The present study is an attempt at the evaluation of Jane Austen's six major novels from a new critical angle, i.e., in the light of her narrative perspective. A novelist concentrates on certain features of each one of his episodes with a view to investing them with peculiar significance so that they evoke individually and collectively as objective correlative, specific value content. The individual perspective does not, however, remain isolated but fuses into a total perspective that emerges at the end of the novel. This total perspective constitutes a mirror-like structure that reflects the objective of the story. This reflecting verbal medium is termed as the narrative perspective of the novel.

The tool that the writer uses to evolve the perspective are: point of view, aesthetic distance, cause-effect relationship and the, kinaesthetics. 'Point of view' obviously refers to the relation in which the writer stands to the story. The different positions that the writer adopts during the course of the recounting of his tale are technically known as points of view.
Aesthetic distance refers to the distance that exists between the reader and the characters of a story. This distance is elastic in nature and may be increased or reduced according to the needs of the story. As the story unfolds, the writer, in his effort to regulate the distance, moves back and forth to positions of close intimacy with and distance from the characters of the story. The cause-effect relationship theory obviously seeks to provide how a novelist through the exercise of his discretion in the matter of selection, abstraction, omission and finally with a sense of construction succeeds in generating sufficient cause energy to produce the desired effect on the mind of the reader. The kinaesthetics refers to the movement of the story. It flows, like a stream of water towards a single, definite impression that the writer wants to create in the mind of the reader. In some stories this stream flows slowly in others rapidly and in still others it begins gently, gains momentum by a gradual accelerated movement, and hits the climax where the movement is the most rapid and the interest the highest.

CHAPTER II
SENE AND SENSIBILITY

In Sense and Sensibilityusten begins by
recounting the events as they have occurred. She takes up the role of a neutral observer records the history of the Dashwood family and slowly moves on to Elinor's point of view, projecting Marianne as a potential contender throughout. She finally winds up the story as a detached observer and narrator of the events. She intervenes very frequently but her intrusion never marks sharp deviation from the locally important point of view. Her intrusion in most of the cases is oblique and informative. At certain places she steps in only to summarize what has already been dramatized at some length. During the course of the narration of the story, she successfully makes the impression on the mind of the reader that excess of sensibility on the part of Marianne is responsible for her miseries and that Elinor is also slightly over-sensible. They have to cut their sense and sensibility to size to resolve the problems of their lives happily. The story moves at the pace of life.

CHAPTER III

PRIDE AND PREJUDICE

The story of Pride and Prejudice is predominantly the story of Elizabeth Bennet. Darcy, the hero, outgrows all the male characters in points of understanding and character.
Nevertheless, his progress to good sense has not been brought out like Elizabeth Bennet's. Jane Austen deliberately relegates Darcy to a less prominent position lest Elizabeth's centrality in the novel be threatened and the subtle balance of the story with the heroine in the centre be damaged. Elizabeth's point of view is also revealed by the amount of attention the story-teller pays to her. Through a delicate manipulation of point of view the reader is given adequate reasons to believe that Darcy and Elizabeth will finally unite. But ironically enough, Elizabeth, from whose point of view the story is recounted, does not begin to perceive the inevitable denouement until near the end. In Pride and Prejudice also Austen sometimes intrudes but most unobtrusively without creating the impression of any break or disjointedness in narrative of the story. A sustained inside view of Elizabeth is constantly exposed to the reader which highlights not only the plus points of her character but also the reasonability of her reactions in various situations. It is perhaps because of the sustained inside view of the heroine, that distance caused by the unreasonability of her family members and also by her temporary withdrawal from the stage, does not in the narrative disturb her centrality.
CHAPTER IV

MANSFIELD PARK

In MANSFIELD PARK, the novelist sums up the story of the three Ward sisters neutrally till Fanny Price, a frail, shy and sensible girl hardly ten years old comes to Mansfield Park. Mansfield Park does occupy a very significant place in the scheme of the story, but Fanny Price being planted in the centre of activities in the Park becomes still more significant. She is very shy, frail and to top everything suffers from poor relation mentality but her perseverance and the challenges that she throws against the forces that tend to compromise the honour of the Mansfield Park's family make her outshine the rest of the characters and set her strongly in the centre. The role distance in her case being reduced, the reader can see through the landmarks of her development and consequently wish her success. The story moves at a slow pace in the beginning but gradually picks up momentum to highlight the crises in the story. Placed between Pride and Prejudice and Persuasion on the scale of Austen's developing artistic skill, MANSFIELD PARK does obviously lack the finish of these two technical masterpieces. Its plot has been complicated by the introduction of a large number of characters and also by the shift of locale.
In *Emma*, the heroine stands firmly throughout the novel in the centre of the story and we need to know scarcely anything that Emma cannot tell us consciously or willingly. Frank Churchill's voice does for a short time dominate the scene with a view to creating the illusion of his eligibility to Emma's hand. But no sooner the illusion has been created than she is withdrawn from the scene. Emma's attitude is also changed. She has fancied herself into love with him alright but as she reflects on her feelings now she finds herself quickly out of it. Mr Knightley, meanwhile, attempts to rid Emma of her fancy for match making. She, however, refuses to concede to him and destroys the marriage prospects of her friend, Harriet Smith, as well as her own. Towards the close of the novel, Jane Austen reverts to the neutral omniscient point of view to tie up the threads together in a coherent whole.

In *Emma* Jane Austen's intrusion is much less frequent than in her other novels. Even in the few authorial intrusions she makes, her voice blends so closely with Emma's viewpoint that it can hardly be distinguished. The major part of the story is devoted to highlighting Emma's
comic misunderstanding. Her insistence on match-making despite Mr Knightley's counsel to abandon this unwise path, threatens to produce serious harm to her image as a heroine. But Austen ensures that the reader will side with Emma rather than stand up against her. The distance between her and the reader being reduced for the major part of the story, he, like Mr Knightley, knows her well enough to see her virtues. There is no melodramatic stir in the story. It moves slowly and quietly.

CHAPTER VI
NORTHANGER ABBEY

In Northanger Abbey, Austen centres her attention on the heroine right from the beginning of the story. Catherine occupies the central position for the major part of the narration, yet Isabella Thorpe whose relationship with Catherine paves ground for her useful education, has also been placed under focus for quite sometime. After Bath episode, however, Isabella is withdrawn from the scene leaving Catherine as the main character with occasional and minor shifts to the point of view of Henry Tilney. He, however, does not contest Catherine's central position though close to usurping the author's place. In fact Tilney is the
most potential hero of Austen's novels. Schematically, Austen reduces the distance between Catherine and the reader for a longer stretch of time. She on such occasions places Henry Tilney on the stage as corrective force. She intrudes in the story more frequently than in any other of her works. This she does deliberately to make a double attack on the romances satirizing them from outside by her authorial intrusions, and from inside by dramatizing the illusions of the heroine whose sensibility has been corrupted by the excessive reading of the romances.

CHAPTER VII
PERUASION

In Persuasion, Austen takes up a subject which is outside the canon of her works. In this novel there is something idiosyncratic and almost obsessive about the recurrence of bloom. However, it is significant that she does not depart from the narrative schema, she has been hitherto using in her novels. Initially she sums up the story of Elliot's family with marked detachment. In Kellynch Hall, Anne has been forced into a situation where she has to discipline herself into a struggle similar to one
in which Fanny is involved in Mansfield Park, who has to
fight between the two schemes of values, those of love and
those of worldly prudence. She being placed close to the
reader in point of role distance, the reader can see her
through to the resolution of her problems. In Persuasion
also Austen intervenes frequently but only to highlight the
chief traits of different characters, which those characters
themselves cannot possibly communicate.

CHAPTER VIII
CONCLUSION

Jane Austen's greatness as an artistic virtuoso has been established beyond all doubt. Her stories are well
weaved, compact and chiselled. In the matter of selection of
material she displays great skill. She places the heroine
in the centre and weaves her story around her. She displays
very accurate sense of role-distance and keeps it
constant fluctuating to suit the needs of her stories.
She never intervenes to comment on events and characters or
narrate any thing redundant, that may dislocate the flow of
the story. She also exhibits great sense of the movement
of the narration. Her stories usually start at slow pace
and for the major part of the novel continue moving quietly because of the paucity of melodramatic stir, but sometimes pick accelerated movement to highlight the agitation and excitement of characters. Precisely speaking 'usten's stories are closely woven allowing nothing irrelevant to enter the mass of the novel. This obviously makes her stories coherent, packed and closely-knit together.