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**Regency Romances over Time: A Comparison between Julia Quinn's
Bridgerton: The Duke and I and Jane Austen's *Pride and Prejudice*, and *Sense and
Sensibility*.**

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Abstract

This present study intends to demonstrate the evolution of novels set in the Regency period but written in the twenty-first century through the comparison of the novel *Bridgerton: The Duke and I* by the American author Julia Quinn and Jane Austen's classics *Pride and Prejudice* and *Sense and Sensibility*. Incorporating the differences and similarities found in these three works; this analysis attempts to demonstrate that narratives set in the same era not only can resemble but also differ from one another depending on the social context in which the authors are writing. As a consequence, in order to establish these factors, different main common topics in both novels of manners explored by Austen such as marriage, gender, love, education, courtship, family, the role of letters, property, social pressure, manners, and her style of writing will be analysed and contrasted with the approach in which they are presented in *Bridgerton: The Duke and I*. The themes will include an actual explanation of society context from Regency times when needed to contrast the novels. In addition, the analysis will be supported with textual evidence chosen from the three works mentioned before. The results obtained show that the authors' style of writing, the description of love, and the importance of manners, are portrayed with a very different view from Austen's to Quinn's novels. Due to the fact that the contemporary author applies a perspective from the twenty-first century, not only by using romantic and vulgar language but also by seeing manners as an obstacle to happiness. However, subtle changes are made in the topics of education and letters. Firstly, because Quinn also includes interpersonal growth of the characters to the field; and secondly, because messages lack importance in *Bridgerton: The Duke and I*. However, the rest of the topics provide a very similar panorama of the Regency era. The findings further indicate that Quinn's novel combines conventions prevalent in British

society during Austen's life while blending them with twenty-first century issues to the plot so that it enables contemporary readers to establish a deeper connection with the characters.

Keywords: Regency period, *Bridgerton: The Duke and I*, Austen's classics, comparison, blending

1. Introduction

It is a truth universally acknowledged that Jane Austen and Julia Quinn write Regency romance novels. Separated by centuries and united in their ability to capture the hearts of readers, these authors have left a very important mark on the world of literature. Jane Austen, the virtuous pioneer of the Regency era, and Julia Quinn, the modern queen of Regency rom-coms, invite us into captivating worlds filled with love, humour, and societal intricacies. As a consequence, sharing these elements but living in a different context, a comparative between these two writers can be established.

Jane Austen, who was born in the late eighteenth century, introduces readers into a society governed by rigid social codes and the pursuit of advantageous marriages. Helping herself with observations and wit, Austen creates histories of love, personal growth, and societal critique. With her timeless classics such as *Pride and Prejudice* and *Sense and Sensibility*, Austen's heroines navigate the complexities of courtship and societal expectations, revealing the truths about human nature and the limitations imposed on women in a patriarchal society.

Nowadays in the twenty-first century, Julia Quinn emerged as a literary force, revitalizing the Regency romance genre with her own contemporary approach. Quinn's novels, such as *Bridgerton: The Duke and I*, which is the first book of a series called *The Bridgerton*, embrace the spirit of Austen while mixing it with a modern sensibility. Besides; due to this fact, Quinn transports readers to a Regency world where societal expectations are defied, love conquers all, and happy endings prevail. Regency novels, as a genre, offer a charming window into the social habits and romantic aspirations of early nineteenth-century England. In this moment, the Napoleonic Wars were happening,

fashion was evolving, and society's elite enjoyed glittering balls and exclusive parties. Within this setting, the Regency authors create stories of love, ambition, and personal growth, exploring the balance between social expectations and individual desires.

Although Austen and Quinn belong to different eras, their works have points in common that make them suitable for a comparative analysis. Moreover, both authors explore the complexities of romance, social conventions and the struggles faced by women in their respective social contexts. Both writers present heroines who challenge these conventions and engage readers with their strength, intelligence and determination. Austen's novels reflect the social landscape of Georgian England, examining issues of class, gender roles and the limitations imposed on women in the Regency times. Quinn, influenced by Austen's legacy, gives her own narratives a contemporary perspective, reflecting themes such as self-discovery, female empowerment and the triumph of love in a world that was governed by societal expectations.

In this paper, a comparative exploration of the literary worlds created by Austen and Quinn will be built. It will explore the similarities and differences in their novels, analysing their style of writing, treatment of love, and social conventions such as marriage honour and courtship, among important others.

2. Writing

While Julia Quinn and Jane Austen write using free indirect speech, Austen's works are more formal than Quinn's. Besides, a considerable number of expressions from the twenty first century are used in *Bridgerton: The Duke & I* even though it is a historical

romance novel dealing with events which purportedly took place during the Regency period. For instance, expressions such as “moron, stupid, mamas, damn,” etc. are used with frequency although at that time it was highly improbable that the nobility would use such words.

Both novels are narrated from the point of view of a third-person narrator. The narrator is not included in the action, instead it remains at a distance to inform the reader of what it is being witnessed. The narration lets the characters have the freedom to express themselves without a focus on just one of them; consequently, the point of view acknowledges the reactions and limitations of every character that is taking place in the action.

As a matter of fact, the titles created during the Illustration very often referred to the plot of the novels. This is the reason why Austen’s *Pride and Prejudice* makes a clear reference to those feelings that Elizabeth and Darcy overcome until they are finally united as a couple while *Bridgerton: The Duke and I* concentrates the attention on the main characters of the work. Even though this book is written in the twenty first century, since it is based on the Regency years it could be influenced by this approach. In fact, the novel contains multiple elements of the 19th century customs to bring the modern reader into that decade; consequently, it is not surprising that Quinn wrote the title based on this idea.

Referring to style, the writer of *Pride and Prejudice* avoids romantic language, always using paraphrases which are simplified by the narrator: “Elizabeth’s spirits soon rising to playfulness again, she wanted Mr. Darcy to account for his having ever fallen in love with her.” (381) This statement indirectly expresses that Darcy has never opened up to Elizabeth; as a result, these dialogues are avoided which makes it considerably easier

for the author to ignore romantic language. On the contrary, the narrator chosen by Quinn describes attraction and love directly, “Simon had the most appalling urge to close the distance between them and trace the line of her hair with his lips” (43) In addition, explicit sexual experiences are narrated despite the fact that this theme was not appropriate for 19th century English society.

3. Marriage

It is a truth universally acknowledged that *Pride and Prejudice* is a novel of manners, as are most of Jane Austen’s works. First published in 1813, the novel depicts how English society is transforming due to the arrival of industry and capitalism; therefore, social status and the achievement of wealth readjust according to this new lifestyle. The writer describes social relationships, the behaviour of individuals, and their economic resources focusing on the everyday life of the Bennets, especially from the perspective of Elizabeth. Moreover, the importance of marriage is a constant in Austen’s novels, and the perception of this social convention is influenced not only by social class but also by gender.

In Julia Quinn’s *Bridgerton: The Duke & I*, marriage is also an important matter for the English society of the nineteenth century which she portrays. Following Austen’s line, the novel published in 2000 revolves around the same topic, which is mainly influenced by a gender perspective. For instance, men see women as a mere object to obtain a dowry in order to increase their fortune and as a path to secure themselves with heirs. However, women observe marital life as a goal to obtain economic stability. Both facts are clearly depicted in *Pride and Prejudice* and *Bridgerton: The Duke and I*. In the

first book, the male perspective is reflected by the character of Mr. Collins, who desires a marriage to secure his position just as his mistress Catherine de Bourgh tells him, while in Julia Quinn's novel; the reader realizes that Simon, who is the love interest of the main character, does not want to marry in order to avoid ensuring his father's title; thus, without descendants the dukedom would disappear. Actually, their reasons are opposite but maintain the same notion where marriage is linked to the purpose mentioned before.

Women pursue economic stability through marriage because they were not allowed to work in the Regency period due to the fact that it was considered inappropriate for upper class girls to be employed. An important fact is that both novels depict wealthy families, consequently, the notion of marriage assumes an essential role in these works.

Women were expected to find a potential suitor thanks to their manners, reputation, and wealth; nevertheless, the writers explore deeper by incorporating the issue of morality into the marriage question. As a result, both stories contain the idea of marrying the right person because of love. On the one hand, in *Pride and Prejudice* Elizabeth finally decides to accept Darcy's proposal because she discovers in Pemberley that he is a great lord with his servants; moreover, Darcy resolves the issue of Lydia and Wickham. On the other hand, Daphne, who is the main character in Quinn's novel, saves her love interest from dying in a duel which finally results in their marriage. Finally, these couples form successful married couples because the main characters overcome difficulties while falling in love.

The figure of the mothers plays an important role in these novels. Besides, Mrs. Bennet; from *Pride and Prejudice*, and Violet; from *Bridgerton: The Duke & I* present a considerable number of similarities, being the most important being their priority to

succeed in having their daughter married. The first chapter of Austen's novel demonstrates not only the obsession of Mrs. Bennet about marriage but also her morality; furthermore, the reader discovers a mother who is a chatty and gossipy woman who forgets about social principles if securing a proposal of marriage for her daughters is possible. Nevertheless, Mrs. Bennet does not care about her daughters marrying for love, she is simply concerned about achieving financial stability so that she no longer has to worry about their future. For example, even though she realizes that Elizabeth will not accept Mr. Collins' proposal, she is delighted to interfere so that their union come about: "But, depend upon it, Mr. Collins," she added, "that Lizzy shall be brought to reason. I will speak to her about it directly. She is a very headstrong, foolish girl, and does not know her own interest but I will make her know it." (111) In many ways, Mrs. Bennet's attitude is detrimental to Elizabeth because of her manners; consequently, Darcy is hesitant to propose to the girl he loves.

The mother of Daphne, whose name is Violet, also presents an urge to find a suitor for her daughter: "In fact, until Daphne had reached marriageable age, Violet had been the best of mothers. She still was, when she wasn't despairing over the fact that after Daphne she had three more daughters to marry off." (14) As in *Pride and Prejudice*, this statement is made in the first chapter of the novel, and its tone explains to the reader the main priority of a mother in the Victorian England, reputation, and marriage. In contrast to Mrs. Bennet, Violet is a charming, understandable woman who is really concerned about her daughter getting a loving couple; as a result, she accepts that her daughter rejects every man who is not suitable for her. Moreover, Violet encourages her daughter to marry for love in order to have a successful union:

“Her mother could be overly inquisitive, and her father had been more interested in hounds and hunting than he’d been in society affairs, but theirs had been a war marriage, filled with love, laughter, and children.” (Quinn, 19)

Reputation also plays an important role in both novels because in order to marry, women were expected to follow certain manners and rules, and depending on the way they follow these, their reputation was established. Even though reputation applies to every woman, in the highest ranks of the society it was extremely important for a girl to maintain appearances since this could affect the entire family. As mentioned before, Mrs. Bennet’s manners affect her daughter since Darcy as suitor of Elizabeth is dubitative of proposing to her:

The situation of your mother's family, though objectionable, was nothing in comparison to that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father. (Austen, 200)

In contrast, Violet, who is well-mannered, is conscious about the importance of maintaining appearances: “How am I supposed to find you a husband while that woman is slandering your name.” (13) This fragment directly represents the correlation between reputation and marriage, here, Violet is worried about people believing rumors about Daphne because she is aware that possible suitors will retract themselves from approaching her daughter.

In the nineteenth century, women needed their parents’ prior consent if they wanted to accept a marriage proposal. This idea of permission for marrying someone is reflected in *Sense and Sensibility* through the character of Mrs. Ferrars, who rejects the idea that Edward could possibly marry someone from a lower social class and because of

this disinherits him. Alternatively, in *Bridgerton: The Duke and I*, Daphne's father is dead so the man in charge is her brother Anthony, through whom all his sister's marriage proposals pass. However, this character allows Daphne to decide who she wants to marry. It is interesting that Austen does not depict any situation in *Pride and Prejudice* or *Sense and Sensibility* where women are afraid of their parents' response, instead their decision counts. Accordingly, both writers coincide in giving a view in which the wishes of the protagonist girls are respected.

Finally, Austen does not picture weddings in detail in her novels but she narrates the perspective of characters about the union of the couples, and how the life of these change after marriage. Alternatively, Quinn does provide information about the ceremony since the novel continues after the wedding because there are still some unfinished pieces to complete whereas in *Pride and Prejudice* the marriage of Darcy and Elizabeth is considered the point of closure.

4. Gender and the role of women

Austen's heroines are well-mannered girls who have had the opportunity to be educated by tutors at home, yet they are ambitious girls interested in culture and knowledge. However, these protagonists are aware of the reality in the patriarchal society of the late eighteenth century their future depend on their father and later on their husband. Julia Quinn's female protagonist, who is called Daphne, also follows this scheme of personality; moreover, not once but multiple times she criticizes the prohibition of women in universities: "I'm sure I would take a first if Oxford would only see fit to admit women." (18)

In this century, since women could not inherit, they are seen as a changeable object to obtain a reward. Most of the times this reward was based on marriage, men wanted a wife to secure their titles and properties or to become richer because of dowries. Therefore, they were often in a relationship of control and in the worst cases of abuse. For instance, Mr. and Mrs. Palmer in *Sense and Sensibility* depict how toxic relationships worked in that decade: “The studied indifference, insolence, and discontent of her husband gave her no pain; and when he scolded or abused her, she was highly diverted.” (109) Right after this passage, Elinor explains that like the majority of men the reason of his behaviour towards her wife in public is the desire of appearing superior. Because of his male ego, Mr. Palmer wanted to clarify that those around him were intellectually inferior.

Bridgerton: The Duke and I also presents an arranged marriage where a duchess, the mother of the male protagonist, was obsessed with giving birth to a child even if it meant her own life, since childlessness at the time meant failing as a woman. Besides, Quinn narrates the duke’s perspective about the woman:

The duke mourned his wife. He truly did. He hadn’t love her, of course, and she hadn’t loved him, but they’d been friends in a sort of way. The duke hadn’t expected anything more from marriage than a son and an heir, and in that regard, his wife had proven herself an exemplary spouse. (Quinn, 2)

This fragment shows the perspective of the duke which sees women as a mere factory of creating life. According to the narrator, if his wife had not given him a son, the duke would not have any affection for his wife, as he saw her as a bridge to what really mattered to him.

Even while being forced to marry someone, some female characters represent powerful female figures in Austen's works such as Fanny Dashwood, Mrs. Ferrars, and Lady Catherine de Bourgh. Besides, Fanny controls her husband and persuades him in order to act the way she wants, Mrs. Ferrars controls her sons because she also administers who will inherit her properties; finally, Catherine de Bourgh, an ambitious woman who rules everyone in her circle. Nonetheless, there is a contraposition with these characters as they represent the antiheroines because of their role attempting to stop the marriages of the protagonists.

Objectification was common in the decade mostly because of social conventions. During the Regency era high class people usually return to London because of The London Season, which provided an opportunity for seventeen-years-old girls of higher class to be presented in society while attending balls, cocktail parties, and special events. However, the real intentions of families were that their daughter enter the marriage market hidden behind these activities. Both novels mention events which are related to the Season. While Austen only mentions it subtly because the Bennets are middle class: "Has she been presented? I do not remember her name among the ladies at court." (68), Quinn's characters constantly speak about it: "Blessedly out-of-date, now. Three of the five married last season. Mother is still berating me for letting them slip through my fingers." (27) However, this fact does not exclude that Austen's dances in the countryside were not a great opportunity for families to present their daughters to the highest bidder. The writers coincide in the preparations; girls had to dress beautifully to attract the attention of men in order to dance and seduce them. Consequently, women were used as an object by their families which most of them wanted connections, power or cease to maintain them.

Women in the Regency decade were dominated by a patriarchal society and men took advantage of them whenever possible. On the one hand, *Pride and Prejudice*, and *Sense and Sensibility* narrate circumstances where men leave women in a vulnerable position. For example, Willoughby leaves Eliza, who is the daughter of the Colonel Brandon, after having a daughter in common without support. On the other hand, *Bridgerton: The Duke and I* focuses on the reader's entertainment rather than on the consequences that a bad choice might cause.

These novels show a critique towards the treatment of women, but, however, the female main characters accept to follow the pattern set for them in the patriarchal England of the 19th century. Elizabeth from *Pride and Prejudice*, Elinor from *Sense and Sensibility*, and Daphne from *Bridgerton: The Duke & I* do not challenge sexist traditions with which they have always had to live, instead the protagonists are delighted to marry, finally becoming what they have been raised to be; good wives who are responsible for the house, their husbands, and their children. In fact, the marriage in Austen's works, and the pursuit of paternity is considered to constitute the happy ending of these three novels.

5. Love

One of the most important themes in both novels is love. Although described in different ways, both authors agree that love is the element that will make the protagonists' marriages happy. As mentioned before, Austen describes love without developing the subject in a deeper way. For instance, Elizabeth falls in love with Darcy for all those favours which he eventually fulfils for her, and Darcy falls for her because of Elizabeth's strong character. Their love is not described as a passionate love but as a path that has

been reached by small steps and that provides new points of view on the characters. The best example is Darcy who after his first failed proposal abandons his pride to help Elizabeth by retracting his amorous advice to Bingley and by looking for Lydia and Wickham in his elopement.

In *Sense and Sensibility*, the author writes a deeper view of love. The reader understands that passionate love is criticised because reason has to play an important role in falling in love, and that is why Marianne is abandoned by Willoughby while at the end of the novel her sister Elinor manages to marry Edward Ferrars. The ending of this novel transmits a message in which Elinor, who represents sense, finally gets the marriage she wanted while Marianne still has to mature a few years to finally achieve the love she deserved.

Austen provides a point of view on love in which external factors such as social position and money should not matter when it comes to finding a partner but adds the counterpoint that everything must be done with a rational point of view, considering consequences.

Julia Quinn in *Bridgerton: The Duke and I* presents love with certain similarities to Jane Austen but from a more contemporary perspective, as she provides the reader with all sorts of details; from the protagonists' thoughts of attraction to their sexual encounters. One interesting fact in the novel is that Daphne and Simon, the protagonists of the novel, kiss before marriage, a fact that would be totally censored by Regency-era society. However, the idea of marrying for love in order to achieve a happy marriage is also present in the work.

Like Darcy and Elizabeth, Daphne and Simon do not get along well when they meet, as they have very different personalities. On the one hand, Daphne is an intelligent and socially acceptable young woman, who seeks to find a suitable husband and start a family. On the other hand, Simon is a handsome, single duke, determined not to marry due to his traumatic childhood. Despite their differences, Daphne and Simon find themselves attracted to each other, and begin to develop real feelings.

Both protagonists also have to overcome obstacles to finally get married. One of these is the pretence of their engagement, which prevents them from being together in the way they would like to be. In addition, Simon's reputation as a man who will not marry and will not have children makes him the subject of gossip and criticism from society, which affects his relationship with Daphne. As the novel progresses, the couple have to fight against their pride and society prejudices to achieve a happy marriage.

Contrary to Austen, after marriage the couple must overcome one last barrier. Therefore, Simon is forced to overcome his childhood trauma in order to achieve a happy ending, and it is when he finally agrees to have children with Daphne that the novel ends.

Finally, the theme of love in *The Bridgerton: The Duke and I* is also a central element in the plot. As in Austen's novels, this work explores how a couple learns to fight against social barriers that prevent them from being together, and it also presents a very significant element in the twenty first century literature; mental health and the healing of a trauma.

6. Education

In the early nineteenth century, education for women in Regency England was mainly focused on skills such as music, dancing, and drawing. These skills were considered important for young women to attract suitors and make advantageous marriages, as Darcy explains:

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. (Austen, 39)

Wealthy families often hired private tutors to teach their daughters, but the education was still quite limited. The vast majority of women in Regency England were still denied access to higher education and professional careers. Women's colleges did not yet exist, and universities were closed to women until the late nineteenth century. Women who did seek out education were often met with skepticism and ridicule, and the idea of a woman pursuing a career outside her home was still seen as taboo. However, there were some pioneering figures who sought to broaden women's access to education and encourage them to pursue knowledge and self-improvement.

In *Pride and Prejudice*, the education of women is portrayed as limited and focused on accomplishments that would make them more attractive to potential suitors. The Bennet sisters, for example, are taught music and drawing, but they have not received formal academic education. Elizabeth Bennet, the protagonist of the story, is a well-read and intelligent woman who is interested in learning and self-improvement. However, her education is mostly self-directed and not a result of formal schooling. In contrast, the

male characters in the story, such as Mr. Darcy and Mr. Bingley, have had access to a much broader range of education, including formal schooling and travel. Mr. Darcy's wealth and education set him apart from the other characters and make him a desirable match for the women in the story. In *Sense and Sensibility*, education is similarly portrayed as something which is limited for women. The Dashwood sisters have received some education, but their knowledge is focused on social accomplishments such as music and needlework. Marianne, the more passionate and impulsive of the sisters, is shown to have a love of literature and poetry, but this interest is not given the same level of respect as the more practical skills.

In addition to academic education, *Sense and Sensibility* also emphasizes the importance of interpersonal education and emotional intelligence. Elinor, who is the most rational Dashwood sister demonstrates a remarkable attitude for a girl for whom these concepts are too new for the century in which the book is written:

What do you know of my heart? What do you know of anything but your own suffering? For weeks, Marianne, I've had this pressing on me without being at liberty to speak of it to a single creature. It was forced on me by the very person whose prior claims ruined all my hope. I have endured her exultations again and again whilst knowing myself to be divided from Edward forever. Believe me, Marianne, had I not been bound to silence I could have provided proof enough of a broken heart, even for you. (Austen, 247)

As a result, education is an important theme in Jane Austen's novels, as it greatly influences social status and marital success of the characters. Female characters who have received a good education are valued for their intelligence and social skills, which enables them to find a suitable husband and improve their position in society.

The main character in *Bridgerton: The Duke and I*, Daphne is the fourth of eight children and has received a traditional education for a young lady of her social standing. She has been taught the usual subjects such as music, dance, and needlework, but has not received any formal academic education. In contrast, Simon Basset, the Duke of Hastings, was educated at Eton and Oxford and is shown to have a keen interest in science and medicine.

It is important to mention that Julia Quinn's book evokes a direct criticism of nineteenth century society due to the denial of education for women. The main protagonist says to her mother: "Now, now mother. I'm sure I would take a first if Oxford would only see fit to admit women". (18) This comment is made from the perspective of our present day since making this critique openly in the Regency could give the book and the author a negative reputation.

Bridgerton: The Duke and I also presents interpersonal education through the character of Simon Basset, who undergoes significant growth during the course of the novel. At the beginning, he is emotionally closed and avoids intimacy with others due to his difficult childhood and strained relationship with his father. As the series progresses, Simon begins to open to Daphne Bridgerton and allows himself to be vulnerable with her. He starts to let go of his past and the hurt he carries from his father's rejection and begins to see the value in emotional connections. At the end of the novel, Simon has learned to communicate more effectively and to be honest with Daphne about his feelings which lead them to finally have a happy marriage focused on the pursuit of parenthood.

7. Courtship

The plots of both *Bridgerton: The Duke & I* and *Pride and Prejudice* revolve around marriage, and therefore, at the same time the novels focus on the previous step toward obtaining a partner, which was courtship.

Courtship was a way of demonstrating the wealth and social status of families during Regency period. Social appearances, balls and other ceremonies were an opportunity to exhibit the beauty, achievements, and connections of families, and thus this process was an important part of the social life of the time. Courtship was also a formal process that followed certain rules and conventions of the society in which the novel is set; consequently, it is connected to the concept of reputation and manners which society considered appropriate at that moment.

In Austen's novels, courtship is developed in subtle and complex ways. Characters are forced to navigate the complexities of the process, considering social expectations and established norms, as they try to find true love. In many of her novels, female characters seek a wealthy and respectable husband who can guarantee their financial security and social standing, but they also wish to find true love and a compatible partner. In *Bridgerton: The Duke and I*, the female protagonist also desires these characteristics for her husband; however, Quinn writes about courtship in a more straightforward way, mixing aspects of Austen's society with features of today's literature.

As mentioned before, the London Season played an important role in courtship. The London Season usually began with Easter Week, when the first balls and dinners were held in the homes of the gentry. This was followed during the summer by a series of events including horse racing, polo matches and other sports. However, balls were an

important part of social life during the London Season, and they provided an ideal environment for courtship. Men would often ask women to dance and both groups were expected to follow certain rules of etiquette and behaviour, such as maintaining a friendly and pleasant conversation while dancing.

Two important scenes occur during these dances in Jane Austen's work. The first of these happens when Darcy and Elizabeth see each other for the first time. He initially refuses to dance with her; "She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men." (12) This comment hurts Elizabeth's pride, and afterwards causes her to pay more attention to Darcy, either out of anger or because he really catches her eye. During the second, it is the protagonist herself who instructs her companion how to proceed after he has requested her to dance with him, "It is your turn to say something now, Mr. Darcy. I talked about the dance, and you ought to make some kind of remark on the size of the room, or the number of couples." (92) This conversation is important because it is the first truly genuine piece of conversation between them, since the dance gives them a certain degree of privacy and closeness. As such, the reader begins to understand the male character better.

In Julia Quinn's novel *Daphne* and Simon meet the at a similar occasion to that of the protagonists of *Pride and Prejudice*. At Lady Danbury's dance, Simon finds Daphne being stalked by Nigel's character, and when she hits him Simon offers to help her to avoid her getting into trouble. Such a situation would be highly unlikely for a girl of Austen's century, as no upper-class woman would think of throwing a punch at a man because of their manners. However, it is true that Simon and Darcy follow a pattern when it comes to charming their conquests.

First of all, Daphne, like Elizabeth, believes that Simon is arrogant in their first meeting, “Just when she’d decided that her would’ve rescuer was irredeemingly arrogant, he had to go and smile at her like that.” (47) In both stories the protagonists are presented to us as a story that is formed around a rivals to lovers trope where two people who are unfriendly must resolve their differences or misunderstandings, leading to a romantic relationship. *The Duke and I* presents the main characters in an inappropriate situation for two people of their social status, Daphne and Simon are alone in the terrace without anybody knowing they are there, as a result, if someone saw them, it could be interpreted that they are lovers.

As mentioned before, Simon and Darcy have to overcome difficulties in order to obtain a happy ending. In the case of Simon, he must recover from the trauma that his father inflicted on him since he was a child; the rejection for being a stutterer. While Simon must overcome a deep mental wound, Darcy must change something in himself that is found in the English society of the nineteenth century, prejudices and class pride. Besides, these two male protagonists support the girls they are in love with; Darcy helps Elizabeth with the issue of Lydia's elopement, and Simon helps Daphne to increase her status in order to facilitate her search for a partner.

On their way to win Daphne and Elizabeth, their suitors must emotionally embrace their feelings. Firstly, Darcy gives Elizabeth a letter explaining all his actions, apologising for separating Bingley from Jane, and reveals that the rake was really Wickham:

But from the severity of that blame which was last night so liberally bestowed, respecting each circumstance, I shall hope to be in future secured, when the following account of my actions and their motives has been read. (Austen, 199)

Secondly, Simon admits to Daphne in a conversation the reason that prevents him from marrying and having children; his hatred of his father, “I can’t stop thinking about him. It – it makes me extremely angry, not at you, I’m angry at myself.” (155) After the honesty behind the words of the male protagonists, both women begin to change their minds about them; besides, this is a turning point to understand the feelings they hold about Simon and Darcy. Therefore, these statements not only reaffirm the closeness of the novel's ending but also the closeness to their happy ending as a couple.

8. The role of letters

Letters are a recurring element in Jane Austen's novels, since they are used to develop the plot, characters and themes. These letters serve as a crucial means of communication for the characters. At a time when conversations and face-to-face encounters were limited by social conventions and distance, letters allowed the characters to keep in touch, share news, feelings, and plan future meetings. For example, in *Pride and Prejudice*, there are three important letters which support these purposes. Firstly, the letter in which Mr. Collins introduces himself, apart from being a key feature in the plot through which the reader and the characters discover what the future heir of Mr. Bennet is like, it also informs about the situation of inheritance in the Bennet family and thanks to their reactions the reader learns their opinions about Mr. Collins. Secondly, the most important letter for the whole plot as it will lead to its resolution, is that in which Darcy demonstrates complete honesty to Elizabeth, sincerely explaining all his actions, even those of which he is not guilty. Finally, the correspondence that Jane sends to her sister explaining the Lydia's situation. This letter is totally personal and dangerous as it

describes a secret that can ruin the reputation not only of Lydia but of all the sisters. Also crucial in *Sense and Sensibility* is the letter in which Willoughby reveals to Marianne his feelings and his engagement to another woman. In general, as we have just explained, Austen's letters reveal the truth about the characters' actions and feelings.

However, there are letters which are also used to generate suspense and drama in the plot, especially when they are intercepted or misinterpreted. For example, Edward Ferrars' letter to Lucy Steele, which is intercepted by Elinor, leading to a series of misunderstandings and tense situations. These were developed because Edward was breaking up with Lucy at the same time that he declared his feelings about Elinor. Similar to this in some respects is the letter about Lydia which is mentioned before and which was written by Jane; besides, it is not intercepted but rather creates an anxious situation for the whole family.

Letters also play an important role in Julia Quinn's novel *Bridgerton: The Duke and I* and they follow the same functions as those in Jane Austen's novels. However, there is only one letter from which the reader knows the full content as written by the character. That is Daphne's letter that explains to Simon that she might be pregnant. The function of this information is the creation of suspense in the plot through Simon's reaction to this news, since he could relapse into the trauma from which he had been healed. Other letters that are important but symbolic, as their contents are never known, are those written by Simon's father to his son. This correspondence was written just before the duke's death and was an attempt to get in touch with his son, however, at the end of the novel the protagonist decides to forget about them forever, symbolising a complete healing of the control his father had had over him during his life.

In addition, letters are also used to advance the subplot of the series, which focuses on the mysterious gossip writer Lady Whistledown, who uses her “*LADY WHISTLEDOWN SOCIETY PAPERS*” (42) to spread rumours and scandals about London's high society. Lady Whistledown's letters are an important element in generating intrigue and suspense in the plot since they anticipate what is going to happen in each chapter; besides, they are placed at the beginning of the chapters to which they correspond. Moreover, they function as a gossip pamphlet although the structure they follow is that of letters.

9. Family

Family is a central theme in the novels of Jane Austen and is explored through her depiction of the relationships between family members, as well as the impact of social conventions and expectations on family dynamics. In Austen's works, family is often portrayed as both a source of support and conflict, with the tension between familial duty and individual desires providing a rich ground for exploration.

One of the ways in which Austen explores the theme of family is through her portrayal of sibling relationships. In novels such as *Sense and Sensibility* and *Pride and Prejudice*, Austen depicts the complex relationships between sisters, highlighting the bonds of loyalty and affection that can exist alongside feelings of jealousy and rivalry. For example, in *Sense and Sensibility*, the close bond between the sisters Elinor and Marianne is tested when they fight about ...

Austen also examines the impact of societal expectations on family dynamics, particularly in relation to marriage and inheritance. In many of her novels, the pressure to marry and secure a suitable inheritance is a major theme, and Austen portrays the ways in which this pressure can lead to conflict within families. For example, in *Pride and Prejudice*, the Bennet family is deeply concerned with securing advantageous marriages for their daughters, leading to tension between Mrs. Bennet and Elizabeth, who wish to marry for love rather than financial security.

The role of parents is explored in both novels; how they shape their children's lives, and how parental expectations and guidance can both support and interfere with their children's development. In *Pride and Prejudice*, the role of parents is significant and is depicted as both supportive and detrimental to their children's lives. The novel portrays two different approaches to parenting by showing the contrast between the Bennet family and the Darcy family.

On the one hand, the Bennet parents, Mr. and Mrs. Bennet, are portrayed as being very different in their parenting styles. Mr. Bennet is depicted as a hands-off parent who is often detached from his family, while Mrs. Bennet is deeply involved in her daughters' lives and is frequently anxious about their marital prospects: “Oh! single, my dear, to be sure! A single man of a large fortune; four or five thousand a year. What a fine thing four our girls!” (3)

Mrs. Bennet's focus on securing advantageous marriages for her daughters is a significant factor in the plot of the novel. Her obsession with finding wealthy husbands for her daughters causes her to overlook important considerations, such as the compatibility of the potential matches with her daughters' personalities and desires. For

instance, the prospect of a matrimonial union between Elizabeth and her cousin, Mr. Collins, appeared to her as a pragmatic solution that would calm her concerns regarding the need to continue seeking a suitable match for her daughter. Moreover, Mrs. Bennet's influence over her daughters is evident in the way they internalize her ideas about marriage and social status; ideas which her daughter Lydia probably absorbed and that led her to an elopement with Wickham.

On the other hand, the Darcy family is portrayed as more distant and reserved in their parenting style. Mr. Darcy's aunt, Lady Catherine, attempts to control his romantic life since his parents are deceased. However, Mr. Darcy's upbringing is credited with his sense of responsibility and integrity.

The role of parents in *Pride and Prejudice* highlights the importance of parental guidance and influence in shaping the lives of their children. While both the Bennet and Darcy families have flaws in their parenting styles, the novel suggests that the love, support, and guidance of parents are crucial factors in helping their children to face the complexities of societal expectations and relationships.

Julia Quinn's *Bridgerton: The Duke and I* presents the same objective as Austen when describing a close family relation between Daphne, her siblings, and her mother. The Bridgerton family is described as a united household that values loyalty, support, and love. The family is led by Lady Violet Bridgerton, a matriarch who is highly respected by her children and known for her intelligence and strength of character. Her husband, the deceased Earl Bridgerton, is highly revered and is often referred to as the family's moral guiding figure.

The Bridgerton siblings, especially Daphne and Anthony, have a deep bond and are shown to be highly supportive of each other. They share their dreams, aspirations, and concerns, and are always willing to offer advice and guidance to each other. Their closeness is further highlighted in their interactions with their mother, Lady Violet, who is shown to be highly invested in their well-being and happiness, “She’d never, not even once in her life, kept a secret from her mother. There had never been anything she didn’t feel she could discuss with her” (294). There is a significant moment during the outcome of the plot where Daphne and Simon are in different states after marrying because of a fight, and Anthony addresses his sister's husband in order to discuss the situation of the couple with him.

Quinn explores how family can sculpt personal identities and expectations. The pressure on Daphne to marry well and uphold the family's reputation is a significant topic in the novel. Her brother Anthony struggles with his responsibilities as the head of the family and his personal desires are also explored, highlighting the complexities of familial obligations and individual needs.

In the case of the male character his family situation is totally different since Simon's father was an abusive and neglectful parent who subjected him to physical and emotional abuse during his childhood. This treatment left a deep scar on Simon's mind, leading him to develop a deep hatred of his father and a reticence towards trusting others. Simon's difficult relationship with his father determines his relationship with Daphne Bridgerton, the novel's heroine, and influences his decision to avoid having children, which is one of the main source of conflict between him and Daphne.

The novel suggests that Simon's father's parenting style played an important role in forming Simon's character and his relationships with others. For instance, Simon's fear of vulnerability and his refusal to trust others are directly related to his traumatic experiences with his father.

In conclusion, both authors illustrate the manner in which a familial bond can significantly shape the behaviour of the principal characters, and furthermore, how a parent's method of rearing their offspring can determine the perspectives and disposition of their children.

10. Property and inheritance

Property and inheritance play a central role in Austen's novels *Pride and Prejudice* and *Sense and Sensibility*. Both stories are set in the early nineteenth century where social status and wealth often determined one's opportunities in life.

On the one hand, in *Pride and Prejudice*, the Bennet family's property is entailed, meaning that Mr. Bennet's estate can only be inherited by a male heir; in this case, Mr. Bennet's cousin, Mr. Collins. This puts pressure on the Bennet sisters, who are not entitled to their father's property, to secure a wealthy husband to ensure their financial security.

On the other hand, in *Sense and Sensibility* when Mr. Henry Dashwood dies, his property and wealth are entailed to his son John Dashwood, leaving his second wife, Mrs. Dashwood, and their three daughters in a precarious financial position since John does not honour his promise to his father of supporting his sisters and stepmother. This places pressure on the eldest daughter Elinor, who must secure a wealthy marriage to ensure

their financial security. Consequently, the sisters are left with no alternative but to seek a matrimonial union in order to avoid becoming a source of financial strain on their mother.

Austen also explores the theme of inheritance through her main male characters. In *Pride and Prejudice* Mr. Darcy is a wealthy landowner with a large estate, and his wealth and social status make him an attractive prospect for many of the female characters in the novel, such as Elizabeth Bennet and Caroline Bingley. Edward Ferrars, who is the suitor of Elinor Dashwood, is also linked to the theme of inheritance, as he is initially portrayed as a potential heir to his wealthy mother's estate. However, when he chooses to marry Elinor, his disapproving mother disinherits him, highlighting the power dynamics of inheritance and how it can be used as a tool for manipulation and control.

Bridgerton: The Duke and I depicts these matters in a less complex manner. However, property and inheritance still play an important role in the novel since the story is also set in the Regency times. Like Darcy, Simon Basset, who is the Duke of Hastings and main male character, is a wealthy and influential member of the upper class. Consequently, his wealth renders him a desirable suitor for several female characters in the book.

In the case of Daphne, her father, the late Viscount Bridgerton, left her with a significant dowry, which enhances her possibilities for a suitable marriage. However, her father's death also places her financial stability depending on her brother Anthony, as the family estate is entailed to him as male heir. As mentioned before, Daphne shares a strong bond with her brother but her concerns stem from the pressure of years passing without any suitor, the possibility of being labelled as a spinster, and becoming a burden to her family.

Overall, property and inheritance play a crucial role in shaping the characters' lives and relationships in Austen novels. Her works highlight the impact of inheritance laws on families, particularly women, and how the distribution of property and wealth could significantly affect one's social status and possibilities in life. While the characters in *Bridgerton: The Duke and I* may be financially privileged, the novel still alludes to the pressure of marriage as a central theme since it is linked to property and inheritance; even though such factors are not explored with the same degree of depth as in Austen works.

11. Honour and social pressure

During the Regency era in England honour and social pressure played a significant role in the lives of the aristocracy. The social norms and expectations of the upper class were strict and rigidly imposed, with a strong emphasis on reputation and decorum.

As mentioned before, marriage was a particularly important aspect of social life for the aristocracy because it was seen as a way to maintain and improve one's social status. People were expected to marry within their own social class, and women specifically were expected to marry early and have children. If they fail to do so, this could result in social rejection and ruin. Honour, or one's reputation and standing in society, was also crucial. Any transgression or impropriety of it could result in damage to one's image, leading to serious consequences. Society was narrowly structured, and gossip and rumours spread quickly, resulting in scandal and potential ruin.

Overall, the Regency era was a time of strict social expectations and pressures, where honour and reputation played a central role in the lives of the aristocracy. Failing to conform to these expectations had serious consequences, both personally and socially.

As a novelist from the Regency times, Austen explores these themes and how aristocratic social norms affect her characters and the society in which they live. In *Pride and Prejudice*, the Bennet family's honour is threatened by the fact that five daughters are unmarried, which is seen as a failure on the part of their parents as a means of securing their daughters' future. The pressure to maintain social status drives Mrs. Bennet's obsession with finding suitable husbands for her daughters. This pressure is also linked to the fact that the family's estate is entailed, meaning that their property and wealth can only be inherited by a male heir, making it critical for the daughters to marry.

Furthermore, the novel's exploration of social pressure is evident through the character of Mr. Collins, who personifies the social expectations of the time. For instance, Mr. Collins is determined to marry one of the Bennet sisters to secure his own social and financial status, despite lacking any genuine affection or connection with any of them:

“Having now a good house and a very sufficient income, he intended to marry; and in seeking a reconciliation with the Longbourn family he had a wife in view, as he meant to choose one of the daughters, if he found them as handsome and amiable as they were represented by common report.” (Austen, 71)

The anxiety of losing family honour is also reflected in *Pride and Prejudice*. Here, Austen creates a rake called George Wickham who is initially portrayed as a charming character who seems to have all the qualities of a gentleman; however, as the novel progresses, it becomes clear that Wickham lacks true honour and integrity.

Wickham's real personality is revealed through his actions towards the Bennet family and his true motivations for pursuing a relationship with Lydia Bennet. It is discovered that he has a history of abusing the trust of his benefactors, as he did with Mr. Darcy's father, and as he attempts to elope not only with Darcy's younger sister Georgiana but also with Lydia later in order to secure his financial future. These actions demonstrate Wickham's lack of honour and morality, as he is willing to deceive and manipulate others for his own personal gain.

Moreover, Wickham's behaviour stands in contrast to the character of Mr. Darcy, who initially appears arrogant but reveals himself to be an honourable gentleman since it is he who intervenes to save Lydia's reputation and secure her marriage to Wickham:

He came to tell Mr. Gardiner that he had found out where your sister and Mr. Wickham were, and that he had seen and talked with them both; Wickham repeatedly, Lydia once. From what I can collect, he left Derbyshire only one day after ourselves, and came to town with the resolution of hunting for them. (Austen, 322)

The same comparison is made in *Sense and Sensibility* between John Willoughby and the Colonel Brandon. As Wickham, in the beginning Willoughby is a charming and romantic figure, who shows quickly his affection for Marianne Dashwood. Nevertheless, he abandons her and breaks her heart, despite previously declaring his love for her. It is later revealed that he has married another woman for her wealth rather than for love, and that he has left Eliza Williams and her child helpless:

He had left the girl whose youth and innocence he had seduced, in a situation of the utmost distress, with no creditable home, no help, no friends, ignorant of his address!

He had left her, promising to return; he neither returned, nor wrote, nor relieved her.
(Austen, 198)

These actions demonstrate Willoughby's lack of honour and morality, as he is willing to betray the trust of those who care for him; as a result of his unacceptable decision, he finally marries someone he does not tolerate. In contrast to Whickham, Willoughby makes an attempt to redeem himself for all the injuries he caused to Marianne:

I mean,"—said he, with serious energy—"if I can, to make you hate me one degree less than you do now. I mean to offer some kind of explanation, some kind of apology, for the past; to open my whole heart to you, and by convincing you, that though I have been always a blockhead, I have not been always a rascal, to obtain something like forgiveness from Ma—from your sister." (Austen, 298)

Furthermore, in *Sense and Sensibility* the exploration of social pressure is evident through the character of Edward Ferrars. Edward is constrained by his family's expectations, which prevent him from pursuing his true love, and it is not until he is disowned by his mother that he pursues his own happiness.

As a novelist that writes about the Regency times, Julia Quinn is aware of the social pressure that people living in that moment suffered. *Bridgerton: The Duke and I* reflects the preoccupation of the two main characters, Daphne Bridgerton and Simon Basset, of following their desires without breaking the imposed social norms. Both protagonists are members of the aristocracy, and as such, they are subject to the strict social expectations of their class.

On the one hand, marriage is a significant source of social pressure in the novel because Daphne, as the eldest daughter of the Bridgerton family, is expected to marry well and start a family:

One can only imagine the relief of Lady Bridgerton. How mortifying it will be if Daphne remains on the shelf for yet another season! And Lady B – with three more daughters to marry off. Oh, the horror (Quinn, 77)

Daphne, as a woman from a family from high society, is under great pressure to find a suitable husband. She is seen as a good candidate for marriage because of her beauty, intelligence and kind personality. However, her age and her lack of suitable proposals make her feel insecure about her marital future.

On the other hand, Simon has vowed never to marry, as he is determined not to have children and not to pass his father's abusive legacy. Even though Simon tries to follow these steps, it is hard for him in a society that is limited to obtain what he desires and at the same time do not marry. Despite his desire to be with Daphne, the main character faces a decade where societal conventions prevent him from pursuing a relationship with her unless they get engaged. Consequently, once that Daphne and he are surprised kissing, Simon decides to give her the opportunity of marrying in order to protect her reputation and avoid her to be ruined, “You listen what I have to say and then decide if you want to marry me” (190).

Before the actual proposal, Daphne and Simon decide to fake an engagement because they believe this will allow them to escape social pressure and avoid having to deal with forced marriages and the expectations of their families. However, they soon discover that their pretence creates a new social pressure on them, as society expects them

to really marry. At the end, a paradox is created as the couple finishes following society rules because of the attempt they made not to obey them.

Quinn uses Lady Whistledown's society papers to highlight rumours but these also function as the voice of society, declaring what is morally correct or forbidden. Through her scandalous and often incendiary columns, Lady Whistledown exposes the characters' private lives, secrets, and scandals, increasing the already significant social pressure they experience. The characters in the novel are aware of the writer's power and the impact that her columns can have on their reputation and social standing, "I'm sure Lady Whistledown's little column is not going to hurt my chances for a husband." (14). Moreover, any perceived misstep or mistake can lead to public ridicule and scandal, which can have serious consequences for individuals and their families, as once Whistledown wrote: "Many a woman has been ruined by a single kiss." (164)

To conclude, social pressure is a central theme in *Bridgerton: The Duke and I*, *Pride and Prejudice*, and *Sense and Sensibility* as it affects the characters in very different ways. These novels demonstrate how regency society dictates expectations for men and women, and how reputation and social status can be an obstacle to true love.

12. Manners

Manners held great importance for Jane Austen, both as a writer and as a reflection of the society in which she lived. Austen's novels are known for their observations of social interactions; as a result, manners play a central role in her exploration of characters and their relationships.

For Austen, manners were indicative of an individual's character, upbringing, and social standing. Good manners were seen as a mark of refinement, indicating a person's ability to navigate through social codes and expectations. For instance, Austen's characters who possess good manners, such as Elizabeth Bennet in *Pride and Prejudice* or Elinor Dashwood in *Sense and Sensibility*, are often portrayed as admirable and worthy of respect. However, characters who prioritize manners at the expense of genuine emotions or who use manners to cover their true intentions, like Mr. Collins in *Pride and Prejudice* or Lucy Steele in *Sense and Sensibility*, are depicted as people that lack integrity. In this case, Austen uses manners to highlight the hypocrisy that hides within polite society.

Julia Quinn also explores manners but from a different perspective. Although characters are expected to stick to the codes of conduct of the upper-class society in the Regency era, characters like Daphne Bridgerton and Simon Basset portray a light approach towards the consequences of improper manners. The dynamics between these characters reflect the struggle between following social norms and finding their own path based on genuine emotions. For instance, the kiss shared between them reflects their true feelings but also the loss of consciousness about social conventions.

Manners play a significant role in the portrayal of Lady Whistledown as well. As mentioned before, this character is a mysterious and anonymous gossip columnist, who uses her sharp papers to expose the scandals and secrets of the elite society in *Bridgerton: The Duke and I*. Furthermore, her observations and writings revolve around the manners, and behaviour of the characters within the novel. By commenting on the characters' manners and conduct in her columns, Lady Whistledown exposes the discrepancies between their public image and their private lives. Besides, she challenges

the notion that good manners necessarily indicate virtue or moral character, often exposing the hidden flaws and hypocrisy of those who follow social rules:

And speaking of Miss Daphne Bridgerton, she made an early departure. Benedict Bridgerton informed the curious that she had the headache, but This Author spied her earlier in the evening, while she was talking to the elderly Duke of Middlethorpe, and she appeared to be in perfect health (Quinn, 176)

Lady Whistledown's role as a spreader of gossip provides a window through which the readers of the novel can examine the complexities of Regency society and its emphasis on manners from a twenty first century perspective. Moreover, her sharp observations and clever prose add richness to the narrative, challenging the established system and exposing the tensions between social expectations and personal desires.

In summary, manners were of great importance to Jane Austen as a means of character development, and exploration of human relationships. By elaborating on them, she reveals the true nature of her characters, and exposes society hypocrisies in her times. On the other hand, Julia Quinn's novel exemplifies manners as a symbol that obstructs her characters from their desires.

13. Conclusions

This study has described a broad overview of all the similarities and differences between the *Bridgerton: The Duke and I* by Julia Quinn, and Austen works *Pride and Prejudice*, and *Sense and Sensibility* through the common themes characteristic of Regency novels. Quinn and Austen are both renowned authors who have made significant

contributions, while they share some similarities in terms of the time period they write about and the themes they explore, there are notable differences in their writing styles. For instance, the main difference between them is their language and tone. Austen's writing style is often characterized by its formal language and precise use of words. Her prose is elegant, refined, and reflects the social norms and decorum of the Regency era. In contrast, Julia Quinn's writing style tends to be more modern and accessible. Quinn's language is contemporary and relatable to a modern audience, while still capturing the essence of the Regency era.

A second important difference between them is the use in the role of letters in their novels. Both Jane Austen and Julia Quinn utilize written forms of communication to advance their plots and reveal character insights; however, Austen's use of letters focuses more on personal communication and emotional revelations, whereas Quinn's incorporation of society papers emphasizes the broader societal context and the role of gossip in Regency society.

Thirdly, the contrast in the portrayal of property and inheritance. In Austen's works provide a deeper exploration of the societal implications of property and inheritance while Quinn's *Bidgerton: The Duke & I* incorporates these elements to a lesser extent because her main character belongs to high social class; consequently, she focuses more on the romantic and comedic aspects of the storylines.

Finally, Austen and Quinn depict the significance of manners and social etiquette within the Regency era, but with different tones and approaches. Besides, Quinn's characters occasionally break with decorum, employing more relaxed and casual manners in their interactions because manners are seen as a barrier to their true feelings.

Nevertheless, in Austen's novels, manners are portrayed as essential markers of social status, education, and refinement.

To conclude, the previous four topics present the main differences between their novels but the analysis also demonstrates that both writers follow a similar structure in certain themes, especially in those that can be seen to address a gender issue. For example, in marriage, education and the role of women, they introduce the reader to a patriarchal world in which women appear as an object to be exchanged, deprived of the privilege of universities and whose only desire is to raise a family. However, the protagonists, although intelligent, do not run away from the destiny that awaits them.

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