

The Topography of England and "Englishness" in Jane Austen's *Pride and Prejudice*

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Abstract: *Place and identity are interlinked and location influences social interactions in terms of class variations, the marriage market and social and personal identity. In literature place represents the topography of an area in relation to the identity of people who live there. Jane Austen's novels can be seen as novels of manner, domestic or provincial because they represent the manners of the rural life in English family in eighteenth century. They also represent the relationships of English people in association with the place where they are. Austen uses places, many of them real, in *Pride and Prejudice* to create believable characters. The real places depicted are counties such as: Kent, Derbyshire, Hertfordshire and Sussex; towns such as Brighton and also local places of interest such as Dove Dale, Chatsworth and the Peak. However, the imaginary ones are towns, villages, estates and resorts in these counties such as: Meryton, Pemberley, Lambton, Kympton, Stoke, Haye-Park, Longbourn, Lucas Lodge, Ramsgate and others. Austen specifically represents rural English topography through the relationship between the English aristocracy and traditional family. Place in *Pride and Prejudice* mirrors the social interactions of rural English family in the eighteenth century and their manners where they live. She delineates places to make the reader accept her locations as real. For example, some places appear through the dialogues of the characters that are originally fictional but they seem to the reader to be real. The depiction of place in *Pride and Prejudice* influences the reader to think of localities differently and makes the reader create a virtual reality in his/her mind. Drawing on the scholarship of Williams and Moretti, this paper will explore the portrayal of localities in *Pride and Prejudice* and the historical relevance beyond each place. Some of the places represent English rural life, English low and high class people, and English landowners and English inherited family and English soldier in the eighteenth-century.*

Pride and Prejudice involves physical locations, estates, lodgings and the occupation of some of the characters. Austen mapped the characters in terms of class, occupation and future and she describes the landscapes with the life of the characters through class custom, inheritance, their clothes and their livelihood. This paper also discusses the customary social practices of English rural inhabitants with the familiar archetype of that time in relation to the rural geography of the named places. Such practices are parties and card games that take place among the families.

Keywords: *Jane Austen's Locations: Real and Imaginary; Landscape, Travel, and Aesthetic Space; Location and Types of Social Activity.*

1. INTRODUCTION

As theorists such as Moretti, Cresswell and Williams have argued, place and identity are interlinked, and location influences social interactions in terms of class variations and social and personal identity. In literature place represents the topography of an area in relation to the identity of people who live there. In *Pride and Prejudice*, Jane Austen uses the topography of English localities to reflect the manners of rural English family life in the eighteenth century and the relationships of characters in association with the place in which they live. Austen's map of Southern England depicts both real and fictional places. This paper will concentrate on the localities that Austen uses in *Pride and Prejudice*, in particular Meryton, near Brighton. It argues that places are used to represent the status and social class of the characters and their identity and to reflect the nature of the events that take place in the novel. The fictional places such as Pemberley, Longbourn and Meryton are used to represent upper class landowners, rural families and soldiers. Non-fictional counties and town, such as Kent and Brighton, are used for verisimilitude and to reflect the nature of the events which take place within them, such as gambling, betting, card games and parties. The importance of such reflections is to show how place and identity are interlinked. Places in the south of England represent people as

hedonistic and pleasure-seeking, more concerned with social enjoyments while those in the north tend to show people as hard working and more materialistic.

This paper explores how Austen's *Pride and Prejudice* maps southern England, Brighton in particular and uses smaller spaces, such as the library, the ball rooms and the social activities which take place in them. Pocock defines "Place" as a "variety of scales, in each of which, in experiential terms, there is a characteristic bounding with internal structure and identity, such that insideness is distinguished from outsideness" (337). *Pride and Prejudice* uses geographic locations, estates, lodgings and the occupations of some of the characters to show the historical importance of each place. The places represent the customary social practices of rural English inhabitants with the familiar archetypes of the eighteenth century in relation to the rural geography of the named places. Such practices are parties, gambling and card games that take place among the families. Norberg-Schulz argues that "an intimate acquaintance with a particular place is the foundation of human identity; indeed, that human identity *presupposes* the identity of place" (qtd. in Pocock 340). Through each place and the activities that take place in *Pride and Prejudice*, the reader can imagine a map of southern England and the social and personal identity of its people.

2. JANE AUSTEN'S LOCATIONS: REAL AND IMAGINARY

Moretti notes that Austen's novels are mapped only in England, a much smaller space than the United Kingdom as a whole. In other words, as Hechter points out, there is no "Celtic fringe" (qtd. in Moretti 13): no Ireland, Scotland, Wales or Cornwall. In *Pride and Prejudice*, Austen celebrates an older England through country houses and estates, eschewing more modernizing forces at work elsewhere. As Moretti points out "Lancashire, the North, the industrial revolution – all are missing" (13). Austen's plot begins in the heroine's county, Hertfordshire, and moves towards Derbyshire through Darcy, the shift in location being motivated by the courtship and marriage narrative. Their counties and cities are real but their homes are fictional and the reader sees a happy ending in the imaginary spaces although the fictional spaces, except Pemberley, tend towards the pessimistic. Moretti's map (*Image of Jane Austen's Britain*, Moretti 12) shows the locations of the beginnings and endings of Austen's works the majority of which are situated in Southern England.

The coast and resorts are places where the young Austen visited her brother, Frank, who was an officer defending the Kent coastlines. They also represent places for seductions and elopements, especially Ramsgate in Kent, through which Wickham's true character is revealed to the reader and Elizabeth alike. Elizabeth realizes Mr. Darcy and Wickham's real nature through Lydia's elopement to Ramsgate:

My sister, who is more than ten years my junior, was left to the guardianship of my mother's nephew, Colonel Fitzwilliam, and myself. About a year ago, she was taken from school, and an establishment formed for her in London; and last summer she went with the lady who presided over it, to Ramsgate; and thither also went Mr. Wickham, undoubtedly by design; for there proved to have been a prior acquaintance between him and Mr. Young, in whose character we were most unhappily deceived; and by her connivance and aid, he so far recommended himself to Georgiana, whose affectionate heart retained a strong impression of his kindness to her as a child, that she was persuaded to believe herself in love, and to consent to an elopement. (154-155)

London, like Ramsgate, is a place where people can conduct their business, and Austen's plots stem from the troubles encountered in such places: "infatuations, scandals, slanders, seductions, elopements and disgrace" (Moretti 18). In another image, (*Jane Austen's Britain*, Moretti 19), Moretti shows that the events open up to the coastlines of London and Ramsgate rather than inland. Moretti asks how novels "read" cities and through what narrative mechanism they made them "legible", and turn urban noise into information. However, Austen does not present the topography of the whole city of London, but rather maps one "small, monochrome portion of it: the West End" (79). In other words, she represents London as a class not as a city when Mrs. Gardener says:

"We live in so different a part of town, all our connections is so different, and as you well know, we go out so little, that it is very improbable [Jane and Bingley] should meet at all, unless he really comes to see her".

"And that is quite impossible; for he is now in the custody of his friend, and Mr. Darcy would no more suffer him to call on Jane in such a part of London! My dear aunt, how could you think of it? My Darcy may perhaps have heard of such a place as Gracechurch Street, but he would hardly think a month's ablution enough to cleanse him from its impurities". (109)

The Gardiners live to the east of Jane Austen's own London base, which was in Henrietta Street, i.e. between The Gardiners and Mr. Darcy (see Image of Jane Austen's London, Moretti 82). Austen mentions London only to represent the idea of the gentility and class: "These classes are represented by the major house, or mansion and the parsonage and by various houses or lodgings in London and a number of resorts" (Pevsner 404). Those features in London are all within walking distance of each other. Pevsner argues that "if you are in trade you live further east. You can yet be "gentleman-like", as are the Gardiners, Elizabeth Bennet's aunt and uncle, whose address is Gracechurch Street" (414). This is the only location Austen uses in London. Instead, she concentrates more on provincial towns and resorts, such as Brighton and Ramsgate and fictional Meryton rather than the urban, industrialized, cities such as Manchester, and Birmingham.

Williams argues that the social history of the landed families of England is a central and structural concern in Jane Austen's novels. If she ignores the great historical event of her times, the Napoleonic wars, she does not ignore other historical events, such as the history of English landed families. Austen's works thus present a very specific point of view, and Raymond says, the country houses and their families can be seen as belonging to a single tradition of the cultivated, rural gentry. Austen is less concerned about relationships than with "personal *conduct*: a testing and discovery of the standards which govern human behaviour in certain real situation" (Williams 113). She is also more exact about income rather than acres: "she sees land in a way that she does not see 'the other sources' of income" (Williams 114). *Pride and Prejudice* is also concerned with the conduct of people who are repeatedly trying to climb up the class hierarchy. This is made clear by giving Darcy, the character of a landowner but Mr. Bingley the character of a man who has inherited an amount of money and is looking to purchase an estate. Bennett's annual income is £ 2000 in a year: "Mr. Bennet's property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed in default of heirs male" (20). Sir William Lucas represents the rising middle-class merchant, who has risen from trade to a knighthood: "Sir William Lucas had been formally in trade in Meryton, where he had made a tolerable fortune and risen to the honour of knighthood by an address to the king, during his mayoralty" (12).

3. LANDSCAPE, TRAVEL, AND AESTHETIC SPACE

Austen, in addition to concentrating on the status and conduct of people, is interested in the aesthetic of her eighteenth-century landscape. MacLean argues that "the eighteenth century landscape aesthetics has shaped and reshaped much of England's rural topography into a picturesque notion of what the countryside should look like" (6). Topography affected Austen and she really related to her landscape. The use of many landscapes by Austen is not just to give a sense of place but to provide a clear picture of the locations. She offers her readers a detailed picture of Pemberley, Rosings, Netherfield Park and Meryton Camp. Pemberley's exterior and interior greatly affect the characters, especially Elizabeth. She rejects Darcy when she first sees him at Hunsford, but the next time, in Pemberley, he proposes and is successful. When Jane hears about Darcy and Lizzy's engagement, she asks her "will you tell me how long you have loved him?" – Elizabeth replies that "it has been coming on so gradually, that I hardly know when it began. But I believe I must date it from my first seeing his beautiful ground at Pemberley" (286). Sales argue that Austen can "take bits and pieces of geography and landscape and transform them into social tone and moral suggestion in a sentence or two," and that "she moves from an idea of place toward an "embodiment" of place, which first appears at Pemberley" (qtd. in Wenner 7). Elizabeth learns firstly about the landscape from second-hand knowledge, which is referred to as the landscape of exposure, Wenner notes, but when she visits Pemberley herself she struggles to learn what her identity within the landscape is. Drawing upon the literary critic, Pinch, Todd argues that after viewing the structure of the house, "we are led to admire its contents, then its grounds, and finally the personal advantages of the man himself." (65). At Pemberley, Todd notes, Elizabeth sees that Darcy controls everything such as: servants, trees, lakes and land" and "she finds them erotic" (65). Darcy's Pemberley is "a large handsome building, standing well on rising ground, and backed by a ridge of high woody hills (...)". Its impressive appearance causes Elizabeth to conjecture "that to be mistress of Pemberley might be something!" (185).

Pemberley as a fictional place represents the role of English landowners. Andrew argues that place "can thereby be expressive of historical processes, as in the case of the cottage, where even the manner of the inhabitants – unaffected, untaught, spontaneously generous and hospitable –

encapsulates a kind of Englishness fundamentally at odds with prevailing taste and values” (qtd. in Brown and Irwin 21). Correspondingly, Lady Catherine De Bourgh’s residence, Rosings in Kent, is described as similar to that of Darcy: “a handsome building, standing well situated on rising ground” (121). The only difference here is that the description of Pemberley focuses on the interior with its dining room as “a large, well proportioned room, handsomely fitted up” (185) and the other rooms “were lofty and handsome, and their furniture suitable to the fortune of their proprietor ... with less of splendour, and more real elegance, than the furniture of Rosings”(186). Unlike Pemberley, Lady Catherine’s Rosings has an entrance hall with “a rapturous air, the fine proportions and finished ornament (123). Mr. Collins finds that “the chimney-piece alone had cost eight hundred pounds” (57). Mr. Collins’s residence, in Rosings park, in contrast to Lady Catherine’s, is plain and has a small gate, with the emphasis being on orderliness and functionality rather than ostentatious decoration: “well built and convenient; and everything was fitted up and arranged with neatness and consistency” (121).

Even with the locations, the only transport, apart from walking, that Austen uses is the carriage when Elizabeth and the Gardiners take a tour to the wild countryside of Derbyshire, and her visit to see her friend, Charlotte, in Kent. Austen maps Elizabeth’s tour from southeast, Kent, to the heart of England, Derbyshire. Austen uses different places in Elizabeth’s tour which reflect that “different places on the face of the earth have different vital effluence, different vibration, different chemical, exhalation, different polarity, with different stars” but “spirit of place is a great reality” (Lawrence qtd. in Pocock 338). We hear of many fictional places during this tour to Derbyshire, for example, the fictional village of Lampton where Elizabeth and her aunt and uncle stay, and Rosings in Kent where she visits Mr. and Mrs. Collins. In addition, there is Meryton where the military camp is based, near the Bennett’s residence, Longbourn, as well as Netherfield among the fictional places which are more uncertain to the reader. This is because, in contrast to the real, named locations, they are fictional places, which are used here to allow us to conjure up what we may have been seen in England and what we imagine England to have looked like. The counties that are named, such as Kent, Derbyshire, Hertfordshire and Sussex, give the novel its grounding in English topography and provide verisimilitude.

The only thing that as reader we can not visualize is that in Elizabeth’s tour there are no deviations or lateral branches but an isolated line instead. Moretti points out that Elizabeth’s roads are far from simple: “it implicates London, Kent, a journey (just missed) to the Lake District; Elizabeth could end up on the ‘lateral’ branch of the plot – Brighton, and then Newcastle, in exile with Wickham” (58). The journey goes from the south of England to the north suggesting differences in characters from one place to another. Pocock argues that “within England a contrast in worlds between the north and the south is a theme which has persisted through this century, the escape being made from northern industrial cities to London and the south by both novelists and the characters they create” (340). For example, Austen has placed Wickham in the south, Hertfordshire, but Darcy further north, in Derbyshire. These places could be described as both setting and character in the novel which agrees with Lutwack’s definition of place as “scene, setting, metaphor, symbol as well as idea” (qtd. in Berthold 178) until he arrives to define ‘place’ as “inhabitable space” or he generally wants to show “place” as “where a writer is brought up may have a decisive influence on his career” (178). Darcy has been placed in Derbyshire, the north, which shows that in the north people are hard working, straight, and more materialistic. In contrast, Wickham, Hertfordshire, shows that people are more concerned about parties and social activities. The characters and values of the two principal male characters are reflected in the places they are most associated with. Darcy, based in Derbyshire, represents values of honour and gentility, whereas Wickham, based further South in Hertfordshire, is by contrast more interested in hedonistic socialising, and is eventually revealed as a dissolute seducer. The novel thus presents a clear dichotomy between the respective values and social customs of the north and south of England. It is made clear to the reader that people in the south are simply enjoying life more than those in the large industrial cities of the north.

By using aesthetic geography and aesthetic spaces in the named counties and towns, Austen provides us with a useful tool to understand the pleasant rural English landscape and the social interactions of people in the places in which they lived. Social geography is communicated through the people who quickly engage in dialogue and visit each other, travelling from one town to another which evokes a sense of linked communities. In addition to geographical places, Austen also uses indoor settings to reflect social activities. Spaces used include the assembly room in Meryton, the large ball room to take more people to dance and the out side scenes of Pemberley such as Matlock, Bakewell, Lyme

Park, and the Inn at Lambton. She also concentrates on describing Chatsworth as a model for Pemberley and the room of Lady Catherine de Bourgh in which she plays the piano at Rosings and Mr. Collins's parsonage, Hunsford, in Westerham. Locations thus are used to represent an activity or a relationship that takes place. Enrikin defines place in both subjective and objective reality:

From the decentred vantage point of the theoretical scientist, place becomes either location or a set of generic relations and thereby loses much of its significance for human action. From the centred viewpoint of the subject, place has meaning only in relation to an individual's or group's goal and concern. Place is best viewed from points in between. (qtd. in Merrifield 518).

Another aesthetic space that Austen uses is the idea of the library. These are private book collections and reflect the attainment of high social status. Darcy's library, at Pemberley, is described as being the best among all the characters in the novel, reflecting his status as a landed gentleman of established family. In contrast, Mr. Bingley's library at Netherfield is not as good as Darcy's because he is looking to buy a new property. Bingley says "I am astonished that my father should have left so small a collection of books – what a delightful library you have at Pemberley, Mr. Darcy!" (27). In addition, Austen pictures the Bennet's library, which is used as the setting for Elizabeth's and Lady Catherine's confrontation: "He is a gentleman; I am also a gentleman's daughter" Lizzy says. Here, the space of the library is bound to the idea of gentleman which shows that the idea of the gentleman was ideal at that time. It also refers to "the classic expression of the eighteenth-century doctrine of the equality of gentleman" (Brooke 77). The library also indicates social developments in the eighteenth century and it would be considered urban space such as the train, meeting room, assembly room and balls hall.

4. LOCATION AND TYPES OF SOCIAL ACTIVITY

Austen draws not only on places but also on the social activities of the characters, in particular those of the military in Meryton. Brighton and its camps are mapped by Austen through the people, regiments, clothes and their social activities such as: balls, card games, and gambling. Cresswell sees place as "the raw material for the creative production of identity rather than a priori label of identity. Place provides the conditions of possibility for creative social practice" (39). He then comes to say that "Place becomes an event rather than a secure ontological thing rooted in notions of the authentic" (39). We realize that dancing and playing cards are both two social, leisure activities which match the men and women with each other. Through the card games, Charlotte realizes that after having spent four evenings with Jane and Mr. Bingley that "they both like "Vingt-um better than Commerce" (16), indicating that they have similar taste and suite one another potential partners. Taste in card games represents their personality and "testes player's skill at a relatively higher level which keeps her timidity that keeps her feeling known and allows him to be swayed easily by his sisters and Darcy" (Schneider 8). In addition, social activities are often used to highlight the frivolity of certain characters, such as Lydia. Unaware of any purpose beyond enjoying life, Lydia talks only about the regiments and the card games, she talks incessantly "of lottery tickets, of the fish she had lost and the fish she had own" (64). Schneider argues that Lydia's preference for playing card games of blind chance stems from her "unguarded and uncivil" (97), nature which foretells her elopement with Wickham and ruination of her family. Schneider also argues that their preferred card games express different things about characters; Lady Catherine's devotion to the old-fashioned game quadrille "foreshadows her reactionary opposition to the engagement of Darcy and Elizabeth" (8).

The people of Meryton are also known as being quick to pass judgment and, as Auerbach notes, judge others too quickly, "categorically, forming opinions collectively rather than individually" (131). They judge Darcy very quickly in the Netherfield party: at first they all admire him but then they all see him as "the proudest, most disagreeable man in the world, and every body hoped that he would never come there again." (7). In contrast to Mr. Darcy, the people of Meryton like Wickham and all the people, as Auerbach notes, function as a unit and label people very easily as bad or good. They all have "the good opinion which all the neighbourhood had of him..." (215). this fictional picture of Meryton shows us how news very rapidly permeates to everywhere through neighbours.

All Meryton seemed striving to blacken the man, who, but three months before, had been almost an angel of light ... all honoured with the title of seduction, had been extended into every tradesman's family. Every body declared that he was the wickedest young man in the world; and every body began to find out, that they had always disturbed the appearance of his goodness. (223).

The soldiers' social visits to houses present them as objects of romantic interest to women. The officers in *Pride and Prejudice* can be seen as a contemporary reference to sexual dalliance. Fulford considers Austen as a "critic of the spread of aristocratic abuses into the gentry by means of the corrupting society of the militia" (168). He also argues that due to the dazzling colour of their military uniforms, the characters, Lydia and Catherine, become obsessed by the military officers and their glamorous uniforms. "They could talk of nothing but officers; and Mr. Bingley's large fortune, the mention of which gave animation to their mother was worthless in their eyes when opposed to the regimentals of an ensign" (20). Due to the action of the soldiers, Mr. Bennet warns Elizabeth not to fall into a trap like Lydia and Catherine. He also tells Lizzy that the militia officers are unreliable romantic partners by saying that: "Here are Officers enough at Meryton to disappoint all the young ladies in the country. Let Wickham be *your* man. He is a pleasant fellow, and would jilt you creditably" (107). Austen depicts the identity of the English soldier in the English countryside, through Kentish towns, such as: Chatham, Malling, Canterbury and Bearstead and Ramsgate where she had lived. Austen portrays a different characteristic of an impressively-uniformed English soldier, Wickham, and indicates to the reader what kind of society the militia offers in Meryton. Wickham with the other soldiers are depicted as pursuing social and romantic opportunism rather than defending their country from France. Wickham makes his society to doubt him while he speaks to Elizabeth and he says:

"It was the prospect of constant society, and good society,"... "Which was my chief inducement to enter the - shire. I knew it to be a most respectable, agreeable corps, and my friend Denny tempted me farther by his account of their present quarters, and the very great attentions and excellent acquaintance Meryton had procured them. Society I own is necessary to me. I have been a disappointed man, and my sprits will not bear solitude. I *must* have employment and society". (59-60).

Wickham points out that he is already the product of his society as a man and as a soldier, and he also argues that the society of Meryton has 'tempted' him, foreshadowing his later fall and disgrace in the eyes of society. Before entering the Shire militia no one had heard of him and was obscure to the Meryton people. For Elizabeth, "she had never heard of him before his entrance into the---Shire Militia, in which he had engaged at the persuasion of the young man, who, on meeting him accidentally in town, had there renewed a slight acquaintance" (157).

Pocock argues that places can be seen as "people through their associative quality, by which they come to represent particular persons, actions or events" (342).

Austen uses Chamberlayne town in reference to the militia officers, wearing of woman's clothes. This place might represent or symbolizes a militia in which the officers act like girls. The following passage concentrates on the militia through their dress-scene:

"Dear me! We had such a good piece of fun the other day at Colonel Foster's... We dressed up Chamberlayne in woman's clothes, on purpose to pass for a lady, - only think what fun! ... Lord, how I laughed! ... And then when we came away it was such fun... And the when we were so merry all the way home! We talked and laughed so loud" (169).

Fulford points out that Austen "effectively demonstrates the dangers of an aristocratic military culture of masquerade and display: in *Pride and Prejudice*... dressing up and cross-dressing are signs of moral danger when the line between theatre and reality is blurred" (173). The militia men are dressed up as eighteenth-century women, and Lydia dresses as a soldier, and these cross-dressings convey the historical character of Brighton in the novel. It was a place for seduction and secret elopement, fashionable for its militia camps. Interestingly, modern Brighton is known for its large vibrant homosexual community and as a large centre for media communities. Chapman argues that "the militia camps at Brighton in 1793, 1794, and 1795 were both important and notorious" (qtd. in Stafford xii). However, Stafford points out that Meryton is depicted as having to "provide dancing partners for the local community, rather than protection against foreign foe" (xiii). That is why Mr. Bennet does not allow Kitty to go there, "you go to Brighton! - I would not trust you so near to it as East Bourne" (228), after Wickham's seduction of Lydia there. Meryton as a principal country town in Hertfordshire has a fashionable shop that the Bennet's sisters visit three or four times a week "to pay their aunt's visit and to a milliner's shop". Events emerge from these visits as for Lydia and Catherine the walk to Meryton is necessary to "amuse their morning hours and furnish conversation for the evening" (20).

The many social interactions which take place in *Pride and Prejudice* illustrate the time-space routine in eighteenth-century England. A card game takes place between Darcy, the Bingleys and the Hursts in which Darcy's estate is described and then Lady Catherine, Sir. William, Mr. and Mrs. Collins "sat down to play quadrille; and as Miss De Bourgh chose to play at casino" (128). Balls and parties also take place like card games as leisure activities in Meryton. The first ball takes place at Sir William and Lady Lucas's house which is near The Bennett's estate in Longbourn and the second at Mr. Bingley's residence, Netherfield. The Christmas holiday is also highlighted with, Mr. and Mrs. Gardiners's visit to the Bennett's. Every twice a week there is a party at Rosings. Lydia's wedding party is described as having taken place at a customary location and time, when she tells Lizzy how she got married: at St. Clement's, because Wickham's lodge is in that parish. And it was settled that we should all be there by eleven o'clock" (242). Lydia names two different spaces and also gives a time in her story to Lizzy: St. Clement's church and parish but it is not clear where St. Clement is. Since Lydia was just staying at Mr. Gardener's home for two weeks, it might be near in Gracechurch Street which is located right in the city in London. That is, Austen includes these two spaces in her novel to show how a wedding customarily took place in the eighteenth-century in the morning at eleven o'clock. At that time the rule of marriage was that it should be celebrated between eight in the morning and 12 noon. Having given the idea of the church and parish as a homely place, Austen might have used them as a symbol for assurance. Pocock points out that home is a symbol of assurance and reassurance: "Both home- whether earth, land, city, dwelling- and church have traditionally been viewed as mother" (340).

In *Pride and Prejudice*, the places used as settings for the plot are all characteristically English and truly representative of the English nation and its history. Pemberley in Derbyshire and Netherfield Park in Hertfordshire are the representative places of English landowners and the ideal of the English gentlemen at that time is depicted by Darcy's and Bingley's role through their estates. Brighton and Meryton are used as places representing the English militia who were glamorous and fashionable in their dazzling uniforms. Chamberlayne is depicted as a place of riot and excessive socialising of the militia officers, in their boisterous dressing up in women's clothes for enjoyment. Longbourn as a residence of the Bennetts represents the English rural family in which woman at that time were dependent on men and make their way in life alone. The imaginary place, Hunsford, where Mr. Collins lives, represents English men who were heirs, inheriting their property and fortune. Each of the characters finds pleasure in different objects, as Johnson argues, "Pursuing happiness is the business of life in *Pride and Prejudice*" (80), for examples: Lydia's pleasure in clothes and balls, Mrs. Bennet's from marring her daughters and Sir William Lucas's in his own importance at knighthood. However, most of the characters find pleasure in estates and money such as: Mr. Collins, Lady Catherine and Mrs. Bennet and some others in journey such as Elizabeth and The Gardiners. That is because in the eighteenth-century the idea of country, in similar to that of city, refers to luxury and wealth but in late eighteenth-century with mobility and settlement.

5. CONCLUSION

This paper has demonstrated how Austen uses both real and fictional places in *Pride and Prejudice*, in order to show the English topography and its landscape in the eighteenth century. It has discussed all of the places and spaces that are used in *Pride and Prejudice* but Brighton and its camp "Meryton" in particular. The aim has been to show that place can be used as a mechanism to define identity. Cuba and David stress the function of place's identity and define it as "interpretation of self that uses environmental meaning to symbolize or situate identity" (112). Drawing on Goffman's critic, Cuba and David argue that "Places may be integrally involved in the construction of both personal- unique configurations of life history items that differentiate the self from other - and social identities- groups of attributes associated with persons of a given social category" (112-113). Identity can be created through constructing memories, thus linking a group of people to their past but identity can also be created through place since place is the locus of collective memory. In *Pride and Prejudice*, Wickham is one of the soldiers in Meryton camps. Austen gives Wickham a soldier's role through which he presents his personal identity. As a soldier who has little care to protect his country against the invasion of France. His social identity can be understood through Lydia's elopement with him. Instead of being seen as a brave and protective soldier, Wickham is seen as a glamorous but undedicated soldier through his uniform dress and card. In contrast to Wickham, Darcy's personal and social identities are completely opposite. Although they both live in different fictional places,

Pemberley and Meryton, one is from Derbyshire and the other from Hertfordshire situate their identities and influence the plot of the novel in order to reflect the nature of the events that take place.

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