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Interiority and Narrative Temporality in Jane Austen’s *Persuasion*

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In Jane Austen’s final completed novel *Persuasion*, which was published posthumously in 1818, Austen mediates between levels of temporality and subjectivity to demonstrate the psychological and emotional growth of the text’s protagonist, Anne Elliot. Austen’s use of free indirect discourse creates an intimate conception of Anne’s consciousness; the rhetorical technique situates the narrative, and the audience’s understanding of Anne, in a present moment that is both imbued with and consumed by regret for past decisions. Anne is plagued both by the return of Captain Frederick Wentworth, a man with whom she was persuaded to end her engagement when she was nineteen, and by her initial inability to move beyond her history, yet she changes as the novel progresses. Austen reflects this through narrative temporality — in a narrative that is cognizant of the events of the past yet still hopeful for the future — and Anne’s interiority. Anne’s identity exists in flux as she both forgives herself, accepting decisions she made eight years prior, and positions her consciousness in the present moment. Anne and Wentworth’s subjective realities evolve as they recognize and understand each other more fully. Their eventual intersubjectivity culminates in a revolutionary conception of marriage, centered around both understanding increased female agency and interiority to be necessary parts of a partnership. Anne’s interiority is mediated through the conscious subjectivity of the characters and the temporality of the narrative. Anne’s shifting interiority reflects what it means to be a woman in the Regency era, and, perhaps, across time — she breaks out of the mediated and subjective perceptions placed upon her by other characters and frees herself from her spiraling inward perceptions of herself, to find interiority and agency in a time when women’s roles were confined to specific expectations.

Time is subjective, and, by extension, mediated perceptions of reality are subjective as well. Anne’s consciousness is reflected in her free indirect discourse, but it is also refracted through the perceptions of the characters that surround her. Marilyn Butler affirms the importance of subjective perceptions within the novel, as “[t]he action and most of the characters in *Persuasion* seem meaningful primarily in terms of the impression they make on Anne.” At first Anne’s subjectivity is defined by the mediations of other characters; she does not allow herself to self-narrate until she has a new understanding of the decision she made eight and a half years ago in which she allowed herself to be persuaded by others.
Sir Walter Elliot, Anne’s father, is obsessed with his imagined worth — his mediation on narrative temporality is attached to his title and social status. Sir Walter’s limited history is linked to his egotistical perception of his own value. The novel opens with his subjective perspective, and thus frames the novel in its exploration of subjective realities and mediated consciousness. In his world, his class standing as an aristocrat still possesses significant value, and, because of that, Anne’s disinterest in material goods and amusements gives her no value. It is no wonder that Anne’s focus is so inward at the beginning of the novel — Anne’s consciousness is refracted by Sir Walter’s characterization of her when he so bluntly asserts that, “[h]er word had no weight … she was only Anne” (Austen 5). The audience is aware that the aristocracy is slowly becoming an artifact of the past. Kellynch Hall is entrenched in its own history, and its inhabitants are, too. Thus it is Sir Walter’s words that actually do not “carry any weight” (5). Sir Walter’s lack of interiority reflects Anne’s conscious state of solitude and isolation in the opening of the novel, but it does not wholly define her.

Like her father, however, Anne also fixates on a subjective version of reality at the novel’s outset. Her rejection of Wentworth still bothers her, and she dwells on the repercussions that occasion had on her character. In the Regency era, a woman’s space was defined by the men who occupied it. In Anne’s case, she is suffocated by the opinions of her Father, as well as those of her sister Elizabeth, leaving her silent and misunderstood. It is their opinions that contributed to her decision in the past, and it is their opinions that still crowd the declining Kellynch Hall. Anne’s solitude at Kellynch is emphasized by her silence in the beginning of the novel. Interestingly, Anne does not speak until Chapter Three. Until then, our understanding of Anne derives solely from other character’s subjective understandings of her and the narrator’s interjections. Rebecca Posusta explains that it is the “predilection toward subjectivity and isolation in the Romantic style which perpetuates [Anne’s] loneliness and rejection in this place [Kellynch Hall]” (84). When Anne eventually speaks in Chapter Three, she speaks only in relation to the past that haunts her. She defends the Navy, thus indirectly defending Wentworth’s profession; she segues into conversations about Admiral Croft, Wentworth’s brother-in-law; and, when her father and Mr. Shepherd cannot remember his name, reminds them that they must “mean Mr. Wentworth, I suppose” (Austen 23). Wentworth is a distant figure, almost ghostlike in his haunting relation to the past. This is the first instance he is mentioned. Therefore, the first instance where Anne’s consciousness is projected outward is also a subjective mediation and reminder of her history. Anne’s consciousness is mediated through free indirect discourse, and it is not until the end of the novel that she uses elongated reported speech because so much of her own interiority dwells in the past.

As Anne moves beyond the bubble of Kellynch Hall, her subjectivity moves outward; in this way, Austen situates the narrative in a reality contingent on and
independent of not only the past, but of Kellynch Hall as well. As her physical self moves outward, her emotional and psychological perception of herself matures. She frees herself from her father and her sister, both of whom are forever bound to the past and stuck in histories that have already begun to progress without them. When Anne leaves Kellynch and travels to visit her sister at Uppercross, she begins to become mediated in the narrative as something more than “only Anne.” Emily Rohrbach contends that the narrative temporality and temporal subjectivity of *Persuasion* defines the subjectivity of the characters, especially in the case of Anne Elliot; her interiority, and its link to the past, drives the plot. Rohrbach argues that narrative temporality “frees Austen to explore female independence” (Johnson qtd. in Rohrbach 742). However, it also frees her to explore the complexities and boundaries of female interiority and agency in a time where female independence was limited. The narratival perspective moves from a man who “never took up any book but the Baronetage” (Austen 3) to enter into the depth of Anne’s consciousness, which is reflected through her free indirect discourse. Anne is aware of her own “elegant and cultivated mind” in relation to the Musgrove girls, but she still exists to some extent on the social periphery at Uppercross (Austen 39). Anne’s consciousness continues to be mediated through the perspectives of other characters, but Uppercross is the first step toward moving from solitude at Kellynch to becoming a more active member of her social circle. From this point forth, most of the novel is filtered through free indirect discourse of Anne’s consciousness.

Our intimate encounter with Anne, through free indirect discourse, helps us understand her and her representation of herself. Anne’s subjective reality is refracted through the subjective experience of her reality, particularly in anticipation of her reunion with Wentworth at Uppercross. She perpetuates the grief that consumes her by fixating her value in the past and the things she wishes she had done differently. She muses,

> [h]ow eloquent could Anne Elliot have been, — how eloquent, at least, were her wishes on the side of an early warm attachment, and a cheerful confidence in futurity, against that over-anxious caution which seems to insult exertion and distrust Providence! (Austen 29)

In this moment, Anne believes that she would have made a different decision, given the wisdom she has gained in the last eight years. However, her refusal to move beyond the past denies the possibility for maturation; she only gains interiority once she allows herself to progress forward into the future while accepting the decision she made. Here, her understanding of herself is still mediated through the events of the past and the lack of value that other characters impose on her. We enter into the depth of Anne’s consciousness throughout the entire narrative, but that consciousness is finally revealed outward when she begins to speak “eloquently” about her inner character.

Anne has increased opportunities to engage with the outer world at Uppercross compared to her solitary life at Kellynch Hall. Her conscious peace...
is also quickly broken by the immediate physicality of Wentworth. He is no longer a painful memory, but an all-too-familiar presence:

"time had softened down so much, perhaps all of a particular attachment to him, — but she had been too dependent on time alone; no aid had been given in change of place … or any novelty or enlargement of society. — No one had ever come within the Kellynch circle, who could bear a comparison with Frederick Wentworth, as he stood in her memory. (Austen 27)"

Situating the narrative in shifting temporalities, and now shifting spaces, offers further insight into Anne’s psyche. It was easy to situate her interiority in the past when she was solitary and “only Anne” at Kellynch. It was easy for Anne to understand her past when nothing — no subjective reality, temporal or physical — challenged her perceptions. Despite expanding her “circle” in Uppercross, Anne still remains passive in interactions. She is surrounded by people but remains solitary. Posusta argues that Austen is playing with the subjectivity of space as well as that of temporality, articulating that,

"[h]er physical spaces are not only used to illustrate the dichotomy between public and private interaction, but also to demonstrate the contrast between her heroine’s psychological place on one hand and her physical situation on the other. (Posusta 78)"

Anne’s consciousness is reflected in her decision to be a passive participant in society at Uppercross, especially regarding her interactions with Captain Wentworth. However, her decisions evolve with each different location that enlarges the “Kellynch circle” that bound her in her past and her regret over losing Wentworth.

Wentworth emphasizes Anne’s subjectivity and consciousness throughout the narrative: he and Anne understand each other through mediated conversations, physical interactions, and their conception of the past. Free indirect discourse allows the reader to observe an intimate — and visceral — experience of Anne and Wentworth’s first reunion. Their first reunion challenged Anne’s obsession with the past and how the past affects each character’s present interactions. Anne refuses to situate herself in the present moment, and her subjective experience exists only to rush the interaction, expressing that, “it would soon be over. And it was soon over” (Austen 57).

Anne’s conscious experience of the interaction is a blur, and that is reflected in her “half-meeting” Wentworth’s eye, and the quickened pace of the narrative temporality. The moment ends before it is mediated. Afterward, Anne returns to her anxious interiority in an attempt to quell her thoughts and her understanding of the moment:

"eight years, almost eight years had passed, since all had been given up. How absurd to be resuming the agitation which such interval had banished into distance and indistinctness. (57)"

Anne cannot escape, nor can she think away, the emotions that are emphasized in seeing Wentworth again. She reflects upon the notion of time eroding constant attachment; she dwells on her anxiety, because time and distance should
have “banished” her feelings for Wentworth into “indistinctness.” Anne’s interactions with Wentworth mark her shifting consciousness as she allows herself more and more space within the narrative’s present moment, and more opportunities to reframe her subjective past.

In Anne and Wentworth’s first meeting while nearly alone, Wentworth relinquishes Anne’s nephew Walter from pestering her. Anne’s interiority is again refracted in her passive consciousness of the moment:

> [i]n another moment, however, she found herself in the state of being released from him; some one was taking him from her, though he had bent down her head so much, that his little sturdy hands were unfastened from her neck, and he was resolutely borne away, before he knew that Captain Wentworth had done it … She was ashamed of herself, quite ashamed of being so nervous, so overcome by such a trifle; but so it was; and it required a long application of solitude and reflection to recover her. (Austen 77)

It is notable that the interaction with Wentworth is also described in the past, further emphasizing Anne’s passive consciousness. It also reflects her current state of interiority — she exists insofar of outward mediations of herself. It is the first time she and Wentworth touch since the events eight years prior. She cannot be present in the moment to thank Wentworth because she does not have the interiority to comprehend his compassion. That notion does not cohere with her understanding of the past. She longs to return to solitude to reflect upon the moment with shame and anxiety, just as she has done with many of her past decisions. Although Anne’s subjective reality does not allow her to realize this, Wentworth’s decision to help her is his own way of progressing beyond the past as well. Whereas Anne is plagued by grief for the past, he is bitter. As John Wiltshire asserts, “[h]is release of the boy thus figures as an initial movement toward his own relinquishment of a disabling psychological attitude” (79). Only when Anne and Wentworth reunite do their subjective temporalities evolve. Anne’s consciousness is acknowledged, valued, and fully realized within Wentworth; his assistance with her troublesome nephew is the first instance of this.

Interactions with Wentworth continue to mediate the transformation and evolution of Anne’s interiority and subjectivity. Butter considers that, in the beginning of the novel, “[t]he world of her consciousness is so all-absorbing that it is not clear whether the outer world has objective existence or not” (Butter). Anne is similarly passive when Captain Wentworth assists her into the carriage later in the narrative, but she is more aware of his subjectivity this time. Just as he recognized her discomfort with her nephew, he recognized Anne’s fatigue after their walk. Anne, again, depicts the moment as a passive experience in the past, “Yes, he had done it. She was in the carriage, she felt that he had placed her there, that his will and his hands had done it” (Austen 87). However, this time, she allows herself to indulge the question of why he did it:

> [s]till, he could not see her suffer, without the desire of giving her relief. It was a remainder of former sentiment; it was an impulse of pure, though
unacknowledged friendship; it was proof of his own warmth and amiable heart, which she could not contemplate without emotions so compounded of pleasure and pain, that she knew not which prevailed. (87)

This scene functions as a foil to the earlier scene with Anne’s nephew. Wentworth’s touch reflects his enduring compassion for Anne, even before he realizes her power over him. These interactions allow Anne to play a more active role in her fate. She becomes a more active author of her own subjective reality when she realizes the way her consciousness is mediated through Wentworth.

At Lyme, the hazelnut analogy and Louisa’s fall are turning points of the narrative, in terms of both the shift from an over-mediated, over-subjective consciousness and the relationship between Wentworth and Anne. When walking with the party at Lyme, Anne resigns herself to solitude once more. Her conscious desire is to “stay out of the way of everybody,” but she has difficulty doing so when Wentworth is tantalizingly in earshot (Austen 80). She cannot help but try to glean insight into Wentworth’s consciousness as reflected in his conversations with the Musgrove sisters. Regardless, she stumbles on the hazelnut conversation ostensibly by accident. She hears his opinion of her mediated through his analogy of a perfectly intact hazelnut. He values strong will, fortitude, and unyielding character. His bitter conception of the past refuses himself to imagine Anne in this way. Although Louisa does not know Wentworth’s object of the analogy, his consciousness is mediated to Anne through eavesdropping on his conversation:

[s]he had so much to recover from, before she could move. The listeners proverbial fate was not absolutely hers; she had heard no evil of herself, — but she had heard a great deal of very painful import. She saw how her own character was considered by Captain Wentworth; and there had seen just that degree of feeling and curiosity about her in his manner, which must give her extreme agitation. (85)

The Hazelnut conversation represents Wentworth’s “ideologically mistaken” individualism, and again shows how Anne’s character is mediated through the perceptions of other characters (Butter). However, because we are privy to Anne’s consciousness — we are aware that the qualities Wentworth values in the hazelnut are Anne’s. Anne’s realization that Wentworth is also mediating an interpretation of the past helps her begin to move forward to the present and prove that her character is more similar to the hazelnut than he thinks.

When Louisa Musgrove is injured in Cobb, Anne speaks for one of the first times of the novel without being directly addressed. She is fully present in the moment. Her agency turns outward. Anne is the only one with the patience and fortitude to respond to the situation:

Anne, attending with all the strength and zeal, and thought, which instinct supplied, to Henrietta, still tried, at intervals, to suggest comfort to the others, tried to comfort Mary, to animate Charles, to assuage the feelings of Captain Wentworth. (Austen 106)
In that moment, she also resembles the strength of the hazelnut. After the incident, Anne sees this shift reflected in Wentworth’s opinion as she eavesdrops on him again. Anne’s utility in Cobb “almost restor[ed] the past” with Wentworth, and with Anne’s own interiority. Anne overhears him say, “but, if Anne will stay, no one so proper, so capable as Anne!” She paused a moment to recover from the emotion of hearing herself so spoken of” (109). Wentworth continues when Anne enters the room, saying “[y]ou will stay, I am sure; you will stay and nurse her,” cried he, turning to her and speaking with a glow, and yet a gentleness, which seemed almost restoring the past” (109). Anne’s value, both internal and external, is starting to change.

At Bath, Anne’s interiority is fully realized as she becomes comfortable in her expanded social circle. Compared to her silence in the opening of the novel, this marks a full-circle shift in her character. Anne’s active participation in society at Bath further emphasizes this: she “make[s] yet a little advance, she instantly spoke” to Wentworth when he arrives at the theater. In this interaction with Wentworth, time is similarly sped up like in their reunion, but for opposite reasons. In the first instance, time was sped up because of their separate subjectivities. This instance, time is rushed because of the hopeful potential for intersubjectivity once again:

in spite of all the various noises of the room, the almost ceaseless slam of the door, and ceaseless buzz of persons walking through, had distinguished every word, was struck, gratified, and confused, and beginning to breathe very quick, and feel a hundred things in a moment. (Austen 173)

Anne’s subjectivity, and even her interpretation of the past, is notably different than what it was in the beginning of the novel. At the theater, Anne tells Wentworth, “when pain is over, the remembrance of it often becomes a pleasure” (173). Free indirect discourse allows the reader into Anne’s consciousness for the majority of the book — the audience is not fooled into believing that this meditation on pain is an enduring philosophy of Anne’s. So much of the remembrance of pain formerly hindered her from any action. This sentiment proves that interiority can shift. This interaction marks Anne’s profound growth and maturity. As Thomas Wolfe states:

Anne changes when the meaning of the past changes … Jane [Austen’s] sense of the variously tender and painful past the self can summon up to inform and enrich the life of the present. (700)

Wentworth evolves as well, and this change is mediated through Anne’s understanding of him: “[h]e had a heart returning to her at least; that anger, resentment, avoidance, were no more; and that they were succeeded … by the tenderness of the past” (Austen 175). The past no longer has painful connotations for Anne and Wentworth. Instead, it is a reminder of their enduring connection and the potential for their union.

Anne’s unfiltered consciousness and the transformation it has on her interiority also have reverberating effects on her physical presence. Anne’s renewed agency is manifested in the return of her “bloom,” a sentiment repeated
throughout the novel. In the beginning of the novel, Sir Elliot describes Anne, explaining that, “a few years before [she] had been a very pretty girl, but her bloom had vanished early” (Austen 5). Anne describes this loss of bloom within herself as well, reflecting that,

her attachment and regrets had, for a long time, clouded every enjoyment of youth, and an early loss of bloom and spirits had been their lasting effect. (27)

Anne’s lack of “bloom” physically represents her loss of Wentworth, her stifled interiority, and her entrenchment in the subjective past. Her bloom slowly returns as the novel progresses because her subjectivity shifts. In Lyme, the “fine wind” restores her bloom. She and Wentworth exchange a glance that Anne interprets to be his way of saying “I, at this moment, see something like Anne Elliot again” (100). She slowly starts to redefine her consciousness as well as the way she is mediated to other people. In Bath, Anne’s bloom fully returns when she realizes Wentworth’s constancy,

Anne saw nothing, thought nothing, of the brilliancy of the room. Her happiness was from within. Her eyes were bright, and her cheeks glowed — but she knew nothing about it. She was thinking only of the last half hour. (175)

Anne is mediating a past conversation, but this time with no regret for the past. It is because she mediates Wentworth’s consciousness as proof of his enduring emotions that she allows herself to redefine the meaning of her past. After Anne’s “bloom” is restored, she noticeably exists more consciously within the present moment.

Anne’s interiority is fully articulated at the end of the novel in her conversation with Captain Harville. Anne’s eloquent discussion of the constancy of female attachment harkens back to her earlier wish which she expresses when she muses, “how eloquent Anne Elliot could have been” (Austen 29)! Before, she was relieved that only three people knew about her relationship with Wentworth, in fact,

she rejoiced anew over the conviction which had always been most grateful to her, of the past being known to those three only among her connexions.” (29)

Anne speaks with Harville, albeit indirectly, about how her love endures despite the passage of time (5). She speaks from personal experience and her reconciliation with the past when she tells Harville that, “[a]ll the privilege I claim for my own sex is that of loving longest, when existence or when hope is gone” (222). She is no longer ashamed of her enduring love, but instead considers it to be a source of pride. Instead of conforming to the perception that her willingness to be persuaded was a fault of character, she articulates it as a testament to the strength of her love and faith. Like the narrator tells us, Harville values Anne as “any [person] of real understanding would” at the beginning of the novel (5). Not only does Anne no longer reside on the periphery of social interaction, but she is more comfortable within her role in society. She embraces her interiority and articulates it to others and is respected for it. Eavesdropping — a repeated
narrative device of mediation — is flipped when Wentworth drops his pen at an opportune moment of Anne’s speech. Wentworth’s sound spurs the narrative out of Anne’s consciousness to allude to, however briefly, the thoughts of his own consciousness.

Wentworth’s consciousness is both mediated and documented in his letter. The letter itself is a direct insight into Wentworth’s consciousness without free indirect discourse. The letter both mediates his feelings in the present moment — “I can listen no longer in silence” to Anne and Harville’s conversation — but when read mediates a moment that occurred in the past. Wentworth’s letter transcends temporality. His use of the verb “love” in a transitive context reconciles the past, present, and future, when he reveals that, “I have loved none but you” (Austen 223). His letter fixes his love in a constant, enduring document. In this way, Wentworth changes the past and allows himself to exist in the present moment, while also articulating hope for the future.

Anne and Wentworth’s reunion is a hallmark of a constant, enduring love. Wallace articulates that, “Anne sees her feeling for Wentworth as permanent and independent of time, place, or outcome” (100). Wentworth articulates this sentiment as well in his letter, in which he writes, “[u]njust I may have been, weak and resentful I have been, but never inconstant” (Austen 223). Yet the love shared between Anne and Wentworth could not exist if the nature of their attachment did not change. Perhaps their sentiments were constant, but their consciousness of the people supporting them was not. That is why their relationship strengthens during their reunion. Anne and Wentworth’s intersubjective understanding of their own consciousness and the other’s consciousness changes throughout the narrative to allow their romantic reunion. Charles Rzepka observes that,

“In Persuasion, Austen seems to have anticipated, and to a considerable extent accepted as “natural,” these historically conditioned developments in the ideological construction of gender, even as she attempted to shape a vision of marriage that would mitigate their more restrictive effects on women’s freedom. (107) Austen pushes the boundaries in order to make a point - she can only say so much and still be heard.

Austen makes it clear, however, that Anne’s initial forfeit of the engagement was the correct choice. This too is discovered in a blend of temporal rhetoric and interiority. Their first match was situated in a “cheerful confidence in futurity” (Austen 29), without acknowledging the problems the match faced in the present; Anne and Wentworth remained regretfully or bitterly stuck in the past in the middle of the narrative, but toward the end the two are present in the moment, have given new meaning to the past, and await the future:

“[t]here they exchanged again those feelings and those promises which had once before seemed to secure everything, but which had been followed by so many, many years of division and estrangement. There they returned again into the past, more exquisitely happy, perhaps, in their re-union, than when
it had been first projected; more tender, more tried, more fixed in a knowledge of each other’s character, truth, and attachment; more equal to act, more justified in acting. (227)

A successful marriage, like Anne and Wentworth’s union or the Crofts’ marriage, re-creates the traditional understanding of Regency marriage and forces every reader of any era to consider their own interiority within their own relationships. Of Anne and Wentworth, Kay Young asserts that,

[i]the moment that they see each other, they exist purely in the moment: it’s not mediated. It’s not reflected as a past recollection. It’s the only purely present moment in the novel, as he or she loved, and how each feels now that the acknowledgement has been made. (Young 79)

The aforementioned are the proposed “ideal” marriage — in both, there is more freedom and integration of the genders. This is actualized in Admiral and Mrs. Croft’s handling of the carriage:

[but by coolly giving the reins a better direction herself, they happily passed the danger; and by once afterwards judiciously putting out her hand, they neither fell into a rut, nor ran foul. (Austen 88)]

Anne and Wentworth’s marriage implies more than the resolution and reconciliation of the past. While their love might be constant, their experiences reaching intersubjectivity are different. Wentworth and Anne’s changing interiority throughout the narrative culminates and is proven in their union.

Anne finds a way to narrate her own story when her individuality is impossible. Her subjective temporality evolves throughout the novel. The Anne at the conclusion of the narrative is no longer plagued with regret or relegated to spinsterhood by her refusal to move forward. Anne takes ownership of her past decisions, regardless of existing in a society that denies female agency. As she herself asserts,

I have been thinking over the past … and I must believe that I was right, as much as I suffered from it … I was right in submitting to her, and that if I had done otherwise, I should have suffered more in continuing the engagement than I did even in giving it up, because I should have suffered my conscience. (Austen 232)

Her decisions drew her closer to a stronger sense of her own moral character and fortitude. As a result, the narrative temporality that structures the novel is imperative to the understanding of how Anne’s interiority develops over time. The way Anne’s consciousness is mediated throughout the narrative, first through other characters and then outwardly articulated by her, reflects the growth and eventual reformation of Anne’s own subjective history. She allows herself to surpass both her previous understanding of herself and the understanding of herself as imposed upon her by others.

Anne learns to forgive herself and take ownership of both her decisions and her choices in a way that society rarely allows of a woman. She acknowledges that:
men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands.

(Austen 221

Free indirect discourse puts the “pen” of interiority in women. At the end of the narrative, Anne’s ideas are valued by her society, and emphasized in her romantic partnership with Wentworth. As a result, Anne herself acknowledges a change in herself and allows her consciousness full externality. Her subjectivity finds its home in Wentworth, but this was only possible by rectifying her conception of herself. Her reclamation of individuality, and her redefinition of her temporality, is not only present in her marriage with Wentworth but also within the characterization of herself throughout the novel. Thus, Austen creates a world where a woman can embrace her interiority and be celebrated for it, despite the boundaries imposed on her by society.

Bibliography


