dance. She becomes the subject of much conversation with her actions, but "Emma could not repent what she had done, so happy had it made both the boy and his mother" (122-123). She falls under the scrutiny of the Osbourne party, dancing with Charles' uncle and Mr. Musgrave, and examined closely by Lord Osbourne.

Emma's actions brought her into contact with a group that she might not have danced with or talked with otherwise, although that is certainly not why she offered to partner Charles Blake. She, like Elizabeth Bennet, overhears a conversation between Tom Musgrave and Lord Osbourne about herself. She is fortunately hidden from view.

..when she was sitting in the card-room somewhat screened by a door, she heard Lord Osbourne...call Tom Musgrave towards him and say, 'Why do you not dance with that beautiful Emma Watson? I want you to dance with her, and I will come and stand by you.'

'I was determining on it this very moment, my lord, I'll be introduced and dance with her directly.'

'Aye do - and if you find she does not want much talking to, you may introduce me by and bye.' (124)

Emma is not very pleased at this discussion of these men who might

want to dance with her, and be introduced to her, in such a callous fashion. There is a sop to her pride in that she is called "beautiful", but she is not disposed to favor Tom Musgrave with her company, since she is warned that he is rather unsettled and wild, and not a favorite with the Edwardses. Lord Osbourne wants to make sure that she is worth dancing with before he actually asks her or is introduced to her, which is rather insulting to her pride. Unlike Elizabeth Bennet, Emma keeps this conversation to herself, and simply leaves as soon as possible to the safety of the Edwards' family party.

Emma makes a good impression by showing her kind nature by dancing with Master Blake. She is not trying to worm her way into the Osbourne's group, or to curry favor. Emma is simply trying to salvage the evening for this little boy, at what is probably his first ball. She is disconcerted by Lord Osbourne's high-handed command to Tom Musgrave, but her only action is to seek shelter with the Edwardses. She does not set out to be this great heroine of the evening, but she does become one by her actions. She is unaffected and simple, not gossiping or flirting like the other girls at the ball, in part because she does not really know anyone there beside Miss Edwards, and she only met her tonight.

Emma is very like Elizabeth Bennet, in description and temperament, but she acts very differently in a similar situation. Elizabeth, at the Netherfield ball, is still upset by Mr. Darcy's comment about her being only "tolerable", and she acts somewhat rudely in consequence. She is barely civil to him, and teases him

throughout their set about his impressions, and his behavior to Mr. Wickham, which is hardly advisable or even very polite. Elizabeth's temper and spirit is seen very clearly at the assembly ball and at the Netherfield ball. She is lively and playful, but she is also angry at being slighted, and at Mr. Darcy's apparent injustice to her new favorite, Mr. Wickham. Emma step in to correct injustice as well, but she is not as forceful as Elizabeth about confronting the person who is in the wrong, as far as they can see. Emma does not confront Miss Osbourne at all, or mention it to Tom Musgrave or Mr. Howard. She makes a little boy very happy with her kind gesture, but she does not try to exact retribution from the people who were unjust to him.

This ball scene shows the importance of impression in another novel, since Emma would have, in the finished novel, been singled out for favor by Tom Musgrave, Lord Osbourne, and by Mr. Howard, whom she would have married, rejecting Lord Osbourne in the process. The importance of Emma making a good first impression becomes readily apparent. If she had sat idly by and watched Charles Blake work himself into a fit of rage, she would have accomplished nothing, and she would not have been so lucky as to be singled out for attention at a ball where she knows almost no one. Ironically, Emma has discovered the power of impression almost by accident.

The next example deals with the persuasive gold chain incident of Mansfield Park. Fanny Price, the heroine, is discussing her outfit for the ball that the Bertrams, her aunt and uncle, are

holding in honor of her brother William. She is with Mary Crawford, a slightly forward girl who is visiting relatives in the area with her brother, Henry. Fanny would like to wear the gold cross that William has given her, but she is without a chain.

Fanny...did not know how either to wear the cross or to refrain from wearing it. She was answered by having a small trinket box placed before her, and being requested to chuse from among several gold chains and necklaces...In the kindest manner she now urged Fanny's taking one for the cross and to keep for her sake, saying everything she could think of to obviate the scruples which were making Fanny start back at first with a look of horror at the proposal. (265)

Fanny is strongly persuaded to keep a valuable trinket that she does not really want. She is good friends with Mary, but she feels that this present is too much for her to accept without feeling uncomfortable. Fanny is perpetually reminded by her aunt Norris that she is only a poor relation, kept on at Mansfield Park through the sufferance of her aunt and uncle. She is perpetually hesitant, therefore to take more than what is due to her. This is an example of her desire not to take more than she should.

Another peculiar thing about Fanny, that makes her very like Anne Elliot besides their friends' affection for persuasion, is that she is very correct in her impressions of other people. She recognizes people's bad or good nature, and remains convinced of it until they finally prove that they are scoundrels or angels. She feels instinctively that Henry Crawford is a bad lot, and that his sister is conspiring with him in order to win her affection, which he is. She recognizes the bad nature of the play which the Crawfords and their friends wish to perform with the Bertrams, and

will not be drawn into the preparations for it. She is proved correct when her uncle comes home and will not let it be performed. Fanny is usually correct, as is Anne Elliot in the case of Mr. Elliot and Captain Wentworth. As well, they are both usually obliged to bow to persuasion, or to appear to, in order to keep the peace with their friends.

Mary Crawford, with her persuasive flair, will not let Fanny go without a chain.

Fanny found herself obliged to yield that she might not be accused of pride or indifference, or some other littleness; and having with modest reluctance given her consent, proceeded to make the selection. She...[fancied that] there was one necklace more frequently placed before her eyes than the rest. It was of gold prettily worked.....she hoped, in fixing on this, to be chusing what Miss Crawford least wished to keep. (265)

Fanny is torn between her own reluctance and pleasing her friend. She accept the one that she hopes Mary wants the least, but is still unsure about the propriety of her actions. She is awkward and embarrassed, since Fanny is unaccustomed to attention or presents given for no reason in particular. She sees no reason to accept this gift, besides wanting to wear her brother's present, but she cannot reject the offer without appearing rude.

The truly awkward part is where Miss Crawford tells Fanny that the chain is an old gift from Henry, so she makes "over to [her] all the duty of remembering the original giver. It is to be a family remembrancer" (266). Fanny is even more upset by this revelation, feeling the true awkwardness of taking this chain that was a present to Mary. Mary stifles her protests by asking Fanny playfully if she "perhaps - looking archly - you suspect a

confederacy between us, and that what I am now doing is with his knowledge and at his desire?" (266). Fanny cannot possibly say that she does suspect something like this, although ironically she is proved to be precisely correct. After Henry proposes and is rejected, Mary comes over to try to persuade Fanny to accept him. Mary ends her lament of having to spend time in London without Fanny by telling her why she was given the necklace: to show favor to Henry Crawford, and perhaps to further his pursuit of her.

'..And then before the ball, the necklace! Oh! you received it just as it was meant. You were as conscious as heart could desire. I remember it perfectly.'
'Do you mean that your brother knew of the necklace beforehand? Oh! Miss Crawford, that was not fair.'
'Knew of it! It was his own doing entirely, his own thought. I am ashamed to say that it had never entered my head; but I was delighted to act on his proposal, for both your sakes.' (357)

Mary Crawford shows her true colors. She is ruthless in persuading Fanny to take something she did not want. And the acceptance of this necklace showed a partiality that was not there. Fanny realized after accepting the present that it is too much for her to accept without qualms, and that Henry Crawford might well have had something to do with it. She feels disgraced, and upset that she is given this gift which she would not have taken otherwise, under the guise of friendship. Mary Crawford is no friend to her.

Anne Elliot, like Fanny was forced into showing civility and perhaps a partiality for Walter Elliot, because of her family wishes and Lady Russell's persuasions. She recognized that there was something wrong with him, but she chose not to say anything immediately, hoping that Mr. Elliot would either get tired of her

or would find her sister Elizabeth or Mrs. Clay to be more interesting. She too is given the chance to revel in her correct assumptions after she meets with Mrs. Smith, and is given the truth that lies behind Mr. Elliot's attentions to her. Anne is forced into situations that she is not ready for, and that she is uncomfortable in, like Fanny. And like Fanny, she must find the underlying truth behind people's actions in order to justify her actions.

Fanny Price, after all, rejects Henry Crawford. There is no reason that anyone else can see for this rejection. He is young, handsome, wealthy, and in love with her. Yet Fanny refuses him, hoping against hope that her cousin Edmund will recognize her love for him and return her affection. Fanny returns home after this episode, since she is somewhat in disgrace, and sees a month or so later an account in a newspaper that tells her of Henry Crawford's elopement with her cousin Maria, who is recently married to a very eligible young man. It is distressing, but Fanny is proved correct about Henry Crawford. He could not be trusted, and he is certainly not a gentleman if he could run off with a married woman. Ironically, Fanny is proved correct in her handling of the Crawfords. She is vindicated.

These two examples show the importance of impression and persuasion in Austen's other novels. They are crucial, although often irrational forces. There is no particular reason except instinct that could make all of these girls, except Lady Susan, reject apparently worthy and good suitors making serious offers of

marriage. But they all do. There is no reason why they should be so instinctively aware of people who are good or bad, or persuaded away from their true feelings. The forces that guide them are usually without rhyme or reason, but they guide these heroines through the delicate manipulations that they either must avoid or orchestrate in order to find a husband. Most of Austen's novels examine the plight of young girls looking for a husband or quietly waiting for a lover to appear for them. They have little to guide them along their way. By using their impressions, and seeing how people try to persuade them, they can manage to be successful in the end.

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