



MARRIAGE AND LOVE BY JANE AUSTEN'S NOVEL *PRIDE AND PREJUDICE* IN LIGHT OF ERICH FROMM'S THEORY

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Abstract

Themes of marriage and love frequently appear in the novel genre of the eighteenth and nineteenth centuries, and British authoresses showed a particular interest in this theme because of the harsh conventional restrictions and the conservative patriarchal system that restricted their experiences and hindered their ability to achieve literary success. This research aims to demonstrate how the English novel has evolved in its meaning of marriage and love, as well as the implications of these developments for the female writer. This goal gives rise to the discussion of Jane Austen's (1775–1817) views on marriage and love, as well as her concerns about women's status and skepticism about marriage and love being the sole paths to fulfillment for women. The authoress wanted to be independent and assertive, but she was unable to confront the prickly dominating social and economic norms and instead became immobilized. In order to have a happy marriage, which is the goal of study, the partners should not only have courted for a while before getting married or getting married for financial gain, but they should also be compatible and have a friendship built on love and respect. One of the major issues that novelists tackle in novel after novel is the business of getting people engaged and married. Like many of her contemporaries, Jane Austen was content with the status quo and believed that young ladies should marry for love—of course, but only under fulfilling circumstances. Austen describes the unfavorable circumstances in order to provide an example of how cautious a young woman should be while choosing a spouse. The study also focuses on the analysis of the marriage and love theme in accordance with Fromm's theory. In which Fromm's theories on love provide profound insights into human relationships, portraying love as an elegant and attentive act. He makes a distinction between self-love, brotherly love, and romantic love, among other types of love. A range of romantic relationships are shown in *Pride and Prejudice* each reflecting distinct characteristics and phases of love.

Keywords: Love, Jane Austen, Marriage, Patriarchal System, Erich Fromm.



الزواج والحب في رواية جين أوستن "الكبرياء والتحمل" وفق نظرية إريك فروم

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المستخلص

كثيرًا ما تظهر موضوعات الزواج والحب في النوع الروائي في القرنين الثامن عشر والتاسع عشر، وقد أبدت الكاتبات البريطانيات اهتمامًا خاصًا بهذا الموضوع بسبب القيود التقليدية القاسية والنظام الأبوي المحافظ الذي قيّد تجاربهن وأعاق قدرتهن على تحقيق النجاح الأدبي. يهدف هذا البحث إلى تبيان كيف تطورت الرواية الإنجليزية في معناها للزواج والحب، وكذلك الآثار المترتبة على هذه التطورات بالنسبة للكاتبات. ويؤدي هذا الهدف إلى مناقشة آراء جين أوستن (1775-1817) حول الزواج والحب، وكذلك مخاوفها بشأن وضع المرأة وتشكيكها في كون الزواج والحب الانجاز الوحيد للمرأة. أرادت المؤلفة أن تكون مستقلة وحازمة، لكنها لم تكن قادرة على مواجهة الأعراف الاجتماعية والاقتصادية المهيمنة الشائكة، وبدلاً من ذلك أصبحت عاجزة عن مواجهة الأعراف الاجتماعية والاقتصادية. ولكي يكون الزواج سعيداً، وهو الهدف من الدراسة، يجب ألا يكون الشريكان قد توددا لبعض الوقت قبل الزواج أو الزواج من أجل الكسب المادي، بل يجب أن يكونا متوافقين وترابطهما صداقة مبنية على الحب والاحترام. إحدى القضايا الرئيسية التي يتناولها الروائيون في رواية تلو الأخرى هي قضية الخطوبة والزواج. مثل العديد من معاصريها، كانت جين أوستن راضية بالوضع الراهن وتعتقد أن الشباب يجب أن يتزوجوا من أجل الحب - بالطبع، ولكن فقط في ظل ظروف مرضية. وتصف أوستن الظروف غير المواتية من أجل تقديم مثال على مدى الحذر الذي يجب أن تتحلى به الشابة أثناء اختيار الزوج. تركز الدراسة أيضاً على تحليل موضوع الزواج والحب وفقاً لنظرية فروم. حيث تقدم نظريات فروم حول الحب رؤى عميقة في العلاقات الإنسانية، وتصور الحب كفعل رائع ولطيف. وهو يميز بين حب الذات، والحب الأخوي، والحب الرومانسي، وأنواع أخرى من الحب. وتظهر مجموعة من العلاقات الرومانسية في رواية "كبرياء وتحامل" تعكس كل منها خصائص ومراحل مميزة للحب. الكلمات المفتاحية: الحب، جين أوستن، الزواج، النظام الأبوي، إريك فروم.

Introduction

Jane Austen was born on December 16s, 1775, at Steventon, Hampshire, the home of her father, George Austen (1731–1804), a priest. She had one older sister, Cassandra (1773–1845), for whom she felt a deep sisterly devotion, in addition to her six brothers (Halsey,2022, PP.79-91). With the exception of one problematic son, the big Austen family led a quiet and secure life despite occasional financial hardships and "few dramatic events" (Bush, 1978, p. 16). Cassandra and Jane attended boarding schools away from home for just two years out of their infancy; the majority of their education was provided by their father, a scholar and preacher. Given that Jane's grandfather worked as a surgeon in the eighteenth century, the Austen family belonged to the lower gentry (Gillie, 1988, p. 13). The aristocracy, their ideals, and their power were present in her writings despite the fact that many reviewers said that her books were primarily focused on the middle class (Cotton, 1981, p. 159).



Even though Austen never got married and had no kids, she left a lasting legacy as one of the most well-known writers of all time. In addition to describing the manner of life in an era where class distinction was highly valued, Austen's novels frequently depict her own life or the lives of others around her. They also show the possibilities of marriage and romance, two things that did not necessarily go hand in hand at this time. Austen advocates for a certain kind of marriage and love: one that is built on mutual respect and affection rather than on money gain or intense love at first sight. This kind of love is based on compatibility and friendship.

Austen wrote mostly about love and marriage, two themes of daily provincial household life. She had little interest in politics, adventure, or the emotional and romantic literature of the day (Allen, 1960.P.106). In a letter, she defended herself by saying that she was unable to decide on a subject that would "never" cause her to "relax into laughing at [her]self or other people" (Southam, 1976, P. 35). She declined to write the "historical romance" that her benefactor, the Prince Regent, had recommended in part because of this. Being a realistic storyteller, Austen exaggerated her society's social flaws. Some people misinterpreted her works as shallow depictions of the home life of courting and marriage due to superficial readings. According to McMahon (1963, p. 19), her works provided the reader with a profound experience by expanding their imagination and endowing it with real experiences that were seemingly insignificant. She displayed both type and round characteristics. Her books were accurate depictions of real-life situations combined with perceptive character and behavior analysis and "dramatic and psychological presentations" (Pinion, 1985, p. 136) of both serious and humorous situations.

When Austen writes about the upper classes and aristocracy of this era, marriage was typically arranged financially and socially rather than as a consequence of love. Though somewhat implausible, Austen's heroines consistently marry for love. The fortunate fact that the men they fall in love with are invariably wealthy is another, if rather exaggerated one. At the very least, Austen's ladies never wed somebody from a lower social station. As a matter of fact, their husbands usually have greater social positions.

For middle-class women, who often had very little money of their own, finding a suitable spouse was a particularly severe difficulty during this era, in contrast to those of higher social rank. The eldest son was often left money, property, and land. Occasionally, the property and money were entrusted to a male relative, like in the novels *Pride and Prejudice* and *Sense and Sensibility*. In *Pride and Prejudice*, Mr. Collins, a male relative, was to inherit the Bennet family's Long Bourn property upon Mr. Bennet's passing. There would be nowhere for Mr. Bennet's widow and his kids to reside if she survived her husband. Therefore, if any of the five daughters were to continue in the role they



had held in society up to that point, it was not only crucial but also imperative that they be married and have happy marriages.

Love and Marriage in *Pride and Prejudice*

One of the most well-known female writers of the 1800s, Jane Austen used marriage and love as the main themes in her books. She believes that the core issue with human existence is love and marriage. She is the first author to have written about love in a completely realistic manner after Shakespeare. She framed love within the broader societal framework. When a love didn't live up to her societal expectations, she was angry. In love, Austen's heroines are incredibly wise. Outside of Austen's books, no literary heroine valued her lover's brains over her appearance. In her stories, she offers a very realistic perspective on life and marriage. She is one of the best-known novels in England.

Pride and Prejudice was written by Jane Austen at an era when women were supposed to stay at home, procreate, raise children, cook, and clean. In addition, women were expected to be proficient musicians, writers, singers, dancers, and sewers. As long as women had money, a nice house, and safety, they were supposed to marry any guy. *Pride and Prejudice*, her book, is masterfully and authentically written. Due of its extreme controversy among the cultures of the day, the issue of love and marriage has left a lasting influence.

Austen steered clear of real logic between lovers. Her heroines make excellent romantic partners. They have always believed that marriage is a crucial step toward the partners' personal growth and education. In her works, Jane Austen gives readers a very realistic perspective on marriage and love. Because of Austen's pragmatic outlook, some critics have mistakenly assumed that she supports mercenary marriages that lack romantic passion. They believe that she has always believed that monetary links are the only basis for interpersonal interactions.

According to Austen, marriage really has a higher purpose than house and garden, church and chickens. She would not support a marriage in which there is a lack of intellectual and emotional link between the husband and wife. Instead, it is companionship. She was not very sympathetic to gullible good nature or romantic imprudence. People with heads of wood and hearts of gold impatiently her. However, she was not a slave to materialistic concerns. While it was foolish to marry without money, it was also wicked to marry for it. (Sundari ,2015,p.16)

The *Pride and Prejudice* opening line that was cited. The novel's topic is revealed by the fact that "Everyone knows that a single man with a fortune must want a wife" (Austen, 2000, P. 11). Its central theme is marriage. The narrative revolves on a number of weddings. The fundamental themes are on love and marriage, and the characterization is shaped by marriages. Couples like the Bannets, Philippses, Gardiners, and Lucases are already married when the narrative begins. The evolution of the Jane-Bingley and Elizabeth-Darcy



connection is depicted rather well. Different forms of love are depicted by Austen in *Pride and Prejudice*. Wickham and Lydia's love is an example of the kind of careless infatuation that may develop between people, which would only result in suffering for both of them (Chelliah,2017, P.2).

While Jane and Bingley's love is built on shared interests and dislikes as well as a temperamental affinity, Elizabeth and Darcy's love is based on the struggle between the two characters. It progresses evenly, but due to circumstances beyond either lover's control, there is a delay in its happy ending. One may say that theirs is the ideal pairing. The personalities of each pair enhance one another. Bingley is a kind, good-hearted, and ready to please individual. Jane is Bingley's equal in terms of amiability; she is the sweet-tempered girl. From the moment he first sees Jane at the Meryton assembly, Bingley has only eyes for her. Jane is also disposed to him, and everyone observes the care they take with one another. As they get to know one another better, their mutual respect grows. Mrs. Bennet is correct when she says that they will soon get engaged, and the deserving mother starts making arrangements for the wedding gown and other details. Jane is so admirable that even the sophisticated Miss Bingley pays her a visit at her home. It appears that luck favors lovers as well. In *Pride and Prejudice*, the Lydia-Wickham romantic scene is a monument to foolishness. Lydia's behavior and character serve as a constant cautionary tale for parents who overindulge their kids, especially if the kids lack inherent morality and common sense. Lydia receives the outcome she deserves because to her flaws, just as Jane and Elizabeth are made happy due to their character. Her union serves as an example of what it shouldn't be. Elizabeth and Darcy become closer after Lydia and Wickham are married (Chelliah,2017, P.2-3).

In other words, Elizabeth Bennet and Mr. Darcy's relationship serves as an example of genuine love that grows with time. Because of his arrogance, Elizabeth initially harbors prejudices against Darcy, and he rejects her owing to her lesser social status. They both eventually get past their shortcomings and develop a strong bond of respect for one another. Jane Bennet and Mr. Bingley's relationship demonstrates that their love is simple, sincere, and characterized by compassion and appreciation for one another. But Bingley's reliance on Darcy and Jane's humility cause their marriage to be delayed.

Thus, the book implies that moral compatibility, mutual regard, and understanding are the foundations of real love. Because Elizabeth and Darcy grow as people and learn to value each other's qualities, their final relationship is presented as perfect.

The pressure from society for women to marry for social standing and financial stability is also shown in the novel. The girls' need for favorable marriages is highlighted by the unstable financial status of the Bennet family.



The idea that marriage is a transactional relationship is criticized by Austen. In contrast to Austen's portrayal of more progressive and passionate marriages like Elizabeth and Darcy and Jane and Bingley, characters such as Mr. Collins and Lady Catherine de Bourgh see marriage as a means of achieving financial and social advantages.

There have been several theories as to why Austen was drawn to the marriage theme: moral, realistic, and psychological. She attempted to make up for the fact that neither she nor her sister got married, intended to provide a genuine picture of marriage in her day based on her own experiences, and presented an ideal marriage from a moral perspective in her novels. Furthermore, women were forced to marry in the eighteenth century due to the social structure, if not out of love, then at least in order to have a family, friends, and children. A woman's sole career was marriage because she was unable to support herself respectably through job. The few jobs available at the period did not allow women to become financially independent. As she bemoaned to her niece, the authoress herself was reliant on her brothers and unable to support herself outside of her works, Fanny Knight, “[p]eople [were] more ready to borrow and praise than to buy” (Austen, 2011, p. 299). For women

... to remain single was to be branded as a failure, to be despised by other girls, patronised by married women, and ridiculed by men ... If they did not [marry] they had to face the increasing “shame of being so much older,” diminishing consequence, financial dependence and a lifetime of submission to the wishes and whims of other people Only by the most severe self-discipline, by keeping her mouth shut, by constant attention to the comfort of other people, by sympathizing, listening and running errands, could [they] hope to preserve the respect of the community.¹³

(Kennedy, 1969, p. 27)

Austen apprehended the influential nexus between “marriage and wealth and ... between marriage and the social system” (Austen, 2003). Her keen observation of women's socioeconomic status led her to form certain opinions about marriage and love. Contrary to what some superficial readings of her works had said, marriage was not a tool for her heroines to get fortune or status. The authoress mocked both the mercenaries who looked to marriage for social and monetary fulfillment as well as the aristocracy's system of prearranged weddings. The socioeconomic aspect, individual feelings, and the realities of strict propriety and morals that were connected to marriage and interpersonal relationships were all taken into consideration by Austen. Austen revealed unsolved inconsistencies in her writings by writing under the constraints of these



forces. However, illustrating the socioeconomic elements' influence should not imply that the writer agreed with such facts (Cottom, 1985, pp. 84–86). The author's idealized portrayal of a male-female interaction was morally constrained. Austen ridiculed people who pursued romantic or worldly interests alone while engaging in intimate relationships, employing a skillful use of sarcasm. These figures were humorously depicted as satirical items. Rich and prestigious, "worldly" suggested she was shallow and frivolous; "romanticism" and "sensibility" denoted inexperience and stupidity. It seems that Austen believed that life was a combination of contrasts and that a marriage could only succeed and last happily if a compromise was made. An Austenian moral goal was identified as the source of this ideal condition of compromise. Her novels conveyed a feeling of compromise, with each marriage's success or failure depending on the couples' capacity to strike a balance between sensibility and sense, passion and caution, and reason and love (Pinion, 1985, P.142-43).

In Austen's opinion, socializing with people of the other sex in public places like the "dance floor" offered young women a special chance to "learn how to live with their fate" (Cottom, 1985, p. 82)—that is, to accept marriage as the conclusion of their struggle for existence—and to stop being afraid of the consequences of their mistakes. Now, this seems like a hypocritical situation in which society denies women opportunities for higher education and the workforce on the grounds of morality, while women of all ages may dance, be touched by, and converse with strangers at the then-common dancing parties, and their fathers, brothers, or husbands would never consider this to be immoral behavior. The authoress denounced matchmakers who took use of dancing parties for matchmaking, citing the immorality of the practice and the danger of subjecting women to "predictions" and "manipulations" that went beyond their personal experiences (Cottom, 1985, p.84). She mocked Austen's two well-known matchmakers, Mrs. Bennet in *Pride and Prejudice* and Emma Woodhouse in *Emma*, for meddling in the destiny of people's lives.

Before choosing a partner, there was a crucial and preparatory stage of deliberation. Three marriage proposals were made to Austen, but she turned them all down due to the lack of love and the characters' inappropriateness for her. The writer gave advice to Fanny Knight, her closest niece, who thought she was close to one of the young men,

... not [to] be in a hurry, the right man will come at last; you will in the course of the next two or three years meet with somebody more generally unexceptionable than anyone you have yet known, who will love you as warmly as possible, and who will so completely attach you that you will feel you never really loved before. (Austen, 2011, p.14)



One could discern Austen's own views on marriage from her correspondence. Despite her conflicting opinions, they are insightful perspectives to comprehend the marital issue in her novels. She forewarned Fanny in a letter dated 1814 not to marry with out love, saying that being "bound to one, and preferring another... [was] a punishment" (Ibid., p. 10). Believing that a woman's mental ability would be restricted and her personality would be dampened by marriage, she told her niece "I [should] hate you when your delicious play of mind [was] all settled down in conjugal and maternal affections" (Ibid,P.11-12). She also felt sorry for a governess who worked for financial gain and explained the convenience of the single woman's marriage: "Single women [had] a dreadful propensity for being poor, which [was] one very strong argument in favor of matrimony" (Ibid,p.14). But working in a respected but lowly job is not as unhappy as committing oneself to a lifetime marriage when the primary focus is money gain.

Pride and prejudice in light of Erich Fromm's Philosophy

Erich Fromm is a renowned psychologist and social philosopher known for his importance of the humanistic approach to consciousness and his analysis of public-private interactions for his basic ideas, such as mechanisms of escape the need for human connection, the dichotomy of being and being, and the need for self- actualization and bias can be analyzed.

1-Mechanisms of Escape

Fromm posited that individuals often escape from freedom through mechanisms such as authoritarianism, destructiveness, and automaton conformity. Characters in *Pride and Prejudice* display these actions in a variety of ways:

Authoritarianism: Marital customs and expectations, as well as the hierarchical structure of society, can be viewed as examples of authoritarian control. This is embodied by figures like as Lady Catherine de Bourgh, who establishes rigid social structures and exercises power over others.

Automatic conformity: Many characters in the novel unquestioningly conform to society's expectations. For instance, Mr. Collins's obsequious behavior towards Lady Catherine and his rigid adherence to social proprieties illustrate automaton conformity.

2. Need for Relatedness

According to Fromm, the foundation of mental health is the human need for genuine love and relationships. *Pride and Prejudice*-Elizabeth and Darcy: Their connection develops from a miscommunication and prejudice to a sincere and meaningful bond. This progression aligns with Fromm's theory that genuine love necessitates recognizing and valuing each other's uniqueness. Fromm confirms that "The concept of love in which mutual sexual satisfaction was supposed to be the basis for satisfactory love relations, and especially for a



happy marriage. It was believed that the most common causes of unhappiness in marriage were couples' inability to 'sex properly' (Fromm, 2006, P.119).

Charlotte Lucas: Rather than a true relatedness, her marriage to Mr. Collins is a practical choice motivated by social pressure and loneliness fears. This is in opposition to Fromm's ideal of relationships that are built on understanding and respect for one another.

3. Having vs. Being

Fromm distinguished between two modes of existence: the "having" mode, focused on possession and control, and the "being" mode, centered on genuine experience and personal growth. Characters in *Pride and Prejudice* reflect this dichotomy: Lady Catherine de Bourgh and Mr. Collins represent the "having" mode, valuing social status, possessions, and outward appearances over personal development and meaningful connections. Elizabeth Bennet embodies the "being" mode as she values personal integrity, growth, and genuine interactions over material wealth and social standing. Her rejection of Mr. Collins' proposal reflects her determination to validate herself and have an authentic life.

4. Self-Actualization

Fromm believed that the realization of oneself is the realization of oneself through the pursuit of an authentic life and meaningful goals. In the novel, Elizabeth Bennet embodies her own self as she works through relationship difficulties and life's stresses in search of a husband who will finally value her knowledge and uniqueness. Along his path is self-discovery, maturity, and a strong reluctance to compromise morality to live up to social norms. Since his love for Elizabeth and his desire to move impressed and inspired Darcy's journey of self-discovery is evident in his transformation from proud, arrogant to contemplative and humble.

Critical Analysis of Love and Marriage in *Pride and Prejudice* Novel Through the Lens of Fromm's Theory

Fromm's theories of love offer fascinating insights into human relationships. Fromm describes love as an active and deliberate act, and he distinguishes between types of love such as romantic love, brotherly love, and self-love. *Pride and Prejudice* presents a variety of romantic relationships, each reflecting different aspects and stages of love.

The early mistrust and misunderstanding in Elizabeth and Darcy's relationship give way to mutual respect and intense devotion. This is consistent with Fromm's view of love as an active activity requiring work, comprehension, and a readiness to change.. Austen believes "Till this moment I never knew myself"(p.96).

Fromm would argue that Elizabeth's realization is a moment of self-discovery and personal growth, crucial for true love. He believes that love is



linked to personal growth and development. Fromm believes that love is not just an emotion but an art that requires knowledge, effort and action. He emphasizes active love rather than passive acceptance. "Love is the only sane and satisfactory answer to the problem of human existence."(Fromm,2006,p.171)

Also we can notice affectionate love between Bennet and Mr. Bingley. Their relationship is characterized by mutual admiration and a gentle affection that grows steadily. This reflects Fromm's idea of love as care, responsibility, respect, and knowledge. " My dear Jane!" cried Elizabeth, 'you are too good. I feel as if I never really knew you or loved you enough. There are few people I really love and still fewer of whom I think well. The more I see of the world, the more I am dissatisfied with it.' " (Austen, 2000,p.66). Fromm would view their love as embodying the key elements of love he describes, particularly care and respect.

Pragmatic Love is prevalent in the novel between Charlotte Lucas and Mr. Collins. Their marriage is based on practicality rather than romantic affection. Charlotte's decision is driven by economic security and social considerations. Lucas says "I am not romantic, you know; I never was. I ask only a comfortable home"(p.65) . But Fromm would likely critique this relationship as lacking the true essence of love, which he believes should transcend mere practicality and include genuine care and growth.

In actuality In the novel, marriage frequently reflects both personal preferences and cultural influences. In her critique, Austen points out how many marriages in her culture are transactional and mercenary. When Lucas believes that "Happiness in marriage is entirely a matter of chance" (Austen, 2000, p. 36), marriage might be compared to a social contract. Fromm would contend that this perspective strips marriage of its deeper emotional and psychological ties that characterize real love, reducing it to a simple contract." ...marriage was contracted by convention - either by the respective families or by a marriage broker or without the help of such intermediaries; it was concluded on the basis of social considerations, and love was supposed to develop once the marriage had been concluded"(Fromm,2006. P.9). He emphasizes the importance of genuine affection and personal growth within marriage.

It is crucial that a marriage arises out of love. Elizabeth asserts that" She did not think highly of men or matrimony, but marriage was the only honourable possibility for well-educated young women of small fortune. It might not make them happy, but it would save them from being poor "(P.64). This aligns with Fromm's ideal of love as an art that requires practice and dedication." should we reserve the word "love" only for a specific kind of union, one which has been the ideal virtue in all great humanistic religions and philosophical systems"(Fromm,2006,p.32) .Elizabeth's insistence on love as the foundation for

marriage reflects Fromm's belief in the necessity of love being genuine and not merely a fulfillment of societal expectations.

Fromm differentiates between immature and mature love. According to Fromm, mature love entails consideration, accountability, deference, and wisdom. "I love you because I need you," is what immature love declares. "I need you because I love you," is what mature love declares.(62).The growth of the object of love is closely tied to the development of the capacity for love.

Through the eyes of Erich Fromm, *Pride and Prejudice* can be seen as a story that explores the journey of mature love. Elizabeth and Darcy's evolving relationship exemplifies the active and intentional practice of love that Fromm describes. They go beyond superficial judgments and social expectations, incorporating Fromm's notion of love as a dynamic and transformative force.

In summary, examining pride and prejudice through Fromm's theories offers a deeper understanding of the complexity of love and marriage in the novel. Austen's characters navigate their relationships in ways that reflect Fromm's principles, ultimately underscoring the importance of genuine, mature love that involves mutual growth and understanding.

Conclusion

A woman could not live comfortably or securely until she married a man who could give her a place to dwell. In her novels, Jane Austen consistently champions two virtues: self-reliance and self-awareness. Here in this novel, Lydia Bennet's inebriated and careless behavior serves as a lesson on the value of independence. Because marriage is the foundation of human relationships, Austen is concerned with achieving the ideal marriage as a necessary condition for happiness. Happiness and the growth of the personality both depend on it. At the end of Jane Austen's works, self-control and self-respect are always achieved, and the main method to do so is to form an alliance of complete compassion with someone who is the opposite of oneself.

Rich insights regarding love and marriage may be found in *Pride and Prejudice*, which contrasts Austen's respect- and affection-based perspectives on marriage with those of practical alliances and surface-level attractions. She places special emphasis on her critique of the social mores of the day and his support for marriage as the foundation for authentic relationships and personal growth.

Austen gives us an abundance of characters in her novels *Pride and Prejudice*. She is not only concerned with sketching the externals of characters, but also with the psychological portrayal of characters. Thus Jane Austen has skillfully and subtly handled the theme of love and marriage in *Pride and Prejudice*.

Through the viewpoint of Erich Fromm, *Pride and Prejudice* may be analyzed to show how the novel explores relatedness, freedom, conformity, and self-



actualization. Fromm's humanistic psychology is in line with Austen's characters as they negotiate the social systems of their day and, to differing degrees, succeed in leading genuine, meaningful lives. In the end, the book favors seeking true connections and personal development above conforming to social norms and accumulating financial prosperity.

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