



Nuptial Impatience, Financial Desire, & Class Dexterity in Jane Austen's *Pride & Prejudice*

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ABSTRACT: In this paper *Pride and Prejudice* is pore over from the perspective of socio-economic and women's libber denunciation with a focus on the connection between marriage, financials, and upward class dexterity illustrated in the book. In the extremely pigeonholed Regency era represented in the novel, the institution of matrimonial is viewed not only as a venerated union but also as an indispensable mechanism that could guarantee financial safety and class victory for individuals. Retaining academic awareness derived from Marxism and Feminism, this paper will elucidate that matrimony sets of various characters in *Pride and Prejudice* are vastly inclined with class affairs and fiscal eminences. To support this avowal, the author examines three main characters, including Elizabeth Bennet, Charlotte Lucas, and Lydia Bennet, who reveal diverse attitudes toward marriage depending on their Class status and awareness of their socio-economic conditions. Equally, Elizabeth Bennet's marriage to Mr. Darcy reflects a compromise in achieving emotional happiness and class dexterity. Truly, through this marriage, one can see exactly how gradually Elizabeth and Mr. Darcy were changing from their prejudices and principles to something else. As well, it is worth noting that this paper presents the novel within the context of the "marriage-market," where the women are part of a class and financial mechanism (Stone 45; Davidoff and Hall 312). In this way, it is clear that Austen not only criticizes but also recognizes the inevitable nature of this class mechanism. As a result, it is evident that the study shows that *Pride and Prejudice* presents an elaborate representation of marriage, both personally and politically, with financial desire and class dexterity.

KEYWORDS: Class dexterity, Financial Desire, Marriage-Market, Nuptial Impatience, Representation.

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INTRODUCTION

The memoir and works of Jane Austen have a certain resemblance to the plot of her writings. At first sight, everything seems to be plain and trivial, but the true meaning of Austen's works hides under the surface of her seemingly trivial storylines. Austen was one of those rare literary geniuses who served as the dividing line between two ages of English literature: she brought about the end of Neoclassicism and the beginning of Romanticism with her perfect art of storytelling and irony. It should be noted that the style of Jane Austen's novels, such as *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, and *Northanger Abbey*, is characterized by its wit and accuracy and its sharp depiction of the Class reality, with special attention paid to the themes of Class hierarchy, gender relations, and marriage. One common element running throughout Austen's writings involves her portrayal of marriage not only as an emotional choice but also as a financial matters and Class institution. Many scholars recognize keenly just how Austen continually challenges the narrow options available to women who seek their financial and Class stability through marriage because marriage was the most viable solution to achieve this stability for women at the time (Davidoff and Hall 312; Stone 45).

Pride and Prejudice was written during Austen's early years and first published in 1813. Set against the backdrop of the late eighteenth century, *Pride and Prejudice* explores class, financial conditions, and family expectations. Austen's novel captures a period where financial factors played an important role in class dexterity, especially among women whose chances to move up the Class ladder were limited in law and profession. As Nisa noted, the setting demonstrates the role that marriage played in women's lives during a particular period, when people especially women tried to secure their financial future (Nisa 3). The core of the novel is the Bennet family, which comprises Mr. and Mrs. Bennet along with their five daughters Jane, Elizabeth, Mary, Kitty, and Lydia.

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The need to get married for the girls arises out of both parental worry and financial considerations. Since there is an entailment of the Bennet property to Mr. Collins, who happens to be a male member of the family, marriage becomes crucial for the survival of the sisters financial ally. In fact, Mrs. Bennet epitomizes this situation because her constant search for good matches for her daughters stems out of socio-economic considerations of the kind of life she wants them to have. However, her extreme desire ends up doing harm to them in many ways, as in the case of Mr. Darcy and Mr. Bingley. The novel is introduced with a satiric declaration: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" (Austen 3). On one hand, it seems that the phrase confirms an established Class convention; on the other hand, it reveals the assumptions of a community that commercializes matrimony. The application of irony in this case by Austen shows how marriage can be seen not so much as a personal union as a business matter. Class and money determine one's decisions. Thus, marriage becomes a kind of compromise between different classes, based on practical considerations rather than feelings. This view is shared from the scholars who cite the ideas of Lawrence Stone. As (Dobošiová 48) stated, marriages in eighteenth-century Britain were mainly concluded for practical reasons. It can be seen how the concept is well represented in *Pride and Prejudice* because of the central role of financial insecurity in marriage choices. It is evident why Mrs. Bennet is worried about the future of her daughters since they are likely to be reduced to poverty if they do not enter into successful marriages. It therefore means that marriage has become an important way of ensuring financial security instead of loving unions.

LITERATURE REVIEW

In relation to F. R. Leavis, for example, Austen was a writer of exceptional artistic talent whose works were marked by a profound sense of ethics and morality that placed her among the "great tradition" of the English literary canon (Leavis 7). Unfortunately, this approach failed to consider the financial dimensions of her stories. The next important trend in the critical interpretation of Austen can be found in the Marxist tradition, notably represented in Terry Eagleton's approach. Along with the words of Eagleton, marriage in the works of Austen serves as an ideological tool that maintains class stratification while seemingly resolving Class conflicts (Eagleton 23). Following this line of thought, *Pride and Prejudice* presents the concept of a "marriage-market," in which individuals' connections are affected by their financial considerations and class status. In a similar vein, Claudia L. Johnson notes that the works of Austen demonstrate the inherent contradictions of a world in which the worth of women is based on their marriage, thus illustrating their lack of independence (Johnson 74). Feminists have added another important dimension to this debate through focusing on gender as a crucial category of analysis. For example, according to Mary Poovey's groundbreaking work, Austen's novels reflect the conflict between women's need for individuality and the reality of marriage in the society, showing heroines that have to balance their integrity with financial dependence (Poovey 112). The conflicting positions become especially clear when considering the difference between Elizabeth Bennet and Charlotte Lucas. Whereas Elizabeth dreams of getting married under the principle of mutual respect and affection, Charlotte takes an entirely practical stance, considering marriage as a means to achieve financial stability. From a socio-historical perspective, the topic of marriage has been discussed at length by several prominent historians, including Lawrence Stone and Leonore Davidoff. According to Stone, the motive of financial alliance became particularly popular among the members of British society during the eighteenth century.

In particular, marriage became important for the preservation of wealth and Class status (Stone 45). Similarly, Davidoff and Hall discuss the connection between gender roles in middle-class families of the same period and financial issues (Davidoff and Hall 312). In regard to the importance of these facts, it is crucial to understand the relevance of marriage in *Pride and Prejudice* in light of the aforementioned socio-historical aspects and inheritance laws. The New Historicist approach also builds upon this line of reasoning when it places Austen's novel into its cultural context. In her article, Catherine Gallagher points out how the novel is an embodiment of the new relationships between class and identity that arise as a result of a period of financial change during which the possibility for upward class dexterity and its fears also emerge (Gallagher 168). Such a view enables one to understand the way that characters cope with life in a world where class hierarchies are quietly reconfigured via wealth and marriage. There is much more recent scholarship on the complexities involved in the treatment of marriage in Austen's works. In particular, Sally B. Palmer discusses the performative nature of courtship and the ways in which Class behavior can be seen as an indicator of class identity and financial value (Palmer 52). Contemporary criticism on Austen includes the interpretation of her irony as a means of undermining dominant Class discourse, enabling us to see the problems of commodity thinking (Armstrong 201). In the face of all the differing views on this issue, however, there seems to be a certain agreement amongst the scholars in the sense that marriage in the *Pride and Prejudice* is not something that can simply be seen in its romantic dimension. Instead, it is an intricate phenomenon that works within the frameworks of a number of other factors such as financial interests, class issues and the gender ideology. As one group of scholars focuses on the way Austen portrays the harmonization of society through marriage, others emphasize that she is aware of the inequality present within this Class institution. In my paper, I aim at developing my own point of view on the problem by combining Marxist and feminist perspectives on it.

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THEORETICAL FRAMEWORK

In this paper, a combined approach will be used to examine the issues of marriage, class, and gender in *Pride and Prejudice*. It entails the combination of Marxist criticism and Feminist theory. With such a combination of the two major schools of thought, this research aims at analyzing the intersection of the two in determining women's choices regarding marriages in *Pride and Prejudice*. The analysis will explore the issue of marriage as a socio-economic tool for survival and power. Within the Marxist school of thought, literature mirrors the conditions of life in the period of its creation. According to Marxist critics, society comprises financial structures that influence all aspects of people's lives. Karl Marx and Friedrich Engels note that such structures are the main determinants of other societal institutions such as property, family, and marriage (Marx and Engels 42). This means that one can view marriage within the Marxist approach as part of such socio-economic factors as wealth and inheritance. Engels, for instance, observes that in bourgeois societies, marriages have a lot to do with wealth and inheritances (Engels 78). In understanding the "marriage-market" presented in Austen's work, it becomes important to analyze people as commodities whose worth depends on their financial standing in the society. In applying Marxist criticism to *Pride and Prejudice*, one may see how the phenomenon of marriage is used as an opportunity for negotiating class interests. A character like Charlotte Lucas can serve as an example of accepting this model of marriage and seeing marriage as a tool of ensuring financial stability.

The example of her marriage to Mr. Collins represents the Marxist notion of commodification, when emotions play secondary role before the necessity of survival. Also, the fear of not being able to marry among the Bennet sisters reveals the precarious position of women in the society of their time because of the absence of property and income. While Marxism pays attention to the issue of class and financial system in general, the feminist approach emphasizes its gendered aspects. As Simone de Beauvoir states in her book, women were traditionally seen by society as "the other," deprived of independence and autonomy (Beauvoir 16). In patriarchal societies, marriage is considered one of the key institutions that keep women dependent. It seems relevant here to refer to the depiction of female figures in Austen's works. Women's life choices, according to feminists, depend on the Class context in which they find themselves and are influenced by its specificities. Another important feature associated with the marriage-market is that it reveals the interdependence of women's oppression and their autonomy. In accordance with view of Mary Wollstonecraft, the inability to provide oneself with financial independence makes marriage necessary to ensure survival, thereby keeping women in subordination (Wollstonecraft 89). The role of Mrs. Bennet's efforts to marry her daughters off is illustrative in this respect. Her actions described in the book as exaggerated and even ridiculous in their essence, are based on her rational understanding of women's vulnerability in the capitalist society. Marxist and feminist theories combined are referred to as Marxist feminism. Its main point is in analyzing the interaction between capitalism and patriarchy to create women's oppression. In Austen's novel, an illustration of this is the impossibility for females to inherit property due to entailment.

Part from restricting women's access to property, it also ensures that they rely upon marriage to attain Class Dexterity. This is precisely where Elizabeth Bennet's character makes a unique contribution in addressing these contradictions. Whereas Charlotte Lucas determines for marriage purely from a financial standpoint, Elizabeth herself refuses to enter a marriage for reasons of financial s alone; she desires a marriage of equals who can love and respect each other. However, the fact that she eventually marries Mr. Darcy still denotes her upward class dexterity. The combination of these two features suggests that marriage does offer opportunities for self-expression and yet it is deeply rooted in the socio-economic structures of society. It is therefore evident that by adopting both a Marxist and a feminist approach to the marriage system presented in the novel, this essay proves that it reveals the ideological underpinnings of the institution of marriage. In other words, the novel itself manages to expose the complexities of the financial and gendered system in which it takes place. Consequently, by using both theories discussed above, this essay aims to explain the dynamics between nuptial anxiety, financial aspiration and class dexterity.

METHODOLOGY

Reviving this study, the researcher will adopt the qualitative interpretative approach to research which will involve the use of textual analysis in investigating issues concerning the interplay between marriage, class, and gender in *Pride and Prejudice*. Unlike quantitative research, which relies on numerical data for analysis, qualitative research relies heavily on critical analysis through reading texts, interpreting data, and applying theories to identify patterns within the textual material being investigated. The application of maxims and feminism theories will help in interpreting the novel in relation to the themes of class relationships, financial dependency, and patriarchy. On one hand, the Marxist perspective will aid in analyzing the role of marriage in offering opportunities within the class context. On the other hand, the Feminist theory will be important in explaining the gender-based constraints experienced by women when negotiating for space. Furthermore, this analysis is informed by a historical lens, considering that the text is set against the socio-economic setting of late eighteenth century and early nineteenth century England. Historical and critical literature will form part of the secondary data sources: academic books, scholarly articles, and historical sources related to marriage, class, and gender in scrutinizing and accommodating the cultural norms concerning to nuptial matters, inheritance, and gender associations dominating at the time Austen composed her novel. The use of textual evidence as primary source: the novel "Pride and Prejudice", in this case is both intentional and thematic, where devotion is drawn to exact characters and events that demonstrate altered views apropos wedding ceremony. Such as, the circumstances of Charlotte Lucas's marriage,

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Lydia Bennet's elopement, and Elizabeth Bennet's changing viewpoint are investigated and taken into account as examples of how people respond to class and financial conditions.

RESULT & DISCUSSION

Marriage as Financial Strategy:

Using the attitudes and actions of the characters like Charlotte Lucas, Mrs. Bennet, and Mr. Collins, Austen highlights the financial reality that lies behind marital ties during Regency England. The concept suggests that through these characters, Austen has managed to present a variety of perspectives regarding how the "marriage-market" works for the English people. Among all other characters, Charlotte Lucas is seen as the one who speaks clearly about the financial necessity behind marriages. While Elizabeth Bennet emphasizes the importance of love in marriage, Charlotte opts for a more practical and unsentimental way. As a spinster of twenty-seven years, her choice of marrying Mr. Collins at twenty-seven when she realizes that time has taken a toll on her beauty is indicative of how desperate Charlotte is for a good marriage for financial reasons. This decision to accept the hand of a ridiculous man who has shown no affection towards her is an indication of her willingness to sacrifice her happiness for the sake of surviving financial ally. From a Marxist view point, one would see the marriage of Charlotte as an example of the commodification of marriage, whereby individuals choose their life partners based on financial gain rather than affection for one another. Marriage with Mr. Collins will guarantee financial stability, respectable Class standing, and a happy home life regardless of love. It can be argued from Terry Eagleton that such marriages help maintain the present class structure, whereby individual lives are determined by Financial s and personal gain (Eagleton 23). Such acceptance shows that there is very little power that women have in such a rigid and structured society. On the other hand, Mrs. Bennet views marriage from a financial point of view, although hers is viewed with humor.

The fact is that being a mother of five unmarried daughters with no means of inheritance for them, Mrs. Bennet has reason to worry. Because of the entailment of the Bennet estate to Mr. Collins, there is a threat of leaving behind financially insecure children. This is evident in the famous line in the novel, "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife." (Austen 3) This line depicts the male desire but ironically highlights how eager people like the Bennets were in getting good matches for their children. The author makes use of irony to criticize a situation where marriage is more of financials than love. As noted by Mary Poovey, Austen's storyline presents the contradiction between the demands of society and the desires of individuals, especially women whose destinies are determined by marriage (Poovey 112). Mr. Collins is a representation of such people because, in addition to being Elizabeth's suitors, he was the heir to the Bennet property. For instance, when he proposes to marry Elizabeth, he does not consider it a form of expressing his love for her but a way of fulfilling his class duties and financial obligations. He explains his motives for marriage by stating that he wants to set an example of a married life, make himself happy, and meet the expectations of his patroness, Lady Catherine de Bourgh (Austen 71). The observation of Mr. Collins' ultimately support to marriage and Charlotte Lucas is here no emotional engagement it is all about expedient activities whereas Charlotte grows financial permanence while achieving Collins' duties in life. Connubial matters from a Marxist feminist point of view, converts an example of the way of financial relations are used to inaugurate male dominion tendency. Friedrich Engels opines on the role of middle-class connubial matters in this progression: matrimony suits a vehicle through which material possessions and class relations keep on integral (Engels 78). The marriage between Charlotte and Collins is therefore an example of how such marriages reflect the system as a whole, and Mrs. Bennet represents someone who recognizes this norm and celebrates it. It does not matter to her whether or not her daughters find happiness through marriage; all she cares about is their financial stability. This view corresponds with that of Simone de Beauvoir who notes how women themselves perpetuate the structures that limit them by subscribing to patriarchy within them (Beauvoir 16).

Through these characters, Jane Austen shows that marriage can also be seen as an financial tool that people utilize in order to improve their lives. On the one hand, she admits that people sometimes have to resort to such actions because of their inability to make decisions on their own due to the Class context they live in. However, it is clear that there are significant drawbacks associated with this practice that make it impossible for people to find happiness through marriage. As such, the analysis of the experiences of Charlotte Lucas, Mrs. Bennet, and Mr. Collins proves that the concept presented in the essay can be validated, and the idea of marriage as a way to address financial instability and class differences is supported by the novel. Thus, the study of these characters becomes a basis for the discussion of the experiences of other individuals in *Pride and Prejudice*, specifically Elizabeth Bennet.

Marriage, Desire, and Resistance

As seen in characters such as Charlotte Lucas and Mr. Collins, who are used to demonstrate how marriage is a means of financial s, there is another discourse offered in *Pride and Prejudice* through the character of Elizabeth Bennet. According to this theory, Elizabeth's attitude towards marriage demonstrates that it is possible for one to resist within an institution that is run through the constraints of class, financial, and gendered issues. However, in her case, it appears as though even though she resists marriage within a marriage-market, her own desires meet up with hers and those of Mr. Darcy. The non-conformity of Elizabeth Bennet to Class norms makes her a unique character in the fictional universe of Jane Austen. While Charlotte Lucas marries for the sake of financial stability, Elizabeth emphasizes the significance of mutual respect and love. Rebuffing Mr. Collins' marriage proposal, she

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bravely shows a strong position against any form of submission. Though Mr. Collins can offer her financial safety, she is very much obstinate about long-suffering a marriage devoid of sensitive authenticity. Her voice articulates, "You could not make me happy, and I am persuaded that I am the last woman in the world who would make you so" (Austen 73).

From the perspective of feminism, Elizabeth's judgment can be deduced as her revolution against the settlements of male domination that makes women's potency remain economically needy. Mary Wollstonecraft disputes for the freedom of women from their subaltern positions based on their propensity, intention and join in matrimony for love and not for the currency in her text "A Vindication of the Rights of Women". Elizabeth represents a perfect image of an independent female person who acts as a rebel and fights for her rights and choices regarding what she finds appropriate according to the principles of justice. While Charlotte easily agrees to Mr. Collins' offer, driven by the financial aspect of their marriage, Elizabeth turns down Mr. Darcy's offer, arguing that he diminishes its significance by talking about the class difference between them. Elizabeth does not just refuse his offer; she challenges his views and criticizes them from the standpoint of her own moral values, saying, "I have never desired your good opinion, and you have certainly bestowed it most unwillingly" (Austen 112). This is an important point in the novel since it shows how Elizabeth resists a marriage that would make her lose her integrity for material gains.

But Elizabeth's refusal is not stagnant and she changes and grows by acquiring new knowledge through reflection. As Darcy explains himself in his letter, Elizabeth realizes her mistakes and admits that "Till this moment, I never knew myself" (Austen 121). Elizabeth's realization represents a stage in the novel at which personal growth goes hand-in-hand with change in attitude to classes and people. This corresponds to what Claudia L. Johnson says about Austen's perception of moral education as an important stage before marriage (Johnson 74). Similarly, the development of Elizabeth goes hand-in-hand with changes in Mr. Darcy's life. Initially, Darcy represents the aristocratic class-consciousness, believing in the existence of the class system as a measure of people's value. But his love for Elizabeth helps him overcome his prejudices and grow. This is proven by his behavior; especially in the way he helps Lydia marry Wickham.

Consistent with the Marxist approach, Darcy's transformation can be perceived as a balancing act of individual desires and the ideology of class relations. Although Darcy is unwilling to change his Class status, he adjusts his views in accordance with a more egalitarian approach to interpersonal relations. As Terry Eagleton points out, this kind of resolution, typical of Jane Austen's works, usually allows combining individual happiness and Class stability (Eagleton 23). Subsequently, the unification of Darcy and Elizabeth evidences to be both opposite to the existing upper class reinforcement. After a while, the wedding of Elizabeth and Darcy represents the sophisticated balance of disapproval within the socio-economic context. On the one hand, the marriage ceremony is a success for Elizabeth because her ambitions for compatibility and respect find awareness therefore shapes a personal success. All together, the marriage indicates to increase in prestige for Elizabeth, consent her to come up to a new class. It reflects upper class mood that Mary Poovey terms as Austen's corresponding action between romantic imaginations and real-world matters, as soon as individual cheerfulness does not denote class volatility (Poovey 112). This modification suits vastly momentous at this point. While Charlotte succeeds to achieve some level of permanency over adherence to class agreements, Elizabeth touches emotional and financial gratification through confrontation. All the same, it is probable only if there will be Darcy's alteration and willingness to reach the class boundary.

Therefore, Elizabeth Bennet turns out to be a complicated personality, who is both opposed to and participating in the Class system. Her refusal to accept purely financial marriage shows the scope of agency within the confines of the situation, but the fact that she finds herself among the higher classes indicates the persistence of socio-economic structures. Consequently, it is evident that through the character of Elizabeth Bennet, Jane Austen illustrates the conflict of desire versus necessity, individualism versus tradition, and love versus economy. The above idea confirms that the novel *Pride and Prejudice* is not only critical of the financial form of marriage in favor of romantic ideals, but rather shows the coexistence of both aspects. Such an intricate combination of resistance and persistence of the socio-economic system makes way for exploring the themes of Class failure and moral retribution in other marital relationships presented in the novel.

Failed Marriages, Moral Consequences, and Class Disorder

Whereas Charlotte Lucas illustrates the rational approach and wisdom of economy, Elizabeth Bennet symbolizes selective resistance, Lydia Bennet's story, in *Pride and Prejudice*, illustrates the danger and the consequences of the severance between the act of getting married and both moral duty and socio-economic consideration. This chapter shows that the sudden elopement of Lydia Bennet with George Wickham brings forth the dexterity of Class order through its illustration of the fact that unbridled desires pose not only a threat to personal dignity but to familial stability and Class status as well. Lydia Bennet is portrayed as a rash young girl, who lacks the capacity to control her desires as well as respect for Class norms and proprieties. While her sisters take marriage seriously as an institution, Lydia views marriage as an adventure that would provide pleasure to her and not as an act bound to bring her either happiness or any Class gain. As illustrated in the story, Lydia is described as being "untamed, unabashed, wild, noisy, and fearless" (Austen 214).

From a moral perspective, Lydia's elopement amounts to a serious violation of societal codes. During the Regency era, this act would be considered an immense stain on the individual and the whole family. Lack of a proper marriage could make Lydia a class pariah, which would disturb the probabilities of matrimony of her sisters. It is suggestive nature of the reputation in the

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communal place where the actions of individuals tolerate consequences for their kin as well. As Mary Poovey worded, the virtue of women in Austen's novels is convolutedly allied with class order, and any violation of the normative codes is likely to dismay the entire system of ethics (Poovey 112). Financial considerations reveal ignorance of the actual matters involved in marriage on Lydia's part. She, unlike Charlotte Lucas, lacks understanding of the significance of financial well-being and Class status. Their attraction does not stem from true feelings towards each other but is purely convenient and self-serving. Marxist perspective indicates Wickham can be regarded as an instigator of the class crisis that has become possible to manipulate due to financial considerations.

A particular intervention in the current state of things seems necessary in order to restore harmony to society. The restoration of order becomes Mr. Darcy's duty, as he has enough capital at hand to ensure that Lydia marries Wickham. Actions performed by Mr. Darcy like getting rid of all debts of Wickham and giving him a monetary reward for the marriage are just an example of how powerful finance can be in resolving a class conflict. In simple terms, the bourgeois maintains their order through financial considerations in the cases when moral considerations fail (Engels 78). Nevertheless, there is an inherent irony behind Lydia's case. Despite achieving her Class redemption through marriage, it does not guarantee happiness or spiritual rebirth for her. Indeed, she continues to be frivolous and arrogant despite the seriousness of her actions. Ultimately, the marriage between Lydia and Wickham becomes quite fragile and insecure. This detail in regard to Lydia's life is helpful in demonstrating the limitations of marriage as a way to achieve Class redemption. Simply put, formal legitimation does not equate to stability and happiness.

The feminist perspective also highlights the story of Lydia is indicative of the difficulties encountered by women who lack education and proper mentoring. According to Simone de Beauvoir, the classizing process leaves women unable to act as free subjects. Hence, they are forced to turn to other institutions for legitimation and security (Beauvoir 16). The behavior of Lydia, for instance, demonstrates this aspect in that she behaves in such a manner that indicates that she acts on impulse only without employing any critical reasoning skills. Further, the fact that Lydia uses marriage as an instrument for restoring her honor further emphasizes the few avenues open to women in the patriarchal community. One can observe that, while Elizabeth is demonstrating reasonableness and ethics, Lydia is acting on impulse, disregarding the social customs and consequences of her actions on her own welfare. It becomes apparent that rational agency is essential in the treatment of limitations imposed by the marriage institution. According to Claudia L. Johnson, "unlike most of Austen's other heroines, Elizabeth Bennet's peculiar merit lies in her reflective and ethical disposition, which opens up the possibility of much more complex relations" (Johnson 74).

Further, Lydia's escape raises another concern regarding the delicacy of class agility. The marriage institution could serve as a means of upward mobility but also downward mobility if it is not properly handled. The marriage of a man below the class of Lydia, such as Wickham, could result in her degradation both socially and morally. Last but not least, it could be argued that the marriage of Lydia is described in terms of a warning that highlights the negative effects of disunity between passion and duty. Even though the appearance of Darcy resolves outer conflict, the problems remains unsolved, this suggests that the constancy of the class structure maybe well-preserved observation and control. For that reason, the portrayal of Lydia and Wickham proves that the society in *Pride and Prejudice*, in which marriage is considered to be at once a personal affair and the marital institution that obliges for the sake of balancing out class alterations, is characterized by extreme crumbliness and unpredictability. The stated idea proves that the use of the concept suggests that in *Pride and Prejudice*, Jane Austen uses the poor moral behavior of Lydia as the example of the problems related to the usage of marriage as an institution for resolving the issues associated with class congruence.

CONCLUSION

Marriage, financial motivation, and class dexterity in *Pride and Prejudice* have been examined based on the Marxism and Feminism perspective. Over the conversation of portrayals and events in the novel, it seems that the marriage in Jane Austen's book cannot be regarded as solely romantic. Rather, it can be argued that marriage is a social and economic phenomenon that entails the role of class structure and gender in it. It has been found through the discussion of Charlotte Lucas, Mrs. Bennet, and Mr. Collins' characterizations that marriage tends to function as a protection from financial insecurity. The marriage of Charlotte to Mr. Collins is an example that reflects the commodification of marriage where financial stability trumps romance. Likewise, Mrs. Bennet's anxiousness illustrates how marriage is influenced by the legal system, which restricts the right of women to inherit property. Such interpretations correspond with those of Marxist critics, who regard marriage as a tool for sustaining the status quo and the financial order (Eagleton 23; Engels 78).

On the contrary, the analysis of Elizabeth Bennet presents the opportunity of resisting within this system. Through the refusal from financial marriage and desire for mutual respect and emotional affinity, Elizabeth questions prevailing Class values. Still, her marriage to Mr. Darcy creates an ambiguity, as her relationship not only meets romantic ideal but ensures her Class advancement. It demonstrates the impossibility of complete individual resistance when it comes to the system that operates in terms of class and money. Indeed, as feminist scholars argue, women are able to achieve relative autonomy by negotiating within such system (Poovey 112; Wollstonecraft 89). Another interesting analysis concerns Lydia Bennet and the negative outcome of ignoring Class and financial considerations. The running off Lydia with Wickham dislocates the harmony of Class and highlights the fragility of reputation in a tightly controlled society. The action of Darcy is hence inevitable to bring back balance to the class.

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Nonetheless, the character of Lydia and her unhappy marriage indicate the failure of institutions to bring about true reconciliation. Combining these analyses together, one concludes that in the novel *Pride and Prejudice*, Austen portrays marriage as a process that involves negotiations between desire and necessity, individuality and structure, as well as emotion and economy. She does not totally reject the institution of marriage because she understands that it may be beneficial for people who have to marry according to their Class status. Alternatively, Austen does not fully support to the institution of marriage since she sees its dark side that is rooted in the fact that marriage creates many inequalities and undermines the independence of women. Academically, it should be noted that this paper contributes to previous studies related to the analysis of the class aspects of the works written by Jane Austen. The researcher uses a combination of the Marxist and feminist approaches to explore the topic of the “political economy of marriage” in Austen’s novels. This classic novel’s eternal charm arises from its capacity to find a middle ground between irony and realism, criticism and praise, illustrating that one cannot be happy unless one takes into account the financial and class factors finally prompts people to question the fundamentals of their relationships.

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