Jane Austen

Character with limitations, floid character. Third person narrator, but the vison, the perspective is Emma (what it is unusual). We only see her point of view. What we see is probably not the same as the true reality : restrictive/selection omissions.

Economic positions of women. Relative poverty and vulnerability.

Social mobility: could be a reality.

Lower middle class // upper middle class (boy)

Emma manipulates. Emma could be happy with she has. She is described as handsome, what is normally for men (male position). It is used handsome because of her male position. She has no mother. She is the youngest, and she loves her sister and she see her also as a friend.

Emma’s figures of authority are failing as providing the authority of telling Emma what to do. That why she is going to be arrogant.

Why Emma has no friends? The only one is an employee, she is in a position that cannot be in disagreement. Having no friends is unusual. Rare because everybody knew her. No women acutance. No hay dios que la aguante.

Emma’s acutance with Harriet Smith. We only know Smith by Emma vision of her. How can we see this? Austen introduce a narrative by dialogues to know a little bit more of “reality”. The only thoughts we know are Emma’s. Other information is by dialogues.

Mistaila by the unproper relation of Emma and Harriet (she has a proposal by a farmer, illegitimate child). Emma encourages her to refuse the wedding proposal (so she stays being a servant). She does it because of her pride. Emma wants a better match.

Looking for a high position man in society.

Emma is not pleased with the new Harriet proposal as it is of a very high class. Emma thinks she is the most superior.

Emma is rude an unpleasant.

Chapter 5: a discussion between Knightley and Weston of Emma’s and Harriet relation. They think is not good.

**APUNTES CLASE**

* Privately educated.
* Action of the novel takes place in 1month  quite weird for a novel.
* Character unaware of what is going around her in the world.
* Limitations regarding knowledge [from the protagonist]
* The protagonist does not comply with the expectations.
* 3rd person narrator  matches the voice of the novel.
* The vision, perspective presented in the novel is always Emma’s.
* Selective omission  innovation at the time.
* Tension between 2 discourses  economic purposes vs feelings, passions
* Concentrates in private life.
* Vulnerability of women, especially single ones
* Social mobility  especially seen when women ascend their position.
* Romance + didacticism in a kind of funny way [Jane Austen]
* Concern with domesticity [women] [Jane Austen]
* References to the industrial revolution [present in ‘Emma’ as well]
* The novel timing  less than a year, 9 months aprox
* 3rd person omniscient narrator  limited to Emma’s view  her view sometimes may not correspond to the way thing really are.
* Emma is described as **handsome**  usually used for men  she occupies a man position.
* No male figure of authority present in her life  he occupies her father’s position.
* She has no one to tell her what is right and what is wrong  as a result she is arrogant and manipulative.
* Her governess fails in her task as she is more a friend than an actual governess.
* Matchmaking  what Emma does  this eventually turns against herself
* Emma hates Mrs. Elton because she is just like her.
* Jane Fairfaix  represents the woman that Emma should have become but never did and this may be the reason why she does not like her
* It is a novel of education.
* She becomes redeemed at the end.
* Her only friend is her employee Miss Taylor because she is in no position to disagree.
* Harriet smith becomes friends with her  inappropriate because of her class and because she is an illegitimate child.
* Smith is nor pretty or clever.
* Emma encourages Smith to say no to her marriage proposal and so she refuses him  this is because of Emma’s pride [the reason why Emma encourages her to do so]
* Emma lacks auto critical judgement.
* Emma thinks Frank Churchill is in love with her  she is wrong as he is already [secretly] engaged with Jane  did not make it public because of fear of her family rejecting Jane  he manipulates Emma into making her believe that he is in love with her.
* Box Hill trip  she openly flirts with Frank and misbehaves with Mrs. Bates  Knightley warn her  Emma starts to change since she comes aware of her not so kind attitude.
* She misbehaves with Mrs. Bates when they are playing games and in one of them, they have to say three doll & boring things  Emma is very rude to her

Life and Works:

Austen was born in Stevenson (Hampshire). Seventh child t Reverend George Austen and Cassandra Leigh Austen.

Educated at home.

* *Sense and Sensibility* (1811).
* *Pride and Prejudice* (1813).
* *Mansfield Park* (1814).
* *Emma* (December 1815).
* *Northanger Abbey* (1818), *Persuasion* (1818).

Historical Context:

Avoid reader and defender of novels: joined several subscriptions and circulating libraries, and especially enjoyed Maria Edgeworth’s and Fanny Burney’s flawed female characters, in opposition to boring moral conduct book.

Age of reason and enlightenment: advances in empirical science and moral philosophy celebrated humankind’s capacity for rational thought. Opposition between rationalism and feeling (explored in *Sense and Sensibility*, 1811).

American War of Independence, French Revolution, and Napoleonic Wars.

Industrial and agrarian revolutions (Knightley practices the new agricultural system of crop rotation; Mr Weston’s commercial dealings).

Society in flux: cultural social, economic changes. Social mobility.

Abolition of slave trade (Mrs Elton).

Single women on the marriage market with little economic security (*Pride and Prejudice*) versus *Emma* (marriage unnecessary or her).

Emma (1816):

“Domestic novel”: empowerment of middle class and emergence of a new domestic woman.

Value: resides in personal virtue rather than in social position.

Hartfield: values of commerce and property, the country house and inherited state. Social class and difference.

A study of self-importance and egotism derived from upper class economy (courtship and marriage included) as well as of the mitigation of these traits in the heroine.

Emma: rank and social relevance (39). Natural leader of the community.

Highbury: small organic community alien to social and economic changes in England.

Narrative and Focalisation in *Emma*:

Emma as a character: crippling faults. Austen: “A heroine whom no one but myself will much like” (37; chapter 1).

Who tells? Who sees?

Narrator/Focalisation. Alternation of neutral (ch.1) vsselective omniscience (predominates in the novel).

3rd person narrator through Emma’s eyes: selective omniscience.

Understanding of Emma’s actions and faults → sympathy.

Narrator introduces Emma (37): warning to readers. Values against which she must be judged. Match-making (38-9 Mrs Weston; 44 Mr Elton). Spinsterhood (109)

Emma’s knowledge of the world: deffective. So is the reader’s (initially).

Emma’s vision (Elton & Harriet 113, 80);

(Frank & Emma 265). Ironic effect

Free indirect discourse (268): illusion of accessing Emma’s mind

Two consequences:

1. Maintaining suspense.
2. Dramatic irony (opposition between what Emma knows and what the reader knows).

Occasional distance from Emma’s eyes: Emma’s description, Harriet Smith (53-4). Emma’s critique of Mrs Elton (274) → IRONY.

Mrs and Miss Martin: what they may think of Emma (199).

How would Emma be seen by other characters? (The Martins, Jane Fairfax…).

Closeness & Sympathy (153). Emma’s Redeeming qualities.

Knightley: Emma’s chief corrector, whose judgement is intersected in the narrative’s climatic moments. Implied author (42).

Emma’s first blow: Mr Elton and Harriet (121). Emma does not learn from her mistake.

Knightley: perceptive, down-to-earth character (133).

Emma’s self-deception: Elton (149).

Emma gradually reveals herself to the reader (through her own actions and thoughts) as a conceited, arrogant and fanciful character. Opposition with Jane Fairfax (180-1; 239).

Emma’s pernicious influence on other characters: Mrs Weston (232).

Frank Churchill: Emma’s ‘mirror character’ (226).

Emma’s infatuation with Frank (229).

Sections of the Novel:

Part I (introduction): Mrs Weston leaves Hartfield.

Part II (development): Emma as judge/authority of Highbury (assessment of strangers/Emma’s distance from the real world and real understanding).

Part III (denouement): Box Hill as turning point. Emma’s turn to repentance and self-knowledge.

*Emma*: Education and Self-knowledge:

Emma: a novel of education.

Ignorance to self-knowledge and knowledge of others.

Part I: Emma’s fanciful manoeuvres. Replacement of Mrs Weston. Martin’s proposal (79; 87-9).

Part II: Emma’s ignorance of the real world. Evidenced by: Elton (148-150). Jane (179-80; 226). Frank Churchill (210-11) → infatuation (229; 268).

Part III: Emma’s moral reform. Box Hill.

Emma’s rudeness:

1. Flirting (361-2);
2. Miss Bates (364). Knightley’s dismay (367-8).

Emma’s amendment: Miss Bates (370) and Jane (372).

Emma’s manoeuvring: turns against herself (396, 398). Revelation: 402-3.

Happy resolution: Mrs Churchill’s death (379). Secret engagement (386-7). Harriet & Martin (453).

Knightley and Emma (418).