

Abstract

At the time of the 18th to 19th centuries, there had been a movement called Romanticism. This movement primarily focused on the importance of human emotions and the defiance of the old social conventions. Romanticism attracted many artists, specially, the poets. Romanticism from the 18th century onward has been discussed by a number of profoundly influential critics. Northrop Frye's *Anatomy of Criticism* was instrumental in establishing the critical view that the Romanticism largely involved an emphasis on the inner processes of the individual mind. The metaphorical structure of Romantic poetry tends to move inside and downward instead of outside and upward, hence the creative world lays deep within.

For Frye, the interiority of Romantic metaphoric structures was central; he extends this line of argument whether English Romanticism legitimately can be called a revival of romance. The poet takes the patterns of quest-romance and transposes them into his own imaginative life. And there is a high cost of internationalization which is in the arena of self-consciousness.

Yet, Jane Austen, a prose writer and a contemporary of the Romantic period, was sometimes criticized as anti-romantic. It is because her stories take place within the established community, where etiquette and prudence were the norm.

Ann Elliot, heroine of Austen's last novel, let the love of her life get away. In this case, she had allowed herself to be persuaded by a trusted family friend that the young man she loved wasn't an adequate match, social station-wise, and that Anne could no better. The novel opens some seven years after her heart-broken beau leaves, and she's still alone. But then Wentworth whom she never stopped loving comes back from the sea, with fame and money.

Benwick is a navy man and a friend of Wentworth. He is in a state of despair since he lost his fiancé while he was at the sea. I intend to give some new way of looking at Benwick character, based on Anne's point of view, her understanding and her likes and dislikes. Also I intend to defend Benwick's somehow "speedy" recovery in the light of modern psychology, specifically in terms of "mourning" since I found an interesting connection between Austen's view towards Benwick and his process of recovery.

Anne's understanding toward Benwick's character, and such examples are found in Austen's other works. Also, I try to explore the fundamental impact and influence of British Romanticism on Austen's works, by examining the works of Wordsworth, Coleridge, Scott and Byron, and see how the impact is prevalent and flourished in her last completed novel, *Persuasion*.

I would also like to point out that there are striking similarities between Wentworth and England's war hero, Nelson. Austen had two younger brothers who served in the British Royal Navy, and one of them worked with Nelson. Nelson's charismatic persona and his heroic deeds must have excited Austen's imagination. Thus the Wentworth character was created, with certain alterations to become a Romantic hero with a commanding figure, of strong personality. This research will also shed a light on Austen's idealism and her historical perspective, examining characters' moods and behaviors, which are definitely "Romantic."