

Principles of Literary Study

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Office hours: Thursdays 11:45–12:45 in MU 040A or by appt.

April 9, 2026. Austen (4).

review

theory of mind our capacity to represent others' beliefs, feelings, and intentions

metarepresentation a mental representation of someone's belief, feelings, or intention

irony implicates the utterer's disapproving or distanced attitude about a metarepresentation

how to love

She grew absolutely ashamed of herself.—Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd. (155)

When she came to that part of the letter in which her family was mentioned, in terms of such mortifying, yet merited reproach, her sense of shame was severe. (156)

- ▶ Does Jane Austen endorse Elizabeth's response to Darcy's letter? Justify your answer from the context.

vast tracts of land

And at that moment she felt, that to be mistress of Pemberley might be something! (180)

- ▶ What significance does the description of the grounds at Pemberley have? Use the details of the text!

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—in front, a stream of some natural importance was swelled into greater, but without any artificial appearance.... She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. (180)

but really

[Elizabeth:] 'But I believe I must date it from my first seeing his beautiful grounds at Pemberley.'

Another intreaty that she would be serious, however, produced the desired effect; and she soon satisfied Jane by her solemn assurances of attachment. (279)

[Lady Catherine:] 'Are the shades of Pemberley to be thus polluted?'
(266)

character

character

Let us assume that a character is the effect that occurs when a figure is presented with distinctive, mostly human characteristics.

Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, 4th ed. (Toronto: University of Toronto Press, 2017), [ProQuest](#), 104.

Characters' peculiar affective force, I propose, is generated by the mutual implication of their unreal knowability and their apparent depth, the link between their real nonexistence and the reader's experience of them as deeply and impossibly familiar. Because we know their accessibility means fictionality, we are inclined to surrender to the other side of their double impact: their seductive familiarity, immediacy, and intimacy.

Catherine Gallagher, "The Rise of Fictionality," in *The Novel*, ed. Franco Moretti, vol. I (Princeton: Princeton University Press, 2006), 356, [JSTOR](#).

next

- ▶ finish if you haven't
- ▶ print out and read Johnson (Canvas)
- ▶ read Woloch, selections from chap. 1 (link on syllabus)