

PRIDE AND PREJUDICE: A COGNITIVE ANALYSIS

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RESUMEN: *Este artículo pretende ofrecer al posible lector un nuevo punto de vista de la novela Orgullo y prejuicio. Nos gustaría postular que un análisis en la línea cognitiva arroja nueva luz acerca de la explicación de las relaciones que se establecen entre los personajes principales. Tales constructos cognitivos como las metáforas y los esquemas de imagen (ver Johnson, 1987; Lakoff, 1987, 1989, 1990, 1993, 1996; Lakoff & Johnson, 1980 y Lakoff & Turner, 1989) están de tal modo grabados en nuestra mente que Jane Austen los ha utilizado de un modo inconsciente. Además proponemos que toda la novela se puede resumir gracias a la metáfora EL AMOR ES UN VIAJE, tal como la postula Lakoff (1993).*

ABSTRACT: *The present paper attempts to provide the potential reader with a new viewpoint of the novel entitled Pride and Prejudice. We would like to postulate that an analysis along the lines provided by Cognitive Linguistics sheds new light on the explanation of the relationships that hold between the main characters. Such cognitive constructs as metaphors and image-schemas (see Johnson, 1987; Lakoff, 1987, 1989, 1990, 1993, 1996; Lakoff & Johnson, 1980, and Lakoff & Turner, 1989 for discussion) are so engraved in our mind that Jane Austen has made use of them unconsciously. Furthermore, we put forward that the whole novel is likely to be summarized by means of the LOVE IS A JOURNEY metaphor, as postulated by Lakoff (1993).*

1. Introduction

An analysis of literary works can be carried out from different points of view which will vary with the critic's aims and ideology. An analysis along the lines provided by specific linguistic theories has seldom been attempted. I shall try to show that this type of analysis sheds light on the understanding of a literary work. In this connection, this paper attempts to be a demonstration of the applicability of an analysis of literary works by means of some of the conceptual tools provided by Cognitive Linguistics¹. This linguistic school appeared around the mid 1970s. Since

1. One example of the possibility of applying this linguistic theory to the analysis of literary works has been carried out by Pérez (1997). This author has applied some of the tools provided by Cognitive

its inception, studies on the way our conceptual systems are organized have been given special prominence. With the mentioned aim in mind, it is our intention to analyze from a cognitive perspective some of the aspects of Jane Austen's 18th century novel *Pride and Prejudice*².

According to Cognitive Linguistics, we conceptualize reality in terms of a number of cognitive constructs called Idealized Cognitive Models or ICMs. Among these, metaphor and image-schemas are prominent. I shall attempt to show that Jane Austen makes use of them in an unconscious way. Lakoff (1989, 1990) and other proponents of Cognitive Semantics have shown that metaphors and image-schemas pervade our experience to such an extent that we make unconscious use of them in our everyday life. There is evidence in the novel of these pervasive phenomena and we shall attempt to make them explicit. For instance, the analysis of the characters and their interrelationships will reveal the underlying presence of some of these constructs.

In order to carry out our task, we shall take as our basis the work carried out by such leading cognitive linguists as Lakoff (1987, 1989, 1990, 1993, 1996), Lakoff and Turner (1989), Lakoff and Johnson (1980), Johnson (1987), Taylor (1989), as well as the interesting insights in Fornés and Ruiz de Mendoza (1996), Ruiz de Mendoza (1996), Pérez (1997) and even some ideas I have already put forward in previous work on Cognitive Semantics (see Peña 1996, 1997a, 1997b). First, we shall proceed to define such notions as prototype, image-schema, schematic enrichment, metaphor, idealized cognitive model and others, which will prove invaluable for our purposes. The application of this terminology to the novel shall provide the grounds for the construction of the main characters and shall shed new light on the explanation of the relationships which hold between the main characters. We shall devote the second part of our paper to such an explanation bearing in mind the context and structure of the novel under consideration. We shall see the application of the notion of image-schema and of some metaphors like the DIVIDED PERSON, the TRUE SELF, the SELF AS SERVANT, and the SCATTERED and SPLIT SELF metaphors, which have been

Linguistics to the analysis of some aspects of Bowles's *The Sheltering Sky*. Such an analysis has proved invaluable for our purposes.

2. In the novel, Mr Bingley, his sisters, Mr Darcy and some other high-ranking people arrive in Longbourn, the place where the Bennets and other characters belonging to the low social layers live. As the plot develops, Mrs Bennet, a superficial character, shall attempt to approach aristocratic people more and more so that her daughters may marry rich men. At the beginning, there exist some difficulties in the relationships established between Mr Bingley and Jane Bennet, on the one hand, and between Mr Darcy and Elizabeth, on the other. This is due to the fact that the Bennets are low-class members, whereas the two gentlemen possess great fortunes thanks to their position in society. The clash between social classes is evident. Finally, impediments will disappear and the end is the typical happy ending, even though Lydia Bennet marries a dishonest officer called Wickham. Jane and Elizabeth will be able to marry Mr Bingley and Mr Darcy respectively.

postulated by Lakoff (1996). Finally, we shall attempt to reach some conclusions regarding *Pride and Prejudice* and, more precisely, concerning the relationships among its characters. Hopefully, the overall result will be a somehow innovative analysis of some aspects of *Pride and Prejudice*.

2. Some theoretical notions for the understanding of *Pride and Prejudice*.

According to Lakoff (1987: 68) Idealized Cognitive Models (ICMs) are the way in which human beings organize our knowledge. ICMs may be defined as cognitive structures whose purpose is to represent reality from a certain perspective, in such a way that they result in a process of idealization of reality (see Lakoff 1987, 1989, and Peña 1996). Lakoff (1987: 68) states that “each ICM ... uses four kinds of structuring principles”:

- propositional structure
- image-schematic structure
- metaphoric mappings
- metonymic mappings

He also adds that “category structures and prototype effects are by-products of that organization”. In this connection, we shall proceed to define prototypes. According to Lakoff (1987) many categories are understood in terms of ideal abstract cases. There exist different prototypes of the same concepts depending on the time and society under consideration. As a matter of fact, a great part of our cultural knowledge happens to be organized in terms of prototypes. We must take into account that the context of the work we will try to analyze is the 18th century England and, no doubt, 20th century readers will regard many 18th century prototypes as too far-fetched. However, they are not, or, at least, they were not, if we bear in mind the context in which Jane’s novel is situated. We must not lose sight of the fact that societies, in the same way as customs and cultural features, change considerably with the passage of time. This is the obvious reason why we cannot expect the prototype of the 18th century husband to coincide with the one we have in the 20th century.

Let us consider now two of those structuring principles used by each ICM. We shall proceed in two stages. First, we shall study image-schemas. Second, we shall focus our attention on metaphor.

The notion of image-schema shall shed light on some aspects of the novel we are analyzing. It is defined as a generic-level conceptual construct. Image-schemas have been found to structure several semantic domains and to lie at the base of a great number of metaphorical constructions, as shall be shown later on. These constructs have been studied in detail, among others, by such authors as Johnson (1987) and Lakoff (1989, 1990, 1993) who define them as abstractions or generalizations over

spatial concepts. Among the clearest examples of image-schemas we may include the CONTAINER, the PATH and ORIENTATION schemas. On this occasion, we would also like to place emphasis on the so-called LINK schema, since it plays an important role in the novel. Each image-schema consists of a number of structural elements and a basic logic which can be applied to abstract reasoning. For instance, the CONTAINER schema consists of an interior, an exterior and a boundary; it also has a basic logic according to which entities may be either inside or outside a container, and if A is inside container B, and B inside C, then A is inside C (see Lakoff, 1989: 116, and Peña, 1997a for a critical revision).

In a recent paper (see Peña 1997b), I postulated the existence of two different kinds of image-schema: basic and subsidiary. There is evidence that all image-schemas do not possess the same status. For instance, FORCE does not exist as an independent image-schema but as subsidiary to the PATH schema. We must also bear in mind that there exist different levels of dependency, as will be shown below.

The process of *schematic enrichment*, as postulated by Fornés and Ruiz de Mendoza (1996), will also constitute a notion of crucial importance in our analysis. According to these authors, the criterion of cognitive economy involves that at least in great part of our metaphorical processing some image-schemas, which are given priority over other non-generic cognitive models, are activated and that, when the activation of another cognitive model is unavoidable, such an activation takes place in a partial way as guided by the basic structure of the image-schema. This guided activation is what they call *schematic enrichment*. Such a process makes use of cognitive models of all sorts: image-schemas (either basic or subsidiary), metaphor, metonymy, and propositional models. It needs to obey the Invariance Principle³ and it is usually a source of numerous contextual implications⁴.

Let us analyze an instance of an image-schema. Taking as a basis Johnson's (1987: 45-48) commentary on the most common force structures that are usually found in our experience, we shall begin our discussion of the FORCE schema by providing a more detailed version of it⁵.

3. Ruiz de Mendoza (1996) provides an Extended version of the Invariance Principle. Lakoff (1990, 1993) defines what he has termed the Invariance Principle as follows: "Metaphorical mappings preserve the cognitive topology (that is, the image-schema structure) of the source domain, in a way consistent with the inherent structure of the target domain". The Extended Invariance Principle, as postulated by Ruiz de Mendoza (1996), says as follows: "All contextual effects motivated by a metaphoric mapping will preserve the generic level-structure of the source domain and of any other input space involved, in a way consistent with the inherent structure of the target domain".

4. Contextual implications are the result of inferential activity in which ICMs and information from other sources, like the context of situation, are used. Fornés and Ruiz de Mendoza (1996) seem to have drawn this concept from Sperber and Wilson (1995).

5. For a detailed discussion of the FORCE schema as a subsidiary image-schema, see Peña (1997b). Former versions of the analysis of this image-schema may be found in Peña (1996, 1997a).

Lakoff, when talking about the PATH schema, distinguishes the following structural elements: a starting point, an end point and a direction. These elements constitute the most basic form of this image-schema. Related to the PATH schema and depending on it for its development, we have the FORCE schema, which Johnson (1987 :45ff) has studied in great detail. But other image-schemas such as COMPULSION, OBSTACLE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION and REPULSION depend on the FORCE image-schema, which is in turn dependent on the PATH schema for their understanding and development. Let us see them in detail.

1. COMPULSION. On several occasions, we get the impression that we are moved by some internal or external force. Some metaphorical examples include: *I was moved by the poem, I was pushed into depression, He let himself be carried away by the song*. The interpretation of these expressions involves a starting point, a path, a destination or end point, a direction and some kind of force, either internal or external, which involves movement. Let us analyze the example *I was pushed into depression*: the starting point coincides with a non-depressive mood, even though nothing else is specified; the destination is a depression; there also exists some force, which on this occasion is an external one which involves some forced movement toward the destination. The subject is passive and that is the reason why it does not move on its own. Bearing in mind this metaphor and its definition, we could state that the source domain is represented by a path which includes the following correspondences:

- The traveller is a passive subject.
- The path leads the subject to a depression.
- The end point or destination is the depression, which is conceptualized as a container.
- The force involves movement and is external, as suggested by the verb.

2. OBSTACLE. This construct could be regarded as an image-schema in itself. However, it depends on the FORCE schema which is ‘enriched’ by its activation. In some cases, there exists some kind of obstacle which prevents us from reaching our goal or destination. For instance: *Her accident was an enormous setback to her career, The failure of the experiment put us back at square one*.

Analysing in detail the example *Her accident was an enormous setback to her career*, which belongs to an important metaphorical system named A CAREER IS A JOURNEY (which is related to others such as LOVE IS A JOURNEY or LIFE IS A JOURNEY) (see Ruiz de Mendoza, 1995), we realize that the career is conceptualized in more concrete terms, like a journey, which implies the PATH schema and the existence of some kind of force which makes the movement possible. Nevertheless, any unavoidable obstacle, which prevents us from moving forward and reaching our goal, can appear. In the proposed example, the obstacle is an accident, which at least for some time, will prevent the subject from reaching her goal or destination.

3. COUNTERFORCE. Johnson (1987: 46) defines such a force gestalt as “two equally strong, nasty and determined force centers which collide face-to-face, with the result that neither can go anywhere”. This concept is interrelated to OBSTACLE, since in some way both force centers which collide are an obstacle which prevents someone or something from reaching a goal or destination. For instance, in the example *He was wrestling with his emotions* we conclude that there are two forces which counteract and cancel each other out. This is the reason why the movement along the path is interrupted and the goal cannot be reached.

4. DIVERSION. According to Lakoff (1987: 46) this is “a variation on the previous force gestalt”. As a matter of fact, two forces collide face-to-face and one of them, which is weaker than the other one, is diverted. A clear example of this would be: *The insufficiency of the welfare system led me to explore pornography*. The passive subject is under the influence of two forces, each of them leading him to different destinations. But one of the forces is not strong enough and thus it is the other one that leads and controls the subject.

5. REMOVAL OF RESTRAINT. When an obstacle disappears, any kind of force can move along a path, since there exists no counterforce or diversity of opinions regarding the goal or destination to be reached. For instance, *As soon as segregation disappeared, black children proved that they could reach the same goals as white ones*. The implication which stems from this example and similar ones is that there existed an initial obstacle which prevented something or someone from reaching a goal, because there was no movement. However, the movement caused by any force can make someone or something move and reach the goal, since such a person or thing is able to avoid the counterforce or obstacle. However, on some occasions, the obstacle does not seem to be easily removed and thus, we find such examples as: *The solution is very far, We are not near the solution*.

6. ENABLEMENT. This construct takes place when people become aware that they have some power to carry out some action because there exists no obstacle or counterforce to control it. Examples: *I think we are on the right track, Let's follow this line of thought*.

7. ATTRACTION. In relation to the PATH image-schema, attraction takes place when there exist two or more forces which try to approach each other. Examples: *We are getting closer, Those two lovers are inseparable, Something in me pulls me toward the wrong kind of man*. It is required that the forces tend to move along the same path which leads them to the same goal so that attraction takes place. On the other hand, the opposite force, REPULSION, involves some diversity of opinions. For instance: *They are far from each other*.

As we shall later see in our analysis of *Pride and Prejudice*, the NEAR-FAR image-schema, which as far as Lakoff is concerned is basic, is actually dependent on the subsidiary ones of ATTRACTION and REPULSION. In a few words we could

conclude that the former construct depends on some kinds of FORCE, which are dependent on the FORCE schema, which is here postulated to depend on the PATH one. NEAR would imply ATTRACTION and FAR would imply REPULSION.

Furthermore, it should be noted here that the LINK image-schema, which is involved in cases of ATTRACTION, depends on the PATH schema and, more precisely, on ENABLEMENT and REMOVAL OF RESTRAINT, which are dependent on the FORCE image-schema. The structural elements included in the LINK schema are, according to Lakoff (1989: 119) the following: two entities, A and B, and a link which joins them. For instance, in the case of ATTRACTION, A and B can be two subjects and the link joining them the force of attraction between them.

Another theoretical aspect we would like to consider concerns the nature of metaphor. Lakoff, Johnson and Turner, among others, have been able to unravel many of the intricacies of the English metaphorical system within the frame of Cognitive Linguistics. They have postulated metaphor to be a conceptual rather than merely a linguistic phenomenon. According to these scholars, metaphor is a conceptual mapping of a source domain to a target domain, where aspects of the source are made to correspond with the target. These correspondences enable us to reason about the target domain by using our knowledge about the source domain (see Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Lakoff, 1993, 1996). Let us take some metaphorical systems which will later prove useful to study some aspects of the construction of the characters in the novel. Lakoff (1996) postulates the conceptualization of the human being in terms of the CONTAINER image-schema. Since our childhood we are fully aware that our bodies are like three-dimensional containers. The basic structural elements contributing to the building of such a construct are postulated to be an interior, an exterior and a boundary. In this connection, the notion of human being, which is an abstract term, is conceptualized in spatial terms, which happen to be more concrete than the former one. Following up this line of thinking, Lakoff (1996) states that the concept of human being could be understood as an ensemble of a Subject and a Self. The Subject represents reason, conscience and subjective experience. The Self, which is controlled by the Subject, represents our body and emotions. These ideas give way to the DIVIDED PERSON metaphor, from which Lakoff derives a series of entailments. For instance, on some occasions, the Subject loses control over the Self, situation from which the LOSS OF THE SELF metaphor stems. Furthermore, the same person's different interests and concerns may be conceptualized as different people in conflict or as people in different places, giving way to the SPLIT SELF or SCATTERED SELF metaphors⁶. Lakoff (1996) also mentions that another entailment from the DIVIDED PERSON

6. At this point, I would like to state that the SPLIT SELF and the SCATTERED SELF metaphors could be postulated to be a single metaphor. Lakoff (1993: 5) refers to the former as a situation in which "inconsistent aspects of oneself are conceptualized as different selves" and to the latter (1993: 11) by

metaphor is the TRUE SELF metaphor, in which the Self and the Subject share the same space. Moreover, the Self can show two different aspects, as will be evidenced in the analysis of the novel under consideration: they are the private and the public self; the former represents the interior self, and the latter stands for the exterior self, which is possible through the metaphorical conceptualization of the human being as a container (see Lakoff, 1996). The final entailment Lakoff (1996) points out is the SELF AS SERVANT metaphor, according to which the Subject is the master and the Self its servant.

Once we have dealt with two basic cognitive constructs, let us consider an instance of an ICM which will be of crucial importance for the analysis of some aspects of Austen's novel. We shall label this ICM 'the Control ICM'. Part of it contains the following entailments⁷:

- 1) Any entity, either a person or an emotion, has an area of influence within which the entities found there are controlled. However, if the entities within such an area of influence are more powerful than the former entity, this entity may be controlled by them. For instance, in the example *I fell into a deep depression*, the depression, which is conceptualized as a container, is the powerful entity which controls the subject. However, in the sentence *I emerged from the catatonic state I had been in*, the subject, which was controlled by an emotional state described as a container, proves more powerful than it. As a result, such a subject controls this state and is able to escape its influence.
- 2) The area of influence created by a container is the inside of the container. Such a container will comprise either people or emotions in the form of fluids. It is usually the case that the intruder entity is the active one affecting the entity or entities within the container, which are thought to be passive, either positively or negatively, but the opposite is also possible. In the sentence *I am full of pain* the intruder and active entity is 'pain', which affects the subject, conceptualized as a container, negatively. However, in the example *I entered a state of euphoria* the intruder entity, the subject, is passive and it is the emotional state, seen as a container, that affects such a subject.
- 3) Even though the area of influence of a container is the inside of it, by virtue of the process of *schematic enrichment*, as postulated by Fornés and Ruiz de Mendoza (1996), such an area is liable to be enlarged by means of an implicit PATH schema, either horizontal or vertical, in which control generally

stating that "when different aspects of the Self are attending to different concerns, the Self is divided into parts that are in different places". No doubt, both metaphors make reference to a single situation: the Self is split into several parts, which entails that these parts are in different places.

7. Former versions of the description of this ICM may be found in Ruiz de Mendoza (1996) and Peña (1996).

decreases in proportion to physical distance. In other words, we can draw a vertical path with an UP-DOWN orientation within a container when dealing with the PEOPLE ARE CONTAINERS metaphor. The more liquid in the container, the farther away the liquid is from the bottom and the less control a person will have over the fluid. When there is too much pressure within the container and the fluid makes the container explode, the greater the distance between the source (bottom of the container) and the end of the path (top of the container) is created. As a result, the loss of control becomes greater. This is due to the fact that the fluid (the emotion or emotions) has crossed the limit beyond which control decreases more and more. For instance, if we say that someone burst with joy, that person will be in a situation in which he or she has no control of this emotion any longer.

Moreover, if we imagine the drawing of a horizontal path where the source is the centre of the container, the further we move away from the centre, the more we approach the periphery, and the further the entity is from the centre of the container, the less control it will have over the emotion.

- 4) The reason for the fact that control generally decreases in proportion to physical distance is that forces usually lose power little by little when they are far from their starting point and this is the case with emotions.

The insights into conceptualization provided by Cognitive Linguistics may apply to many aspects of the construction of a novel such as *Pride and Prejudice*. In what follows I shall examine the characters and the relationships which are established between them. This will be the starting point for the analysis of the characters' changes and relationships in the novel.

3. Cognitive analysis of Jane Austen's *Pride and Prejudice*

It is our intention in this section to apply the cognitive mechanisms and concepts which we have just described in order to shed new light on the way Jane Austen built the characters involved in the novel and on their interrelationships.

To begin with, let us focus on the notion of prototype. We shall analyse two main prototypes: the ideal man and the ideal woman or rather, the ideal husband and the ideal wife. To begin with, the novel clearly reflects the division between high and low social classes of 18th century England. In fact, the novel is but a parallel of the real-world social situation in the 18th century. *Pride and Prejudice* shall reveal both societies, as will be made evident by means of this analysis. No doubt, the prototypical man and woman of the 18th century differ from the prototypes which are observed nowadays, since some cultural differences are the by-products of the passage of time. Looking for evidence in this respect, the novel explicitly describes the following prototypes:

– Prototypical woman:

p.32: “A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half deserved.

“All this she must possess”, added Darcy, “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading”.

– Prototypical man:

p.318: “Good gracious! Lord bless me! only think! dear me! Mr Darcy! Who would have thought it? And is it really true? Oh, my sweetest Lizzy! How rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane is nothing to it- nothing at all. I am so pleased, so happy! Such a charming man!- So handsome! so tall! ... Dear, dear Lizzy! A house in town! Everything that is charming! Three daughters married! Ten thousand a year...”

As shown above, it was important for women to be able to get a good husband, which meant a man belonging to the highest social class. Marriage was thought to be a necessity for both men and women and that was the goal pursued by most people in 18th century England. Furthermore, the so-called marriage of convenience was the usual practice, by virtue of which both husband and wife’s fortunes were joined. Let us see how marriage is regarded as a necessity for both men and women when Jane Austen has scarcely begun to write her novel.

p.1: “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters”.

As may be seen from the excerpt above, to be in possession of money was extremely important. Even the people in the low social class aimed to obtain possessions, property and wealthy husbands for their daughters to marry.

Nevertheless, some characters in *Pride and Prejudice* (Jane and especially her sister Elizabeth) do violence to the prototype. These two characters do not belong to a noble family but marry two high-ranking men. Bingley and Darcy represent the high social class, whereas Jane and Elizabeth stand for the low layers of society. In this

connection, the former characters entail goodness, whereas the latter ones imply evilness. This is explainable in terms of the metaphors GOOD IS UP (OR HIGH) and BAD IS DOWN (OR LOW) (see Lakoff ?). That is the reason why Jane and Elizabeth Bennet are looked down on by such high-ranking people as Mr Bingley's sisters and other people belonging to the same social class (for instance Lady Catherine, whose daughter was expected to marry Mr Darcy). At that time people's incentive for marriage used to be money and social status. Jane Bennet and Mr Bingley, the same as Elizabeth Bennet and Mr Darcy, will encounter a series of obstacles in their way to happiness. These obstacles originate in the violation by the characters of the norms associated with the accepted cultural prototypes we have mentioned. Later on, we shall make evident the reason for the fact that at the end Jane and Elizabeth Bennet are able to marry Mr Bingley and Mr Darcy respectively. Such an explanation shall be given from a cognitive point of view.

Another purpose in this section is to reveal how the cognitive mechanisms at work in the novel shed new light on the relationships which the characters themselves establish among one another. Such relationships which exist are extremely complex. I would like to stress the expression *between pairs*, since the relationships within the frame of the novel are usually established between two people or between the two social classes involved. Because of space limitations it is not possible to cover all the characters and their relationships. However, I shall emphasize those which are more important for the understanding and development of the novel. To begin with, I shall attempt to study the couple formed by Elizabeth's parents so as to go on to analyse their relationship and how these two characters evolve throughout *Pride and Prejudice*.

Nevertheless, before going into more detail, I would like to point out that relationships in general are established by virtue of the LINK image-schema. A study of this schema sheds light on the nature of relationships in the novel. For instance, the relationship between the Bennet couple could be understood in terms of the force of ATTRACTION. The relationship between such characters is complex to such an extent that they constitute one of the main sources of irony in *Pride and Prejudice*. At first sight, the division of roles of husband and wife matches the division between the Subject and the Self. Mr Bennet represents the Subject, whereas his wife stands for the exterior or public Self, since her main aim in life is to think about social conventions. She is always in want of hobnobbing with people belonging to the high social class and of marrying her daughters at all costs. She always bears in mind the future husband's wealth and property. However, irony is at work when we readers realize that in fact the one who has control over the other member of the couple is Mrs Bennet. Mr Bennet does not represent the Subject but the Servant of the SELF AS A SERVANT metaphor. In this way, Mrs Bennet would play the role of Subject and her husband would remain loyal to his wife. At the beginning of the novel, there exists evidence in favour of this view. For instance, Mrs Bennet wants her husband to go and visit Mr Bingley as soon as he arrives at the village. Even though Mr Bennet refuses to

do it at his wife's request, showing his reason and behaviour as a Subject, eventually he ends up doing it.

p.2: -Mrs Bennet: "But it is very likely that he (Mr Bingley) may fall in love with one of them, and therefore you must visit him as soon as he comes".

-Mr Bennet: "I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr Bingley might like you the best of the party".

..... "They have none of them much to recommend them" replied he; "they are all silly and ignorant, like other girls; but Lizzy has something more of quickness than her sisters".

At the end, however, Mr Bennet surrenders unconditionally and visits Mr Bingley. This is the reason why I have mentioned his role as one of the main sources of irony all through the novel because at the beginning it was Mr Bennet that seemed to be guided by reason and consciousness. However, we can prove that his role is reduced to what his wife orders him to do. Moreover, a great degree of irony is provided by the fact that it is the external Self, represented by Mrs Bennet -who would have to submit herself to the dictates of reason- that controls the one who was supposed to be the Subject in principle.

As the plot develops, Mrs Bennet does not change in character and she will stand for some mixture of outer Self and Subject. She even rejoices at her daughter Lydia's marriage with an officer called Wickham, a dishonest man who only intends to marry her because that is his only way out. Mrs Bennet's jubilant expressions reveal that she is superficial, an outer Self who only tries to adapt herself to the conventions belonging to the high layers of society. In fact, her main aim is to marry her daughters with high-ranking men because in that way they will possess much money and property, love being disregarded as the main objective for marriage. However, Mr Bennet undergoes some change as the novel develops. After his daughter Lydia's marriage with Wickham he realizes he has been too benevolent and he decides to change in character. In this way, he becomes a real Subject and thus, has some control over those who surround him. Let us consider the following example:

p. 250: -"You go to Brighton!- I would not trust you so near it as East Bourne for fifty pounds!. No, Kitty, I have at least learnt to be cautious, and you will feel the effects of it. No officer is ever to enter my house again, nor even pass through the village. Balls be absolutely prohibited, unless you stand up with one of your sisters. And you are never to stir up out of doors, till you can prove, that you have spent ten minutes of every day in a rational manner".

As a matter of fact, the relationship which is established between Mr and Mrs Bennet is so distant in nature that it may be interpreted in terms of a PATH image-schema. In it REPULSION, a kind of FORCE, plays a prominent role, because they try

to be far from each other since their aims and goals in life are very different. We could even talk about some COUNTERFORCE. None of them manages to impose his or her viewpoint on the other member of the couple. We could even go as far as to say that they do not have a defined aim or goal. For instance, let us analyze the following example:

p.5: "... and, as he spoke, he left the room, fatigued with the raptures of his wife".

In this example and all through the novel under consideration, we reach the conclusion that Mr Bennet does not help being within the same place, which in cognitive terms abides by the container logic as his wife. Thus his main shelter is the library, since he is clever enough to know that his wife will not enter this room. The farther he is from her, the less control Mrs Bennet will have over him by virtue of one of the points of the basic logic of the Control ICM. By applying the CONTAINER image-schema, we can think of a person as a container endowed with an area of influence. The closer Mr Bennet is to his wife, the more he will be affected by her. This is due to the fact that she seems to be more powerful than him, at least until he changes in character and becomes a true Subject.

Another relationship which, from my point of view, is worthy of special emphasis is that which is established between Jane and Elizabeth, the two eldest sisters. Throughout the novel, readers become aware that they differ in character to a great extent. However, a cognitive analysis will shed some light on their characters and behaviour. Their relationship is established by virtue of ATTRACTION, a kind of FORCE subsidiary to the PATH image-schema. The LINK image-schema (dependent on ATTRACTION, subsidiary in turn to the PATH schema) applies in the understanding of the relationship between Jane and Elizabeth. Even though they differ in character, as pointed above, at heart they share the same goal or aim at the end of that imaginary PATH image-schema: happiness, which is equivalent to marriage all through *Pride and Prejudice*. They seldom happen to be far from each other and when some separation takes place, for instance when Jane travels to London or when Elizabeth goes to Derbyshire with the Gardiners, they always keep in touch by means of letters. By virtue of the CONTAINER image-schema, we characterize both sisters as containers. In the schema, Elizabeth's area of influence affects Jane. Elizabeth may be regarded as the Subject, whereas Jane would stand for the inner Self. Elizabeth is frequently engaged in meditation. An example of Elizabeth's (the subject's) influence on Jane (the inner Self) is the following one:

p.188: "What a stroke was this for poor Jane! who would willingly have gone through the world without believing that so much wickedness existed in the whole race of mankind, as was here collected in one individual... Most earnestly did she labour to prove the probability of error, and seek to clear one without involving the other.

-“This will not do”, said Elizabeth, “you never will be able to make both of them good for any thing. Take your choice, but you must be satisfied only with one. There is but such a quantity of merit between them; just enough to make one good sort of man; and of late it has been shifting about pretty much. For my part, I am inclined to believe it all Mr Darcy’s, but you shall do as you chuse”.

-“I do not know when I have been more shocked”, said she (Jane). Wickham so very bad!...”.

Nevertheless, it is of the utmost importance to emphasize that even though Elizabeth is described as a Subject in cognitive terms, she also partakes of some characteristics belonging to the inner Self. This is so to such an extent that she sometimes shows her feelings and emotions, even though this happens more frequently at the end of Austen’s novel. However, she never partakes of the characteristics of the outer Self. Let us consider an example in which Jane shows her feelings, her inner Self, of which Elizabeth seems to be devoid:

p.188: (Jane): ...“It is really too distressing. I am sure you must feel it so”.

(Elizabeth): “Oh, no, my regret and compassion are all done away by seeing you so full of both”.

This example shows the PEOPLE ARE CONTAINERS FOR EMOTIONS metaphor. In this way, Jane is regarded as a container in whose interior there is some fluid, represented by the emotions of regret and compassion. However, Elizabeth denies that she is endowed with such feelings. As a result, she stands for a container whose interior is empty. Nevertheless, as postulated before, above all at the end of the novel, Elizabeth undergoes an important change in character. As a result, she reveals her emotions, her inner Self. For instance, let us mention this example:

p.156: “Elizabeth made no answer, and walked on, her heart swelling with indignation”.

In this example, Elizabeth is seen as a container. In cognitive terms, the PEOPLE ARE EMOTIONS metaphor can give way to such a metaphorical system as DIFFERENT PARTS OF THE BODY ARE CONTAINERS FOR EMOTIONS⁸, which is the case which concerns us at this moment. By virtue of the notion of *perspectivization* postulated by Taylor (1989: 90), we can pay attention to some parts of the body and disregard others. Thus we focus our attention on Elizabeth’s heart, which is a container that holds an emotion in the form of a liquid in its interior and there is such a quantity of such a fluid that the container is swelling, even though it could also explode. *Pride and Prejudice* abounds in this kind of expressions.

8. For more details on this metaphorical system, see Peña (1997a).

In this vein, we could wonder why Elizabeth makes her feelings and emotions (her inner Self) prominent above all at the end of the novel. By virtue of a non-cognitive explanation we could postulate that this process has been the by-product of a change undergone by the character. However, the cognitive interpretation leads one to think that from the very beginning Elizabeth possessed this inner Self. However, those characteristics with which she was endowed and which made her a Subject were more prominent than those which characterized her as an inner Self. Furthermore, the area of influence created by Jane affects her to such an extent that if at the end we can say that Jane partakes of some features of the Subject, Elizabeth can be said to possess some characteristics belonging to the inner Self.

The proximity which exists between Jane and Elizabeth makes them influence each other. This reflects part of the logical entailments generated by the NEAR-FAR image-schema, which is subsidiary to FORCE OF ATTRACTION (which in turn depends on the PATH schema (see Peña, 1997b)), since, as we have mentioned above, both sisters have the same goal or aim in life: the happiness provided by marriage. Not even their marriage separates them because they will live very near each other:

p.324: "The darling wish of his sisters was then gratified; he bought an estate in a neighbouring county to Derbyshire; and Jane and Elizabeth, in addition to every other source of happiness, were within thirty miles of each other".

Finally, I shall consider the love relationship between Jane and Mr Bingley before going into that between Elizabeth and Mr Darcy. Even though both relationships have several points in common, they are far from being similar to each other, since the nature of these relationships is very different.

As far as Jane and Mr Bingley are concerned, their relationship is possible thanks to their affinity of characters. Let us see how clearly Mr Bennet describes such an idea:

p.292: "You are a good girl", he replied, "and I have great pleasure in thinking you will be so happily settled. I have not a doubt of your doing very well together. Your tempers are by no means unlike. You are each of you so complying, that nothing will ever be resolved on; so easy that every servant will cheat you; and so generous, that you will always exceed your income".

In a few words, their tempers characterize them as inner Selves. There exist many instances throughout the novel under consideration in which both Jane and Mr Bingley stand for the inner Self. As a result their feelings and emotions, which they freely indulge, are of the utmost importance. Their temper is benevolent, this fact resulting in an apparent weakness of character since they seem to be guided by feelings rather than by their reason.

The relationship between Elizabeth and Mr Darcy is comparable to that between Jane and Mr Bingley. There is evidence all through the novel that Darcy and Bingley respond to the requirements of the CONTAINER schema. In this way, the area of influence created by Darcy affects Bingley, the latter representing the inner Self, the former standing for the Subject and especially for pride. In this connection, Jane Austen mentions Darcy's pride on several occasions throughout her novel. However this feature, which stands out from the rest in his character, is made less and less prominent as the plot develops. The reason for this fact may be that Bingley's inner Self affects him, in the same way as Elizabeth undergoes a considerable change by virtue of the area of influence created by her sister Jane. This latter character, just like Bingley, stands for that part of the body which is guided by feelings and emotions.

Furthermore, the relationship held between Jane and Bingley is very complex until the time when they marry. In this connection, the LOVE IS A JOURNEY metaphor⁹ must be mentioned. This metaphor has been described as a system of correspondences: the two lovers are travellers who travel along the same path towards the same destination. In the novel, Jane and Bingley are seen as travellers who have a common goal which is happiness or love. However, they will encounter many obstacles in their way, the most prominent of them being their different social class. Due to this, Jane is thought to be inferior to Bingley because of the money and property possessed by each of them. Nevertheless, these two characters do not let themselves be carried away by the conventions imposed by the outer Self, by those social conventions which guide the world where they live. As a result, they do not let these obstacles interpose their way to happiness. They will decide to travel together all along this path in spite of difficulties since both are looking forward to reaching their destination. The kind of force named ATTRACTION between Jane and Bingley will be evident throughout *Pride and Prejudice*. A prominent impediment in their relationship is the fact that Bingley lets himself be controlled by his friend Darcy, who thinks that Jane does not love him and persuades him to travel to London. This is the reason why their relationship is interrupted for some time due to the distance which separates them, even when Jane travels to London.

As postulated before, the relationships which are held between the characters of the novel are conceptualized in terms of proximity. In this respect, those characters belonging to the low social class will gradually enter the area of influence created by high-ranking people. In such a way that the former will approach the latter more and more. The most important settings throughout the novel are those in which high-ranking people live such as Pemberley, Netherfield and Rosings. In this connection, we could talk about schematic enrichment of the PATH image-schema. Those characters who belong to the low social class, such as the Bennets, live in Longbourn, which can be conceptualized both as a container and as the beginning of a path. On the

9. For details on this metaphor, see Lakoff (1993).

other hand, those places inhabited by high-ranking people will stand for the end of the path, which can also be regarded as a container where balls and important meetings take place. People belonging to the low social class will consider their main destination to reach the other container, that is to say, those places where the high aristocracy lives. In this way, they will be able to enter their area of influence. This is the reason why at the beginning of the novel Mrs Bennet is looking forward to hobnobbing with members of the aristocracy. For instance, she asks her husband to pay a visit to Mr Bingley as soon as possible. This is the way in which Mrs Bennet manages to approach high-ranking people. These places inhabited by rich people will be the setting in which Bingley's love towards Jane and Darcy's love towards Elizabeth will have their origin. Nevertheless, such a path in which there exists some obvious schematic enrichment, will be endowed with several obstacles or impediments, for instance, Bingley's sisters. Or, for example, at the beginning of *Pride and Prejudice*, Darcy despises those people who belong to a social class which is inferior to his own. When he talks to Sir William Lucas, a character who plays a secondary role in the novel, the following conversation takes place:

p.20: "What a charming amusement for young people this is, Mr Darcy!- There is nothing like dancing after all.- I consider it as one of the first refinements of polished societies".

"Certainly, sir; - and it has the advantage also of being in vogue amongst the less polished societies of the world. Every savage can dance".

In relation to the relationship established between Bingley and Jane, as postulated before, distance is a prominent impediment in their common way towards love. This is due to the fact that nearness causes some force of ATTRACTION between them¹⁰. When Jane receives the news that Bingley has left Netherfield, she gets disappointed.

p.99: "The whole party have left Netherfield by this time, and are on their way to town, and without any intention of going back again".

Another obstacle or impediment on Jane and Bingley's way to love is Bingley's sisters, who want their brother to marry a high-ranking woman and they persuade him to travel to London and leave Netherfield. Nevertheless, when Darcy tells him the truth about Jane's feelings towards him, Bingley comes back to Netherfield and the relationship held between him and Jane is established again due to their proximity. Moreover, at this moment the kind of force named REMOVAL OF RESTRAINT is at

10. As postulated in Peña (1997b), the NEAR-FAR image-schema, which Johnson (1987: 126) regards as basic, is subsidiary to the kinds of force ATTRACTION-REPULSION respectively, the FORCE schema being in turn dependent on the PATH image-schema.

work since Bingley ignores his sisters. As a consequence, he decides to come back to Longbourn and the novel will develop in the Bennets' house at the end. The reason for this fact is that Bingley enters the area of influence created by the Bennets, since he acts regardless social conventions. Bingley is guided by feelings and nothing prevents him from marrying Jane. We shall notice that the relationship between Jane and Bingley is possible due to Darcy and Elizabeth's influence. But it is also a fact that the relationship between Bingley and Jane makes possible the one established between Darcy and Elizabeth.

I shall also shed new light on the relationship between Elizabeth and Darcy by applying the tools provided by Cognitive Linguistics. In the first place, we must bear in mind that this relationship is even more difficult than the one we have just analyzed. This relationship can also be defined by means of the LOVE IS A JOURNEY metaphorical system. In this way we shall encounter more obstacles or impediments than in the previous relationship. To begin with, the two characters' tempers constitute the first obstacle. Both Elizabeth and Darcy tend to influence other people, the former influencing Jane, her sister, and the latter, Bingley, his friend. Therefore, we could postulate some affinity of characters at first sight. However, at the beginning of *Pride and Prejudice* Elizabeth stands for prejudice and Darcy for pride. Hence, the title of the novel. The COUNTERFORCE schema, which is subsidiary to the PATH image-schema, allows the reader to interpret the clash between these two obstinate characters. They represent two force vectors which point at two different directions. Elizabeth and Darcy seem to differ in their goals, and this is the reason why they travel along different paths in most part of the novel. We have already set an example in connection with Darcy's pride when talking to Sir William Lucas. Another instance is provided by the following sentence:

p.15: "Everybody says that he is ate up with pride".

By means of this example, Darcy is conceptualized as a container full of pride. On the other hand, Jane could be said to be filled with prejudices, as the following example shows:

p.18: "But no sooner had he made it clear to himself and his friends that she had hardly a good feature in her face, than she began to find it was rendered uncommonly intelligent by the beautiful expression of her dark eyes... Of this she was perfectly unaware; to her he was only the man who made himself agreeable no where, and who had not thought her handsome enough to dance with".

As the novel develops, Darcy begins to like Elizabeth but she does not change her mind since she already has some opinion of him guided by her prejudices and does not pay any attention to him. Moreover, the first time he asks her to marry him, her prejudices lead her to reject his proposal. The first time Darcy proposes marriage to

Elizabeth, he does it in the Bennets' house, in the same way Bingley proposed marriage to Jane. This is a reason for Elizabeth to reject such a proposal. Houses were the usual places for people to make marriage proposals and they can be conceptualized as containers. Elizabeth does not let herself be guided by conventions whereas Darcy pays great attention to them, at the beginning above all, due to his pride. The second time Darcy proposes marriage to Elizabeth, she accepts such a proposal since it has taken place outdoors. Their love shall only be disapproved by Lady Catherine because she wanted Darcy to marry her daughter in order to join their large fortunes. Both Elizabeth and Darcy could be defined in terms of independence and decision since they both are Subjects and do not let themselves be controlled. Therefore, the main impediment in their relationship is Elizabeth's prejudice and Darcy's pride, of which they get rid of at the end of the novel. In cognitive terms, we could say that once the type of force named REMOVAL OF RESTRAINT is at work, their path towards love is guided by ATTRACTION. But Elizabeth shall reject her cousin's (Mr Collins) proposal and her relationship with Wickham in this imaginary path towards love. Furthermore, on many occasions Elizabeth hesitates. Thus we could talk about her as conceptualized as the SPLIT OR SCATTERED SELF, even though she hates people who act guided by the postulates it implies:

p.114: "The more I see of the world, the more am I dissatisfied with it; and every day confirms my belief of *the inconsistency of all human characters*" (italics added)

Mrs Gardiner also defines Bingley in terms of the SCATTERED SELF metaphor, when the truth has not been revealed yet:

p.118: "A young man, such as you describe Mr Bingley, so easily falls in love with a pretty girl for a few weeks, and when accident separates them, so easily forgets her, that this sort of inconsistencies are very frequent".

As far as the relationship established between Elizabeth and Darcy is concerned, Darcy's pride reaches such a degree that the first time he proposes to Elizabeth, he talks about the obstacles which exist in their path towards love. In such a way that there are not only impediments but also some kind of inner conflict between his reason and his feelings within him. Let us see how he mentions these obstacles:

pp.158-59 : "In vain have I struggled. My feelings will not be repressed [i.e., he cannot control his feelings since there exists some kind of COMPULSION which makes him love her, as well as some obvious ATTRACTION]. You must allow me to tell you how ardently I admire and love you".

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This she considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority - of its being a degradation - of the family obstacles which judgement had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit".

Darcy is still guided by the features which belong to the outer Self, which corresponds to the prejudices and social conventions of the society in which he is living. He cannot ignore these facts. Thus, in their way towards love conventions will constitute an obstacle because Elizabeth belongs to the low social class.

On another occasion, Darcy adds more impediments in their way towards love, which affect his relationship with Elizabeth:

p.166: "My objections to the marriage were not merely those, which I last night acknowledged to have required the utmost force of passion to put aside, in my own case; the want of connection could not be so great an evil to my friend as to me.- But there were other causes of repugnance; causes which, though still existing, and existing to an equal degree in both instances, I had myself endeavoured to forget, because they were not immediately before me.- These causes must be stated, though briefly.- The situation of your mother's family, though objectionable, was nothing in comparison of that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three sisters, and occasionally even by your father.- Pardon me.- It pains me to offend you. But amidst your concern for the defects of your nearest relations, and your displeasure at this representation of them, let it give you consolation to consider that, to have conducted yourselves so as to avoid any share of the like censure, is praise no less generally bestowed on you and your eldest sister, than it is honourable to the sense and disposition of both".

When Darcy writes Elizabeth a letter where he tells all the truth, she experiences a series of feelings which can be conceptualized as OBSTACLES or even COUNTERFORCES which prevent their relationship from going on. Her prejudices cannot leave her mind and she cannot avoid thinking about what has happened and she even regrets having let herself be guided by prejudice, which can be described in terms of COMPULSION. In the past, she was led to feel what her prejudices dictated her and was not guided by the reason which had always characterized her.

Once REMOVAL OF RESTRAINT is at work, that is to say, when both Darcy's pride and Elizabeth's prejudice disappear, their relationship becomes possible. Through the mediation of the interaction between the NEAR-FAR and ATTRACTION

schemas, which are subsidiary to the PATH image-schema, ATTRACTION grows. Due to this fact the relationships between Jane and Bingley on the one hand, and between Elizabeth and Darcy (both of them conventionalized in terms of a journey), on the other hand, are likely to take place. All their obstacles have disappeared and there is nothing or nobody that can stop them. People also change their minds with respect to Darcy, who acknowledges his pride and decides to abandon this attitude.

The relationship between Elizabeth and Darcy is also possible. As mentioned before, both characters let themselves be guided by reason on most occasions. This is evident above all at the end of *Pride and Prejudice*, where they are not guided by pride and prejudice, the main impediments in their relationship, any longer. This is the way in which Darcy conveys this fact:

p.320: "How unlucky that you should have a reasonable answer to give, and that I should be so reasonable as to admit it!"

4. Conclusion

The present paper has attempted to offer the potential reader a new viewpoint of the novel through the analysis of the main characters. This has been done in terms of some cognitive constructs such as image-schemas or conceptual metaphors (for instance, the DIVIDED PERSON metaphor). They have shed new light on the relationships among the characters in the novel. Furthermore, we could go as far as to state that the whole novel is summarized in terms of the LOVE IS A JOURNEY metaphor. The title of the novel itself: *Pride and Prejudice*, points to some impediments in this journey towards love. However, they disappear, the end of the novel being the typical comic happy ending.

Apart from reducing the novel to a single metaphorical system, an analysis in cognitive terms provides the grounds for the construction of the main characters and for the overall interpretation of the work. Furthermore, this kind of analysis is visual to such an extent that the work is wholly understood without the aid of abstractions. There is evidence that within this framework the changes undergone by the characters and the relationships which hold between them are explained on the basis of what we readers see and experience everyday. This is one of the main reasons why the present paper is devoid of abstract explanations. For instance, the conceptualization of people as containers is tremendously visual since it is something which pervades our perception of reality. Moreover, this helps us to understand that the Subject and the Self are two parts which integrate a whole: the human being, and the reason why relationships such as the one established between Jane and Bingley on the one hand and between Elizabeth and Darcy on the other are likely to exist.

Finally, we have seen that Jane Austen has made use of a series of universal constructs as the grounds for the construction of her novel. She has done this unconsciously because they are engraved on our mind in such a way that we use them automatically.

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