
REVISION QUESTIONS

1. Consider the significance of the title in *Persuasion*.
2. How far would you agree that 'there are . . . comic scenes and comic characters in *Persuasion* but its inner orbit and final effect are not comic'?
3. Comment on Jane Austen's use of the different locations in *Persuasion*.
4. In what sense can the episode at Lyme Regis be termed the climax of *Persuasion*?
5. Through a close study of specific extracts, comment on Jane Austen's satiric technique in *Persuasion*.
6. *Persuasion* has been called the most 'poetic' of Jane Austen's novels. What evidence do you find for this view?
7. Is Anne Elliot too perfect?
8. How and with what effect does Jane Austen handle the time dimension in *Persuasion*?
9. Not all the characters in *Persuasion* are paid the same degree of attention. Can you justify the inclusion of the following: Henrietta Musgrove, Elizabeth Elliot, Captain Harville, Mrs Croft, Mrs Smith?

10. 'She was satisfied with life and society, as she saw them around her', wrote Julia Kavanagh of Jane Austen in 1862. Does your reading of *Persuasion* support this view?
11. In 1928 a critic wrote of Jane Austen that she was a writer 'whose experience of life was so narrowly and so contentedly confined, whose interests were at once so acute and so small, whose ideals were so irredeemably humdrum'. How damaging to its final scope is the limited subject matter of *Persuasion*?
12. Do you think that the portraits of the male characters in *Persuasion* are unsatisfactory?
13. Consider Jane Austen's treatment of love and romance in *Persuasion*.
14. Comment on Jane Austen's management of the narrative perspective in *Persuasion*.

FURTHER READING

Christopher Gillie, *A Preface to Jane Austen* (London: Longman, 1974).

Mary Lascelles, *Jane Austen and her Art* (Oxford University Press, 1939).

Marghanita Laski, *Jane Austen and her World* (London: Thames and Hudson, 1969).

David Monaghan (ed.), *Jane Austen in a Social Context* (London: Macmillan, 1981).

Norman Page, *The Language of Jane Austen* (Oxford: Basil Blackwell, 1972).

LeRoy W. Smith, *Jane Austen and the Drama of Women* (London: Macmillan, 1983).

Brian Southam (ed.), *Persuasion and Northanger Abbey: Casebook Series* (London: Macmillan, 1976).

Tony Tanner, *Jane Austen* (London: Macmillan, 1986).

Mastering English Literature

Richard Gill

Mastering English Literature will help readers both to enjoy English Literature and to be successful in 'O' levels, 'A' levels and other public exams. It is an introduction to the study of poetry, novels and drama which helps the reader in four ways - by providing ways of approaching literature, by giving examples and practice exercises, by offering hints on how to write about literature, and by the author's own evident enthusiasm for the subject. With extracts from more than 200 texts, this is an enjoyable account of how to get the maximum satisfaction out of reading, whether it be for formal examinations or simply for pleasure.

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