

EMMA

BY JANE AUSTEN

INTRODUCTION OF JANE AUSTEN

Jane Austen (1775–1817) was a famous English novelist known for her sharp social commentary, wit, and keen understanding of human relationships. Her works often explore themes like love, marriage, class, and morality, set in the context of early 19th-century England. Austen's most celebrated novels include *Pride and Prejudice*, *Sense and Sensibility*, *Emma*, and *Persuasion*.

Austen's writing style is characterized by realism, irony, and clever dialogue. Her stories often focus on the lives of women, their challenges, and the societal expectations they face, making her work both entertaining and thought-provoking. Despite gaining only modest recognition during her lifetime, Austen's novels have since become classics of English literature, studied and admired worldwide.

FIRST LADY OF ENGLISH LITERATURE OR QUEEN OF REGENCY FICTION

Jane Austen is celebrated with titles like the "Queen of Regency Fiction" and "The First Lady of English Literature" because of her groundbreaking work during the Regency period in England (1811–1820). Her novels focus on the lives and struggles of women in a male-dominated society, offering sharp critiques of social norms, class divisions, and the institution of marriage.

Austen's innovative storytelling techniques, such as free indirect discourse (a narrative style blending the character's and narrator's voices), transformed the English novel, making her a key figure in the evolution of modern literature.

These titles reflect her enduring influence, as her works remain widely read, studied, and adapted into films, series, and plays, illustrating their universal appeal and timeless relevance.

HISTORICAL CONTEXT

Austen's novels are famous for the way they seem to exist in a small, self-contained universe. Nevertheless, it is worth noting

that Austen's depiction of life in the tranquil English countryside takes place at the same time when England was fighting for its life against the threat of Napoleon, and all of Europe was embroiled in war and political chaos.

KEY FACTS

- Full Title: Emma
- When Written: 1814-1815
- Where Written: Chawton, England
- When Published: 1815
- Literary Period: Classicism / Romanticism
- Genre: Comedy of manners
- Setting: Highbury (fictional village) and at Box Hill, North Surrey, all in England.
- Climax: Emma's revelation that she loves Mr. Knightley
- Antagonist: There is no real antagonist in the novel; Emma's greatest enemy is her own vanity and pride in her powers of discernment.
- Point of View: Third person omniscient

SUMMARY OF EMMA

Jane Austen's Emma tells the story of Emma Woodhouse, a wealthy, intelligent, and somewhat spoiled young woman who lives in the village of Highbury. Confident in her abilities as a matchmaker, Emma takes it upon herself to guide the romantic lives of those around her. After her governess, Miss Taylor, marries Mr. Weston, Emma believes she orchestrated the match and decides to help Harriet Smith, a kind but naïve girl of uncertain social standing. Emma convinces Harriet to reject a proposal from Robert Martin, a respectable farmer, believing Harriet should marry Mr. Elton, the local clergyman. However, this plan goes awry when Mr. Elton declares his love for Emma instead, embarrassing her and revealing her poor judgment.

As new people arrive in Highbury, including Frank Churchill, Mr. Weston's charming son, and Jane Fairfax, a reserved and talented young woman, Emma becomes involved in further misunderstandings. She enjoys Frank's attention but later discovers that he is secretly engaged to Jane. This revelation leads Emma to realize she never had feelings for Frank and instead starts to recognize her love for Mr. Knightley, her wise and kind neighbor. Meanwhile, Harriet, who had been infatuated with Mr. Knightley, accepts a second proposal from Robert Martin, finding happiness in a match suited to her.

By the end of the story, Emma grows more self-aware and learns from her mistakes. She sets aside her habit of meddling in others' lives and accepts Mr. Knightley's proposal, leading to her own happy ending. Through Emma's journey, Austen explores themes of love, social class, personal growth, and the dangers of misjudging others. The novel concludes with the characters finding love and fulfillment, highlighting Emma's transformation into a more understanding and mature individual.

CHARACTERS OF EMMA

MAJOR CHARACTERS

Emma Woodhouse – The protagonist of the novel, Emma Woodhouse is the rich, beautiful, and privileged mistress of Hartfield. She lives a comfortable life with her elderly father, running the house and organizing social invitations within the high society of Highbury. Her mother died when she was young, and she was since spoilt by her governess, the newly married Mrs. Weston. At the start of the novel, her major flaw is a combination of vanity and pride: she thinks a little too highly of herself and believes herself possessed of great discernment in matchmaking. Despite these flaws, Emma's understanding and good nature allow her to learn from her mistakes and cultivate kindness and humility. Her resolution to remain single also demonstrates an unusual prioritization of her independence and pleasure as a woman, though it is one that she later gives up in marrying Mr. Knightley.

Mr. George Knightley – The long-time friend and trusted confidante of the Woodhouses, Emma's brother-in-law. Mr. Knightley is a true gentleman in lineage, estate, and virtue. He lives at Donwell Abbey, the spacious estate that he manages. He displays integrity and charity, as he constantly uses his resources—whether it is his position, his carriage, or his apples—to assist others. He is the only character who openly critiques Emma, demonstrating his

dedication to her moral development. His judgment is well respected and, though not entirely biased by his self-interest, he nonetheless proves to be more discerning than many of the other characters in the novel.

Frank Churchill – Mr. Weston's son and Mrs. Weston's stepson. Raised by his aunt and uncle in Enscombe, Frank is anticipated as a suitor for Emma, though his real love is Jane. His lively spirit and charms render him immediately likeable, but he also reveals himself to be rather thoughtless, deceitful, and selfish. He carelessly interprets Emma's behavior in a manner convenient to himself, and he petulantly disregards Jane's feelings. However, like Emma, Frank possesses an improvable disposition and good understanding and ultimately desires to do what is right for those he loves.

Jane Fairfax – Miss Bates's niece and Mrs. Bates's grand-daughter. As another accomplished and beautiful young woman of similar age, Jane incites Emma's jealousy and admiration. Her reserved temperament frustrates Emma, even as Emma admires Jane's elegance of look and manner. Jane's lack of fortune and good family leave her dependent on the good will of others and force her to seek employment, but her marriage to Frank saves her from the latter fate.

Mr. Woodhouse – Emma's father and the Woodhouse patriarch. Mr. Woodhouse is a rather silly, excessively nervous, and frail old man who dotes on his daughter. He hates change and possesses a narrow-minded and even selfish outlook on changes like his oldest daughter's marriage, which he views as a tragedy depriving him of familiar and beloved company. However, Emma and his close friends not only humor, but also comfort him in all of his foibles.

MINOR CHARACTERS

Harriet Smith – A sweet-looking young woman of unknown parentage who boards at Mrs. Goddard's school. Harriet is pretty and good-tempered, but simple-minded. She adores Emma, who socially takes her under her wing.

Mrs. Weston – Formerly Emma's governess and beloved companion, Miss Taylor marries Mr. Weston to become Mrs. Weston at the novel's start. She is kind and dedicated to Emma, whom she has pampered as a child.

Mr. Weston – Husband to Mrs. Weston and owner of Randalls. Mr. Weston is agreeable and sociable, delighting in his friends and his son by a previous marriage, Frank Churchill.

Mr. Elton – The vicar of Highbury. Well-respected and generally liked, Mr. Elton initially seems like an agreeable, if somewhat fawning, young man. However, his subsequent behavior towards Harriet reveals him to be conceited and superficial.

Mr. Robert Martin – A young farmer living at Abbey-Mill Farm with his mother and sisters. Mr. Martin is sensible, good-hearted, and generous, and though he comes from a lower class of farmers, Mr. Knightley attributes some virtues of real gentility to him in his kindness.

Miss Bates – The middle-aged spinster aunt of Jane Fairfax. Miss Bates is a middle-aged, garrulous spinster with neither beauty, nor fortune, nor wit. However, her good temperament and kindness render her generally well liked in the neighborhood.

Mrs. Bates – Miss Bates's mother and Jane's grandmother.

Isabella Knightley – Emma's older sister and Mr. John Knightley's wife.

Mr. John Knightley – Mr. Knightley's brother and Emma's brother-in-law.

Mrs. Elton – Mr. Elton's wife from Bath, formerly Miss Augusta Hawkins. Mrs. Elton lands on the scene as a self-important, vain, and vulgar woman, and very full of what she has (which is limited to some fortune and a rich brother-in-law).

Mrs. Churchill – Frank Churchill's aunt and guardian, and Mr. Weston's former sister-in-law. Mrs. Churchill is a snobbish and domineering woman who exerts considerable influence over her husband and Frank.

Mr. Churchill – Mrs. Churchill's husband and Frank's guardian.

Colonel Campbell – Jane's guardian and adoptive parent who cares for Jane after his friend—Jane's father—dies in combat.

Mrs. Dixon – Colonel Campbell's daughter and Jane's childhood friend.

Mr. Dixon – Husband to the Campbell's daughter. Emma suspects that there was a romantic involvement between Jane and Mr. Dixon, prior to his marriage.

Mrs. Goddard – Mistress of the local boarding school where Harriet Smith boards.

Mr. Perry – Mr. Woodhouse's favored doctor in the neighborhood.

Elizabeth Martin – Mr. Martin's sister and Harriet's friend, during their early acquaintance.

Mr. and Mrs. Cole – A nouveau-riche family of tradespeople. Emma considers the Coles to be below her social set, and she desires to teach them a lesson about their inferior social standing by turning down their dinner invitation.

THEMES OF EMMA

Jane Austen's *Emma* delves deeply into several significant themes, offering a rich portrayal of societal norms, human behavior, and personal growth in early 19th-century England. These themes are intricately woven into the narrative and characters, providing a layered and meaningful reading experience.

Social Class and Hierarchy

Austen paints a vivid picture of the rigid class divisions of Regency-era England. Emma Woodhouse, as a wealthy and high-ranking individual, enjoys privileges that influence her behavior and attitudes toward others. She believes she has the right to guide Harriet Smith's future simply because Harriet is of uncertain parentage and lower social standing. Emma's disdain for Robert Martin, despite his respectability and kindness, stems from this belief in class superiority. However, Austen critiques this mindset by showing that character, kindness, and compatibility matter more than social rank. Through Harriet's eventual marriage to Robert Martin and Emma's growth, Austen challenges the idea that class should dictate relationships and happiness.

Marriage and Relationships

Marriage is a central concern in *Emma*, reflecting the societal pressures of the time. For women, marriage often meant financial stability and social security. This is evident in characters like Miss Bates, whose poverty highlights the risks of remaining unmarried, and Jane Fairfax, who is expected to marry due to her lack of wealth. Emma initially views marriage as something she can orchestrate for others, believing she understands what is best for Harriet and other characters. However, her matchmaking efforts often lead to misunderstandings and heartache. Through Emma's evolving relationship with Mr. Knightley, Austen demonstrates the importance of mutual respect, friendship, and genuine affection in a successful partnership, contrasting it with

marriages based on convenience or vanity, such as Mr. Elton's union with Augusta Hawkins.

Self-Deception and Personal Growth

At its heart, *Emma* is a story of self-discovery. Emma's overconfidence and sense of superiority often cloud her judgment, leading her to misinterpret people's feelings and motives. For example, she assumes Mr. Elton loves Harriet and fails to see Harriet's feelings for Mr. Knightley. Her misplaced jealousy toward Jane Fairfax also reveals her immaturity and lack of self-awareness. Over time, Emma learns from her mistakes, acknowledges her flaws, and grows into a more considerate and mature individual. This theme of personal growth is central to the novel, showing how self-reflection and humility are essential for true happiness and understanding.

The Role of Women

The novel highlights the limited roles and opportunities available to women during Austen's time. Most women in the story, like Jane Fairfax and Harriet Smith, are dependent on marriage for financial and social security. Jane's skills and accomplishments are overshadowed by her precarious situation as an orphan with no fortune. In contrast, Emma's wealth and independence allow her to remain single and dictate her own choices, making her an exception in this society. However, even Emma is not entirely free from societal expectations, as her eventual marriage to Mr. Knightley aligns with traditional norms. Austen uses these contrasting experiences to comment on the constraints placed on women and the importance of choice and agency in their lives.

Community and Social Responsibility

Highbury, the small village where the story is set, is a close-knit community where everyone's actions and relationships have far-reaching consequences. Emma's influence within this community is significant, but her meddling often creates unintended complications. For example, her interference in Harriet's love life disrupts Harriet's happiness and strains her friendship with Mr. Knightley. Austen emphasizes the importance of considering others' feelings and acting responsibly within a community. By the end of the novel, Emma learns to use her position for good, fostering harmony rather than chaos.

Through these themes, Austen crafts a story that is both a critique of societal norms and a timeless exploration of personal growth, love, and human

relationships. The depth and complexity of Emma make it one of Austen's most enduring and celebrated works.

LIMITED RANGE OF JANE AUSTEN

There is no doubt that Jane Austen is a great novelist from all accounts and considerations. Her general attitude was mild and remain the same throughout her life span of 41 years. Jane Austen's view of life is not extensive she paints picture of that life which she sees in her close range. There is no extremes in her nature. The secret of a power lies in the complete mastery. She was an artist over her material. She is alive to her limitations and never touches a character or scene which he does not know thoroughly. She never invent the story which she subjects to such minutely intimate treatment that it appears of fragment of autobiography. Perhaps ,the secret of her success lies in her novels. Her novels have the tattles and triviaties of life in a small country and town, where tea-time is an exciting event and subscription of ball is a crisis in one's career.

The range of Jane Austen is singularly limited as she does not attempt any wide and wild people of any action. She is sympathetic and tolerant towards the poor and does not have a fairest weakness for the aristocrates and well-to-do. She is not a social reformer and keeps the outer world outside her novels. She does not give any references of things happening around the world at time. She is not like the other writers who represents the happening of the world of that time through their works. Her knowledge about her limitation can be clarified by an example of her life.

Once, the librarian of Prince James Slainer Clark suggested Jane to portray a clergyman, Jane replied that

"I might do justice to the comic part of it but certainly not to the main plot".

When the same Mr Clark made another suggestion to deal with the historical romance connected with the house of Coburg, Jane encountered;

"I could not write more than an epic poem I could sit seriously down to write a serious romance under any motive then to save my life..... I am sure, I should be hanged if I had finished the first chapter. No, I must keep stick to my own style and go in my own way."

Jane's entire life, which was only 41 years was past in village and small towns with very rare visits to London and her life was singularly uneventful. She

belonged to a middle class family to rural gentry of South England. In her novels, she was familiar with the domestic and social life and relationship of this limited world and naturally these things are mentioned in her novels. Jane's character like her own self, belong to very ordinary middle class family. Her male characters do not have any soaring ambitions and the female characters accept their social position and keep themselves busy with the matrimonial pursuits.

Pride and Prejudice confirm this. There was no great villions, great saints or passionate people in a stories . Her main characters are young single persons with fortune such as Jane, Elizabeth , Lydia, Charlotte, Bingley , Darcy and Beckham. The greatest villainy in her novel is an occasional elopement but no bloodshed , fighting or abduction. Even such villanous event are set right in the course of events. There is no crowding of characters.

While nobody artists or critics deny that her range is limited but many admire her skills of working with such exquisite art within that cramped range. But ,their others who complain that she never steps out of her parlour.

Summing up, it may be said that Jane Austen knows her limitation better than her characters and that too much before she put the pen to paper. It is a real stroke of genius that she decided to work on *two inches of irony* and refuses to enlarge the surface. Her canvas is small but she works with such fineness and artistry that amazes the reader. She is the envy of many artists and they pay rich tributes to her genius.

According to Sarah Coleridge ,

"She is the most faultless of women novelist of England."

JANE AUSTEN'S ART OF CHARACTERIZATION

Jane Austen occupies a high rank among the English novelists, though she is not one of the highest of them. She is realistic and draws her material form the real society. Her stories are (all of her six completed novels) complete and definite. There is nothing fancy or farfetched in them. she has depicted the social life of her times. The main theme of her novels are courtship and marriage which are evident in almost all her works. The main protagonist of her work is almost a heroine who after many misunderstanding and misfortunes, eventually meets a right man to whom she gets married. Marriages, dinners, dance parties, expedition, and adventure are the most familiar ingredients of her stories. humour and irony are the two main tools by which she exposes the absurdities of her characters. Even though some people have gone so far to say about her

humour to be as similar to that of Shakespearean but it is exaggeration. She gives us a complete and perfect portrayal of her characters, exclusively the protagonists of her novels. She not only discusses the external features of her characters but also portrays the psychological motives of her characters. She doesn't interrupt the story with her own personal comments but gives us the actual and real account of the events or persons. As her stories are based on her own personal experiences and observations, so her characters, especially heroines, are limited form the British province. Her novels contain a super delineation of female characters. Her female characters are more vivid and life-like than those of male characters. Her power of perception towards her characters is keen and perfect. Austen lived in a society where women were expected to be accomplished and talented as in pride and prejudice Mr. Darcy states "but not well educated ". So, Austen has given more emphasis on the characterization of female gender.

EXAMPLES OF HER CHARACTERIZATION FROM HER NOVELS;

One of the superb example of her female characterization is that of Emma. About Emma, Austen herself said that she had created "a heroine whom no one but myself will much like". In novel at some places Emma seems to be a dubious character. Emma's main problem throughout the novel is the lack of her self – realization. And this flaw leads her sometimes to make incorrect rather dangerous assumptions about others especially in relation to the matter of the love and marriage. But here Austen has keen desire in creating such image of Emma. She wanted her to travel from delusion to self – recognition and from illusion to reality-

As Craik states that *"the action of the novel illustrates the Emma's gradual enlightenment and she moves towards the state of moral, mental and emotional maturity."*

George Knightly in Emma is the hero Jane Austen most wanted to marry. He is like miss Bates, and steps in dance with lowly Harriet when he sees that she has been disregarded by the awful Mr. and Mrs. Elton. He refuses to play the conventional hero and talks in the language of love,

"I cannot make speeches, Emma. If I loved you less, I might be able to talk about it more."

But the heroine of the story, of Emma, is more unique due to her seeming immunity to romantic sensibility. She travels a journey for her self – realization

and is described transforming from clever girl to modest and mature woman. Emma, Like Jane Austen's other novels, deals with the subject of young ladies finding proper husbands. Emma gets her love at the end but the description of her travelling towards maturity is more appealing.

PAST PAPERS QUESTIONS WITH ANSWERS

Q1; In what ways, if at all, might Emma be considered a feminist novel?

Answer; Emma may be considered a feminist novel because it focuses upon the struggles and development of a strong, intelligent woman.

Jane Austen's novel Emma has a central character criticized as sheltered and overly concerned with status, place, and marrying well, all the things well off women were supposed to be and do.

Observations of feminists' critics vary for the text is complicated with myriad layers of questions of class, marriage, autonomy and patriarchal mannerism. In spite of the enormously gripping plot, the text's closure remains disappointing. As the plot unfolds, Emma's character gets confined within the patriarchal structure. Austen brings in the class angle through the mistakes committed by Emma due to her excessive pride, upper class insensitivity and arrogance. She explains "With insufferable vanity had she believed herself in the secret of everybody's feelings; with unpardonable arrogance proposed everybody's destiny. She was proved to have been universally mistaken. She had brought evil on Harriet, on herself, and she too much feared, on Mr. Knightley." However, the text conveys the sense that 'real evil' lies in Emma's 'power of having rather too much her own way, and a disposition to think too well of herself'. The power structure which relegates women to secondary status remains intact as the text echoes patriarchal discourse in challenging protagonist's exercise of power and authority. While it is unnerving to note that the dominance of masculine power goes unquestioned by the narrator.

Like Darcy who emerges as Elizabeth's saviour in *Pride and Prejudice*, Mr. Knightley is the protective figure for Emma who educates her about her mistakes and Frank Churchill. Mr. Knightley resembles a paternal figure for Emma in offering guidance and criticism. Wendy Moffat remarks that for some critics the problem is not marriage itself but marriage to Knightley. Knightley's suitability as a lover is an open question throughout Emma, and his sudden shift from mentor to lover is itself a comic turn'. It is problematic that Emma's moral development is undertaken by Mr. Knightley for it can be read as the re-

establishment of patriarchy over feminist ideology. Somewhere the feminist character of heroine comes into question by her projection as imprudent and ignorant whereas Mr. Knightley 'as infinitely the superior'. Emma's constant self-reproaching and acceptance of inferiority to Mr. Knightley's prudence can be judged as over emphasized given the fact that he himself errors in judging Emma's relationship with Frank Churchill. The narrator is amplifying the disparaging voice of Mr. Knightley throughout the text while examining Emma's actions. The question arises if Emma's character undergoes the change to make to fit within the role of 'wife' in which her sister, Isabella perfectly fits in.

The novels of Jane Austen have been read as 'feminine texts' by Showalter in her study of emergence of feminist literature by applying gyno criticism. Austen is remarkable in given space to the ostensibly trivial affairs of domestic life of 'social visits, music and artistic endeavours' which characterized the life of women in literature. Reading the novel through a feminist lens, one finds it revolutionary in presenting intelligent and powerful women characters while illuminating the dark possibilities of economic considerations lurking in the backdrop. However, the ending remains subscribed to the patriarchal narrative of finding happiness only within marriage.

Q 2; What social and political attitudes or traditions does Jane Austen wish to change in Emma?

Answer ;In Highbury a small town of England, where Emma woodhouse lives. In her home town, there are different people of different social class which are also discussed in this novel.

The author of this novel '*Jane Austen*' who wants to show his heroine Emma and her qualities in this novel. She portrays the picture and social status of Emma that she is young, beautiful and gorgeous 21year old girl. She says that Emma has a quality of matchmaking in which she has been failed so many times. But, even then Emma has pride on herself.

In the contrast of qualities and social status of Emma, the author Jane Austen wishes to change some social and political attitudes and traditions in Emma:

Followings are some social and political attitudes and traditions that Jane Austen wishes to change in Emma:

Emma's matchmaking habit:

In this novel, Emma who is the protagonist thinks that she is expert in matchmaking. But, she is failed so many times in matchmaking. Likewise; she is thinking that Mr. Elton is the best choice for her friend Harriet, but Harriet loves Mr. Martin a young farmer. In some ways, she is thinking that she is interested in Frank, but Frank is already engaged with her Fiancée Jane Fairfax. When Emma knows about it she felt very bad.

In all these occasions, her best and old friend Mr. Knightley is advising her that don't do such wrong matchmakings. You are not so much mature. You are not so much aware to the society's people and their likes and dislikes.

Emma's behavior of jealousy:

In this novel, there is no doubt that Emma is very beautiful young lady and also belongs to a rich woodhouse family. She thinks that, there is no comparison of her with someone. But, when Jane Fairfax, who is also a beautiful young lady enters in Highbury town; then everyone talks about her. Emma feels jealous from her. At one time, when Emma is thinking that she is interested in Frank Churchill, but when she knows that Jane Fairfax is also interested in Frank Churchill. She feels jealous from her. In all these occasions, her best and old friend Mr. Knightley once again advising her that there is nothing in between Frank and Jane. So, you should not think about it. Jane Austen the author, wishes that Emma should make some changings in herself and personality. She wishes that Emma should not involve in social and political activities of society. Matchmaking is not her job. She should not involve herself in the personal matters of others. She should learn that she is not expert in matchmaking. She should learn that she can't understand the dual faces of people of society. She should avoid the behavior of jealousy towards others. She should learn that don't be so arrogant and pride on herself. She should learn that she is not the most beautiful lady of the world. There are so many other like her. Even better than her.

Q 3; "Emma" is a correct representation of Jane Austen's age. Discuss?

Answer ; The novel Emma is a beautiful blend of the Romantic essence with the observations of problems of real world while keeping the style and tone in correspondence with the Age as well as the issues. The similarity between

Emma and Elizabeth Bennett is that their personalities give the book some verisimilitude. Austen and many women did not enjoy the role and labels being assigned to them by others. Emma and other characters of Austen are good examples of this disposition. Many characters of Austen like Ms. Bates, Mrs. Bennett, and Harriet Smith have distinct modes of feelings. Each character represents a role assigned by their judgement and experience. Emma voices about her opinions and decides to act based solely on her interest and judgement. Ms. Bates is an old spinster who is clever in her methods to live off her neighbours in Highbury. Although she can be found peculiar, Ms. Bates still has an active participation in social events which can be attributed to her unique sense of judgement and perception. Jane Fairfax is secretive but strong enough to establish her marriage and is mature to understand her position and accomplishments. Did they all choose the same medium of speech and action? Some are subtle and some evident, but all decided their own destiny. This is the irony in Austen's female characters. They are all unique and decisive, but chose what Patriarchy wanted.

The times recognized Austen as an essential figure in expressing the frustrations of the rigid and sexist societal order. But Feminist critic Julia Prewitt Brown is vividly uncomfortable with the view of Austen's "cowardly accommodations" with the patriarchal order. However, the opposing views-feministic expression and accommodation with patriarchal order have in common is the tendency to make the patriarchal order Austen's essential subject matter from a 'female perspective'. A concern of 'Gynocritics', a term introduced by the literary critic and feminist Elaine Showalter for dealing with works written by women in all aspects and in all literary form, is to identify the feminine subjects. The world of Austen provides us with major concerns faced by women such as birth, nurturing, mother-daughter, woman- woman understanding and many others. In Emma, Mrs. Weston assumed the role of surrogate mother towards Emma. The mutual respect between each other shines a light on female understanding. Similarly, the relationships between Emma and Harriet Smith, Jane Fairfax and her grandmother Mrs. Bates all portray various female understandings. Austen's views resonate with the sub-community of women writers with her portrayal of female knowledge. The profoundness in it is against the recognition of women as mere objects of the time. Emma is an example of a confident woman who is aware of her integrity and not afraid to use them even when it was scandalous. Ms. Bingley also chooses to conquer her status and did what she thought was right. Ms. Bingley's non-platonic approach towards Mr. Darcy, disregard

towards the Bennet family, and dismissal of their social etiquettes are nothing but products of her thoughts. The story of *Pride and Prejudice* did not justify Ms. Bingley's behavior, but she was another victim of patriarchy who used femininity to pursue her interests. Elizabeth Bennett is another character of sound mind and independent taste. Bennett did not undergo conventional education for women at the time, in fact, neither did her sisters. The above illustrations show the characters in a feminist approach chosen by Austen. None of them were conventional enough to compliment a man. On a similar note, Simone de Beauvoir talks about the cultural identification of women as "negative object" or "other" to man as a dominating subject who is assumed to represent humanity in general.

In conclusion, unlike the female characters of most novels in the canon at that time - Austen's were dimensional. Austen unveiled some explicit social taboos and conventions restricted upon women with the chosen modes – irony and ambivalence making it difficult to determine Austen's true intentions. Marriage remained a climatic culmination than closing of book reminding readers of the priorities put upon women. The slow shift in Emma Woodhouse and Harriet Smith's lives mark a beginning towards the domestic duties of wifedom. The ironic ending puts the patriarchal expectations and objectification of women into limelight and asks the readers the depth the portrayals can go to reveal a characters' true intentions.

Q 4; Show with reference to the characters in Emma that Jane Austen had a great insight into female psychology?

Answer; "Emma" is one of Austen's novels about a girl named Emma Woodhouse, who is described as a person who is lucky with facial beauty, wealth, and good education.

Emma has a hobby that is matchmaking people, she got this new hobby after she managed to make one of the couples successfully advance to marriage. Emma felt that she was an expert in this field, so she would be very excited and confident when she began pairing lovers.

Women in the 1800s:

During the early 1800s, women were generally trapped and had to stay at home and do household chores. They are asked to get married and not a few who accept it because they have to. Getting married for love was taboo at the time, but because of the economy and because they were women so they had to

accept proposals from men who were considered 'more'. A limited right to do something is one of the things that made women at that time not free and imprisoned by ancient rules.

Discussion:

The first problem statement already answers based on her biography and also in the Women in the 1800s part. It explained how the life of a woman living in that era. They can only be at home, waiting somebody ask her to get married. In this part we will discuss how Austen uses a feminist perspective and how the novel entitled 'EMMA' is themed feminism. In some part Mr. Harriet said it to Emma when they are together in a small village,

'It is so odd to hear a woman talk so!'

This proves at that time women were limited even in terms of speaking. And Emma's response that did not approve it illustrates her nature that does not accept if a woman is always prohibited from doing something she likes. Emma is indeed portrayed as an independent, brave person. With his attitude like this, Austen shows Emma as role of a feminist who puts equality between genders. Perspectives of people in that era to women who dared to express what was felt to be very bad, women like that are considered impolite and disrespectful to men who incidentally are considered more. Another thing that proves how Emma has different thoughts about how women should get married is in the section:

'I have none of the usual inducements of women to marry. Were I to fall in love, indeed, it would be a different thing!'

The dialogue shows how Emma refused marriage if it was not for love, she did not agree if women must always accept what was offered to her. She thinks that women and humans who have the right to choose are just like men. She refused the man who proposed to her because she did not love him. Until she met Mr. Knightly and fall in love and then get married. After marriage, Emma wanted to stay in her village to accompany her father, this also proved that Austen insisted that women could choose and be able to argue.

"The woman was better off; she might have the assistance of fine clothes, and privilege of bashfulness, but the man had only his own good sense to depend on;..."

The above snippet explains how Jane Austen shares the situation of women who are seen as good only with beautiful clothes and shyness, but men are seen from how they think. Jane criticizes how women cannot be seen from how they think and what they want. Gender really influences the space of people in the past, because with the view of women only as goods and doing things that have been determined then the space for movement is limited. How Austen adds 'good sense' in the men's section describes it is not important if a woman has 'good sense' because that is not her space.

Conclusion: In conclusion, the journey of the Emma story has the essence of the search for identity and love which is also peppered with romantic stories in ancient times. Do not forget to give a situation where it is still up to social status issues. In this interesting story Jane describes how Emma's life as a woman in those days with her determination to carry out what she wanted to do. Topic feminism is neatly arranged with the addition of these things. Jane Austen gives a beautiful masterpiece by reflecting herself in the novel.

Jane Austen described Emma's figure as independent, courageous, and intelligent to strengthen all her thoughts in showing resistance to behavior towards women at that time. This proves that this novel has the theme Feminism seen from biography Austen who chose not to marry a historical background at that time which forced women to marry voluntarily because of economic conditions. That could also be one of the reasons why Jane did not choose to marry because of the lives of women with this and that limitation, Austen chose to live with her writings.

Q 5: What is Emma unique as Austen's heroine?

Answer ;Emma is unusual novel among Austen's works for many reasons. One is that it takes the name of its heroine for its title. Perhaps that is as it should be. Emma herself is an unusual heroine. She's a snob who declares that people and things are vulgar and beneath her. She makes snap judgments, only a few of which turn out to be correct. Even if one admires Emma's self-confidence, one can't always believe her to be in the right. It's supposed to be difficult for readers to stomach her elitist values and self-centeredness. It's not just that the novel revolves around Emma. It's that within the relatively small world of the novel, this heroine often behaves as if the world should revolve around her.

Emma's Social and Economic Powers:

To some degree, Emma is absolutely right to be confident that she's the center of this small universe. That's not improbable for a character who's situated as she is. Despite being only 20 years old, going on 21, she's already on the top rung of the socioeconomic ladder in the fictional village of Highbury, said to be located 16 miles from London.

Emma's social and economic powers derive from whose daughter she is. Her father, Mr. Woodhouse, is one of two prominent landowners in the village. But Emma's power also derives from the fact that she has no brothers. Her widower father has two adult daughters, and he shows no interest in remarrying to produce a son and heir. As a result, Emma will have an enormous fortune: 30,000 pounds. That means she's an heiress to the tune of today's multi-millions. And wealth is not her only enviable advantage.

The Opening Line of Emma:

In the novel's opening line, Emma is described with three adjectives, each one loaded with associative meaning: handsome, clever, and rich. Handsome might seem an unusually masculine word to describe a young woman. Today it might be an insult to call a woman handsome. But the word handsome in the early 19th century was used as a compliment for females, too. It could mean attractive, elegant, and stylish. It had also signaled a woman who was striking and stately, not conventionally 'beautiful' or 'pretty'. Emma, in other words, is strongly attractive as a woman, not weakly, gently, or innocuously attractive. The word clever to describe her is an equally loaded one. Clever suggests that Emma has intellectual ability but that it arises from craftiness, not from deep learning. The word clever doesn't necessarily imply brilliance or serious study. It's a narrower word. But the most telling and damning word of the three-part description of Emma may be rich. This word calls up that famous translated biblical line, "It is easier for a camel to pass through the eye of a needle, than for a rich man to enter into the kingdom of heaven." Critics have noticed this word choice. Austen could have chosen a more genteel word. The narrator could have called Emma wealthy or, even more euphemistically, fortunate. Rich is a brash, negative word, without pleasant sugar-coating, and with a hint of ostentatiousness.

Emma's Strengths and Weaknesses:

In these three seemingly positive

words—handsome, clever, and rich—Austen’s narrator telegraphs Emma’s supposed strengths and the supposed ‘blessings’ of her existence. But these words, at the same time, signal her distinctive weaknesses. And in fact, Emma’s journey in the novel involves recognizing that when strengths are over-played, they may become weaknesses. Emma must learn to wield her power more effectively and generously, especially over more vulnerable women.

As one reads the novel, the reader journey follows the same path as Emma’s. They are reminded that they also could stand to investigate themselves. One might approach fictional stories more clearly and with greater generosity toward characters that they may not much like. What makes this novel remarkable is that most readers, by the end, leave the book wiser as to how power corrupts and leave it rooting for its spoiled heroine.

Emma’s Dominion:

Emma derives power in part through her family. Her father, Mr. Woodhouse, is a widower. If Emma’s mother were alive—and if Emma’s older sister hadn’t married and moved away—then they, and not Emma, might be at the head of Highbury’s polite society. Her mother’s death and her sister’s departure create the conditions for Emma’s dominion. She, we’re told, “had lived nearly twenty-one years in the world with very little to distress or vex her”. Yet we’re told next that her mother died when she was a little girl. Notice how unlikely a juxtaposition these two things are. It seems strange to be asked to imagine that a young girl who endured the death of a mother had “little to distress or vex her”.

Q 6; “Jane Austen’s style is simple, but that is a deceptive simplicity”. Bring out the salient features of Jane Asuten’s style and language with special reference to “EMMA”?

Answer; Jane Austen's style is often described as simple, but it's important to note that this simplicity is deceptive. In her novel "Emma," Austen showcases several salient features of her style and language that contribute to the overall charm and brilliance of her writing.

One notable aspect of Austen's style is her use of irony and wit. She employs a subtle and satirical tone throughout "Emma," which adds depth and humor to the narrative. Austen's wit is evident in her clever dialogue and the way she exposes the follies and pretensions of her characters. This combination of irony and wit creates a delightful reading experience and allows for social commentary without being overtly didactic.

Another feature of Austen's style is her meticulous attention to detail. In "Emma," she paints vivid and intricate portraits of her characters and their surroundings. From the descriptions of Emma's opulent home to the nuanced portrayal of each character's mannerisms and quirks, Austen's attention to detail brings the story to life and immerses the reader in the world she has created. Furthermore, Austen's language is marked by its precision and elegance. She carefully chooses her words and employs a refined vocabulary, which adds to the overall sophistication of her writing. Austen's sentences are often well structured and balanced, showcasing her mastery of syntax and rhythm. This attention to language contributes to the overall beauty and clarity of her prose.

Additionally, Austen's narrative style is characterized by a close third-person point of view. Through this perspective, she provides insights into her characters' thoughts and motivations, allowing readers to develop a deeper understanding of their inner lives. This narrative technique creates a sense of intimacy and connection between the reader and the characters, enhancing the emotional impact of the story.

In conclusion, Jane Austen's style in "Emma" is characterized by irony, wit, attention to detail, precision in language, and a close third-person point of view. These salient features contribute to the deceptive simplicity of her writing, making her novels timeless and beloved by readers worldwide.

SHORT QUESTIONS WITH ANSWER

Question:

How does Emma Woodhouse's character evolve throughout the novel *Emma*?

Answer:

At the start of *Emma*, Emma Woodhouse is portrayed as a wealthy, self-assured young woman with a tendency to meddle in the romantic affairs of others, believing herself to be an expert in matchmaking. However, her well-meaning interference often causes confusion and misjudgments. Throughout the novel,

Emma matures as she realizes her own flaws and the consequences of her actions. A pivotal moment in her growth occurs when she acknowledges her love for Mr. Knightley, a man she had long considered a friend. By the end of the novel, Emma has gained a deeper understanding of her own feelings and the complexity of relationships, moving away from her earlier arrogance and showing more humility and self-awareness.

Question 2:

Who is the protagonist of *Emma*?

Answer:

The protagonist of *Emma* is Emma Woodhouse, a young, wealthy, and somewhat spoiled woman who enjoys matchmaking others.

Question 3:

Who is Mr. Knightley in the novel *Emma*?

Answer:

Mr. George Knightley is a close friend of Emma Woodhouse and her eventual love interest. He is a sensible, kind man who often provides Emma with valuable advice.

Question 4:

Why does Emma try to matchmake Harriet Smith with Mr. Elton?

Answer:

Emma believes that Harriet Smith, a young woman of lower social status, would be a good match for Mr. Elton, a local clergyman, thinking it will elevate Harriet's status. She is also motivated by the idea of keeping Harriet away from Mr. Martin, whom she believes is an unsuitable match.

Question 5:

How does Emma misjudge her feelings for Frank Churchill?

Answer:

Emma initially believes she is attracted to Frank Churchill and entertains the idea of a romantic match with him. However, she later realizes that her feelings were not love but mere fascination, especially as she becomes aware of his flirtations and his true attachment to Jane Fairfax.

Question 6:

What is the significance of the character Harriet Smith in *Emma*?

Answer:

Harriet Smith is a key character who is manipulated by Emma in her attempts to matchmake her. Harriet's romantic entanglements serve as a catalyst for Emma's personal growth, as Emma realizes her misjudgments and begins to understand her own feelings.

Question 7:

What lesson does Emma learn by the end of the novel?

Answer:

By the end of the novel, Emma learns that her well-intentioned meddling in others' relationships can lead to misunderstandings and consequences. She also realizes her true feelings for Mr. Knightley and matures emotionally, gaining a deeper understanding of love and friendship.

Question 8:

Who eventually marries at the end of *Emma*?

Answer:

At the end of *Emma*, Emma Woodhouse marries Mr. George Knightley, and Harriet Smith marries Mr. Martin, who had been her original suitor.