



PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

الجمهورية الجزائرية الديمقراطية الشعبية



MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH

وزارة التعليم العالي والبحث العلمي

UNIVERSITY OF ABBES LAGHROUR-KHENCHELA

جامعة عباس لغرور - خنشلة

DEPARTMENT OF ENGLISH

قسم اللغة الإنجليزية

A Faircloughian Critical Discourse Analysis of Jane Austen's

Major Works: Power, Gender, and Ideology in Regency England

Candidate

Asma Belmanaa

Supervisor:

Dr. YOUSFI Nabila

Board of Examiners

Examiner: Mrs. Malek..... University of Khenchela

President: Dr. Oumeddour University of Khenchela

Supervisor: Dr. YOUSFI Nabila University of Khenchela

June, 2026

DEDECATION

I dedicate this work to
My beloved Papa and Mama
My Brothers
My Aya
Mouse
And myself

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to my supervisor, Dr. Yousfi Nabila for her valuable support throughout this journey. I would never have accomplished this work without her guidance, patience and supportive encouragement.

I am grateful to the jury members for their time, constructive comments, and valuable evaluation of this work.

I would also thank Abbes Laghrour University – Khenchela and the English Department for providing a supportive academic environment throughout my studies.

Finally, I would thank all the teaching staff for their hard work and dedication throughout the years of my time at the English Department.

Abstract

This dissertation aims to explore the construction of gender and power relations in *Pride and Prejudice*(1813), *Emma*(1815), and *Persuasion*(1817) through the lens of Critical Discourse Analysis using Norman Fairclough's three-dimensional model. The study examines how femininity and masculinity are socially constructed in Regency England and how patriarchal ideology, class hierarchy, and marriage shape social relations, individual identities, and social expectations. It also investigates the ways Jane Austen critiques these structures through irony, satire, characterization, and various narrative strategies. The research applies Fairclough's analytical framework to selected passages from the three novels through textual analysis, discursive practice, and social practice. At the textual level, the study focuses on lexical choices, sentence structure, dialogue, and evaluative language. The discursive level examines how discourse reflects social expectations and ideological assumptions related to gender, marriage, authority, morality, and class distinctions. At the social level, the analysis highlights the influence of patriarchy, inheritance laws, and social hierarchy on women's agency, independence, and social position. The findings reveal that Austen's novels not only reflect the realities of Regency society but also challenge its ideological structures. Her female heroines demonstrate intellectual awareness and moral resistance within rigid social systems, while male authority is often associated with wealth, inheritance, privilege, and social status. The study concludes that Austen employs discourse as an alternative form of social critique, exposing inequalities embedded in patriarchal and class-based structures while presenting gender as a socially constructed and performed identity rather than a fixed biological role.

Keywords: Critical Discourse Analysis, Faircloughian Model, Jane Austen, gender construction, patriarchy, Regency England, irony, social class, female agency

List of figures

Figure 1: Fairclough's Three-Layered Model **Erreur ! Signet non défini.**

Table of Contents

DEDECATION	I
ACKNOWLEDGEMENTS.....	II
Abstract.....	III
List of figures	IV
General Introduction	1
1. Background.....	1
2. Statement of the Problem	2
3. Aim of the Study.....	2
4. Research Questions.....	3
5. Significance of the Study.....	3
6. Methodology.....	4
7. Structure of the Study	4
Chapter One: Literature Review	6
Introduction	7
1-1 Gender as a Social Construct.....	7
1-1-1 Social Construction of Femininity and Masculinity	8
1-1-2 Gender Norms in Patriarchal Societies	8
1-2 Gender Dynamics in Regency England.....	10
1-2-1 Social Expectations of Women	11
1-2-2 Marriage Economy and Property Law	13
1-2-3 Class Inheritance and the Ideology of Domesticity	14
1-2-4 Position of Women in Austen’s Times	16
1-3 Jane Austen’s Works as Ideological Constructs	18
1-3-1 Austen’s Indirect Discourse and its Ideological Implications.....	18
1-3-2 Satire, Irony, and Critique of Gender Roles.....	21
1-3-3 Constructing Gender and Power through Characterization	23
Conclusion.....	24
Chapter Two: Methodology: A Faircloughian Analysis of Gender in Austen’s Works....	26
Introduction	27
2-1 Research Design.....	27
2-2 Theoretical Framework: Critical Discourse Analysis	28
2-3 Fairclough’s Three-Dimensional Model	29

2-4 Corpus Selection	30
2-5 Data Selection	31
2-6 Analysis Procedure.....	31
2-7 Analysis and Interpretation	32
2-7 Summary of the Findings.....	44
Conclusion.....	50
General Conclusion	51
References	53
ملخص.....	60

General Introduction

1. Background of the Study

Jane Austen is a central writer of the Regency period; her novels (1811–1820) depict the social values, manners, and tensions of early nineteenth-century England. By defining the novel of manners, she concentrates on domestic life, courtship, and social interaction rather than political events making her work essential for understanding Regency culture (British Library, 2020; Oxford Dictionary of National Biography, 2020). Austen's novels critique social class, marriage, women's limited roles, and the significance of property and inheritance through irony and characterization (JASNA, 2018).

The Regency era was a brief period in British history during which the Prince of Wales governed as Prince Regent because of King George III's mental illness. This era was marked by rigid social hierarchies, strict manners and propriety, economic transformations including the rise of the professional middle class, and significant cultural developments. Social life was dominated by the gentry and aristocracy, which Austen's characters frequently navigate. Limited social mobility made marriage a key means of balancing affection, economic security, and social status; women lacked legal independence after marriage, and their future security depended largely on forming socially and financially advantageous matches (Morrison, 2019).

Jane Austen's novels are particularly suited to discourse studies as they reflect and critique dominant gender and class ideologies. Through narrative strategies such as free indirect discourse, irony, and satire, she explores subjectivity, power relations, and social norms, revealing tensions between individual desire and societal expectation.

Several previous studies have explored similar issues and provided a foundation for this present research. Arora (2024), in *Regency England through the realistic lens of Jane Austen*,

argues that Austen's novels reflect the social limitations and gender expectations of Regency England. Similarly, studies such as the JASNA (2018) analysis of Austen's works emphasize the centrality of social class and marriage as instruments of power and mobility. The *Jane Austen entry* (2020) also underlines Austen's critique of social hierarchy and gender inequality in her novels. Overall, these works support the view that Austen's fiction engages critically with power, gender, and ideology within her society.

This work investigates the interplay between power, gender and ideology in Regency England, using a Faircloughian critical discourse analysis of Jane Austen's major works. Building on existing scholarship on Regency social hierarchy and gender dynamics, it examines the linguistic choices, conversational patterns, and narrative strategies through which social norms and gendered expectations are articulated.

2. Statement of the Problem

Although Austen's novels have been widely studied from literary, feminist, and historical perspectives, few studies have applied a systematic discourse analytic methodology to her works. Formal CDA, particularly Fairclough's three-dimensional framework, has infrequently been used to investigate Austen's representation of social communication in the Regency Era. While some scholars analyze dialogues, politeness norms, and conversational strategies, these studies remain largely descriptive and do not link micro level linguistic choices to broader social and ideological practices.

Recognizing the centrality of discourse in Austen's construction of power and ideology, this study employs Fairclough's CDA framework to uncover how linguistic patterns articulate, reinforce, or challenge Regency norms.

3. Objectives of the Study

This title aims to fulfill the following objectives:

- To analyze how power is represented through linguistic choices in Jane Austen's selected novels.

- To examine how gender roles and ideologies are constructed, negotiated, or challenged through discourse in Austen's narratives.

- To show how the use of Fairclough's three-dimensional CDA uncovers the relationships between language, gender, and power in the Regency context.

4. Research Questions

This study addresses the following the questions:

- How is power represented through language in Austen's novels?
- How are gender roles and ideologies represented in Austen's narratives?
- How does Fairclough ' s model help uncover the relationship between language, gender, and power ?

5. Significance of the Study

- This study introduces a methodology that reveals how power dynamics are encoded in dialogue, showing that Austen's ideological critique may reside in linguistic patterns rather than overt narrative statements.

- It extends CDA traditionally applied to contemporary texts to historical literary works.
- The research offers a linguistic account of early nineteenth century gendered speech patterns and demonstrates how grammatical and lexical choices reflect broader ideological formations such as patriarchy and class hierarchy.

- It investigates how gendered identities and power relations were linguistically constructed in Regency England and identifies instances where characters resist expected gendered behavior.

6. Methodology

Critical Discourse Analysis (CDA) was used to examine how language constructs, maintains, or challenges power, ideology, and social relations. Fairclough's model is selected to analyze discourse at the textual level (linguistic features and ideological meanings), discursive practice (production, distribution, and interpretation), and social practice (connections to power and social structures).

This study applies CDA to Austen's *Pride and Prejudice* (1813), *Emma* (1815), and *Persuasion* (1817), these novels are selected for their nuanced portrayal of Regency social conventions regarding class, gender, and power dynamics. The analysis focuses on narrative techniques such as point of view, free indirect discourse, characterization, and dialogue, examining how Austen's language reflects, negotiates, and challenges social norms.

7. Structure of the Study

This study is divided into two main parts. The first part presents the theoretical framework of the research. It introduces the historical and literary background of the Regency Era and Jane Austen's major works, while also discussing the key concepts of Critical Discourse Analysis (CDA) and Norman Fairclough's three-dimensional model. In addition, it reviews previous studies related to discourse, gender, power, and ideology in Austen's novels.

The second part constitutes the practical and analytical section of the study. It applies Fairclough's CDA framework to selected extracts from *Pride and Prejudice* (1813), *Emma* (1815), and *Persuasion* (1817). The analysis examines textual features, discursive practices, and social practices in order to reveal how language constructs,

negotiates, and sometimes challenges power relations, gender roles, and ideological structures in Regency England.

Chapter One: Literature

Review

Introduction

This chapter outlines the theoretical and socio-historical framework of the study by approaching gender as a socially constructed category shaped by cultural and ideological forces rather than biological determinants. It first examines the social construction of femininity and masculinity, highlighting the ways in which societies define and normalize gendered attributes through social expectations and relations of power. The chapter then situates these gender dynamics within the legal and economic context of Regency England, where social expectations of women were regulated by rigid ideals of propriety, dependence, and domestic responsibility. At the core of this context lies the marriage economy, governed by property and inheritance laws that limited women's social mobility and reinforced the ideology of domesticity across class divisions. This provides a clear view of the position of women in Austen's time. Finally, the chapter considers Jane Austen's novels as ideological constructs that both mirror and question these social arrangements. Through an examination of her narrative strategies particularly free indirect discourse, satire, and irony it reveals how Austen provides a critique of gender roles. By analyzing her characterization, the chapter demonstrates how her protagonists negotiate and resist gendered power relations, thereby laying the groundwork for the analysis that follows.

1-1 Gender as a Social Construct

This section explores the concept of gender as a socially constructed category, highlighting how definitions of femininity and masculinity are shaped by Societal norms, family practices, and cultural expectations. It examines the ways in which patriarchal systems produce and reinforce gendered behavior from early childhood.

1-1-1 Social Construction of Femininity and Masculinity

Gender becomes evident from birth through early socialization within family, play, and literacy contexts, where boys are encouraged toward activity and dominance while girls are directed toward passivity and domestic roles. These repeated interactions construct masculinity as authoritative and femininity as subordinate and compliant, highlighting the role of power in shaping gender as a social construct rather than a biological fact (Gacumo, 2025; Johri, 2023). Thus, through socialization and repeated practices gender can be identified as cultural product rather than biological sex.

Taking Jane Austen's works as examples of socially constructed femininity and masculinity, her characters perform gender and class roles that shape the novels' view of her society. Social class operates as an intersectional force, where characters either conform to or resist hegemonic femininity shaped by socio-economic pressures. In *Pride and Prejudice* (1813), Georgiana Darcy reflects passive femininity through submission to male authority, while the Bennet sisters display varied feminine identities (Emily, 2022). This shows femininity as learned and defined by social expectations. Mr. Darcy represents authoritative masculinity based on wealth and emotional restraint, where status legitimizes pride and detachment, making masculinity tied more to social position than moral responsibility (Mridula, 2021). In the early chapters of the book, Mr. Darcy is introduced as a figure of economic and social standing; the narration emphasized his income and social status before describing his character traits indicating that in Regency era masculine value is defined through material.

1-1-2 Gender Norms in Patriarchal Societies

Austen represented femininity as a socially formulated identity in her book *Emma* (1815) by portraying her heroine Emma Woodhouse as a financially independent, wealthy

young woman who believes she is free from typical feminine anxieties due to her high social position. The author also presents Mr. Knightley as an ideal masculine authority, describing him as rational, principled, and socially responsible; his masculinity is defined through ethical guidance. In contrast, Mr. Woodhouse challenges traditional masculinity by being anxious, passive, and dependent. Thus, *Emma* portrays privileged femininity while Knightley's masculinity is shown as cooperative rather than authoritarian (Austen, 1815). Therefore, masculinity is defined through behavior and moral choices rather than gender alone.

Ultimately, the novel suggests that true manhood in Austen's world is not determined by wealth alone but by awareness of one's social responsibilities and personal growth in relation to others. It emphasizes that although society constructs a man's rank, his character is defined by how he treats others regardless of class (Mammadova, 2025). Mammadova further highlights that Knightley's masculinity is considered superior because it is morally consistent and unaffected by social status. Therefore, gender in *Emma* depends on class, economics, and ethics, where masculinity and femininity are not fixed traits but reputations maintained through balancing these factors.

Gender norms are the rigid social rules expectations that tell people how they are supposed to behave, dress and think based on their gender or the shared beliefs about what is appropriate behavior for men and women. They are reinforced through social rewards approval (Shubhangi & Sharma, 2024). This means that individuals are rewarded when they conform to these expectations and often criticized when they do not. Patriarchal society is defined as a social structure characterized by historical and societal power imbalance that favors men over women; male domination is sustained and the othering of women is supported, using Simone de Beauvoir's concept which states that treating men as the standard and women as the second or other. (Marcus & Somji, 2024). Therefore, patriarchal society is one where men hold the most power and authority while women take secondary positions,

and this system is developed through traditions and cultural beliefs that place men as a priority.

“Patriarchy as a system exists to advantage men in whatever ways it can. It does not demand ideological purity or consistent messaging, only a willingness to forever center men. This is why patriarchy will happily co-opt and weaponize the language of social justice. The existence of [this system] convinces you that you must do something, like change your last name, and that if you do, you will gain respect and safety. This is because there is no way for women to win at patriarchy. Patriarchy’s sole purpose is to benefit men, at women’s expense when necessary or convenient.” (Villines, 2023, para. 4). Therefore, patriarchy is centering men to the point where every decision a woman makes must be measured, thus when a woman conforms to patriarchal standards as being traditional she will be denied professional respect and if she rejects those standards she will not be socially safe, meanwhile men are the most beneficiaries from this system.

According to patriarchal structure for women, social and economic opportunities were largely limited. “In the Regency era, the social and economic constraints on women’s choices were primarily navigated through marriage, as highlighted in the works of Jane Austen, where inheritance laws often left women financially vulnerable” (Hiwarkhedkar & Sharma, 2024, p.160). Thus, the only escape is to secure a suitable marriage and secure a home because of men having full control of property and inheritance. Austen’s novels provide clear portrayal of women’s limited inheritance rights leaving them dependent and lacking financial security and having one solution to survive because of this oppressive system.

1-2 Gender Dynamics in Regency England

Gender Dynamics is defined as the complex, layered, and flexible exchange of social forces that shape human identity, roles, and interactions. In Regency England roughly (1811–

1820), gender dynamics were governed by a social framework that imposed that men and women are suitable for different roles; men for the public world, legal and financial control, while women were expected to remain within domestic sphere. The Breadwinner, Men were expected to be well educated and work outside the home to provide income, and women were subordinate (Monica et al. ,2024). Therefore, social stability was preserved through the male control of fortune and property ownership and the female management of the household. Men controlled economic resources maintaining structured hierarchy.

1-2-1 Social Expectations of Women

The social expectations of women are articulated by their marginalized social standing and their instrumental value within a patriarchal environment. Women were expected to seek for marriage as a sole purpose. A woman's entire life and ideological shaping should be directed toward achieving a suitable marriage out of economic necessity because women were repressed in a patriarchal system and had no right to have a property due to laws like entailment which is favoring male succession; they were expected to marry for economic survival rather than love (Arora, 2023). Thus, women perceived Marriage as a career and a way to secure social respectability; they would face limited opportunities and constrained life if they stay without male support. Jane Austen portrayed women living in a society where a female's future depends whether on her father, brother or husband remaining in a domestic private sphere where she manages household efficiently (Makhdoom, 2025). Women were perceived as domestic workers meant to maintain order and provide emotional stability; consequently, their identity was related to their role in the family, having a position of keepers of private virtue rather than participants in public power.

The author gave her main characters the ability and courage to actively engage with social constraints "Jane Austen's heroines often confront and negotiate these dependencies

with grace and critical awareness. While they operate within the constraints of their time, they are not passive victims. Rather, Austen's women are frequently self-aware, weighing their options and making deliberate choices that balance societal expectation with personal integrity" (Makhdoom, 2025, p. 1580).

Heroines of Austen's novels express personal integrity and moral strength rather than rebelling against social expectations, making choices that indicate their self-awareness . For instance, the protagonist of *pride and prejudice* Elizabeth Bennet, who did not oppose patriarchy directly, could manage societal constraints thoughtfully rejecting unsuitable partners waiting for the love that aligns with mutual respect and reflects a deep sense of self-awareness. This shows that moral strength can be a form of quiet resistance.

Another example of a protagonist who has high self-awareness is Anne Elliot from the novel *Persuasion*, she respects social expectations that require that a woman should marry suitably, initially ending her engagement with Captain Wentworth due to social influence and the family friend lady Russell, who tried to manifest that women should prioritize social conventions over personal desires. Anne understands the strict class hierarchy and the need to maintain social boundaries even if she has personal interests. (Spark notes editors, 2026). Anne was aware of herself being a member of the upper class and understands that her choices must align with social expectations; she suppressed her feelings for Captain Wentworth, which shows that social norms can dominate individual desires. Jane Austen demonstrated the rigid social boundaries of the Regency era through Anne Elliot's actions and her interactions with male figures. Anne's dependence on male relatives for financial stability reflects the gender norms and socio-economic constraints that shaped women's lives at the time (Crossref-it.info, n.d.). Anne does not inherit her family estate due the legal system that time, leaving her reliant for financial security and that what shaped her social behavior and

made her consider marriage as a way to secure a stable future. Austen used Anne's dependence to highlight the limitations placed on woman.

1-2-2 Marriage Economy and Property Law

Marriage economy points to a social system where marriage operates as a primary means of financial survival, wealth transfer, and social mobility, rather than just a romantic union. Marriage was considered as Market starting with the hunt for a husband or wife that was a serious matter with significant consequences. For a young, single woman, finding a husband was described as essential (Snell, 2025). Therefore, marriage was perceived as a practical necessity for financial survival especially for women, as it functioned as a structured exchange system shaped by fortune, property and status.

Austen portrayal of marriage was clear and obvious especially in *Pride and Prejudice*. "Marriage functioned as women's sole institutionalized pathway to stability. Denied autonomy, women were relegated to matrimony as a means of escaping familial precarity or securing financial survival, reducing their societal role to spousal and reproductive duties" (Bohang et al. 2025, p.2). Marriage was not just an independent selection; it was the only institution that ensured security and a woman's financial future.

One of the reasons women faced financial restrictions was the law of entailment.

It is essentially a clause in a will that extended beyond the life of the person who made the will." It operates as a legal structure to govern the inheritance of property over multiple generations usually three or four to ensure that the estate persists rather than the current owner choosing their inheritor. This law was designed to protect family fortunes from irresponsibility. (killpack ,2020, para.01)

This quote highlights the fear that immature heir might receive a huge estate and immediately mismanage it or sell it, ruining centuries of family work. And the article overall

explains that these laws were not inherently out of cruelty toward women, but out of a cultural obsession with preservation. The system relied on the expectation that men would always look after their female relatives, and Austen's novels are portrayal of an image when those expectations fail.

Austen uses *Pride and Prejudice* to exemplify how property laws, specifically the law of entail, destabilized the domestic security of women. Because inheritance was strictly limited, daughters were often excluded from inheriting [entailed land], which reinforced male-line succession. This legal framework prevented estates from being divided among multiple children, ensuring that wealth and land remained intact; consequently, marriage became an economic necessity. A prime example occurs where the Bennet estate is entailed away from the daughters and must transfer to Mr. Collins as the closest male relative. Similarly, in Austen's *Persuasion*, the Elliot daughters are deprived of their home because of the entailed estate, where Anne and her sisters cannot inherit Kellynch Hall (Arora, 2023, p.232). Therefore, property was attached to lineage and male succession which means that British law culture and custom attached property to lineage, and the legal system demonstrates the Elliot women's economic vulnerability (Wulf, 2025). Initially, since the father Mr. Walter Elliot has no sons, the estate cannot go to Elizabeth or Anne or Mary; instead, it must go to the nearest male relative William Elliot.

1-2-3 Class Inheritance and the Ideology of Domesticity

Built upon an article written by Megane (2020) named 'Sense, Sensibility, Sympathy, Social Class Upheaval in Jane Austen's Novels', class inheritance is a legal and social structure developed to preserve land and wealth concentrated within a specific patriarchal lineage. Starting with the components of this system, Primogeniture is the practice of maintaining family estates intact and free of obligations by ensuring the first-born male

inherits the whole property while The Entail indicates that a legal clause placed on a property so that a male heir could not assign the property onto a female. There is also Patriarchal Lineage, a system where marriage functions as a way to provide a legitimate heir, guaranteeing the survival of the estate for the next generation of men. Lastly The Jointure is a limited financial statute for widows. Following a husband's death, a wife is entitled only to a third of the interest in her husband's land, provided she had a pre-arranged marriage portion. Those components indicate that class inheritance is a rigid male-dominated legal structure aimed to prevent the waste of family wealth by progeny, divorce, or female heirs.

In the same article written by Megane (2020), the ideology of domesticity is framed as a cultural paradigm where a woman's life is limited to the private sphere, operating as a strategic tool to preserve the status and wealth of the landed gentry. This ideology composes of The Mighty Business of Female Life that indicates the main function of women as the responsibility to please because they were excluded from political and civil existence. Secondly, The Cultivation of Accomplishments Domesticity ordered women to spend their youth developing hobbies such as music, drawing and needlework. These were not for personal choices but were necessary to achieve strategic marriages. Moving to Maintenance of Class Boundaries where Domesticity expected women to keep other women in place through manners and gossip, assuring that the domestic circle remained limited to the upper class. Lastly, The Typical Romance Narrative, Megane suggests that the domestic ideology shaped marriage essentially as a romance, but Austen's reality exposes it as actually a legal requirement for connections, money, and security for the entire family.

Domesticity in Austen's novels is less about home and more about the physical and social limitations placed on women. Starting with Anne Elliot in *Persuasion*, domesticity is easily disrupted. When the Elliot family is forced to rent out Kellynch Hall, Anne is shuffled between the homes of various relatives. This displacement highlights the harsh reality because

of the law of entail. Moving to *Emma*, Emma Woodhouse enjoys the stability of domesticity, yet she is bound by it through her father's chronic health anxiety. Bertol (2024) highlights that Emma is a: "...symbol of isolation: 'a single woman, with a very narrow income, must be a ridiculous, disagreeable old maid! ... but a single woman, of good fortune, is always respectable'" (Austen, 1815, p.78). the author uses Emma's privilege to explore how inheritance influences not just social status but personality itself.

1-2-4 Position of Women in Austen's Times

Jane Austen vividly revealed the limited often dependent position of women in her time specifically through themes such as marriage, education and inheritance. In Regency Era, the woman had a small opportunity of financial independence which left her in need of marriage to secure financial stability, which is ironically present in the opening line of *Pride and Prejudice* "it is a truth universally acknowledged, that a single man in a possession of a good fortune must be in want of a wife." (Austen, 1813, p. 1) and in Charlotte Lucas's practical confession "I am not romantic, you know ... I ask only for a comfortable home" (Austen, 1813, p.123). This shows that stability outweighed love, women were also trained to cultivate accomplishments rather than education to attract suitable marriages, also inheritance laws reinforced female dependency. Women also were expected to be modest obedient and marriage oriented. Therefore, a damaged reputation could ruin a woman's future (Gupta, 2025). Overall, Austen illustrated well the pressure and limitation that faced women in her era and portrayed the obstacles that they went through due to social expectations. "The Bennet family fortune is strictly inherited by the nearest male heir, who happens to be Mr. Collins." (Jothirajan, 2025, p. 1). Women were treated as inferior to men and lacked social status.

Moving to women's position in *Emma*, the author usually portrayed women's position as limited to the household. Emma Woodhouse's influence is expressed through domestic and

social management rather than public activity. She had social leadership and is described as the social leader of Highbury and exercised authority over her household and village. While Emma had power, she only exercised autonomy as long as she remained within the limits of what is considered suitable for a lady. therefore, her position is a frail balance between submission and defiance; the author advocated that a woman's power in Regency Era was always negotiated rather than absolute (Chowdhury & Sofi, 2025). Thus, Substantial wealth defines intellectuality and emotional independence. Emma's Agency Exercising made her possess genuine power without directly challenging the social structure and expectations of her society.

Austen illustrated that for a woman like Emma Woodhouse, a higher position gave her exceptional freedom while constraining her to class expectations at the same time; her freedom only exists within the of Highbury. She cannot voyage by herself, have a job, or even vote. She must remain respectable. Therefore, any scandal such as flirtation or a breach of etiquette would take away her off her social position (Laura, 2021). In essence, Austen shows that even privilege does not free women from social oppression, and Emma is a perfect portrayal of balancing pressure wisely.

In *Persuasion*, women's position is shaped by a transition from domesticity to relational autonomy that links private and public domains. While conventional characters represent the submitting to class expectations that require social propriety, Gerald C. Wood argues that Anne's identity is shaped by meaningful connections with other women rather than isolated masculine independence. This shift is represented by characters like Mrs. Croft, who is an example for a marriage of equality in the public naval sector. women like Anne Elliot maintain their relationship to others and stay socially connected while expressing their judgment and personal choices (wood, 2021). Thus, women navigate tension between societal propriety and personal choice in order to survive in patriarchal society.

Unlike Austen's younger youthful heroines, Anne represents the adulthood of womanhood, a state where she must manage the financial consequences of her family due to her father's pride while regretting being persuaded to give up on her own happiness earlier. Her position and being twenty-seven years old, she is no longer the center of the marriage market (Taylor, 2025). Ultimately, the novel suggests that a woman's evolution requires overcoming being influenceable to becoming empowered adult who is capable of correcting emotional mistakes of the past.

1-3 Jane Austen's Works as Ideological Constructs

Jane Austen's works are a reflection of the rigid world she lived in, her ideological construct was a reaction to The Hierarchical Construct, The Marriage Market and Patriarchal Control. She built her narratives from the intellectual sparks of the Enlightenment, and she reflects a world where landownership and patriarchal power determined the constraints of human existence. Austen actively deconstructs the patriarchal structures that favored male inheritance and female dependency (Tripathi, 2024). Therefore, Austen used intellectual rationalism to construct her narratives; she had strict boundaries of the used irony and intellect to prove that her heroines were mentally superior to the system that aimed to control their lives by making them architects of their own destinies. She also portrayed that to prove that the law could control a woman's financial status, but it could never control her mind.

1-3-1 Austen's Indirect Discourse and its Ideological Implications

This duality explains why different critics have "recruited her to modern aims," as Judith Butler notes, even though Jane Austen herself rarely overtly broke social taboos. Austen presents a nuanced form of conservatism: she does not openly advocate revolutionary change, yet through irony and characterization she exposes the limitations of her society's norms. For instance, characters who embody rigid conservatism are often satirized, whereas

those who demonstrate empathy and personal growth are rewarded. In this way, Austen simultaneously comforts and unsettles her readers, both in the nineteenth century and beyond (Aziz, 2025, p. 7). Therefore, Austen follows social rules while using wit to criticize them at the same time.

Building on this perspective, Aziz (2025) argues that the ideological power of Austen's work lies in this very duality, which enables her to engage with modern concerns while maintaining a layered conservatism that both reassures and critiques her society. Furthermore, the same study highlights Austen's distinctive narrative technique, particularly her use of *free indirect discourse*, a third-person style that conveys characters' thoughts and language without explicit markers such as "he thought" or "she said." Through this method, Austen develops a form of psychological realism that represents her characters' inner lives with subtlety and depth.

Moreover, Austen employs this narrative strategy to assert that women possess intellectual capacities equal to men, thereby challenging patriarchal assumptions that reduce marriage to a purely economic transaction. At the same time, she acknowledges a social reality of her era: for women, failing to marry often resulted in social invisibility.

The Free Indirect Discourse used by Jane Austen is not a stylistic choice, but a profound tool for social and psychological critique. She interrogated social structures by integrating subjective consciousness into objective narrative voice to illustrate the strain between social obligation and personal desire. Austen tried always to challenge gender expectations and criticize oppressive hierarchies' absurdity by portraying the objective reality of the world (Khan et al., 2024). The use of free indirect discourse suggests that the events are objective while the characters express their feelings in quotes in a subjective way. The narrator blurred

these together. Therefore, she used it as a writing style to express how complicated and unfair the world was in her time.

Jane Austen utilizes Free Indirect Discourse to smoothly combine the narrator's external perspective with the internal, as seen in *Persuasion* ‘She had been forced into prudence in her youth, she learned romance as she grew older—the natural sequel of an unnatural beginning.’ (Austen, 1817, p.25), or Elizabeth’s harsh self-criticism using terms like ‘blind’ and ‘prejudiced’ in *Pride and prejudice*. Ideologically, this technique serves as a functional strategy for social critique, exposing how society was constructed in the 18th century highlighting the limitations placed on female agency and demonstrating how individual judgment is often clouded by social conditioning (Tariq et al., 2024). The author’s writing style showed how unfair society was by letting the reader know characters’ inner thoughts and showed the massive pressure on women and how hard it was to make their own choices.

Austen’s narrative technique is about blending the narrator's voice with the subjective perspective, tone of her characters, by merging between direct speech and third person narration. This technique helped Austen show the transition from a strict social system to a more modern system based on class and money (Seatter, 2021). Therefore, instead of demarcating what the narrator says from what a character thinks, the author blurred the line between third person narration and direct speech. For instance, in *Emma* Austen used expressions such as ‘ how could she have been so decieved’ which support Seatter’s (2021) arguments that Austen uses character’s voice to express subjectivity.

. Moving to Robert Clark (2020), who defined Austen’s free indirect discourse as a combination of perspectives that had the ability to access to consciousness; it presents a character's or feeling as an objective statement of their subjective state, taking *Emma* as a perfect example where Jane Austen allows the reader to access directly to Emma

Woodhouse's mind. Thus, what seems objective is often Emma's subjective interpretation. On an ideological level, this strategy reflects the historical movement where society is shaped by early capitalist values where people used to see themselves from the outside (Clark, 2020). Austen used Free Indirect Discourse to show private thoughts and critique social attitudes and illustrate the characters' growth journey.

1-3-2 Satire, Irony, and Critique of Gender Roles

Jane Austen used satire and irony as a narrative technique in her work. She used satire deliberately to illuminate the constraints of her time, while her use of irony is integrated within conversations and interactions in order to entertain and provoke critical reflection. Using irony in her novels generally results from the gap between social expectations and the reality of human behavior. The key themes where the author used satire and irony are in class structure, gender roles, and marriage conventions (Mocbil, 2024). Therefore, Austen used satire and irony to expose societal flaws and provoke critical thinking aiming to comment and criticize social issues. Jane Austen uses humor as a powerful vehicle for social and feminist commentary in order to resist and critique the patriarchal values of her time, such as when Elizabeth Bennet's rejected Mr. Collins in a humorous way declaring her independence against a patriarchal society that forced women to marry for financial stability (Patel, 2025). This indicates that the author's narrative style contains sarcasm and irony not only for entertainment but also to portray and challenge the limitations placed on women in societies that prioritized financial stability over desires.

In *Pride and Prejudice*, Austen famously opens with the maxim: 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife' (p.29). This statement, while presented with a hint of irony, reflects societal expectations and

norms regarding marriage. However, Austen contrasts this universal truth with the more known reality, emphasizing the limited perspective

Tripathi(2024) spotlighted the author's proficiency of using irony starting with utilizing the voice of social consensus, saying 'universal truth' to hide the reality of the situation, and to illustrate in an ironic way that women and their families are the desperate ones to secure the men's fortunes, and also to mock the rigid class structures of her time. Through Austen's regular implementation of verbal, situational, and dramatic irony which were expressed through the free indirect discourse mentioned before, she revealed tensions between superficial impression and core realities within Regency society. Austen's ironic narrative helps her to highlight the irrationalities of social norms while maintaining a sense of humor (Bahronova, 2025). Hence, the author's style permits her to deride strict social rules and trivial traditions without being unduly serious.

Jane Austen invites the reader to identify the unfairness of the social system rather than giving moral instructions to uncover the limited roles allowed to women and the ideological subordination of women to men. The writer adopts irony through different rhetorical strategies including narrative distance. For instance, in *Emma* 'the real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself..' (Austen, 1815, p.05). Here, there is blending of characters' thoughts with ironic narration, highlighting the distinction between appearance and reality. Austen also implements thematic undermining that takes an accepted social belief and systematically breaks it down through the plot, for example in *Pride and Prejudice* she starts the novel with dominant social belief that Marriage is an economic arrangement and by the end she proved that it can be built on respect and affection. Character Contrast is about constructing characters' behavior that contradict with their class position (Benallel, 2022). Thus, Austen uses irony as a narrative technique in order to expose the struggle caused by the

regency society and its hierarchy and to show the harsh reality that oppressed and limited women rather than stating the facts directly.

1-3-3 Constructing Gender and Power through Characterization

According to what is mentioned before, power is not only a personality trait, it is a social construct grounded in land ownership and inheritance. Austen's portrayal of gender in her novels not only as a fixed biological category but a performance determined by social expectations. The author uses particular traits of her protagonists to challenge constructions of femininity in her era. Starting with *Pride and prejudice*, characterizing Elizabeth Bennet as an Intellectual Power by rejecting Mr. Darcy's first proposal helps to establish a form of moral and intellectual power that goes beyond her inferior social position. Moving to Mr. Darcy who is initially characterized through his aristocratic authority and prejudice, and Mr. Bingley who is portrayed as impressionable and lacking firmness character suggesting that even people with high social class can lack power if they have weak personality (Salmi & Hannachi, 2021). Hence, Jane Austen's stated through her characters that power is not just about being a strong person; it is about social status and property and also a person's attitude.

Femininity is portrayed as a set of virtues and social duties that must be managed to survive, which means that a woman's main purpose is determined by her status as a wife or mother. They are also positioned as objects of desire and courtship and their value is shaped by beauty and etiquette. Femininity is a tool used for social and economic stability at that time; the writer also presented gender by having intelligent women who respect social norms but invisibly challenge the limits of society, while Masculinity is represented through authority, protection, and financial provision. Gender is highlighted as a negotiation rather than a fixed trait. For example, women like Emma Woodhouse are represented as protagonists who can balance their personal desires with social expectations to be accepted in society

(Hasan, 2023). Thus, what is explained is that in Jane Austen's time, being a man or a woman was about the job you perform in society to have a position that is successful and to be safe.

In Austen's time women were trapped by social duties, especially the idea that their only domain is the private sphere. Having *Persuasion* as an example, when Mary's husband insists on leaving their sick child, it reveals imbalanced power in parenting when Austen said "Nursing does not belong to a man, it is not his province. A sick child is always the mother's property" (Austen, 1817, p.43). Also, Austen challenges the idea of rationality being a male characteristic by making her female characters the most rational people in the room and she clearly stated that through Mrs. Croft when she directly attacked the idea that women are fragile ornaments rather than thinking beings in her line "I hate to hear you talking so... as if women were all fine ladies instead of rational creatures" (Austen, 1817, p. 53-54). The author also portrayed power through resilience and independence through the character of Mrs. Smith. Despite being a poor widow, she finds a way to earn a living (Bashini, 2024). Austen used her characters to show the unfairness of her time and to emphasize the power of women who challenged the patriarchal structure.

Conclusion

In conclusion, this chapter has set the theoretical foundation for understanding how gender was perceived as a socially constructed performance in Regency Era and how femininity and masculinity were shaped through social expectations and supported by patriarchal structure. The systems back then revealed gender inequality and how it was internalized in the economic structure of that era, where Jane Austen did not only reflect her society but also questioned it. Through the narrative style, the author wrote her novels where she challenged her social conventions invisibly by using satire and irony giving her protagonist intellectual depth and moral awareness giving them a chance to quietly challenge

the limitations placed on them. This chapter emphasized that gender in Regency England was constructed and performed within social limitation. Building on this theoretical framework the next chapter will be about applying the analysis on Jane Austen's selected novels.

Chapter Two: Methodology:

A Faircloughian Analysis of

Gender in Austen's Works

Introduction

Following the theoretical framework established previously, this chapter contains the practical application of the study. It presents the research design used to examine the linguistic and ideological dimensions of the selected works, relying on one of the most famous linguists and founders of critical discourse analysis Norman Fairclough particularly his three dimensional model, for the purpose of exploring how Jane Austen's works reflect gender norms and engage with social context of the Regency period. The study focuses on Austen's major novels as primary data, analyzing how identities are constructed through language and uncovering deeper ideologies incorporated in the texts. This study outlines research design, the used theoretical framework, corpus and data selection, and finally the analysis and interpretation.

2-1 Research Design

The used research design is qualitative interpretive (contextual) design. This type of research goes beyond simple content analysis by exploring the complex, three-dimensional construction of meaning within a text and its environment, and examines how personal narratives are shaped by social interactions and the broader cultural historical and social ecosystem (Finkelstein et al., 2024). Therefore, the use of this design leads to turning a report of a story into a deep, multi-layered map of how language, culture, and power.

This research design is not only used as one of the stylistic choices, but as a three-dimensional strategy. It enables the researcher to analyze how linguistic features function in the narrative interactions, thus this specific research design is an investigation of how language both mirrors and critiques the social construction of the Regency period specifically in Jane Austen's works.

In the *Interpretive Description: Qualitative Research for Applied Practice* book by Sally Thorne (2008), it is mentioned that qualitative interpretive approach is designed flexibly to understand and explain complex human experiences and also answer complicated questions. Therefore, it studies context, meaning, and experience. It goes beyond a flat description to produce insights that can be applied in real life situations, and it reflects how language is used to portray social meanings, and how it reveals the complexity of human interactions in the studied novels of Jane Austen.

2-2 Theoretical framework: Critical Discourse Analysis

The analytical approach applied in this research is among the major approaches of discourse studies, which is Critical Discourse Analysis. It is deemed important for analyzing literary works thanks to its ability to relate linguistic choices to the broader social and cultural context.

Critical Discourse Analysis (CDA) is a subfield of discourse analysis that examines how power relations within society are constructed, maintained, or challenged through various forms of discourse ...focusing on three interconnected levels of analysis: the text, the practices surrounding its production and consumption, and the broader social context.” (Groff, 2023, para.01)

The main reason for using CDA is the tendency of this approach to reinforce or challenge social hierarchies by exposing how every-day used language can contain dominant norms. Therefore, it illustrates the ability of discourse to shape human thoughts and social behavior. CDA suits perfectly the aim of this study that focuses mainly on the portrayed social construction in Regency Period.

Critical discourse analysis was developed by scholars such as Norman Fairclough who emphasizes the relationship between semiotic elements which are the linguistic features and

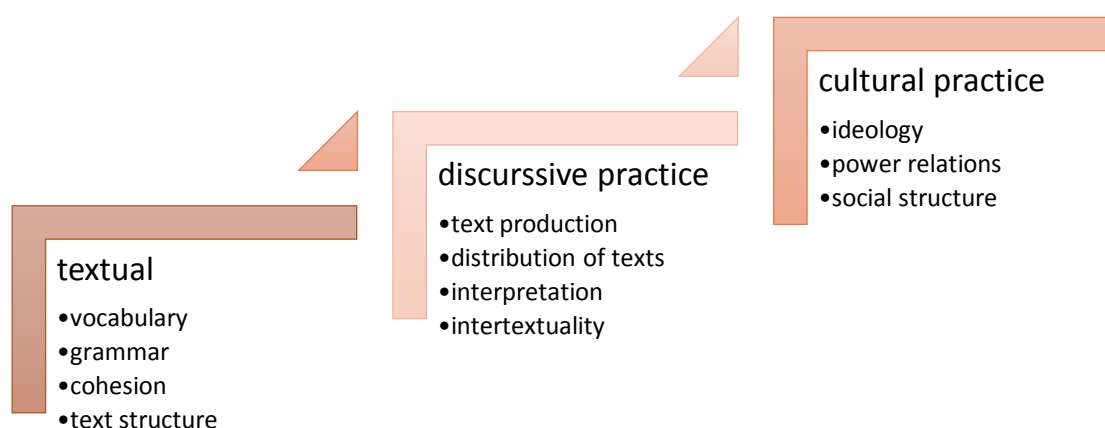
other elements of social practices. There is also Ruth Wodak who highlights the need to triangulate knowledge by combining the historical sources with the social and political background of a discursive event. Moving to Van Dijk perspective that connects the gap between discourse and society through cognition. He investigates how discourse structures impact mental models and socially shared representations (Sengul, 2025). The model that is going to be used in this study is Fairclough's model.

2-3 Fairclough's Three-Dimensional Model

Fairclough's model is a three-dimensional framework that is used to study the interactive relationship between language and social structure; it perceives every discursive event as a language use and a phenomenon that should be deeply analyzed throughout the interrelated levels.

Figure1

Fairclough's Three-Layered Model



Starting with the micro-level which is the textual analysis that perceives discourse as text and also named as the Description Stage, which focuses on language itself and analyzes features such as vocabulary, grammar, cohesion, and text structure (Pesic,2022). Therefore, it

is about analyzing all types of texts such as dialogues, narratives, news articles, speeches, academic texts.

Secondly, the meso-level which is the discursive practice, which acts as link between the text and the social context. It leads to analyzing Maxims by Grice that consist of quantity, quality, relation and manner. It also examines speech act theory by Austin and later developed by Searle. This theory centers first on how the text is produced by the writer which is the locutionary act. It moves to the illocutionary act that is about the speaker's social or communicative intent. Finally, it moves to how the text interpreted by the audience and their reaction (Pesic, 2022).

Lastly the macro-level which is social practice that aims to analyze how the text relates to society and influences it by discussing the ideology, power relations and social structure and how the social context effects power (Pesic, 2022). Therefore, Fairclough's model shows that language, meaning, and society are interconnected.

The previous linguistic elements are related directly to the social and cultural background through considering cultural norms and social hierarchy. Language becomes a reflection of society, especially in Regency period that held a strict class system where men were superior with social authority and expected to be assertive and directive, while women were inferior with limited social power and expected to be polite and use indirect soft speaking.

2-4 Corpus Selection

The selected works are three of Jane Austen's novels: *Persuasion*, *Pride and prejudice* and *Emma*. Starting with *pride and prejudice* (1813) a novel that follows Elizabeth Bennet, one of the five daughters of the Bennet family concerned with marriage. The story is about family, relationships and love particularly through Elizabeth and her evolving relationship

with Mr. Darcy. Moving to *Emma* (1815), the story is about a wealthy intelligent woman and her journey to recognize her mistakes of misunderstanding people's feelings and gaining self-awareness and finding love. *Persuasion*, a novel published in 1817 that follows Anne Elliot, an intelligent woman that was once forced to reject a marriage proposal due to the man's lack of fortune, and after eight years, the man returns wealthy and successful. Anne has to live with regret and guilt, so the novel explores whether love is strong enough to survive time and regret and mistakes.

The choice of these three novels is due to the fact that they represent how society was constructed through language, which facilitates studying how discourse evolves through context. Also, those stories are rich with dialogues that portray class structure and gender roles; their language reflects power and gender and critiques ideologies particularly related to marriage. Besides, these works highlight the relationship between language and society, which is central in Fairclough's analysis and perfectly suitable for CDA.

2-5 Data Selection

The selected data are large size passages from the mentioned three novels *Pride and Prejudice*, *Persuasion* and *Emma*. These passages are selected because they contain direct and indirect representation of power relations, gender dynamics, and social hierarchy. The dialogues expose how characters negotiate social structure through language, while the narration reflects the author's discursive construction of social norms in Regency England.

2-6 Analysis Procedure

This analysis applies Fairclough's three-dimensional model on the three selected novels, starting with textual analysis where the selected passages are analyzed in terms of vocabulary, modality, and the use of pronouns in order to identify the linguistic patterns. Moving to the discursive practice level where the analysis focuses on how the texts are produced and

interpreted considering dialogue structure, narrative voice, and interaction patterns that construct social identities. Finally, the social practice level where the linguistic features are connected to social and historical context of Regency England, highlighting how class ideology is portrayed and challenged in *Pride and prejudice*, *Persuasion*, and *Emma*. The selected quotations from the three novels are categorized into themes dictated by the theoretical framework of this study, this categorization facilitates the organization of the data and guides the critical discourse analysis according to the research's objectives and questions.

2-7 Analysis and interpretation

The analysis of the selected quotations from *Pride and Prejudice*, *Emma*, and *Persuasion* is organized according to six major themes identified from the theoretical framework. These themes are femininity, marriage, class and social hierarchy, power relations, economic dependence, and female agency.

Marriage

Taking the opening of the novel *Pride and Prejudice* as an example: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (Austen, 1813, p.1).

Applying the textual analysis, Austen's use of formal tone gives the statement certainty, also her use of passive voice in "acknowledged" expresses social agreement, the modal verb "must" expresses inevitability and responsibility. She also uses the phrase "in want of a wife" to represent marriage as a need which portrays the wife as a social object to be accepted socially. The passage is formed with a logical cause, and the declarative structure gave it certainty. Moving to the second stage which is discursive practice where this passage's discourse is about marriage and fortune in Regency England. It reflects the belief that marriage was tied to economic and social status. This passage is used as an opening line to prepare the reader's

expectations. It conveys irony and can be detected in the word “truth”. Austen narrates and interrogates society at the same time. The use of social maxims about marriage to expose that wealthy men are expected to marry while the ironic tone challenges the maxim of quality to reveal that socially constructed belief is a truth. She also represents social narratives such as marriage as an economic exchange and social expectation. This passage contains assertive speech act that presents marriage expectation as social belief. In the social practice analysis Austen portrays marriage as an economic institution not a romantic union, where men were holders of fortune while women were marriage objects. She illustrates that male’s wealth is the key determinant of his worth and marriage capability. The passage defines the normal behavior for a wealthy man and portrays the reflection of the patriarchal system that ties marriage to property and status.

The second passage is about Emma’s influence on Harriet’s Marriage: “Harriet smith might have married, but Emma resolved to keep her from it.” (Austen, 1815, p.65)

At the textual level, Austen uses the term “resolved” that indicates authority where Harriet is treated as a subject. The declarative sentence with centering Emma as the decision maker highlights dominance. The presence of contradiction between the first part that suggests opportunity and freedom and the second one that introduces control leads to tension. The assertive sentence reflects intervention and certainty. At the discursive level Emma’s discourse portrays the dominant ideology of marriage market. Austen’s use of free indirect discourse through aligning with Emma’s perspective presenting it indirectly through third person narration, which leads to the reader’s sympathy. Emma’s intervention is perceived as problematic and wise at the same time. This passage reflects the actions of the inferior women and justifies refusing socially inferior match. At social practice level, marriage is portrayed as a controlled institution by class and authority, where Emma represents authority over Harriet due to social rank and controls the conversation holding the discursive power. This passage

highlights Hierarchy between privileged women and normal people, and exposes the social control over marriage choices.

In *Persuasion*, Lady Russell Advised Anne and influenced her decisions: “She was persuaded to believe the engagement a wrong thing....” (Austen, 1817, p.32)

Linguistically, the use of terms such as “persuaded” indicate external impact, and evaluative terms “wrong” “prudent” reflects moral judgment. Austen uses passive verbs to indicate persuasion and influence, where the cause which is persuasion led to making decision. In discursive practice, the author uses advisory discourse using directive speech act through persuasion, which indicates that social interactions guide behavior. Anne’s past the decisions seemed rational at that time but questioned later. Romantic choices were judged according to status and rationality, and in this case, literature promotes obedience to social expectations. Social practice analysis shows that the sentence emphasizes prudence and indicates that marriage is not a personal choice; this passage portrays authority over younger unmarried women and exposes patriarchal norms that controls women’s life.

Marriage in Austen’s novels is constructed as a social and economic system shaped by class hierarchy and external control rather than personal choice or romantic union.

Patriarchy

In *Pride and Prejudice* when Mr. Collins proposed to Elizabeth “My reasons for marrying are, first... that I think it a right thing... Secondly... it will add very greatly to my happiness; and thirdly... that it is the particular advice and recommendation of the very noble lady whom I have the honor of calling patroness.” Elizabeth: “You are too hasty, sir... I am perfectly serious in my refusal” (Austen, 1813, p.105).

Considering the textual analysis, in Vocabulary, Mr. Collins’ use of formal declarative structure in “my reasons...firstly, secondly, thirdly” and hierarchal vocabulary “the right

thing”, he leans on complex sentences and modality such as “I think it’s the right thing”. Elizabeth uses brief forceful assertions such as “I am perfectly serious”, which makes her rejection polite and direct. In cohesion, Mr. Collins’ use of logical connectors in “first...secondly...thirdly...” creates argumentative discourse, while Elizabeth’s use of repetition confirms her rejection. In text structure, he dominates the conversation producing a long speech and interrupting her talk, refusing to accept rejection. Discursive practice analysis shows that this discourse is present in social interactions and literature conduction and class-based expectation. In the text production, Mr. Collins speaks as a social superior and uses commissive act of proposing while Elizabeth speaks as a woman expected to accept his proposal using direct refusal speech act; therefore, his confidence comes from dominant social belief. He interprets the refusal as modesty and assumes that women usually reject first proposal. Moving to social practice, Mr. Collins expresses patriarchal ideology assuming that marriage is a duty and emotions are not relevant. In power relations, Mr. Collins presume that being a male gives him the right to dismiss Elizabeth’s rejection; however, Elizabeth portrays agency and independence. Regency Period is characterized by gender inequality, social hierarchy and marriage as an economic institution.

In *Emma*, Mr. Knightly criticizes Emma, saying “You have been no friend to Harriet Smith, Emma” (Austen, 1815, p.72).

The textual level illustrates that this passage is simple but accusatory and carries moral judgment with a direct tone that addresses confrontation and a simple structure that highlights clarity and portrays authority. The discursive level analysis revealed that this sentence serves as a moral voice using expressive speech act and exposing Emma’s flaws where Mr. Knightly is positioned as a moral authority opposing Emma’s actions. This statement exposes disagreement, tension, and opposition of perspectives. This discourse is controlled by male authority. Social practice analysis shows that social relations include moral correction and

male authority can be wiser than female behavior; it also shows that class hierarchy is portrayed through Emma's attempts to direct Harriet's decisions.

In *Persuasion*, Anne Elliot's early life was described as "She had been forced into prudence in her youth..." (Austen, 1817, p. 27).

Textual analysis reveals that terms such as "forced" and "prudence" indicate constraints and discipline and the use of passive voice "had been forced" hides the authority. The narration links previous events to the present and reflects how literature portrays female obedience. Discursive Practice analysis shows that this passage demonstrates clearly Jane Austen's narrative style that critiques society using irony. She borrows Anne's perspective through free indirect discourse to expose her regret and reveal the social pressure placed on women. This passage aims to highlight social norms in Regency England, where readers can clearly understand the social pressure on women in that time. Social practice analysis shows that the passage contains the ideology of women should be controlled and portrays female submission. The author exposes how patriarchy shapes women's decision and emphasizes that marriage decisions are socially regulated.

These passages show that patriarchal ideology appears through moral authority, social expectations, and society's control over women's decision.

Social Class and Hierarchy

In *Pride and Prejudice*, Lady Catherine confronts Elizabeth after hearing rumors about her possible marriage to Mr. Darcy, saying: "Are the shades of Pemberley to be thus polluted?" (Austen, 1813, p.341).

The textual analysis shows that the use of Aristocratic vocabulary advocates heritage and ancestry like in "shades" and "Pemberley". The interrogative question expresses accusation and used to demand agreeing. Social concerns are repeated to strengthen the

argument, and Elizabeth is portrayed as a threat to Lady Catherine and Pemberley. Discursive practice analysis reveals that the text is produced in an aristocratic discourse that contains confrontation and reflects public concerns and wider ideology using expressive speech act of disapproval; this discourse is present in upper class social norms and inheritance practices. Lady Catherine expects obedience while Elizabeth resists, which portrays social expectation's pressure. Elizabeth's marriage to Mr. Darcy is considered a social violation. Social practice analysis exposes the expression of elitism which is class superiority and aristocratic pride by Lady Catherine; it also exposes the domination of upper class and preservation of aristocratic heritage. The passage emphasizes social structure that represents marriage as a threat and protection at the same time and shows that it is controlled by patriarchy and strict class hierarchy. It also shows that Pemberley is a symbol of stability and safety.

Taking the opening description of Emma as another example: "Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition seemed to unite some of the best blessings of existence..." (Austen, 1815, p.01).

The textual level suggests that the use of positive adjectives portrays privileged life like "rich", and listing qualities like "handsome" and "clever" highlight perfection. Austen's use of descriptive introduction aims to portray the character's strength. Discursive practice analysis suggests that starting with narrating qualities and description shapes perception and guides the interpretation of actions, where Emma is perceived as ideal yet flawed due to privilege. Therefore, the author portrays a perfect woman but prepares the reader to criticize. The social practice analysis indicates that this passage reflects bourgeois ideology and its limitations and shows that privilege is portrayed as a mark of power and superiority; thus, Emma is considered superior due to her status and fortune, and her identity is shaped by her social position and wealth.

In *Persuasion*, description of Sir Walter Elliot's character : "Vanity was the beginning and the end of Sir Walter Elliot's character; vanity of person and of situation. ... He considered the blessing of beauty as inferior only to the blessing of a baronetcy; and Sir Walter Elliot, who united these gifts, was the constant object of his warmest respect and devotion." (Austen, 1817, p.02).

Textual Analysis show that, the lexical choice "vanity" suggests strong negative connotations related to pride, superficiality and self-obsession. The structure "the beginning and the end" is dramatic which aims to show that vanity is the defining trait of Sir Walter's personality. The declarative sentence indicates certainty and authority, and the parallel structure reinforces the criticism. At the discursive level, the narrator describes Sir Walter in ironic and critical way that reveals aristocratic superficiality. This passage is a representative speech act, as it describes Sir Walter's character. The sentence is short but portrays class obsession and moral emptiness in relation to Grice's Maxim of Quantity that appears through the narrator's presentation of Sir Walter. Austen's narration and ironic tone suggests criticism. The discourse portrays aristocratic identity through appearance. On a social level, the passage critiques of Regency ideology, showing how inherited status reflects superficial values.

These texts illustrate that Austen represents society as a rigid class system where inheritance and social status define identity, Authority, and social acceptance.

Female Agency and Resistance

Elizabeth's rejection of Mr. Darcy's proposal in *Pride and Prejudice* is one example of female resistance: "From the very beginning... your manners impressed me with the fullest belief of your arrogance..." (Austen, 1813, p.170).

The textual analysis highlights that the use of terms such as "arrogance" is associated with pride and superiority, "Impressed me" indicates a lasting judgment, and "fullest belief" is

an expression that reflects certainty. Elizabeth's use of direct declarative sentence asserts her judgment openly, which makes her accusation firm and clear. Austen uses logical ordering where Mr. Darcy's 'manners' led to accusations of 'arrogance', which prompts Elizabeth's rejection that appears in her response. Discursive practice analysis shows that the text is produced as a response to rigid social class using expressive speech act that appears through criticism and evaluation. The passage contains moral discourse where Elizabeth perceives Darcy's aristocratic behavior through critical perspective. This text is a part of private conversation that challenges social expectations of accepting wealthy men's proposal. Elizabeth claims control and Darcy is forced to explain himself, her response differs from traditional female response. Social Practice analysis reveals that this passage challenges patriarchal expectations of female obedience where Elizabeth has discursive authority in this conversation, and her response subverts the social belief that nobility equals superiority. The text questions gender dominance in marriage and reflects class ideology in Regency England.

Another example of female agency and resistance is Emma in her conversation with Harriet: "I have none of the usual inducements of women to marry" (Austen, 1815, p.128).

Textual analysis shows that the use of the negative structure "none" expresses rejection and independence, and "usual inducements" reflects social expectations placed on women concerning marriage. The declarative structure highlights Emma's certainty and confidence. The use of the term "women" portrays female social experience in Regency society. The sentence is direct and assertive, which reflects Emma's self-awareness. Discursive Practice analysis reveals that the discourse conveys discussion about marriage and women's role in Regency England. Emma speaks from a privileged position which allows her to resist social expectations. Austen uses this discourse to challenge the ideology that marriage is necessary for women's survival. Readers perceive Emma as independent compared to traditional female characters. This passage portrays tension between personal choices and social expectations.

Social Practice level shows that the passage challenges patriarchal ideology that defines marriage as women's ultimate life goal. Emma's financial security allows her to be economically independent. The discourse reflects unequal social conditions where women lacked Emma's privilege.

In *Persuasion*, Anne to Captain Harville challenges social assumptions about emotions between men and women: "We certainly do not forget you as soon as you forget us. It is perhaps our fate rather than our merit" (Austen, 1817, p.150).

The textual analysis reveals that lexical choices "merit" "fate" are balanced and shows Anne's distinction between responsibility and necessity. The passage is a soft confrontation due to the term "certainly". There is also a clear building of structure in "we do not forget you, you forget us", which indicates the use of argumentation. Discursive Practice analysis shows that this passage is a part of a dialogue spoken in a deep emotional context. It contains polite and deep conversation that occurred in private setting about gender. Harville believes in male superiority due to patriarchal society, but Anne corrects him and reinforces equality challenging the idea of women being faithful and men being rational; therefore, she is perceived as rational and wise. Social practice analysis indicates that this passage is a critique of the ideology that women are emotionally unstable and refers to emotional stability as a must for both genders. Male point of view is questioned due to Anne's wisdom. She holds the power in the conversation. The passage reflects patriarchy where women's emotions are neglected and judged.

Female resistance in Austen's work appears through rational responses, independence, and rejection of social expectations.

Power and Authority

Mr. Darcy's First Proposal is one example of power and authority: "In vain have I struggled...You must allow me to tell you how ardently I admire and love you" (Austen, 1813, p.188).

Textual Analysis indicates that terms such as "love" and "admire" express sincerity. The use of long, complex sentences with inferiority reflects internal conflict. The presence of contrastive connectors "in vain", "despite" express reasoning. Mr. Darcy's emotional declaration justifies social barriers. The modal "must" usage indicates that hierarchical structure remains even after declaring love. Discursive practice analysis shows that Mr. Darcy uses aristocratic masculine discourse. The analysis also detects romantic discourse that centers on personal emotions. This passage exposes tension between upper class norms and social anxiety that is related to marriage. Darcy expects acceptance of his declaration using commissive speech act and engages with maxim of quality through his justification, but Elizabeth interprets it as arrogance. The text introduces conventional proposal challenged by prejudice. Social practice analysis illustrates the portrayal of class superiority through Darcy's struggle to confess his feelings. This passage reflects the idea that marriage should align with social position where Mr. Darcy represented power and social position through his language "must allow me". Elizabeth's resistance by refusing the proposal challenges the ideological construct that supposes higher class upholds authority.

In *Emma*, the role of Mr. Knightly was highlighted: "Mr. Knightley was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them" (Austen, 1815, p.10)

The textual analysis, the lexical choices "few people" "only one" indicate exclusivity, emphasizing uniqueness in Mr. Knightley's role. The phrase "could see faults" reflects judgment, revealing moral awareness and critical perception. The structure exposes that

Emma's flaws are recognized. "Told her of them" shows direct criticism, reinforcing authority through speech. At the discursive level, the passage positions Mr. Knightley as a moral voice, while Emma is constructed as a socially privileged person who is rarely corrected due to her social status. At the social level, the passage reflects Regency era structures of gender, class, and moral authority. Emma's social position as a wealthy, privileged woman protects her from direct criticism, illustrating how status influences accountability. This passage portrays men as correctors of female behavior, which reveals a broader ideology.

The last example of power and authority from *Persuasion*: "Sir Walter Elliot, of Kellynch Hall, was a man who, for his own amusement, never took up any book but the Baronetage" (Austen, 1817, p.5).

Linguistically, "Sir Walter Elliot, of Kellynch Hall" indicates aristocratic identity, exposing that authority rooted in inheritance. The phrase "for his own amusement" suggests superficiality, while the sentence "never took up any book but the Baronetage" highlights the focus on "Baronetage." This lexical choice symbolizes genealogical and class-based knowledge. At the discursive level, the passage constructs Sir Walter through an aristocratic discourse centered on birth, rank, and social status. The narrative positions him as someone who consumes only material related to lineage. At the social level, the passage reflects Regency ideology where power and authority are rooted in rank rather than intellectual ability. Sir Walter represents an aristocratic class that prioritizes status and appearance over knowledge or self-improvement.

Authority in Austen's novels is expressed through language, moral judgment, and social hierarchy.

Expectations and Gender Norms

The first example from *Pride and Prejudice* is in Charlotte Lucas Marriage Conversation with Elizabeth: “Happiness in marriage is entirely a matter of chance” (Austen, 1813, p.120).

The textual analysis reveals the use of unemotional simple vocabulary that aims to indicate realistic thinking. The term “entirely” leaves no alternative; it indicates certainty. This statement is an organized coherent declarative statement, which reflects Charlotte’s acceptance of reality. The passage links two concepts, happiness and marriage. Discursive practice analysis highlights that the discourse conveys female perspective shaped by society and represents social pressure placed on them to “secure” a husband. Charlotte is perceived as a practical thinker influenced by society. The sentence reveals the reality of marriage as security and survival. Social practice analysis shows that this passage contains the ideology of perceiving marriage as an economic institution, where women’s limited freedom forces them to be practical and navigates marriage markets. Marriage’s necessity is due the restrictive system where women have limited control. Happiness is considered decentered in society.

Emma’s Matchmaking Activity: “Ah! ma’am, but there may be a difficulty. Pardon me but you will be limited as to number only three at once” (Austen, 1815, p.65).

The use of polite expressions such as “Ah! ma’am” and “Pardon me” hides irony. In addition, the modal “may” softens the tone while keeping the criticism. The contradiction between politeness and mockery indicates cohesion, while the use of humor functions as an alternative for social criticism. At the discursive practice level, Emma’s matchmaking behavior is being questioned, and she is perceived as intrusive especially when she treats speculations as facts. The ironic tone is used to criticize Emma’s interference in others’ lives. This passage employs Emma’s authority through assertive, directive, commissive speech acts.

At the social practice level, irony reflects the limitations of female authority in Regency England, where women with status still faced expectations when it comes to social behavior.

The example from *Persuasion* shows Anne's Invisibility in her Family and Environment: "Nobody had paid her much attention" (Austen, 1817, p.07).

The textual level shows that the choice of words indicates neglect. The use of the term "nobody" indicates generalizing without exception, while the negative structure expresses sadness. The structure emphasizes a repeated situation rather than a single-time one, and the term "her" suggests lack of agency. At the discursive practice level, Austen narrates through Anne's perspective. This passage attracts the reader's sympathy while criticizing the social norms, and the sentence highlights women's negligence in the Regency period. This narrative reflects Austen's style where she blends social critique with language. The text functions as a declarative assertion to portray Anne's invisibility as a fact where her position frames her social status. At the social practice level, the passage reflects the ideology that women's value is tied to external validation. Patriarchal society is exposed through Anne's invisibility, while unmarried women constantly suffer because of hierarchy. The rigid class structure alienates women who are not active in social activities such as flirtation and parties.

These passages emphasize how social expectations shape women's identity, visibility, behavior, and social value.

2-7 Summary of the Findings

According to Jane Austen in *Pride and prejudice* marriage is depicted as an economic institution, constrained by wealth and social mobility rather than romantic union in Regency England, where men assume authority causing Patriarchal ideology domination, but characters like Elizabeth Bennet repeatedly challenging gender norms asserts agency and Aristocratic elitism is exposed through haughty characters such as Lady Catherine, showing

how class hierarchy controls marriage. However, proposals reveal tension between romantic emotion and social hierarchy which portrayed perfectly through Mr. Darcy, while Elizabeth's rejection undermines patriarchal expectations. Unlike Charlotte Lucas's view of marriage exposes women's constrained freedom and survival plan.

Austen introduced Emma and constructed her identity through fortune and privilege, exposing how rank shapes authority; her control over Harriet reveals hierarchy amongst women, with upper class women practicing power over lower class position ones. On the other hand, Mr. Knightley's criticism demonstrates male authority as moral correction, emphasizing gender hierarchy. Emma's misjudgments and insults reveal how language can uphold violence and exclusion, especially toward socially inferior women. The narrative critiques Emma's autonomy, portraying privilege as both liberating and morally risky.

In *Persuasion* Anne Elliot's journey exposes female obedience, shaped by patriarchal system. Her invisibility portrayed how women's value is related to external validation and social visibility. Also, Lady Russell's actions support patriarchy, showing older women as executors of social norms. On the other hand, Captain Wentworth's emotional letter opposes traditional male authority, showing sensitivity and emotions which is not frequent at that time. Sir Walter symbolizes fixation with birth and rank, portraying rigid class hierarchy; therefore, Anne challenges gender stereotypes, reinforcing women's rationality and emotional depth.

2-8 Discussion of the Main Findings

The findings of this study illustrates that Jane Austen's writings introduce gender not as biological sex, but as an identity produced through social discourse, expectations, and power. Applying Fairclough's three-dimensional model to the selected passages from *Pride and prejudice* and *Emma* and *Persuasion* exposes that language functions as a mechanism to reproduce and challenge Patriarchal ideology, therefore the use of discourse in Austen's novel

mirrors the ideological structure of Regency England and challenge it at the same time. Austen represented power through linguistic choices that reflects social norms of Regency England. Female characters such as Anne Elliot and Elizabeth Bennet carefully use language to challenge social norms without violating expectations, their speech contains politeness which allows them to negotiate power within the rigid social environment

One of the most preeminent findings is that the author portrayed marriage as an economic institution rather than romantic union, in the opening line of *Pride and Prejudice* “it is a truth universally acknowledged...” Austen made this belief questioned and applying textual analysis revealed that the use of passive voice and modality portrays marriage as a necessity to be socially accepted, while the discursive and social analysis exposed the patriarchy that assumes male fortune determines women’s security similarly, the pragmatic statement of Charlotte Lucas portrays the social pressure that made women perceive marriage as a survival plan these findings reinforce the argument that women’s identity in Jane Austen’s writings is shaped by the economic structure that was in Regency England.

The findings also reveal how the used discourse reinforce social beliefs about masculinity and femininity where men are identified with rationality, authority, and public responsibilities, while women are meant for domesticity, politeness and emotional restraint, through Fairclough’s social practice analysis the ideological system normalize patriarchy such as marriage proposals, social judgments, and domestic conversations which ties women to dependency, those discursive patterns indicate that Austen exposes gender through social language and explains what each gender is expected to perform within society.

The First research Question is “How is power represented through language in Austen’s novels?” This question aims to show that power in Austen’s novels is represented through specific linguistic features that mirrors social hierarchy where characters with high social

status use formal language and declarative sentences and modal verbs, which gives them commanding tone, these features make them dominate conversations and subordinate others, for example aristocratic characters speaking with authority and expecting submission which reflects the social norms of that era, however female characters challenge these norms by deliberate language instead of confronting directly. Therefore, power in Jane Austen's contexts is only expressed through social status, but through discourse where speech becomes a tool to maintain or challenge authority.

The second Question "How are gender roles and ideologies represented in Austen's narratives?" aims to reveal that gender roles are formed through repeated patterns that reflect patriarchal ideology, where language connected men to dominance and women to dependency, which reinforce the social belief that masculinity is meant for public sphere and femininity to the private one. Marriage discourse exposes how feminine identity is shaped where women are always related to marriageability and reputation and men are related to inheritance and power, however the author challenges these beliefs by portraying limitations of these roles through giving her female antagonists intellectual depth and moral authority through using irony and free indirect discourse, which reveals that Austen's novels reflect and question the definition of men and women in Regency England.

The last question "How does Fairclough's model help uncover the relationship between language, gender, and power?" that aims to uncover the relationship between language, gender and power, starting with the textual level that highlights linguistic features like modality, sentence structure and lexical choices, these features expose how power functions in individual interactions. Moving to second level which is Discursive practice that shows how social expectations that include class, marriage and gender are formed by narratives and conversations where characters don't only speak as individual thinkers but within social conventions, lastly social level that links linguistic features to wider patriarchal system, and

this features appear in daily social interactions that shows how narratives reproduce social expectations about marriage, class and gender which connects individual thinking to wider patriarchal system, thus this study reveals that gender inequality in Austen's narratives is not merely constructed through inheritance and marriage but also through everyday language. Therefore, Fairclough's model permits to move from literal meaning to deeper relationship between discourse and society.

The findings of this study strongly align with earlier research by other scholars that perceives gender as a socially framed concept rather than biological reality, the applied analysis on the dialogues of Jane Austen's novels portrays that language functions as an instrument that negotiate and resist the construction of femininity and masculinity, which supports the argument of Gacumo (2025) who states that gender is formed through repeated social practices that defines the expected behavior from men and women. The study also confirms Johri's (2023) idea of patriarchal societies that ties women to dependency and submission, through the discourse of the Characters in each novel patriarchal authority is reproduced through formal speech, modality and expecting obedience, however the study shows that Austen's female protagonists do not remain passive instead they carefully use discourse to challenge social norms and that what corresponds with Makhdoom (2025) who stated that women in Austen's writings negotiate through intelligence and awareness rather than direct rebellion.

Another notable finding addresses marriage as an economic institution, the repeated representation of marriage as a necessity rather than romantic union support the works of Hiwarkhedkar and Sharma (2024) and Arora (2023), who argue that women's financial dependency was caused by restrictive inheritance laws, which makes marriage a survival plan, and these results validate Bohang et al. (2025), who describe marriage in Austen's writings as a way to achieve stability.

Austen's narrative techniques contain free indirect discourse in *Emma* as well as *Persuasion*, which supports the claim of Aziz (2025), Khan et al. and Tariq et al. (2024) that discuss the author's narrative voice and highlight the tension between personal thoughts and public expectation. Furthermore, the present study confirms the view of Tripathi (2024) and Moubil (2024) that negotiated the function of irony as a critique of social ideology. The textual analysis indicates that irony portrayed social beliefs and questioned them at the same time, which suggests that language reproduce and destabilize dominant ideologies, supporting Benallel's (2022) argument that addresses Austen's invitation for readers to identify the paradoxes of hierarchy and the author's criticism. Furthermore, the present findings support Hasan (2023) and Salmi and Hannachi (2021), who claim that Austen construct power through characterization and discourse, where male authority is expressed through status and dominance, however women gain impact through intellectual depth and moral intelligence. Therefore, the present study expends previous theoretical work by precisely illustrating how language itself negotiates gender, resistance, and authority.

However, the results of present study contrast with some recent approaches that have studied Jane Austen's novels mainly from stylistic or thematic perspectives rather than from a comprehensive critical discourse framework. For example, Khan et al. (2024) analyzed free indirect discourse in Austen's writing, mainly in terms of the stylistic and psychological functions of the narrative voice and character consciousness. While their work demonstrated the literary and thematic importance of Austen's narrative techniques, they did not address depth how linguistic structures reproduce and negotiate ideological power relations in relation to gender, patriarchy, and class. Recent studies have also investigated Austen's novels from a feminist or historical perspective, without linking specific textual choices to broader social practices. The present study by applying Fairclough's three-dimensional model shows how

discourse works on three levels of textual, discursive and social levels, and also how everyday language becomes a site of resistance in Regency England.

Conclusion

This part establishes a strong connection between the theoretical framework and practical analysis that confirms the introduced concepts before in the first chapter and clearly examined Jane Austen's novels, therefore the practical part addressed that language plays a central role in forming social meaning especially relating to gender, power and class, through the application of Fairclough's three-dimensional model it becomes obvious that discourse reflects society, this part's findings exposed that meaning in literary texts is shaped through social interactions, overall discourse contribute to continuous negotiation of power, identity and gender within society.

General Conclusion

This study explored the relationship between language, gender, and social power in the selected novels of Jane Austen by analyzing how discourse portrays Regency England's social values. This research's main purpose was to explore how Austen presents gender roles through daily interactions, narrative voice, and social engagement in *Pride and Prejudice*, *Emma*, and *Persuasion*. The significance of this research depends on showing that Austen's fiction transcends storytelling and provides perception into social system that contributed to shaping women's identities during her time. By connecting literary analysis with discourse analysis, the study illustrates how language can expose hidden meanings and how literature can participate in wider cultural criticism.

The theoretical framework of this study furnished a foundation for understanding gender as a social construction rather than natural fixed identity. It revealed how femininity and masculinity were formed by social expectation, family structure, and patriarchy. The research also focused on the constraints placed on women, where inheritance laws, class boundaries, and marriage system limited female independence and tied their security to male support. In addition, the chapter examined Austen's narrative techniques, irony, satire, characterization, and free indirect discourse, to prove how narrative style permits to represent and question social norms. This background created a basis to develop the practical analysis of the second chapter.

The practical part of this research was based on qualitative interpretive approach using critical discourse analysis, focusing on Fairclough's three-dimensional framework. This framework provided the possibility to analyze the selected passages from three selected novels at three different levels, the textual analysis, the discursive practice, and the larger social context. This analysis extracted passages from Austen's three novels in order to

recognize the used patterns of Austen's language to expose power relations and social expectations. Through this analysis the study developed from textual interpretation to wider understanding of how literature reflects ideology and how private dialogues represent patriarchy.

The findings revealed that Jane Austen used language to represent and question the social structure of Regency England. The study revealed that Marriage was an economic survival for women rather than romantic choice, class and inheritance strongly influence personal and social relationships which gave men superiority and authority, while female characters often expressed resistance through controlled speech. Austen gave her heroines intellectual strength in order to challenge social expectation without directly rejecting them. Therefore, this study confirms that Jane Austen used novels as a tool for narration to represent and criticize the social structure of Regency England.

References

A. Primary Sources

Austen, J. (1813). *Pride and Prejudice*. Penguin Classics.

Austen, J. (1815). *Emma*. Penguin Classics.

Austen, J. (1817). *Persuasion*. Penguin Classics.

B. Secondary sources

Jane Austen Society of North America. (2018). JASNA.

(2020). Jane Austen entry Encyclopaedia Britannica.

critical Discourse Analysis: The Critical Study of Language by Norman Fairclough(1995).

[https://www.researchgate.net/publication/324324445 Critical Discourse Analysis The Critical Analysis of Language/link/5bc32f9e299bf1004c5f2b6b/download](https://www.researchgate.net/publication/324324445_Critical_Discourse_Analysis_The_Critical_Analysis_of_Language/link/5bc32f9e299bf1004c5f2b6b/download)

Arora, V. (2023). Regency England through the realistic lens of Jane Austen. *Research Journal of English Language and Literature (RJELAL)*, 11(1), 230–234.
<https://doi.org/10.33329/rjelal.11.1.230>

Aziz, S. (2025). Jane Austen's literary role in historical context. *Journal of Azerbaijan Language and Education Studies*, 2(3), 116–124.
<https://doi.org/10.69760/jales.2025002019>

Bahronova, D. Y. (2025). The concept of irony in Jane Austen's novels. *XXI Asrda Innovatsion Texnologiyalar, Fan va Ta'lim Taraqqiyotidagi Dolzarb Muammolar*, 3(12), 288–289.

- Bashini, S. M. (2024). An examination of Austen as a discrete feminist in *Persuasion*. *ILN Journal: Indian Literary Narratives*, 1(2), 54–59.
<https://doi.org/10.70396/ilnjournal.v1n2.a.08>
- Benallel, Y. (2022). Jane Austen's critique of patriarchal society in *Pride and Prejudice* [Master's dissertation, Tlemcen University]. Faculty of Letters and Languages, Department of English.
- Bohang, MBA, Magfirah, S., & Nugroho, D. A. (2025). The social condition of England's women in the 18th century reflected in *Pride and Prejudice* by Jane Austen. *ELS Journal on Interdisciplinary Studies in Humanities*, 8(1), 215–223.
<https://doi.org/10.34050/elsjish.v8i1.43533>
- Bolufer, M., Guinot-Ferri, L., & Blutrach, C. (Eds.). (2024). *Gender and Cultural Mediation in the Long Eighteenth Century: Women across Borders*. Palgrave Macmillan (New Transculturalisms, 1400–1800). <https://doi.org/10.1007/978-3-031-46939-8>
- British Library. (2020). Regency England.
- British Library. (2020). Regency England.
- Chowdhury, M. S. A., & Sofi, N. U. D. (2025). Eco-respectability and women empowerment: Class, gender, and environmental space in Jane Austen's *Emma*. *International Journal of Environmental Sciences*, 11(22s), 1018–1019.
<https://theaspd.com/index.php>
- Clark, R. (2020). Jane Austen's *Emma*, Adam Smith's 'impartial spectator', market capitalism and free-indirect discourse. *Revue de la Société d'études anglo-américaines des XVIIe et XVIIIe siècles*, 77, 1718–4622. <https://doi.org/10.4000/1718.4622>

- Creekmore, L. (2021). Natural spaces and the development of women in Jane Austen's *Emma*. *Sigma Tau Delta Review*, 18, 175–182.
- Crossref it.info. (n.d.). Gender and the changing role of women. In *Persuasion* study guide. Retrieved February 11, 2026, from <https://crossrefit.info/textguide/persuasion/33/2348>
- Fairclough, N. (2001). *Language and Power* (2nd ed.). Longman.
- Finkelstein, I., Soffer-Vital, S., & Lieblich, A. (2024). Contextual narrative interpretation model (CNI): Rethinking qualitative analysis. *International Journal of Qualitative Methods*, 23. <https://doi.org/10.1177/16094069241296983>
- Gacumo, R. J. (2026). *Reading gender in early childhood: Schemas, scripts, and the multimodal shaping of children's lived performances*.
file:///C:/Users/BEL/Downloads/education-16-00025-v2.pdf
- Groff, A. (2023). *Critical discourse analysis (CDA)*. EBSCO Information Services.
- Gupta, V. (2025, May 9). Exploring women's roles in *Pride and Prejudice*: Social and economic realities in Jane Austen's time. *The LightHouse Reads*.
<https://www.thelighthousereads.com/post/exploring-women-s-roles-in-pride-and-prejudice-social-and-economic-realities-in-jane-austen-s-time>
- Hasan, A. M. M. M. (2023). The role of gender and power in Jane Austen's novels. *British Journal of Multidisciplinary and Advanced Studies*, 4(4), 1–8.
<https://doi.org/10.37745/bjmas.2022.0240>
- Hiwarkhedkar, S. M., & Sharma, A. (2024). Patriarchal dominance in English literature. *International Research Journal on Advanced Engineering and*

Management (IRJAEM), 2(04), 1228–1231.
<https://doi.org/10.47392/IRJAEM.2024.0165>

Johri, M. (2023). Feminist perspective on patriarchy: Its impact on the construction of femininity and masculinity. *New Literaria: An International Journal of Interdisciplinary Studies in Humanities*, 4(2), 1–9.
<https://doi.org/10.48189/nl.2023.v04i2.001>

Jothirajan, R. S. (2025). Feminism reflected in Jane Austen's *Pride and Prejudice*. *International Journal for Multidisciplinary Research*, 7(6).

Khan, K. U., Asim, A., Fatima, M., & Mahmood, M. A. (2024). Voices entwined: The stylistic and thematic significance of free indirect discourse in Austen's writing. *Journal of Applied Linguistics and TESOL (JALT)*, 7(4), 1591–1618.

Kilpack, J. (2020, May 13). Entailment in English inheritance laws during the Regency era. *English Historical Fiction Authors*.
<https://englishhistoryauthors.blogspot.com/2020/05/entailment-in-english-inheritance-laws.html>

Libby, M. M. (2020). Sense, Sensibility, Sympathy, Social Class Upheaval in Jane Austen's Novels [Master's thesis, Bridgewater State University]. Virtual Commons - Bridgewater State University. <https://vc.bridgew.edu/theses/77>

Literary fiction Palgrave Macmillan
file:///C:/Users/BEL/Downloads/Schilling_Theorizing_Literature.pdf

MacMahon, B. (2018). Jane Austen, free indirect style, gender and interiority in literary fiction. In L. Hopkins (Ed.), *After Austen* (pp. 221–234). Palgrave Macmillan.
https://doi.org/10.1007/978-3-319-95894-1_11

- Makhdoom, S. (2025). The role of women in Jane Austen's novels: A study of gender, society, and agency. *Iconic Research and Engineering Journals*, 8(12), 1577–1585.
- Mammadova, I. (2025). Class and character in *Emma*: Jane Austen's subtle critique of social hierarchies. *Journal of Azerbaijan Language and Education Studies*, 2(3), 125–130. <https://doi.org/10.69760/jales.20250020>
- Marcus, R., & Somji, A. (2024). Transforming gender norms for women's economic rights and empowerment (ALIGN Report). ODI. <https://www.alignplatform.org/resources/report-transforming-gender-norms-women-economic-rights-empowerment>
- Mocbil, A. S. A. (2024). Satire and social criticism in Jane Austen's *Pride and Prejudice*. *Journal of Social Studies*, 30(3), 132–134. <https://doi.org/10.20428/jss.v30i3.2581>
- Morrison, R. (2019). *The Regency Years, 1811–1820*. Oxford University Press.
- Patel, N. (2025). Humor as a vehicle for feminist and social commentary: Analyzing the subtle and sharp wit in Jane Austen's *Pride and Prejudice*. *International Journal of English and Studies (IJOES)*, 7(2), 353–356. <https://doi.org/10.47311/IJOES.2025.7.02.356>
- Pešić, M. (2022). Critical discourse analysis as a critical social study: Norman Fairclough's approach. *Politička revija*, 74(4), 89–113. <https://doi.org/10.22182/pr.7442022.4>
- Salmi, I., & Hannachi, M. H. (2021). Cultural depiction: A Marxist feminist analysis of Jane Austen's *Emma* (1996) and *Pride and Prejudice* (2005) [Master's dissertation, University of Abbes Laghrour Khenchela]. Faculty of Letters and Languages.

- Seatter, L. M. (2021). Imagining publics, negotiating powers: The parallel evolutions of romantic social structure and Jane Austen's free indirect discourse [Doctoral dissertation, University of Victoria]. UVicSpace.
- Sengul, K. (2025). Critical discourse analysis. In A. Nai, M. Grömping, & D. Wirz (Eds.), *Elgar encyclopedia of political communication*. Edward Elgar Publishing.
<https://doi.org/10.4337/9781035301447.vol1.00082>
- Sharma, M. (2021). New masculinities, old conventions: Gender divisions and representations in *Pride and Prejudice*. *Persuasions Online*, 41(2). Jane Austen Society of North America.
- Snell, J. (2025, October 10). Women and money in the Regency. *Vanessa Riley's Research Blog*. <https://vanessariley.com/blog/2025/10/10/women-and-money-in-the-regency/>
- SparkNotes Editors. (n.d.). Anne Elliot Character Analysis. In *SparkNotes: Persuasion*. Retrieved February 11, 2026, from <https://www.sparknotes.com/lit/persuasion/character/anne-elliott/>
- Tariq, S., Shah, S. K., & Mahmood, M. I. (2024). Exploring societal constructs through marriage discourses: A critical analysis of Jane Austen's *Emma*. *Pakistan Languages and Humanities Review*, 8(2), 406–414.
[https://doi.org/10.47205/plhr.2024\(8-II-S\)37](https://doi.org/10.47205/plhr.2024(8-II-S)37)
- Taylor, B. (2025, July 17). Jane Austen's 'Persuasion' can teach you how to grow up. *TIME*.
<https://time.com/7000108/jane-austen-persuasion-brandon-taylor/>
- Tripathi, L. (2024). Austen's double-edged sword: Unveiling irony and interiority in her narratives. *International Journal of English Literature and Social Sciences*, 9(3), 16–22. <https://dx.doi.org/10.22161/ijels.93.2>

- Tripathi, L. (2024). Jane Austen's feminist journey: From Enlightenment sparks to contemporary discourse. *International Journal of English Literature and Social Sciences*, 9(3), 241–247. <https://dx.doi.org/10.22161/ijels.93.30>
- Villines, Z. (2023, August 26). How patriarchy weaponizes everything, even social justice: Understanding patriarchy's rules. *Liberating Motherhood*.
- Wiesner, C. (2022). Doing qualitative and interpretative research: Reflecting principles and principled challenges. *Political Research Exchange*, 4(1), Article 2127372. <https://doi.org/10.1080/2474736X.2022.2127372>
- Wood, G. C. (2021). "That quarter of the mind": The psychodynamics of the female will in Jane Austen's *Persuasion*. *PsyArt*, 71–85.
- Wulf, K. (2025, December 16). "Elliot of Kellynch-Hall". *Karen Wolf*. <https://karinwulf.com/posts/elliot-of-kellynch-hall/>

ملخص

تهدف هذه المذكرة إلى استكشاف بناء علاقات النوع الاجتماعي والسلطة في روايات Jane Austen: *Pride and Prejudice* (1813)، و *Emma* (1815)، و *Persuasion* (1817)، من خلال منظور تحليل الخطاب النقدي بالاعتماد على النموذج ثلاثي الأبعاد لـ Norman Fairclough. تدرس هذه الأطروحة كيفية التشكيل الاجتماعي للأنثوية والذكورة في إنجلترا خلال فترة الوصاية، وكيف تؤثر الأيديولوجيا الأبوية، والتدرج الطبقي، والزواج في العلاقات الاجتماعية والهويات الفردية. كما تبحث في الطرق التي تنتقد بها أوستن هذه البنى من خلال السخرية، والهجاء، وبناء الشخصيات، والاستراتيجيات السردية. تطبق الدراسة تحليل فيركلوف على مقاطع مختارة من الروايات الثلاث من خلال التحليل النصي، والممارسة الخطابية، والممارسة الاجتماعية. وعلى المستوى النصي، تركز الدراسة على الاختيارات المعجمية، والبنية، واللغة التقييمية. أما على المستوى الخطابية، فتبحث في كيفية انعكاس الخطاب للتوقعات الاجتماعية والافتراضات الأيديولوجية المرتبطة بالنوع الاجتماعي، والزواج، والسلطة، والطبقة الاجتماعية. وعلى المستوى الاجتماعي، يبرز التحليل تأثير النظام الأبوي، وقوانين الميراث، والتسلسل الاجتماعي في قدرة المرأة على الفعل ومكانتها الاجتماعية. تكشف النتائج أن روايات أوستن لا تعكس فقط واقع مجتمع فترة الوصاية، بل تتحدى أيضًا بنيته الأيديولوجية. إذ تُظهر بطلاتها وعيًا فكريًا ومقاومة أخلاقية داخل أنظمة اجتماعية صارمة، في حين ترتبط السلطة الذكورية غالبًا بالثروة، والميراث، والمكانة الاجتماعية. وتخلص الدراسة إلى أن أوستن توظف الخطاب بوصفه شكلاً بديلاً من النقد الاجتماعي، كاشفةً عن أوجه اللامساواة المتجذرة في البنى الأبوية والطبقية، مع تقديم النوع الاجتماعي باعتباره هوية تُؤدَّى اجتماعيًا وليس حقيقة بيولوجية ثابتة.

الكلمات المفتاحية: تحليل الخطاب النقدي، فيركلوف، جين أوستن، بناء النوع الاجتماعي، النظام الأبوي، إنجلترا في فترة الوصاية، السخرية، الطبقة الاجتماعية، فاعلية المرأة.