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**The Use of Irony in Jane Austen's Novel
*Emma***

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Dedication

To my parents who have showed their understanding. I finished this work to be honored with
your presence

To my dearest brothers, my husband Hichem and my little baby Mohamed Bilal

To all my family in Canstantine and Hassi Messaoud

To my dear Uncle Mansour: May God bless him. Azza

With a great honor I dedicate this work to the light of my life, my parents: May God protect
them.

To my family, Bachiri to my brothers and my sisters

And to all my friend. Hadjer

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Abstract

The present study explores the use of irony and its significance in one Jane Austen's masterpieces, *Emma* the novel that explores the concerns of the Georgian culture by means of her pertinent use of irony. The main point of this study is to know the importance in using irony in Jane Austen's writing. This research provides an investigation on the main definition of irony as a stylistic device and its interpretation. The present work is divided into three chapters. Chapter One presents a theoretical background where the focus is on one literary device which is irony. Irony is a general term which is used to refer different figures of speech. Irony can appear in a single sentence, or it can stretches over complete novel. It is our main concern in this inquiry. Chapter Two highlights the contextual overview about the period and the author, emphasizing her style and themes. Chapter Three is based on an investigation of irony in her novel *Emma*, trying to find out Austen's intentions behind using this literary device. The main objective of using it in the novel also is presented here. Jane Austen overuses irony in the novel to describe her characters, their action, and their feelings. In general this inquiry sheds light on this literary device. Finally there are some recommendations presented for further research on the subject.

Key Words: irony, feminism literary theory, sarcasm.

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General Introduction

English literature passed through many periods that were the most interesting and universal in the literature world. Among these periods the Georgian era (1714-1830) which is the age of the reign of the king's George. Literature in this period became the mirror of the ordinary life and society; it reveals its problems and concerns. The main charm of the Georgian period for the novelist Jane Austen is the high style of the upper class life. Georgian period has come to be synonymous with the word elegance (Beverley, 1998).

The Georgian period is more accurately termed Augustan literature. The term Augustan is traced to the king George I of England who was named George Augustus in that time. Literatures in this age in fact become the mirror of the society that reflects its difficulties and interests; in addition to that, it is a period that saw the growth of the ironical form of writing. This period makes a political literature through different genres that is full of irony and hidden meanings. Jane Austen is a great novelist who explores the concerns, and the difficulties of the genteel women that had lived in the Georgian-Regency England. She also creates a lively comedy of irony manners among her characters; the discussion of *Emma* by Jane Austen examines the use of irony in the novel.

Jane Austen is a writer and a perspective social commentator in her period, she uses a certain technique in her writing to criticize the society in a relevant way and irony is one of them. The use of this literary device helps to attract the readers' attention. The present study tries to answer the following question: How does Jane Austen make use of her novel *Emma*?

Jane Austen is regarded as one of the most significant social critics who use different literary devices like irony effectively to criticize women's educational social and moral mistreatment in the Regency era (1830). She uses irony to criticize society in different ways and

to reach the reader's mind through her style that exposes the negative side of the gentry that includes: society and class division, morality, ethics, love and marriage.

Most of Austen's writings of the (1830) were characterized by a sense of irony (Emerson, 1996). *Emma* (1815) is considered as a work of the Georgian time. Through this novel Austen attempts to criticize the value of the women in the Regency era. She tried to explain the issue of the marriage between the patterns in social classes.

Jane Austen is a great comic artist, a serious interpreter of life and a creator of brilliant mimetic characterization (Mudrick, 1960). Some critics point out that she achieved better work perhaps than any other novelist. There is a balance between these various components of her art but I believe that there are powerful unrecognized tensions between the form, theme, and characters in most of Austen's novels. Bernard (1978) states that Jane Austen's fiction belongs to the low mimetic mode in which the hero is one of us and we demand from the author the same canons of probability that we find in our own experience (Frye, 1987).

The novel is directed at those failures of education and at that distortion of social customs and institutions which makes a daily life painful and ultimate fulfillment uncertain for good and sensitive people (Elliot, 1989).

The major objective behind this study is to draw the attention to the importance of this stylistic device which is irony in achieving the real meaning of any literary text. Also it helps the students appreciate the literary text through its stylistic analysis and through the use of irony that simplifies the understanding of the literary works.

This research attempts to perform our investigation about the novel *Emma* we will be conducted this investigation through the analytical descriptive study of the different cases or instances of irony in the novel. With the discussion that is based on our own personal vision.

The present study attempts to find answers to these questions by exploring the notion of irony as a literary device for the reason of using it in Austen's *Emma*. In this novel, Austen uses

irony to add a depth meaning to her themes, she attempts to assert different issues discussed in the novel. In parallel there is one hypothesis that is considered throughout this study.

Jane Austen has recourses to irony in order to transmit her impressions and views towards the Georgian society. The overuse of irony unable the reader to acquire a lot of details about the author and the characters in the novel, she used irony also in order to develop her plot and she attempts to create new meanings. Austen may have psychological motive behind using this literary device irony maybe, she wants to involve the reader in the cognitive process aiming at using it in different ways to facilitate access to the novel. Austen's objective behind the use of irony is to imagine the story in the mind of her reader; irony seems to be more fictional than just real. In the novel, Austen uses her irony style to get the reader's attention, and to expose the negative side of the gentry's class division and education.

This work is divided into three chapters. Chapter One provides the theoretical overview where the focus is on one literary device irony which is our main concern in this inquiry. Chapter Two examines the literary elements of the novel emphasizing the writer's style, plot, themes and characterization. Chapter Three is about the practical part; it presents the analysis of the novel *Emma* and the illustration with quotes.

The conclusion discusses the results of using irony in the novel *Emma* and it offers an account of the notion of this literary device in the novel, and it shows different meanings in the language of literature.

Chapter One

Theoretical Overview

Chapter One

Theoretical Overview

Introduction

In British literature, there are many famous writers. One of them is Jane Austen is well known writer in the Regency Era in the late of 18th century. She contributes in the birth of a new genre of writing using irony. In this chapter the main focus will be centered on the characteristics of irony, types, and the main functions also the aim behind using this stylistic device.

1.1 The Concept of Irony

We consider irony as it is known in the period of German Romanticism in the early part of the nineteenth century. Moneva (2001) states that it is the important part of the notion to a variety of perspectives, it gives a new birth of language, its devices are used more fully in the Greek comedies and tragedies, the most popular philosophers at that time are Plato, Socrates and Aristotle. They contribute in using irony in philosophy's domain, however Socrates and Plato disagree in the features of irony and the problems that are founded in ironic text such as: the context of discussion, the relativity of the topics and the voice of the speaker in the text.

In the other side Aristotle takes place around the approach of irony in the view of ethics and morals as some twentieth theories. Irony is a matter of determining the limits of speaker sincerity (Turnbull, 1993). He establishes the relationships between irony and humor whereas the difference relay on the situation of the speaker, if it is internal or external he makes fun depending on himself or making fun of something else. The researcher can consider irony as a trope that leads the listener to differentiate between the literal meaning and the figural one, which simply determines irony as to say something and to mean another thing (De Man, 1966).

1.2 Definition of Irony

The term 'irony' is derived from the Greek word 'eironi' meaning dissembling ignorance purposely affected (Britanica, 2015). It denotes that the appearance of the things differ from their

reality in terms of meaning, situation, or action. This means it is ironical when there is a difference between what is thought about a situation and what is actually in (Wolfsdorf , 1992).

Irony is a figure through which we wish to implied the opposite of what we are saying; consequently the words we use in case of irony are not understood in their literal meaning (Du Marsais, 1991:74).

Wordsworth (1989) states that the text presents a loose string modesty of the reader recognizes the possibility of a double reading

Irony as a situation in which something which was intended to have a particular result has the opposite or very different results. In other word, we can say the use of words that are the opposite of their meanings as a way of being funny. A situational, verbal or, dramatic irony is all the most common types of it (Claire, 1985:67).

Irony is often defined as a double significance that results from the contrast in values (Randall, 2011). It is associated with two distinct points of view (Leech and Short, 1981). It can be obvious in a single sentence or it can stretch over a whole novel (ibid.). In fact irony covers the use of the language to represent certain objects that is opposite to the literal one.

Irony is an abstract rhetoric and writing device that has been utilized for a long time as a part of discourse workmanship and regular life, in spite of the fact that it has been utilized for quite a while there is not an accurate meaning of the word itself (Schaffer, 1977). It is the difference between the appearance and the reality, the ironic statement played a big role in any literary text because it forces the readers to use their imagination and interests to comprehend the meaning of the text (Wolfsdorf, 1992).

Randall (2011) affirms that irony as a figure of speech in which the intended meaning is the opposite of what expressed by the words used usually, taking the form of sarcasm or ridicule in which a laudatory expressions are used to imply condemnation or contempt. The word irony originates in 'eironi' which described the main features of the characters in classical Greek comedies, revolving around the conflict between two characters (Claire, 2004). The ironical man and the imposter versus was depicted as the pompous fool who pretended to be more than actually was, while his antagonist was the cunning dissembler who posed as less than he was, the conclusion always displayed the victory who pretends that he is ignorant (ibid.).

Mudrick (1978) argued that irony markers cannot be defined as infallible pointers to irony and that irony needs to be defined in terms of intention and communication. The latter is defined as marking utterance in such a way as to provide his or her address with ground for a correct interpretation. A reader does not simply establish ironic intentions by recognizing certain textual features that conventionally mark irony (Gibbs, 1994).

The types of irony may give us the clue to the true definition of an ironic statement. An ironic statement must appear as if it is sincere, there must be no hint of sarcasm and the reader must not be self-consciously droll. The lines are delivered straight, so that the receiver misses the hidden message but the reader gets it loud and clear (Britanica, 2015).

1.3 Types of Irony

We distinguish four main types of irony that are common in English literature which contains a specific characteristic that makes it distinct from the other types:

1.3.1 Verbal Irony

When the speaker said one thing but he meant another (Randall, 2010). The main feature of verbal irony that may differ from the other parts is the use of this stylistic device by a speaker intentionally. It occurs in the conversation where a person aims to understand the meaning of something different to what his or her words literally meant (Wordsworth, 1995). Irony is the figure of speech that is used to convey the opposite of what is said. In irony the words are not taken in their basic and literal sense (Du Marsais, 1981).

Verbal irony is a trope and the tropes are utterances with figurative meanings which relate to their literal meanings in one of several standard ways. However in pretence the central idea behind pretence accounts of verbal irony is that the speaker is not herself performing a speech act such as making an assertion or asking a question. But pretending to perform it and the speaker gives up the opportunity for mimicry or simulation in order to express her own attitude, in her own tone of voice (Sperber and Wilson, 1989: 56).

Irony is a mode of speech in which the meaning is the contrary to the word. It is the use of words to express one thing that is opposite to the literal meaning (Randall, 2011).

Verbal irony succeeds when the intended audience groups that speaker is highlighting the literal falsity of the utterance as if the audience were to grasp the speaker's sincere belief (Wordsworth, 1997: 176).

1.3.2 Verbal Irony and Sarcasm

Verbal irony is most commonly expressed as sarcasm, sarcasm is used to insult or to cause harm while verbal irony implies a different meaning to what is actually said (Sperber, 2005). Irony helps the person understand the hidden meanings, sarcasm and verbal irony are used to cause pain (Wilson, 1989). It is mainly designed as a ridicule and direct utterance.

Derrida (2006) claims that irony and sarcasm can improve the performance of many natural languages and its main focus is to identify the sarcasm on the level of sentences in contrast, it is impossible to define a statement that contains sarcasm without knowing the context. Stable and unstable irony is the subdivisions of verbal irony. In stable irony the meaning is made clear to the reader and in unstable irony the reader is not certain as whether the author is honest or not (Fowler, 1999).

Bousfield (1977) affirms that sarcasm is the use of strategies on the surface that appeared to be appropriate in the situation, but it meant the opposite in terms of face management. That is the utterance which appeared on the surface to maintain or enhance the face of the recipient actually attacks and damages the face of it. Sarcasm is an insincere form of politeness which is used to offend one's interlocutor. Wordsworth (1990) states that there is an extremely close connection between sarcasm and irony, and literary theorists in particular often treat sarcasm as simply the crudest and least interesting form of irony. Also he adds:

First, situations may be ironic but only people can be sarcastic. Second, people may be unintentionally ironic but sarcasm requires intention. What is essential to sarcasm is that it overt irony intentionally used by the speaker as a form of verbal aggression (Haiman, 1990: 132).

Fowler (1998) suggests that sarcasm does not necessarily involve irony but irony is the use of expression conveying different things as they are interpreted, the essence of sarcasm is the intention of giving pain by ironical utterance or other bitter words. Gibbs (1994) points out that verbal irony is the speaker creates intentional juxtaposition of incompatible actions or words.

It is possible to be ironic or sarcastic without any overt sign of the speaker's insincerity. The put on act of sarcasm still differs from a lie in

that the speaker wants his or her actual meaning to be understood at least by some happy few members of the target audience (Haiman, 1998: 18)

1.3.3 Situational Irony

It involves a discrepancy between what is expected to happen and what is actually happen. Situational irony occurs when there is something leads a person to think that a particular event or situation is improbable to happen (Coleman, 2005). It is about the interaction between what the characters believes, says or thinks and what is actually happens. Both the characters and the audience are completely unconscious about the implications of the real situation.

Claire (2009) claims that an irony of situation and an irony of existence are both forms of irony that cover everything from statement and they are the course of human events and intentions, involving our awarding of ranking and expectations in which they exist along fate or beyond our predictions. It occurs when the final results or outcomes is the opposite of what is predicted (ibid.).

Many writers use strong words associated with this form of irony to add a variation and a refresh to the story (Gibbs, 1994). Situational irony reveals the events which are ironic irrespective of the speaker implication. Moreover situational irony aims to testify the presence of an ironical mode of thought. The forms of irony that rely of all parts from statement and they are the course of human events and intentions (ibid.).

Situational irony is not present in nature for one who is too natural and too naïve, but only exhibits itself for one who is himself developed to become conscious of this requires of a consciousness which is itself ironical (Clair, 2004: 150).

Claire (2004) claims that situational irony occurs when the final ending is the contradictory to what was expected. Usually the episodes in the plot of the story will lead the reader to predict a particular resolution or ending. If such an expected conclusion fails and instead another one occurs the absurdity is termed situational irony (ibid.).

1.3.4 Dramatic Irony

Dramatic irony is a situation in which the reader and the audience know more about the immediate circumstances of the future events of a story than a character with it. The audience is able to see a discrepancy between character's perceptions and the reality that the audience face (Wilson, 2006). The characters are very different or opposite from the reality of their immediate situation. Their intentions are likewise different from the outcomes of their action; it is popular of the work's arts such as books, poems, movies and plays (ibid.)

Dramatic irony when the reader is made aware of disparity between the facts, situational and the character understanding of which is treated in the most of novels when discovering the reality underlies appearances (Wordsworth, 1992: 179).

Payne and Rae (2001) state that dramatic irony occurs just when the audience knows something different from the character, something in the story that only the audience knows it. The concept of irony is more literary concept of dramatic or tragic irony. It appears more when the audience watches a drama in uncovered way; the drama could only unfold an already given destiny in this situation. The irony will be mourning in predetermine the plot (Claire, 2004).

1.3.5 Structural Irony

It occurs when a double level of meaning is continued throughout a work by means of some inherent feature such as a hero or a narrator (Weisgerber, 1973). Structural irony is seen to take the form of the transgressive step of the basis, and the non-hierarchical disorder of parataxis (Wilson 1980). Derrida's texts are understood as a mode of a structural irony and it is proposed to change the stylistic that occurs in that text (Coleman, 2010). Structural irony refers to an implication of alternate or reversed meanings that pervade the work of literature. A major technique for sustaining structural irony is the use of a naïve protagonist or the unreliable narrator who continually interprets events and intentions in the way that the author's signals are mistaken (Hamilton, 1999).

Structural irony is built into texts in such a way that both the surface meaning and the deeper implications are presented more or less throughout the novel (Wooster, 1989). One of the

most common ways of achieving structural irony is through the use of a naïve hero or naïve narrator who is simple and straightforward comments are at the variance with the reader's interpretation, this depends for its success on the reader understanding the author's intention.

1.4 Feminism Literary Theory

Feminist theory first emerged in the early (1994). It creates a development of a new strategies and programs to advance the women's equality to men because they are almost unequal and they are oppressive for all the sectors of society: business, economic, law, medicine, sports and family (Huilman, 2004). The most important concern is to encourage the women and girls in all social situations however, it is characterized by only male dominance (ibid.).

As Hooks (2003) states feminism theory is a struggle to end sexist oppression. It is necessary to struggle in order to eradicate the ideology of domination that permeates the Western culture on various levels. The self development of people can take the priority over imperialism, economic expansion and material desires. Its aim is not to benefit any specific group of women, any particular race or class of women. It does not privilege women over men but it has the power to transform in a meaningful way all our lives.

Huilman (2002) affirms that the main principles of feminist theory are those women who have something valuable to contribute to every aspect of the world. As an oppressed group women are able to achieve their potential, receive rewards or gain full participation in the society. Feminist research should do more than critique but it should work toward social transformation (Wollstonecraft, 1960). '*A vindication of the rights of women*' women are not naturally inferior to men but they appear only insignificant because they lack education. She suggests that both men and women should be treated as a rational being. She imagined that in the social order are all equals.

Hooks (2005) affirms that feminism theory is the belief that women should have equal rights to men. In consequence the feminist movement fights for equal rights and opportunities for women. Women are 'castrated'; she attacks the nuclear family romantic role and the limits on

women's sexuality. She argues that gender roles are not natural but they are learned, they conditioned girls to conform to a very restrictive femininity (Greer, 1970).

1.4.1 Feminism Theory in Jane Austen's *Emma*

Jane Austen characterizes the novel *Emma* with a large statement that seems to support women in a general view; this is usually known by using unsympathetic character of all her novels like Mr. Elton, Emma Woodhouse, and unsympathetic adjectives, as *Emma* is a typical intelligent woman in the novel. Although she may make a mistake she has fundamentally the sound of judgment that it is different and superior to men. She is able of the self's criticism. More importantly, *Emma's* power is rare in other Austen heroines (Emerson, 1999). Austen shows that women play an important role in the social life. They should participate actively in the social activities rather than they confine themselves only to a small domestic circle group (Brontë, 1998).

Emma Woodhouse, handsome, clever and rich with a comfortable home and happy disposition, it seems to unite some of the best blessings of existence (*Emma*: 7). However Jane Austen provides a quiet and objective views of a limit options open to the women. Jane Austen makes implicit statement and certain structures of her era that doesn't appear to the modern readers. Meanwhile there is a representation of the landed gentry Emma all her time, she occupies of Highbury's village and she manages her home become her main concern. She starts to arrange and imagines the matches between the couples (Emerson, 1978).

This makes those arrangements a tragic-comic of the novel that considerably shaped the ending of the novel. Emma is confident, she said that she will never marry (*Emma*: 98). Emma doesn't want a marriage in order to live in a comfortable way for the rest of her life. Emma Woodhouse does not want any one shared her life, she must make her own decision more or less independently (Brontë, 1989). Emma's mother died in her younger age she was satisfied by all her decisions, Jane Austen famous saying your own feeling and none but your own (*Emma*: 87). It should determine that she wants to be a bachelor woman for the rest of her life.

The marriage of Emma Woodhouse and Mr. Knightley become a significant and an exceptional event in the novel. In *Emma* novel Austen rewrites the traditional romantic version of feminism's theory mainly through the figures of her main characters. Emma is widely believed that each person must have the process of education (Emerson, 1989). At this point Tennyson (1997) affirms that if we failed to notice the subtle and the balance form in which Austen arranged the virtues of her main characters, their class prejudice and their generosity we will be able to understand Austen's feminism.

As the novel unfolds the education of hero and heroine, about themselves and one another as a moral equals, it is shown in a way which subverts the stereo type in which a heroine is educated by a hero guardian (Tennyson, 1997: 138).

As Emma and Mr. Knightley know that they love each other in an ethical and ideological way:

Emerson's reading of the novel explores not only Austen's presentation of the positive versions of a female power but, how Emma and Mr. Knightley are equals through their marriage, in the way that is traditionally accepted in order to secure Emma's prestige and the prerogative that comes with it (Emerson, 2000: 404).

Mr. Knightley confirmed that a man would always wish to give a woman a better home than the one he takes her from, but while Donwell Abbey is surely a better home than Hartfield (*Emma*: 140). Emerson (1973) states that Jane Austen was not a bold woman that she never closely examined the traditional and the social situation. Jane Austen's themes are comparable with the eighteenth-century feminism of Mary Wollstonecraft because they are praised for their ideal by writing in a feminine style and staying far from the masculine themes (Brown, 1973).

Conclusion

In this chapter we discuss many titles related to irony in which we get the main concept of irony as we discussed the definition, the types and the theory of feminism in literature. Also we have seen the difference between sarcasm and verbal irony. Sarcasm is contemptuous, its consideration is available for Meta linguistics analysis, and it is prominent in the culture. In the other hand irony is the best method that has a certain interaction's focus, the main purpose of irony is to achieve many successful writing. Jane Austen is considered as a good example in demonstrating this stylistic device in an effective way.

Chapter Two

Objective behind the Literary Elements

in Emma

Chapter Two

Objective behind the Literary Elements in Emma

Introduction

Jane Austen is considered as a great writer in the 19th century. She uses different literary devices in her works such as metaphor, simile, and a profound description to create the imagery among her characters. The main themes in the nineteenth-century of the Georgian period are the self-absorption and the romantic sensibilities that are approachable to the modern reader (Emerson, 1985). For that reason Austen's narrative is strong feminist novel includes love and marriage that are represented by irony in the novel. She uses this device to criticize the Georgian society in her own way. In this chapter, the dissertation will focus on the use of irony in the Georgian Era, the style, plots, themes and, characterization.

2.1 The Use of Irony in the Georgian Era

England's Regency era approximately (1793-1830) was the time of the beginning of the war with France until the death of George IV, who was named 'Regent' when his father became mentally ill in (1811). Shelley (1966) states that the period served as a transition between England's Georgian and the Victorian Era though in the period when England is embroiled in the Napoleonic wars, the Regency Era is known as a time of aristocratic excess and achievement in the arts, architecture and technology (Keats, 1967).

2.2 Jane Austen's Style

Jane Austen is regarded as one of the most important social critic who used irony as a literary device effectively to criticize the women's educational social and moral mistreatments in her period (Wordsworth, 1987). Austen uses irony in order to explore the concerns and the difficulties of the genteel women that lived in the Georgian-Regency of England (Austen, 1909). She also creates a lively comedy of comportment among her characters. Austen's themes are basically about the negative side of the gentry in the Georgian era. They include society and class division, education and morals, love and marriage.

Scholar Psomiades (1965) states that marriage takes a great part of the nineteenth-century in British fiction. The construction of marriage, plot structure appears in all of Austen's novels. The novel *Emma* (1815) contains fundamental topics such as growth and development, total independence in both thoughts and feelings, the women's place in the world. For the England society, marriage was the best way to secure a stable future (Emerson, 1989).

Warbeck (1976) affirms that for many women especially those without wealth, marriage is a way to ensure their financial stability for life. This scenario plays in the novel where marriage is an option of a necessity. Austen is considered as specialists she is one of the most important English novelists (Clark, 2006). She introduces a combination of drama and light comedy in order to sharp the main stylistic device which is irony. If some readers are enjoyed reading Jane Austen's stories, there are many who read and reread her novels especially for irony's effect that is involved in her style (Shelley, 1967). Like most forms of comedy, irony attributes to human weakness, ignorance and cruelty that pleased the reader.

Chesterton (1962) affirms that it is certain that Jane Austen by her own artistic talent made interesting what a thousand of superficially similar people would have made dull. Irony is a literary work that is about the reversal meaning in order to make a comment, or a criticism about the subject. Irony is often defined as a double significance that results from the contrast of values associated with two distinct points of view (Leech and Short, 1981).

What is the joy of Jane? What is about her work that keeps the readers, and the viewers, coming back for more? Is it the dare effect? Is it the irony, the wit, the romance? Or is it a combination of all these factors? Many critics and authors have compiled works to analyses this vast and still growing phenomenon of freedom (Malcolm, 1976:134).

Drabble (2000) defines free indirect speech style as a way of narrating characters thoughts or utterances that combines some of the features of the third-person report, with some features of first-person direct speech allowing a flexible and sometimes ironic overlapping of internal and external perspective.

Many critics have studied free indirect speech in Austen's work. Scott, Elliot and, Shaw (1999) examine free indirect discourse as rhetorical devices. They investigate for a significance

of how the story is told. Bray (1995) makes an interesting connection between Jane Austen's novels and the development of free indirect discourse in his article. *The Source of Dramatized Consciousness (2001)*:

He can't failed to notes with interest that Emma fulfills by anticipation, a prescription of her own character, every things that presented through Emma's dramatized consciousness and, the essential effects depend on that. Perhaps he has in mind passages in Emma such as the following: have you any idea of Mr. Knightley returning your affection? "Yes" replied Harriet modestly, but not fearfully I must say that I have (Bray, 2001:10).

Richardson (1999) observes that written naturally leads to free indirect discourse. He explains that the reader is his own narrator but an event in the past is often described in what could be considered as a third person narration (Bray, 1992). The novel *Emma* by Jane Austen is full of long introspective sections that invite the reader into the protagonist mind however; a careful read of such text provides an excellent source of Austen's characterization narrative style (Elliot, 2007). The term free indirect discourse is perhaps best reserved for instances where words have actually been spoken aloud and those cases, where a character's voice is probably silent or inward. One of the thought that should be described as free indirect speech (Randall, 2007).

In writing Jane Austen's quality of her novels is a gift of comedy; many illustrations of her amusing comment (Elliot, 1968). The comic scenes and the complete wit of the dialogue among her characters are all parts of her rich sense of irony that makes her novels challenging and formidable (Scott, 1990). Austen's novels are not only fun; she is considered as a critic of the Georgian society, she shows all the deficient of the Georgian institutions. The first person narration is considered as a way to introduce the Georgian culture and the traditions to the reader. Therefore, Jane's language is not only communicative device, but it transports a cultural heritage of her society (ibid.).

Jane Austen is a feminist writer. For most of her novels she regards her life only for her family, friends and for herself satisfaction. Jane places her self-respect and personal believes in

her world first of anything else (Bronte, 1997). She is a dominating writer in the nineteenth-century (Tyson, 1997). The novel *Emma* has subtheme of victimization of the women by men condoned by the system. The language in *Emma* is very important because it stands as an example of story female character who need not marry.

Also it shows how a male character uses language to control himself with a female character. The significance of speech through Austen's brilliant dialogue, speech habits and the characters movements let the reader appreciate and admire her romantic style of writing (Elliot, 1969).

2. 3 Literary Analysis of *Emma*

In this study, we tries to analyze the main literary elements in *Emma* such as, the plot structure, the themes and characterization that are in the novel, trying to extract them with the major characteristics of those literary devices.

2. 3. 1 Plot Structure

Emma is a novel that is published in (1816). In the very first sentences, Austen introduced the main character as Emma Woodhouse, handsome, clever, and rich (*Emma*: 5). (Wordsworth, 1999) states that Emma appreciates the high social status. She had the power and the influence on the others. The protagonist was very clever, funny, and full of energy. Her major talent is matchmaked the couple to each other. Emma's position in the world gives her a freedom and the opportunity expressing in a superior way (Elliot, 1968).

Austen's *Emma* novel focused more on society, money and, relationships. Emma is actually aware of her position as a woman in her society. Emma concentrates on the affectionate life between her friends, and, neighbors (Wordsworth, 1997). Her witness and wisdom revealed extensively in the novel as a social observer. She invited the reader's imagination into the inhabitants of Highbury village in England (ibid.). The novel opens in a small village's Highbury in England (Elliot, 1967). Emma Woodhouse twenty-one years old, she is the younger of the two daughters. Emma Woodhouse does not actually need a marriage because she is beautiful, witty

and a wealthy woman. (*Emma*: 5). She is surrounded by an affectionate father and friends that adores her. *Emma* managed dependently her home in Hartfield England.

Although a wealthy woman in the nineteenth-century is often married but Emma refused marriage. She tells her friend Harriet:

I have none of the usual inducements of a woman to marry fortune I do not want; employments I do not want; consequence I do not want: I believe few married women are half as much mistress of their husband's house as I am of Hartfield; and never never could I expect to be truly beloved and important; so always first and always right in any man's eyes as I am in my father (*Emma*:156).

With this declaration, Emma explained her relationship with her father is rare, she was always important and beloved by him (Steinbach, 1960). Although a middle and lower class women often had no option but marriage to gain a financial security, aristocratic women are inherited in wealth. Emma's view about wealth allows her of spending the days reading, visiting friends and walking in the gardens.

Mr.Knightley was seven-and thirty years old, he is Emma's friend but they had different perspectives in their relationships (Kenney, 1989). Emma considered the marriage of Miss Taylor who is the previous governess Woodhouse family is not beneficial for her. However Mr. knightly observed her marriage as a gain. He said to Emma, but she knows how much the man is to Miss Taylor's advantage; she knows how very acceptable it must be at Miss Taylor's time of life to be settled in her own house. (*Emma*: 8).

Mr. knightley knows that Emma views about marriage is negative but he used many figurative language in order to put his own goal. Emma predicts the match between Mr. Weston and Miss Taylor. Also she persuades Harriet to reject Robert Martin's proposal as well as he was a farmer. She convinced her about Mr. Elton because of her position as a vicar (Bree, 1960). Emma's snobbishness which extends to her views on marriage however, this snobbishness has a historical grounding (Shelley, 1960). A marriage between patterns of a very different social rank disturbs social life. As we have noticed in the novel, Emma affirms on the importance of the

similarity in the social background, she reacts with a total annoyance with Mr. Elton, when she said that Mr. Elton cannot be compared with the Woodhouse family (ibid.).

Although Emma's superiority in her behavior Mr. Knightly has a strong influence on Emma's life because, it is obviously at the end of the novel (Kenney, 1990). Miss Emma and George Knightly are united in a perfect happiness. At the conclusion of the novel Emma and George become engaged, even though she realizes that Emma cannot leave her father alone. Mr. Knightly suggests a solution to Mr. Woodhouse he can live at Hartfield with both Emma and her father, Emma agrees. And Harriet accepts to marry with her previous friend Mr. Robert Martin. (*Emma*: 423).

2. 3. 2 Themes

Emma's themes are society and the self, courtship and marriage, gender roles in every day's life (Yagan, 1999). They are very popular with the Georgian readers in the nineteenth-century (ibid.). There are some of realities and assumptions that govern the behavior in the Regency England (Black, 1960). It is the period that ruled by elegance and, etiquette. This social significance primarily derives from their inherited and idealized morals and manners (Robinson, 1966). Wealth is not shared equally among all the members of the gentry's families that is why a woman is often obliged for marriage in order to find the financial security (Wordsworth, 1958). For Jane Austen, the woman depends on the wealth, independence and her personal rights in the world.

Moffat (1966) demonstrates that *Emma* independence, her self-absorption, and her romantic sensibilities make her especially approachable to the modern readers. Modern readers can easily identified with the sense of the self that *Emma* has because of this independence Looser (1997) affirms that whether or not *Emma* is a feminist novel at a surface level. *Emma* appears to be fully in control of her life as she manages her father's household and she ruled over Harriet. She argues with Mr. Knightley (Kenny, 1986). The critic Kenny called the novel of *Emma* a manifesto of a women's right to the pursuit of happiness (ibid.).

Emma (1815) followed a 19th century pattern of marriage as a major theme in fiction. Marriage's plot appeared in all Austen's novels. Marriage is the material of nineteenth-century British fiction. For women living in nineteenth-century England, marriage is the best way to secure a stable future (Psomiades, 1963). Although married women had a few rights in terms of property ownership, money, and even their own children, a husband was legally obliged to provide wealth to his family (Randell, 1969).

Social pressure and romantic love also pushed nineteenth-century women toward marriage. For example even most and wealthy and aristocratic women spend most of their lives as a wives and mothers (Steinbach, 1989). Women who were unable to produce healthy live children were considered as a disappointment in their families. Even women from less wealthy families felt pressure to marry in order to fulfill their roles as wives and mothers (Cooper, 1964).

Mr. Knightley love's Emma for the rest of his life. *Emma* is not actually a novel of falling in love because the main characters love each other from the beginning of the novel however, the plot of *Emma* is not as simple as two characters revealed in their mutual love and they agreed for a marriage (Kreisel, 2003). Through Emma and Mr. Knightley's conversation and arguments Mr.Knightley employed such intelligent technique in order to establish himself as a most important figure in the life. Mr.Knightley's strong influence in Emma's life becomes especially obvious by the end of the novel (ibid.).

As *Emma* defends her desire that she will never marry any man she tells Harriet that she will never be a poor silly old maid like Miss Bates because of her wealth (*Emma*: 145). Austen said a single woman of good fortune is always respectable and may be as sensible women and pleasant as anybody else (*Emma*: 77).

Kenney (1989) states that Emma realizes she is a wealthy single woman. In *Emma*'s novel the protagonist exposes that she is never left her hometown in Highbury. The village is a significant factor in Emma's character. Austen invites the reader's senses to imagine how a

wonderful life in Highbury and how the inhabitants of this town are related to each other (ibid.). Also Mr. Woodhouse shows a great love for his village. He detests change and marriage, he mentions his statement Poor Isabella and poor Miss Taylor, the two earn the titles simply through the act of marrying which took them away from Hartfield (*Emma*: 88).

The gender role is another subject dealt with *Emma*, a men and women's role are strictly proscribed along gender lines from education and work to property rights and speech (Scott, 1962). It is important to consider the role of male domination in this novel in order to get a complete idea of *Emma*'s character (Edgeworth, 1968). One interpretation of the relationship between Emma and Mr. Knightley is that Mr. Knightley helps Emma to mature and grow. He wants to change her into a desirable wife for himself.

Mentor to lover I don't have to be a feminist to recent Emma's end Knightley's suitability as a lover is an open question throughout Emma, and his sudden shift from mentor to lover is an open question throughout Emma, and his sudden shift from itself is a comic turn (Moffat, 1963: 87).

2.3.3 Characterization

To deal with characterization, it is worth to look at Jane Austen's writing talent. She presents her characters in a true and real way (Elliot, 1965). Jane Austen is a sensitive to every nuance of behavior and any deviation from the standard. Jane is usually concerned with drawing her characters in three dimensional figures aiming at representing various human traits. The psychological and the realistic portrayal of her characters is what makes them three dimensional, the characters come alive in flesh and blood as it were because of their realistic portrayal (Robinson, 1960). Jane Austen revealed her characters dramatically through their conversations, actions, and letters or gradually through a variety of point of view and this adds to this three dimensional effect (ibid.).

Through the novel the characters of Jane Austen frequently are gossip about each other. They reveal in fact through conversation and dialogue (Black, 1963). The main characters in the novel are as follows:

Emma Woodhouse is the first character the reader meet in the novel; she is introduced as an intelligent, youngest daughter of a wealthy family. The author predicts that “Emma Woodhouse is a character whom no one but me will much like”. Jane is similar to Emma in most of her characteristics.

Mr. Knightly the neighbor of Woodhouse’s family. He visits them every day, he is about thirty-eight, and he is the master of Donwell. He attends as a model in the novel; this main purpose is, to correct Emma’s deficiencies with others. In the end Emma realized that she loves him. And she accepts when he asked her for marriage. Moffat (1963) affirms that one doesn’t have to be a feminist to resent Emma’s ending Mr. Knightly suitability as a lover is itself a comic turn.

Mr. Woodhouse Emma’s widowed father, he has many unconvictionality behavior, and he does not like change of any sort especially marriage and he feels a pity for any women who had married

Harriet Smith Harriet lived in a broad school; she does not know her parents Emma’s thinks that she must care about her. And she looks for Harriet a superior husband

Miss Bates is the impoverished spinster friend of the Woodhouse family

Jane Fairfax the niece of Miss Bates, he has been born in Campbells

Mr. Taylor Weston she was Miss Taylor and, Emma’s closest friend, she was the governess’s Woodhouse before she married Mr. Weston

Frank Churchil Weston’s son but he has been raised by the churchills

Jane Fairfax the orphaned niece and the granddaughter of Miss and Mrs. Bates

Mr. Elton the vicar of Highbury’s *Emma* thought that Harriet would be the best wife for him, but he tells Emma that he would never marry a women like Harriet.

Ms. Robert Martin a farmer of Ms. Knightly, Emma rejects him as a husband for Harriet because of his job. But Mr. Knightly encourages him to ask Harriet for a marriage in the end Harriet does marry him

John and Isabella Knightley John is Ms. Knightley's brother and Isabella is Emma's sister, they lived in London but they visit Highbury.

Conclusion

Jane Austen wrote many novels known for their attack on the Georgian Regency. It seems to have greatly resented Austen's lack of sentiment (Bronte, 1977). Jane Austen's *Emma* raises many issues related to the Georgian society as a whole.

I have likewise read one of Miss Austen's works *Emma*, read it with interest and with just the degree of admiration which Miss Austen herself would have thought sensible and suitable like, warmth or enthusiasm, energetic, poignant or, heartfelt (Bronte, 1968:52).

Murray (1967) affirms that *Emma's* novel situated a special place in English literature, the happiest delineation of its liveliest effusions of wit and humor that are conveyed to the world in a perfect language.

Chapter Three

Jane Austen's Motives Behind The Use of Irony In Emma

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Introduction

As a literary work Austen's novel *Emma* is full of different subjects that are expressed by one linguistic device (Scott, 1989). The novel contains some fact that is related to the writer's Georgian society. In *Emma*, the author focuses on irony in her style, the most dominant applied literary device in *Emma* is irony. The writer had an aim behind the overuse of this figure of speech. Austen wants to convey her impressions and opinions towards the Georgians. This Chapter, we try to analysis the status of irony as a literary device and we will illustrate with quotations from the novel. Our main aim is to investigate irony in *Emma's* novel; different types of irony are examined to understand how they operate. These types are often considered as a technique in order to keep the reader attentive with Austen's fictional work. Jane Austen is aware and she is in complete control of her fictional world (Elliot, 1974).

Emma Woodhouse is described as a handsome, clever, and rich girl (*Emma*: 9). her mother has died in her early childhood; she lived alone with her father in the small village of Highbury (Byrne, 1998). She is one of the few heroines in Austen's fiction which has not a sister at home, since her sister Isabella lives with her husband and children in London (Mansell 1992). Their mansion at Hartfield is basically ruled by her alone also Austen's declares that Emma invites her governess Miss Taylor who is recently married Mr. Weston the widower (Byrne, 1999).

Losing her governess and friend can be seen as the first important change in Emma's life. Although Miss Taylor gives Emma much affection, she had never imposed any real restraint or control over her (ibid.). Consequently Emma developed a high self-confidence which sometimes turns into thinking a little too well of herself (*Emma*: 5).

Byrne (1998) affirms that from the beginning of the novel the third person omniscient narrator informed the reader that even Emma seems to be perfect on the surface; she is in fact

predisposed to drop because of her prejudiced, spoilt behavior and attitude. One of Emma's characteristics is that she likes to indulge in managing things and situations (Mudrick, 1968). One of her hobbies is match-making. Having successfully brought together Miss Taylor and Mr. Weston, Emma decides to find a wife for Mr. Elton, a churchman who lived in Highbury (Byrne, 1998).

The major irony in *Emma* is when Emma is occupied in matchmaking and she does not realize that she is in love herself with Mr. Knightley. At the end of the novel Emma thinks that Mr. Knightley and Harriet will be married; at this moment she perceived that she loves him.

3.1 Verbal Irony in *Emma*

Verbal irony is a speech in which what is said is the opposite of what is meant (Ritter, 2000). Austen does not rely on verbal irony like in her other novels, but she uses this stylistic device in *Emma* for the sake of snobbery and elitism (Byrne, 1962). We demonstrate verbal irony in this novel when Emma satisfied about her relationship with Frank Churchill:

She continues entertains that there is no doubt of her love with him. However, Emma predicts whether her feelings are actually love or esteem, Emma might love Frank because, she is constantly thinking of him and likes to have a letters from him (*Emma*: 264).

Austen uses these words to demonstrate the unstable nature of many young women of her age.

Emma's ridicule about her relationships with Frank Churchill indicates her superiority as a woman in the Georgian Regency era.

Emma's independence is obvious to the reader while Harriet's refused Mr. Robert Martin's proposal, Emma tells Mr. Knightley a man always imagines a woman to be ready for anybody who asks her to marry (*Emma*: 60). Emma placed as a female in the ideal level in contrast to men (Emerson, 1964). Emma resists taking her place in the adult female world because she sees that a woman's place in the world is her independence and her egotistical discourse with Mr. Knightley allows readers to understand that Emma's desire to assert herself as a liberal woman, she pointed herself as an idealistic role in the society (ibid.)

A few minutes were sufficient for making her acquainted with her own heart. A mind likes hers, once opening to suspicion, made rapid progress; she touched-she admitted-she acknowledged the whole truth. Why it was so much worse that Harriet should be in love with Mr. Knightley than with Frank Churchill? Why the evil so dreadfully increased by Harriet

having some hope of a return? It darted through her with the speed of an arrow that Mr. Knightley must marry no one but herself (*Emma*: 387)

The protagonist followed blindly her own desires and emotions in a wrong way throughout the novel. Emma's recognized that she is against the marriage of the upper class women, she declared at the end of the novel that she loves Mr. Knightley and she made many faults with Mr. Elton, Frank Churchill, and Miss. Bates, but the only one who can guided Emma's shortcoming is Mr. Knightley.

3.3 Situational Irony in *Emma*

Irony involved a situation in which actions have an effect that is opposite from what was expected (Pyne and Rae, 1996). Emma observes herself as an excellent matchmaker with confident skills, she interferes in others private's affairs. One of the most significant examples of situational irony is Emma's preoccupation about Harriet's representation but this portrait showed Emma's opinion about Harriet not who Harriet truly is. Emma showed the surrounding around her as a romantic world but she surprised when the real world revealed completely different from her own imagination. Another important example of situational irony is:

I never thought of Miss Smith in the whole course of my existence never paid her any attentions but, as your friend: never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry--extremely sorry--But, Miss Smith, indeed!--Oh! Miss Woodhouse! Who can think of Miss Smith, when Miss Woodhouse is near (*Emma*: 124).

This quotation is said by Mr. Elton instantly after he presumed his love for Emma in the carriage after the party on Christmas Eve. This is the first point in the novel that *Emma* realized the extent of her indigent judgment. Emma preoccupies with the idea of matchmaking Mr. Elton and Harriet, she completely ignores the truth of Mr. Elton's attraction towards her. This passage reflects the whole class structure in the novel. Despite Harriet's beauty nature she is socially inferior to Mr. Elton and she couldn't be a suitable match but, Mr. Elton's proposal to Emma is equal and appropriate because they are in the same social status.

Emma said I may have seen him fifty times but without having any idea of his name. A young farmer whether on horseback or on foot is the very last sort of person to raise my curiosity (*Emma*: 76). We notice that Emma's arrogance is obviously appeared in the novel through this speech about Martin. She argues that the marriage between the same social status is an obligation but she said that Robert Martin who is a farmer is not suit for Harriet.

With insufferable vanity had she believed herself in the secret of everybody's feelings; with unpardonable arrogance proposed to arrange everybody's destiny? She was proved to have been universally mistaken; and she had not quite done nothing- for she had done mischief (*Emma*: 387)

This quotation demonstrated Emma's discovery of her own faults from the beginning of the novel, Emma meddles in others life. For her the greatest amusement in her world is interposing for people issues. Ultimately she caused problems to her surrounding. At the end of the novel, Emma transformed into a self-aware women that Mr. Knightley struggled to help her improve.

He had miss interpreted the feelings which had kept her face averted, and her tongue motionless. They were combined only of anger against herself, mortification, and deep concern never had she felt so agitated, mortified, grieved, at any circumstance in her life. She was most forcibly struck. The truth of his representation there was no denying. She felt it at her heart. How could she have been so brutal, so cruel to Miss Bates! How could she have exposed herself to such ill opinion in any one she valued! And how suffer him to leave her without saying one word of gratitude, of concurrence, of common kindness (*Emma*: 352)

This quotation described Emma's reaction to Mr. Knightley's judgment about the behavior of Miss Bates in the picnic at Box Hill. Although Mr. Knightley assumed that Emma is angry with him but the narrator shows that Emma is bothers with herself. In addition to that she regrets about her actions toward Miss Bates. While people in her life only coddle and indulge Emma but Mr. Knightley is the only one who sees faults in her character.

3.4 Dramatic Irony in *Emma*

Payne and Rae (2010) state that dramatic irony is when the reader or the audience understands more about the events of the story than the character does. In *Emma* the reader acquaints easily about her believe in her power of observation is unfair and he can predict that Emma's meddles in others' love life will ends dramatically. In a similar way the reader knows

before Emma that Harriet loves Mr. Martin and he is better match for her. Mr. Woodhouse abhors the idea of marriage and he needs Miss Taylor as a companion for his own house.

Poor miss Taylor! I wish she were here again. What a pity it is that, Mr. Weston ever thought of her you would not have had Miss Taylor live with us when she might have a house of her own. A house of her own! But where is advantage of a house of her own, this is three times as large. (*Emma*: 7).

The reader can identify simply before the characters in the novel that Emma's father detests all the ideas about the marriage.

The real evils indeed of Emma's situation where the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived; that they did not by any means rank as misfortunes with her. (*Emma*: 5)

This quotation appeared from the beginning of the novel after Emma's presentation as a protagonist. The narrator presented a reliable analysis of the characters and the events, the receiver of this passage can pinpoint the obvious judgment of Mr. Knightley about Emma Woodhouse who serves as a round character whose personality, background, motives and other features are delineated by the author (Todd, 1999).

Emma has been meaning to read more ever since she was twelve years old. I have seen a great many lists of her drawing up at various times of books that she meant to read regularly through--and very good lists they were--very well chosen, and very neatly arranged sometime alphabetically, and sometimes by some other rule But I have done with expecting any course of steady reading from Emma. She will never submit to anything requiring industry and patience, and a subjection of the fancy to the understanding. (*Emma*: 37)

This quotation is declared by Mr. Knightley and it is the first time in the novel that any character that expressed a negative view about Emma. Although he gives her a special respect Mr. Knightley is able to assert Emma's good and bad quality. It seems from the beginning of the novel that Emma likes reading because she reflects the author's style and Austen is from the British landed gentry's family and she is well educated. The reader can easily recognize that Emma is well educated.

Mr. Woodlouse's opinion about Emma as a matchmaker is negative, his way of speaking reveals his own personality. "I wish you would not make matches and foretells things for whatever you say always comes to pass. Pray do not make any more matches" (*Emma*: 10).

3.5 Structural Irony in *Emma*

Structural irony is basically dominant in a satirical genre that defines the society's faults (Payne and Rae, 2003). As Austen presented the sequence of events in the Georgian period her voice comes in the sentences (Scott, 1995). In her narration, she uses of some words like: 'indeed' in order to urges the reader to perceive the author's ironical tone. The main theme that Austen focused on is about the class distinction in the Georgian culture. It is the source of Austen's comedy and irony. Her characters are very conscious and they concern themselves in conformity with their economic situations. Therefore, the economic and the social conditions of the 18th and 19th century will be mentioned in order to have a perspective to understand the irony that is addressed to the characters and the situations:

I have blamed you and lectured you and you have borne it as no other woman in England would have borne it. Bear with the truths I would tell you now dearest Emma, as well as you has borne with them Mr. Knightly (*Emma*: 403).

This quotation is said by Mr. Knightley at the point of his proposal to Emma as in the rest of the novel. Mr. Knightley preserves his emphasis in truth and honesty unlike the rest of Highbury's villagers understand each other. The focus on equality is particularly important; Emma and Mr. Knightley are identical in their interaction:

She would notice her; she would improve her; she would detach her from her bad acquaintances, and introduce her into good society; she would form her opinions and her manners. It would be an interesting, and certainly a very kind undertaking; highly becoming her own station in life, her leisure, and powers (*Emma*: 24).

This quotation described Emma's thought after the first meeting with Harriet Smith. Emma immediately sees her as a project, as an unprepared material that shapes into the ideal upper class woman. Emma's plan demonstrates her arrogance and lack of consideration for others. Emma

assumed that Harriet must improve herself, Emma succeeded in making Harriet deny her feelings for Mr. Martin and she encourages her marrying Mr. Elton.

Miss Bates stood in the very worst predicament in the world for having much of the public favor; and she had no intellectual superiority to make atonement to herself, or frighten those who might hate her, into outward respect. It was her own universal good-will and contented temper which worked such wonders. She loved every body, was interested in every body's happiness, quick-sighted to every body's merits; thought herself a most fortunate creature, and surrounded with blessings in such an excellent mother and so many good neighbors and friends, and a home that wanted for nothing. The simplicity and cheerfulness of her nature, her contented and grateful spirit, were a recommendation to everybody and a mine of felicity to herself (*Emma*: 22).

This quotation described Miss Bates in the novel as a poor maid and unmarried woman. Although Emma has money intelligence and security, she is the unique among most of the women in Jane Austen's period. Miss Bates represents in this passage as a woman with little intellectual background who is unable to find a husband and she is unqualified to obtain her financial security during her girlhood. With a diminishing annual income Miss Bates relies primarily on the generosity of Woodhouse family. Jane Austen confirms that Miss Bates is an appropriate woman. Despite her incapable situation she is completely pleasant with her life that makes her so popular among the members of Highbury's society.

Conclusion

This chapter investigate irony in *Emma's* novel putting the finger on the writer motives behind using this literary device. Through the use of irony in this novel Austen wants to depict her characters, their actions and the places where they live. As a result those descriptions help the reader to imagine the end of the novel. Also she is resorted to this stylistic device in order to reinforce the meaning of the words by creating a new understanding in a reversal way. This study aims at the analysis of the technique uses by Jane Austen for the sake of exposing the importance's use of irony. The main goal of employing this literary device is that to tease the reader's thinking, it creates an active reader who can reach the conclusion rapidly through the structure of the text.

General Conclusion

Our ultimate objective through this study was to spot light on English society in the Georgian Era. This research tried to show some unexpected differences in the common types of irony. Also we attempted to view irony as a feminism theory particularly in corpus of the most writers in the gentry's era. Jane Austen known by her great novels and it was considered as achievement of English literature (Cecil, 1978).

Emma is a mirror that reflects the reality in Jane Austen life, all her family members are from the gentry's class people, and the fact that this novel is a consequence that leads her creating her own perfect style of writing. It is a depiction of the Regency Era that is used in a particular way such as irony to criticize the class distinctions that is based on the wealthy and poverty people in that time.

The author has various objectives behind the use of this stylistic device. He used irony in many ways to facilitate access to the novel *Emma*. To a large degree the writer uses this stylistic device in her material process through the characters to develop the plot. He creates living characters that they interact in a comedy way among each other. The author may have a psychological motive in using this device, aiming at involving the reader in a cognitive mode in order to enhance narration.

The present study proposed that Jane Austen did not used irony in this novel for the aim to transmit the customs or the prestige life that is prominent in Britain, but it showed the women's point of view about marriage and she treated as a spirit comedy in the novel. The use of irony in *Emma* is actually full of criticizing the society in the hidden structure to expose the negative side of the gentry in different ways such as ethics, class division and marriage.

We hope that this study has helped to throw some light on the use of irony in Jane Austen's *Emma*. Our objective is that teachers and students will find some useful theoretical and practical ideas about irony.

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Résumé

La présente étude a pour objectif d'explorer l'usage de l'ironie ainsi que l'importance de celle-ci dans le chef d'œuvre de l'auteur Jane Austen intitulé Emma. Ce roman explore les préoccupations de la culture Géorgienne au moyen de l'utilisation pertinente de l'ironie et l'objectif principal de cette étude est connaître l'importance de l'utilisation de l'ironie dans l'écriture de Jane Austen. Cette recherche consiste en une enquête sur la définition précise de l'ironie en tant que dispositif stylistique et son interprétation. Le présent ouvrage est divisé en trois chapitres. Le premier chapitre celui-ci présente un fond théorique dans lequel l'accent est mis sur un dispositif littéraire à savoir l'ironie, celle-ci est un terme général utilisé pour désigner différentes figures de la parole, l'ironie peut apparaître dans une seule phrase, elle peut également s'étendre à l'ensemble du roman. L'aspect de l'ironie est la principale préoccupation de la présente enquête. Le deuxième chapitre met en évidence les aspects contextuels de la période et de l'auteur en mettant l'accent sur son style et les thèmes utilisés et les personnages du roman. Le troisième chapitre est basé sur la recherche de l'usage de l'ironie dans le roman Emma en tentant de découvrir les intensions de cette auteure à travers l'utilisation de son style littéraire, nous relevons, par ailleurs, que pour décrire ses personnages, leurs actions et leurs sentiments, celle-ci sur exploite l'utilisation de l'ironie dans son roman. En conclusion, cette recherche tente de mettre en lumière un dispositif littéraire précis thème de l'ironie en plus de quelques autres recommandations présentées pour d'autres recherches sur le sujet.

Mots clés: l'usage fréquente de l'ironie, l'ironie, La théorie littéraire féministe, sarcasme.

تهدف الدراسة الحالية إلى استكشاف استعمال السخرية الأدبية و أهمية ذلك في تحفة المؤلف جين اوستن اللتي عنوانها إيما. هذه الرواية تستكشف هموم الثقافة الجورجية من خلال الاستخدام الملائم للمفارقة والغرض الرئيسي من هذه الدراسة هو معرفة أهمية استخدام السخرية في كتابة جين اوستن. هذا البحث هو دراسة استقصائية للتعريف الدقيق لسخرية كأداة أسلوبية وتفسيرها. ينقسم هذا الكتاب إلى ثلاثة فصول: الفصل الأول يمثل خلفية نظرية يتم فيها التركيز على أداة أدبية الا وهي السخرية. السخرية مصطلح عام يستخدم للإشارة إلى صيغ بلاغية مختلفة، ويمكن أن تظهر السخرية في جملة واحدة، كما انه قد يمتد أيضا إلى الرواية كلها. مفهوم السخرية هو الغاية الرئيسية من هذه الدراسة. الفصل الثاني يبرز الجوانب السياقية للفترة وللمؤلف مع التركيز على أسلوبه والمواضيع المتطرفة وشخصيات الرواية. الفصل الثالث يستند على البحث عن استخدام السخرية في الرواية إيما من خلال محاولة اكتشاف نوايا الكاتب من خلال استخدام أسلوبه الأدبي ، نلاحظ، علاوة على ذلك، أنه لوصف الشخصيات ، تصرفاتهم ومشاعرهم، فإنه يعمل على استخدام السخرية في روايته. وفي الختام، يحاول هذا البحث تسليط الضوء على أداة أدبية وهي السخرية، بالإضافة إلى بعض التوصيات الأخرى للمزيد من البحوث حول هذا الموضوع.

الكلمات المفتاحية:

الاستخدام المتكرر لسخرية، السخرية، النظرية الأدبية النسوية.