

first line of pride and prejudice

****The Enduring Charm of the First Line of Pride and Prejudice****

First line of Pride and Prejudice is one of the most famous and instantly recognizable sentences in English literature. It opens Jane Austen's beloved novel with a witty and insightful observation: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." This line sets the tone for the entire story, blending satire, social commentary, and the themes of marriage and wealth that permeate the novel. But what makes this first line so iconic, and why does it continue to capture readers' imaginations centuries after it was written?

The Power of the First Line of Pride and Prejudice

The opening sentence of any novel carries a heavy burden. It must grab attention, introduce readers to the author's style, and often hint at the themes to come. Jane Austen's

Frequently Asked Questions

What is the first line of Pride and Prejudice?

The first line of Pride and Prejudice is: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife."

Why is the first line of Pride and Prejudice considered famous?

The first line is famous for its witty and ironic tone, setting the stage for the novel's exploration of marriage, social status, and relationships in 19th-century England.

How does the first line of Pride and Prejudice reflect the novel's themes?

The line highlights themes of marriage and social expectation, emphasizing how society assumes wealthy single men are seeking wives, which drives much of the novel's plot and character motivations.

Who wrote the first line of Pride and Prejudice?

Jane Austen wrote the first line of Pride and Prejudice, which was published in 1813.

How does the first line of *Pride and Prejudice* set the tone for the novel?

The first line sets a tone of irony and social commentary, preparing readers for a story that critiques societal norms and the institution of marriage with humor and insight.

Additional Resources

****The Enduring Impact of the First Line of *Pride and Prejudice*****

First line of *Pride and Prejudice* stands as one of the most iconic and instantly recognizable openings in English literature. "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." This sentence, penned by Jane Austen in 1813, has transcended its historical context to become a cornerstone in literary studies, cultural discussions, and popular media. It encapsulates the novel's wit, social critique, and thematic concerns from the outset, setting a tone that is both satirical and insightful.

This article delves into the complexity of this famous first line, exploring its literary significance, social implications, and enduring relevance. By examining the nuances behind Austen's choice of words and the cultural backdrop against which the novel was written, we can appreciate why this opening sentence continues to captivate readers and scholars alike.

The Literary Significance of the First Line of *Pride and Prejudice*

The first line of *Pride and Prejudice* immediately introduces readers to Austen's sharp narrative voice and the novel's central preoccupation with marriage and social status. The phrase "a truth universally acknowledged" operates on multiple levels. On the surface, it presents a seemingly indisputable social fact, but a closer reading reveals a layer of irony that questions societal assumptions about wealth, marriage, and individual desire.

By framing the sentence in such a declarative manner, Austen mocks the rigidity of 19th-century social conventions. The phrase "single man in possession of a good fortune" not only identifies a wealthy bachelor as a desirable catch in the marriage market but also hints at the transactional nature of relationships in Regency England. This opening line thus sets the stage for the novel's exploration of pride, prejudice, and the economic motivations behind matrimonial alliances.

Moreover, this line serves as a narrative hook, immediately engaging readers with its authoritative tone and inviting them to consider the social dynamics at play. It foreshadows the tension between individual agency and societal expectations, a theme that resonates throughout the novel.

Contextualizing the Opening in Regency England

Understanding the historical context of the first line enhances its impact. The early 19th century was a period marked by strict social hierarchies and limited opportunities for women. Marriage was often the only viable path to economic security and social advancement for women, particularly in the landed gentry to which Austen belonged.

In this context, the “single man with a good fortune” represents not only a potential husband but also a gateway to stability and status for women and their families. The line captures the pervasive anxiety surrounding marriage and wealth, reflecting societal pressures that shaped personal choices.

Irony and Satire Embedded in the Line

Austen’s use of irony is a defining feature of her writing style, and the first line of *Pride and Prejudice* exemplifies this talent. While the sentence asserts a “truth universally acknowledged,” it is clear to the reader that this “truth” is more a social construct than an objective fact.

The humor lies in the exaggeration and the implicit critique of how society reduces complex human relationships to economic transactions. This irony sets the tone for the novel’s broader satirical examination of class and marriage, inviting readers to question accepted norms.

Comparisons with Other Famous Literary Opening Lines

When discussing the first line of *Pride and Prejudice*, it is instructive to compare it with other renowned openings in literature to understand its unique position.

- **“Call me Ishmael.”** from Herman Melville’s *Moby-Dick* offers brevity and mystery, immediately focusing on the narrator.
- **“It was the best of times, it was the worst of times...”** from Charles Dickens’ *A Tale of Two Cities* sets a dramatic and paradoxical tone for the narrative.
- **“All happy families are alike; each unhappy family is unhappy in its own way.”** from Tolstoy’s *Anna Karenina* presents a philosophical reflection that frames the story’s tragic themes.

Unlike these openings, Austen’s first line combines social commentary with wit and irony, establishing both the thematic concerns and the narrative style. Its conversational yet authoritative tone invites readers into a world where social satire and romantic

entanglement coexist.

Why the First Line of Pride and Prejudice Remains Relevant Today

The enduring popularity of Austen's opening line is attributable to its timeless relevance. Contemporary readers still grapple with themes of social expectation, economic pressure, and the complexities of human relationships that the line encapsulates.

Furthermore, the line's adaptability to modern contexts—often quoted or parodied in popular culture—demonstrates its flexibility and continued resonance. Whether in film adaptations, literary critiques, or everyday conversations about relationships, the first line of *Pride and Prejudice* remains a touchstone for discussions about social dynamics and personal aspirations.

SEO Considerations: Optimizing Content Around the First Line of Pride and Prejudice

For those seeking to optimize content related to the first line of *Pride and Prejudice*, integrating relevant LSI keywords naturally enhances search visibility. Phrases such as "Jane Austen opening line," "Pride and Prejudice social commentary," "famous literary first lines," and "Regency era marriage customs" help contextualize the topic for search engines while maintaining readability.

Moreover, addressing the first line within broader themes—such as satire in classic literature, Austen's narrative techniques, and 19th-century social norms—can attract a diverse audience interested in literature, history, and cultural studies. Strategic use of subheadings and lists, as demonstrated here, improves user engagement and assists in content discoverability.

Potential Challenges and Considerations

While the first line of *Pride and Prejudice* is celebrated, some readers or analysts might argue that its irony can be misinterpreted or that its social observations are dated. Balancing historical context with modern perspectives is crucial when discussing such a well-known literary element.

Additionally, overuse of clichés or excessive quoting without analysis can dilute the article's depth. Therefore, a thorough, analytical approach that examines language, context, and impact enriches the discussion and provides added value.

From its incisive wit to its social critique, the first line of *Pride and Prejudice* offers a

powerful entry point into Jane Austen's world. It not only captures the essence of the novel but also invites ongoing reflection on the interplay between individual desires and societal expectations. This opening sentence remains a masterclass in literary economy, setting a high standard for narrative introductions across centuries.

First Line Of Pride And Prejudice

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first line of pride and prejudice: Pride & Prejudice First Lines Coloring Book Jane Austen, Penelope Pen, 2023-10-09 New and Improved! A coloring book featuring the first line of each and every chapter of Jane Austen's classic 1813 novel, *Pride & Prejudice*. From the very first line of *Pride & Prejudice*: It is a truth universally acknowledged, that a single man in possession of a fortune, must be in want of a wife. to the first line of the final chapter (Chapter 61) of *Pride & Prejudice*: Happy for all her maternal feelings was the day on which Mrs. Bennet got rid of her two most deserving daughters. through all the twists and turns of this beloved timeless story, there is so much to learn, enjoy, and inspire. We hope that you enjoy coloring it as much as we at First Lines Press enjoying creating it for you!

first line of pride and prejudice: The Cambridge Introduction to Virginia Woolf Jane Goldman,

2006-09-14 For students of modern literature, the works of Virginia Woolf are essential reading. In her novels, short stories, essays, polemical pamphlets and in her private letters she explored, questioned and refashioned everything about modern life: cinema, sexuality, shopping, education, feminism, politics and war. Her elegant and startlingly original sentences became a model of modernist prose. This is a clear and informative introduction to Woolf's life, works, and cultural and critical contexts, explaining the importance of the Bloomsbury group in the development of her work. It covers the major works in detail, including *To the Lighthouse*, *Mrs Dalloway*, *The Waves* and the key short stories. As well as providing students with the essential information needed to study Woolf, Jane Goldman suggests further reading to allow students to find their way through the most important critical works. All students of Woolf will find this a useful and illuminating overview of the field.

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first line of pride and prejudice: The Victorian Bookshelf Jess Nevins, 2016-05-05 This introductory guide to the canon of Victorian literature covers 61 novels by authors from Jane Austen to Emile Zola. Brief critical essays describe what each book is about and argue for its cultural, historical and literary importance. Literary canons remain a subject of debate but critics, readers and students continue to find them useful as overviews--and examinations--of the great works within a given period or culture. The Victorian canon is particularly rich with splendid novels that educate, enlighten and entertain. Instructors considering this book for use in a course may request an examination copy [here](#).

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his short stories, essays, and novels including *They Came Like Swallows*, *The Folded Leaf*, and the American Book Award-winning *So Long, See You Tomorrow*—as well as his forty-year tenure as a fiction editor working with such luminaries as John Updike, John Cheever, Eudora Welty, Vladimir Nabokov, and J.D. Salinger. Maxwell's words spoken before a crowd, some previously unpublished, pay moving tribute to literary friends and mentors, and offer reflections on the artistic life, the process of writing, and his midwestern heritage. All retain the reserved poignancy of his fiction. The volume publishes for the first time the full transcript of Maxwell's extensive interviews with his biographer and, in an introduction, correspondence with writers including Updike and Saul Bellow, which enlivens the stories behind his interviews and appearances.

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first line of pride and prejudice: Cataloging and Classification Athena Salaba, Lois Mai Chan, 2023-07-24 The new edition of this essential work has raised the bar on an already excellent text about cataloguing. - Library Journal, Starred Review The fifth edition of the classic *Cataloging and Classification* covers the analysis and representation of methods used in describing, organizing, and providing access to resources made available in or through libraries. Since the last edition, there have been new developments in cataloging, with the introduction of the IFLA Library Reference Model (LRM) and the new, official RDA, following the 3R Project. This text presents the essence of library cataloging and classification in terms of four basic functions: descriptive cataloging, authority work, subject access, and classification. Within this framework, content has been re-organized, all chapters have been rewritten, and new chapters have been introduced to incorporate the changes that have occurred during the interval between the fourth and fifth editions. In each part, the historical

development and underlying principles of the retrieval mechanism at issue are treated first, because these are considered essential to an understanding of cataloging and classification. Discussion and examples of provisions in the standards and tools are then presented to illustrate the operations covered in each chapter. Divided into seven parts—a general overview; record production and structure, encoding formats, and metadata records; RDA (original and official); subject access and controlled vocabularies; the organization of library resources; encoding & records of bibliographic and authority data; and cataloging ethics—this book includes lists of the standards and tools used in the preparation and processing of cataloging records covered, lists of RDA elements, and sample records. Its companion website with interactive learning activities and supplementary materials located at catclassintro.org make it a true multimedia tool.

first line of pride and prejudice: Retelling Jane Austen Tammy Powley, April Van Camp, 2024-08-30 Jane Austen wrote for a Regency-period audience and could never have predicted the lasting success of her original works. The slew of variations and adaptations of Austen's works in both film and novels has grown into an industry with a fan base clamoring for more. This collection fills a gap in Austen scholarship, examining universal and contemporary themes in the original literature and how the works have been adapted since 2000 onward. Essays explore Austen retellings with a New York City setting, Jane Austen and Islamic culture, and even a plot with zombies. This volume demonstrates Jane Austen's enduring talent and relevancy.

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Alys begins to realize that Darsee's brusque manner may be hiding a very different man from the one she saw at first glance. Told with wry wit and colorful prose, *Unmarriageable* is a charming update on Jane Austen's beloved novel and an exhilarating exploration of love, marriage, class, and sisterhood. Praise for *Unmarriageable* "Delightful . . . *Unmarriageable* introduces readers to a rich Muslim culture. . . . [Kamal] observes family dramas with a satiric eye and treats readers to sparkling descriptions of a days-long wedding ceremony, with its high-fashion pageantry and higher social stakes."—*Star Tribune* "Thoroughly charming."—*New York Post* "[A] funny, sometimes romantic, often thought-provoking glimpse into Pakistani culture, one which adroitly illustrates the double standards women face when navigating sex, love, and marriage. This is a must-read for devout Austenites."—*Publishers Weekly* (starred review)

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that Aviva characters really pull you into the story and plays wonders with your imagination not many authors can really do that for me I've only got a hand full I will read hundreds of times over and over and she has definitely gone on that list for myself. -Claire, 5-star review The whole story/series has been fascinating and captivating- but this book takes it to a whole new level. Ms. Vaughn has upped the ante, so to speak, and produced a story that I devoured in matter of hours. I couldn't put it down and HAD to find out what was happening. The books just seem to get better and better.... And the love triangle of sorts/the 'threat,' and the emotional rollercoaster that this story took me on had me sooooo conflicted. I am now really anxious about the next book, and to find out how the story will end. Thank you, Ms. Vaughn! -Angela, 5-star review Woah part three! This series just keeps getting better! I read this one in just a few hours because I could not stop reading it! After finding out this is the author's favorite book of the series, I was so excited to read this and Aviva Vaughn did NOT disappoint! This book gave me a new appreciation for California and seeing it through the eyes of someone who truly loves it is wonderful. Every time Aviva Vaughn describes a new location, I can picture it in such vivid detail. She really has a way with words! Bring on Part 4!! -Emily, 5-star review I'm not even sure I'm even capable to begin to describe how much i enjoy this book (and series). Wow, it's such a roller ride! So much attention to details, scenic scenes and characters ! I can picture it all in my head and hear their voices. Phenomenal story plot, with drama, suspense, intrigue ... oh and sooo much love!! We can't all forgot that! The characters are relatable and entertaining! Such an amazing story, once you read one, you'll want to read the others ASAP!! -Nicole, 4-star review This series just gets better and better with each book... -Lisette, 5-star review FROM THE AUTHOR Dearest Reader, I wrote BECKONED for many reasons, but first and foremost, I wrote it to feature the kind of people I know: diverse, smart, complicated men and women. My heroines are strong and educated, and my heroes are polite and respectful. As an avid reader, I wanted to see characters that looked like me and my friends and reflect the world I want to see. I also wanted to write a beautiful book. I consider BECKONED to be a modern story told in an old-fashion way with lots of metaphors and beautiful phrases, and where the sex is explicit but also elegant. So if you are a Word Nerd like me, then you will love BECKONED! If you choose to embark on this journey with me, you--and your taste buds--will get to visit London, Barcelona, Bath, Los Angeles, Honolulu, Costa Rica, New Zealand, and Copenhagen. It will be a fun--and delicious--ride! There are even recipes in some of the books as well as soundtracks to give you a multi-sensory experience. BECKONED is a single story in six parts and should be read in order. The intimacy is steamy, but it is sloooooow burn and is distributed throughout the books because of how the couples' relationships change and deepen. Birthing BECKONED has truly been a labor of love, and I hope you enjoy reading it as much as I enjoyed writing it! BUCKLE UP and enjoy the journey. Wishing you love and romance, ~Aviva

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structure, encoding formats, and metadata records; RDA; subject access and controlled vocabularies; and the organization of library resources—each part of the book begins with a list of the standards and tools used in the preparation and processing of that part of the cataloging record covered, followed by suggested background readings selected to help the reader gain an overview of the subject to be presented. This book is the standard text for the teaching and understanding of cataloging and classification.

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