

KASDI MERBAH UNIVERSITY-OUARGLA-

Faculty of Letters and Languages

Department of Literature and English Language



Dissertation

Academic Master

Domain: *Letters and Foreign Languages*

Specialty: *Anglo-Saxon Literature*

Submitted by

Miss BENZINE Safia

Miss MIDOUNE Rabia

Title:

Ideology and Point of View in Jane Austen's Novel *Emma*

Supported Publicly on

The: 02/05/2017

In front of the jury

D^r BOUSBIA Abdelaziz

President

UKM Ouargla

M^{rs}. TIDJANI Hanafi Hind

Supervisor

UKM Ouargla

M^{iss} BAHRI Fouzia

Examiner

UKM Ouargla

Academic year : 2016/2017

Contents

Dedication (Safia).....	I
Dedication (Rabia).....	II
Acknowledgements.....	III
Abstract.....	IV
List of tables and List o abbreviations	IV

General Introduction

1. Topic.....	03
2. Motivation.....	03
3. Aims of Study.....	03
4. Problems.....	04
5. Research Questions.....;	04
6. Hypotheses.....	04
7. Research Methodology.....	04
8. Structure of Dissertation.....	05

Chapter One

The Theoretical Debate

1.Introduction.....	07
2.The Romantic Tendency: An Overview.....	07
2.1.Literatures In The Romantic Movement.....	08
2.2.Woman Status in The Romantic Movement.....	09
2.3.Characteristics of Romanticism.....	10
3.Feminism: Review of the Theory.....	12
3.1.Waves of Feminism.....	12
3.2.Patriarchal System and Feminism.....	15
3.3.Branches of Feminism.....	16
3.3.1.Radical Feminism.....	16
3.3.2.Cultural Feminism.....	16
3.3.3.Liberal Feminism.....	16
3.3.4.Socialist Feminism.....	17
3.4.Major Theories of Feminism.....	17

3.4.1.Elian Showalter’s Feminist Theory.....	17
3.4.2.Kate Millet’s Feminist Theory.....	18
3.4.3.Karl Marx Theory.....	18
3.4.4.Jessie Bernard: The Adopted Model.....	19
3.4.5. Jessie Bernard’s theory.....	19
4. Literary Devices.....	20
4.1.Point of View.....	20
4.2.Free Indirect Speech (Henceforth: FIS).....	21
4.3.Free Indirect Thoughts (Henceforth: FIT).....	21
5. Conclusion.....	22

Chapter Two

Contextual and Practical Review

1.Introduction.....	25
2.Jane Austen.....	25
2.1.Life of Jane Austen.....	25
2.2.Writing Style of Jane Austen.....	26
3.The Corpus: <i>Emma</i>	28
3.1.Plot Summary.....	28
3.2.Setting.....	30
3.3.Themes.....	31
3.4.Style.....	32
3.4.1.Austen’s Point of View.....	32
3.4.2.The Analysis of Free Indirect Speech.....	33
3.4.3.The Analysis of Free Indirect Thoughts.....	34
4.The Feminist Reading of Jane Austen’s Novel <i>Emma</i>	34
5.Conclusion.....	36
General Conclusion.....	37
Bibliography.....	38

ملخص

Dedication 1

Praise Allah who has guided and helped me.

Gladly, I dedicate this work:

To my darling parents who no words are sufficient to describe them

I owe every bit of existence to them (Allah bless and save them).

I also dedicate this work:

To my dears brothers for their support.

To my dear husband D. Yassine for his help and encouragement.

To all my family

This work is also dedicated:

To my lovely friends and my partner Rabia.

(Safia)

Dedication 2

With great honour, I dedicate this work to the light of my life;

MyParents; God protect them

To my family Midoune

I also dedicate this work to my sisters and my brothers and my fiancé

To my special friends with whom I spent the best moments

To all my people who know me and I don't know them.

To anyone who respects and loves me.

To my lovely friend and my partner Safia

(Rabia)

Acknowledgements

Above all, the greatest and special gratitude should go to Allah, who guides us to the right path and gives the strength to accomplish this work.

Our greatest thanks go to our parents for their recognition to live this moment (May Allah Protect them).

Our sincere gratitude goes to our supervisor Mrs.Hanafy Hind (Tidjani) for her advice, understanding, support, and guidance to do this project.

List of Tables

Table 1:12

Table 2:13

Table 3:14

Table 4:15

List of Abbreviations

(FIT): Free Indirect Speech

(FIS): Free Indirect Thoughts

*General
Introduction*

Contents

1. Topic
2. Motivation
3. Aims of Study
4. Problems
5. Research Questions
6. Hypotheses
7. Research Methodology
8. Structure of Dissertation

1. Topic

The 18th century was the age of political, social, economic and artistic changes in Western Europe. It was the age of romanticism; one of the most important movements, which spent approximately between 1780- 1850. The Romantic era was a path of new set of various social, historical, artistic notions, and it flourished in works of artists, poets and novelists at that time. Romanticism encouraged women to explore their interior emotions and to express themselves through writing. It enhanced the idea of feminism dealing with women's place in all dimensions and establishing more rights and legal protection for women.

Jane Austen (1775_1817) is an English novelist, essayist and one of best famous romantic writers whose works portray the everyday lives in English society; she focuses a great deal on women and marriage to secure their social standing and economic institution.

2. Motivation

Jane Austen is considered to be one of the significant figures of the Romantic era. She is one of the foremost Feminists of the late 18th century. Austen wrote the novel *Emma* based on her unique style of narration that consists of Free Indirect Speech (henceforth FIS), and Free Indirect Thought (henceforth FIT). These techniques enabled her to criticize the society with its vices in a sympathetic way depending on her Feminist perspective. Hence, the novel attracted more scholarly attention. These factors together with a personal fascination of the work have motivated us to deal with this novel as a corpus of study.

3. Aims of the Study

Jane Austen's first interest is to defend women's social status. Thus, the present research aims to explore the Feminist reading of Jane Austen's work *Emma* by an illustration of its themes. Also it attempts to show the reason behind the use of (FIS) and (FIT).

4. Problematic

Before she begins the novel Jane Austen wrote: “I am going to take a heroine whom no one but myself will much like”. In fact, the reality beyond this quote is that Jane Austen created a character that she predicted will take a wide range of criticism, because Emma– the character- embodied Austen’s Feminist thoughts that were unaccepted in society at her time, as well as Emma’s behavior made the reader nonbearing to her. Yet, many argue that Austen’s innovative style helps her to explore her perspective and to guide the reader’s sympathy toward Emmatogether.

5. Research Questions

The aim behind dealing with a critical feminist reading of Jane Austen’s novel *Emma* led us to think of the following questions:

- To what extent is Jane Austen’s novel *Emma* considered a Feminist work?
- How Jane Austen used FIT and FIS to gain sympathy of the reader?

6. Hypotheses

In this study we hypothesized that:

- Although *Emma* considered a romantic work, Jane Austen mentioned themes that express her Feminist perspective and criticism.
- Despite Emma’s flaws and miss behaviors, she could gain sympathy from the reader because of the use of FIS and FIT.

7. Methodology

The study followed in this research is qualitative type of research; which stand on a descriptive analytical study, in addition to a critical reading of Jane Austen’s work *Emma* in the scope of Feminism .We use some samples of FIT and FIS from the text representing the themes related to Feminism, adopting Jessie Bernard’s Feminist theory as a standard to approach the corpus of the study. Also, the analysis will comprise the quotes that hold the Feminist perspective and the use of FIS and FIT.

8. Structure of the Dissertation

This dissertation will be divided into two chapters. The first chapter deals with the theoretical background, which represents a glance at Romanticism, its characteristics, literature in the Romantic era, and woman status in the era. Likewise, it mentions the Feminist notion: waves, branches and major theories. And in another section, concepts about point of view, FIS, and FIT will be defined. Whereas, the second chapter exposes the profile and style of Jane Austen. Furthermore, it provides an analysis of the corpus *Emma* and the style of narration. It will be concluded by the Feminist reading of Jane Austen's *Emma*.

Chapter One

Chapter One
The Theoretical Debate

Contents

1. Introduction
 - 1.1.Literatures In The Romantic Movement
 - 1.2.Woman Status in The Romantic Movement
 - 1.3.Characteristics of Romanticism
- 2.Feminism: Review of the Theory
 - 2.1.Waves of Feminism
 - 2.2.Patriarchal System and Feminism
 - 2.3.Branches of Feminism
 - 2.3.1.Radical Feminism
 - 2.3.2.Cultural Feminism
 - 2.3.3.Liberal Feminism
 - 2.3.4.Socialist Feminism
 - 2.4.Major Theories of Feminism
 - 2.4.1.Elian Showalter's Feminist Theory
 - 2.4.2.Kate Millet's Feminist Theory
 - 2.4.3.Karl Marx Theory
 - 2.4.4.Jessie Bernard: The Adopted Model
 - 2.4.5. Jessie Bernard's theory
3. Literary Devices
 - 3.1.Point of View
 - 3.2.Free Indirect Speech (Henceforth: FIS)
 - 3.3.Free Indirect Thoughts (Henceforth: FIT)
4. Conclusion

1.Introduction

The first chapter aims at giving a glance about Romanticism, including its characteristics, women's status and literature as we have to review the Feminist notion; we have to shed light in its waves, branches and major theories in addition to the patriarchal system as well as we shall give a definition to point of view, Free Indirect Speech (FIS), and Free Indirect Thoughts (FIT) as literary techniques.

2.The Romantic Tendency: An Overview

Romanticism was the artistic, literary and rational movement that aroused primary in German and swept through the whole Western Europe. It spent approximately from the late 18th century to the middle 19th century. Romanticism refers to a path of new set of ideas. It was a revolt against the aristocratic political and social norms of the Enlightenment, which was the dominant culture force of the time, based first on the Greek and later the Roman empires. The Enlightenment was the time of illumination, of a belief in reason, tradition and science. Therefore, the era of Romanticism emerged to break the Enlightenment world views. Also, it attacked the liberal bourgeois and the urban industrial society. They saw the industrial revolution as an inhuman, materialistic, capitalist enemy.

Romantics brought rise to the whole new culture of art, literature and other notions. They were inspired by the French Revolution (1789), its ideas and philosophies that influenced the course of history. They saw it as a complete transformation of society that would help better the lives of the oppressed working class, who they supported. Also, Romantics were admitted by the revolution's watchwords (liberty, equality, fraternity).

The Romantic era afford people the freedom to express themselves in a time when individuality was embraced. Jean Rousseau mentioned in his famous book *The Social Contract* that people are born free, but they are everywhere in chains. (Rousseau, 1762:2). This highlights the constrictions of society before the emergence of Romantic Movement.

Also, Romanticism focused on the importance of nature, free from society's restrictions. Ludwig Van Mises mentioned:

Romanticism is man's revolt against reason as well as against the condition under which nature has compelled him to live¹.

Furthermore, it encouraged individuals to explore their emotions with boldness. This concept occurred in Rousseau's confessions in 1903 where he said:

I am not made like any one I have seen; I dare believe that I am not made like anyone in existence. If I am not superior, at least I am different.

(Rousseau,1903:2)

2.1 Literature in the Romantic Movement

The Romantic approach developed in many fields as it marked different changes, especially in politics and science. However, the most prominent change was in literature. Romantics made literature different from its previous in style, in form and content. These changes were well noticed in works of artists, poets and novelists; they started reacting against the suppression of human being and human nature. Their works were a critic and a response to the works of the Enlightenment, which were known as neoclassicism. To explain, this was a time the strong emphasis was put on the power of human reason. The Enlightenment thinkers stand on observation and logic to understand the world.

Therefore, Romantics proposed to end the discrimination of human being. They settled a new beginning and a new spirit in all notions especially literature. It stated in the *Lyrical Ballads* by William Wordsworth with his famous quote: Spontaneous overflow of powerful feeling. (William, 1968:237). The statement opened the scope for English Romantic poets, writers and novelists to express their individual visions. They focused on the importance of nature, free from society's restrictions. Also, they validated imagination and strong feelings as rational sources of authority.

In 1997, Kathleen & Rausch in an essay stated that the German Romantic in literature, poet Friedrich Schlegel, who gave honor for first using defines it as:

The term literature depicting emotional matter in an imaginative Form. Literature of the romantic era emphasized on subjectivity, solitary life, spontaneity and freedom of choice. Furthermore, Romantics believed that knowledge was gained through intuition and imagination is always superior to reason. There was an ennoblement of the individual's consciousness.

(Kathleen & Rausch, 1997:15)

¹<http://www.quotemaster.org/q5094be43e339527331e3c85f72ffb8c>

English literature of the Romantic era gathered a major place in works of female writers and novelists. They used their works to express their feelings and to interpret the issues on society and limiting conditions in it, one of these female novelists was Jane Austen (1775-1817).

She was one of the most prominent figures of this era, her works displayed more variety in style, theme and content. She revealed the women's place in society; likewise, she closely delved in female's internal life and ideas about marriage of her own time. She wrote six complete novels during her life time: *Pride and Prejudice*, *Mansfield Park*, *Sense and Sensibility*, *Northanger Abbey*, *Persuasion* and *Emma*. They brought her great fame as well as little criticism.

2.2 Women Status in the Romantic Movement

Women played a major role during the Romantic era. They revolt against the norms of the Enlightenment. In which woman was confined by political, social and cultural concepts that were dominant at that period.

Generally, Women in the 18th century were considered silly and passionate creatures, many of their actions were criticized by society as they were considered scandals; women were not free from indecorous "sights". Even the intellect in a woman could be considered by many people an undesirable quality in a woman. Thus, the 18th century woman had to project an adequate image following the canons of the society.

there were mainly three available roles for women: married, single and widowed. These three roles demanded certain qualities and they were also requested to fulfill stipulated purposes in life. Socially, women were demanded to have children and to take care of their future husbands. Marriage was the natural state and the objective of every woman. Matrimony was also seen as a means to an end, being the goal an economic stability in which women could carry a life without any problem. Nonetheless, if we take into account that many of the marriages that took place in the 18th century were due to economic reasons, matrimony was not necessarily intertwined with love. Subsequently, many wives ended up with tyrannical husbands and in dangerous situations.

(Bild, 2015:3)

Actually, women were regarded to be on a lower level than men. They had got no independent social substances. They were known for their abilities except as mothers, wives and sisters. They suffered from the inequality and non-free in thoughts, feelings, and acts, even female writers of the time such as: Bronte sisters published their works under male names to avoid critics because of their gender.

Throughout the Romantic Movement the gender rules in society had changed. This concept is greatly represented by Mary Wollstonecraft in her book titled *A Vindication of Rights of Woman*, she said:

It is time to affect a revolution in female manners, time to restore to them their lost dignity, and make them, as part of the human species, labour by performing themselves to reform the world. It is time to separate unchangeable morals from local manners.

(Wollstonecraft,1792:47)

The Romantic era emerged as soon as the social order was being challenged and a new philosophy was emerged, it reflected a new way of thinking, saturated with ideas of freeing from restrains and the established rules. Indeed, females were the most profited from this radical revolution.

Women promoted their positive self-esteem. They restored their dignity and took an active and leading role. They interjected as a major member in all issues of society, in politics, in economics, in education, and in various kinds of art. They obtained better rights where they could express their humanity and celebrate their individuality.

2.2 Characteristics of Romanticism

A. Imagination

Romantics legitimized the individual imagination as a critical authority; here is an example from the text :

A lady's imagination is very rapid; it jumps from admiration to love from love to matrimony in a moment.

(Austen, 1813:23)

Imagination was a revolution against the rationalism characterized by the age of reason. It is the primary faculty for creating all art. On a broader scale, it is also the faculty that helps humans to constitute reality; William Wordsworth explained the word “imagination”, he argued that it has no reference to images that are simply faithful script, existing in the mind of absent external object; but it is a word of higher significance, denoting operations of the mind upon those objects. We don't know what a natural mind might be like; we know minds only within particular cultures that evoke, stimulate, and develop particular potentials.

B. Nature

Romantics stressed the awe of nature in art and language and the experience of sublimity through a connection with nature. Romantics rejected the rationalization of nature by the previous thinkers of the Enlightenment period

The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way. Some see nature all ridicule and deformity... and some scarce see nature at all. But to the eyes of the man of imagination, nature is imagination itself.

(Wollstonecraft,1792:48)

Romantics assert the importance of nature, because it helps the civil man to find his true identity far from the industrial revolution, which shifted life from serene countryside toward the disordered cities.

Also, the representation of nature and the examination of the human relationship to nature permeate all the different aspects of the literary art from genre and form to the plot and character. Nature it is also present in different manners and with differing effects throughout the course of European Romanticism.

C. Individuality

Romantics often elevated the achievements of the misunderstood, heroic individual outcast

The most important kind of freedom is to be what you really are. You trade in your reality for a role. You trade in your sense for an act. You give up your ability to feel, and in exchange, put on a mask. There can't be any large-scale revolution until there's a personal revolution, on an individual level. It's got to happen inside first.

(Wollstonecraft,1792:50)

Individuality is essential to the exercise of our moral freedom, and if the freedom be a most sacred duty, it must likewise be our duty to secure for it. It is meant that the individuality is the freedom of the person to introduce and express his/her life, feeling, emotion, problems....

In literature, the individuality of the Author, with all the associations connected with his name and history, Individuality adds greatly both to the pleasure and the effect on his

literary work. We can say that individuality reflect the person’s or precisely the writer’s life within the literary work.

3. Feminism: Review of the Theory

Feminism is a Western concept that describes a kind of new criticism. The term is defined according to people’s way of thinking and approaching. In reality, Feminism has specific gender focus which is woman. It takes her point of view on all aspects of life.

At its core, feminism is the belief in certain fundamental principles of social, economic, political and judicial equality. In a society in which women and men have traditionally received unequal treatment, feminism seems a reasonable and long overdue corrective to the historical lack of access women to continue to experience. Mariam Webster defines feminism as :(1) the theory of the political, economic, and social equality of the sexes; and (2) organized activity on behalf of women’s rights and interests. The encyclopedia Britannica defines it as: the belief in the social, economic, and political equality of the sexes. And bell hooks (2000) defines feminism as a movement to end sexism, sexist exploitation, and oppression. (Paludi, 2010:4)

Feminists realize the dominance of men as a broad conspiracy meant to keep women in ignorance. Before the rise of the feminist ideology woman did not obtain any legal rights, she had no chance to gain property, to vote, or to participate in issues of society.

3.1 Waves of Feminism

The history of Feminist notion is divided into three major waves. Each wave consists of particular values and it aims to achieve certain purpose:

Table 1. The Three Waves of Feminism

Movement	Rise of the movement	Central concern
The first wave	1830 s	Racial and social justice
The second wave	1960s	Gender equality
The third wave	1990s	Radical pursuit of feminine self-realization

According to Leslie Goldstein, equality in legal and political rights and formal equality of opportunity are the central issues of this wave. The aim of Feminists was to achieve the opportunity to vote, to hold public offices, to gain more official jobs and education. In addition to legal rights in marriage such as disobey their husbands; sue for divorce, keeping their

children after divorce, and to legal protection against husbands' physical abuse.

(Chawki, 2015:29)

First-wave Feminism refers to an extended period of feminist activity during the nineteenth century and early twentieth century in the United Kingdom and the United States. It began with the Seneca Falls convention. Generally:

The Seneca Falls convention took place in upstate New York in 1848. The convention was hastily organized, yet it considered one of the most significant events in the relatively recent effort by women to secure more rights in all facets of life. Many prominent women's rights activists of mid-nineteenth century America attended the convention. The convention produced the renowned Declaration of Sentiments and accompanying resolutions. The Declaration of Sentiments used rhetoric from the Declaration of Independence in an attempt to convey the fact that women had unalienable rights as well, not just men. The Declaration argued that women deserve the right to vote, a notion that was considered highly controversial at the time. The women's suffrage movement in the United States grew out of the Seneca Falls convention. Additionally, women's rights conventions were organized in the following years in order to further develop the movement.

(Stanton & Anthony & Gage, 1887:67)

However, the goal of this wave was to open up opportunities for women with a focus on vote which known characterized by Women's Suffrage. As a result, women gained the right to vote in the United States in 1918.

Table: 2 Contribution of major figures of first wave

Major Figures	Significance and contribution
Angelina and Sarah Grimké	“Appeal to the Christian Women in the South” (1836) and “Letters on the Equality of the Sexes and the Condition of Women” (1837).
Antoinette Brown	First American woman to be ordained (1853)
Katharine Bushnell	Leader of women's equality bible studies.
Elisabeth Cady Stanton	Editor of contributor to the woman's bible (1895,1898)

Second-wave Feminism- also known as The Women’s Liberation Movement- refers to the period of activity in the early 1960s and lasting through the late 1990’s. It was born out of the movement of Civil Rights.

Second-wave Feminism was inclusive to different economic classes and gender colour. Also, it differentiate between sex as being biological, and gender as being social protection varies from culture to culture and changes over time. The second- wave feminism tried to prove how issues of class, gender and race despotism are related. The wave has certain themes such as the omnipresence of patriarchy, the inadequacy for women of existing political organization, and the celebration of women’s difference as central to the cultural politics of liberation. Some of the second wave feminist writings are Germaine Greer’s *The Female Eunuch* (1970).

Table:3. Contribution of major figures of second wave

Major Figures	Significance and contribution
Simone de Beauvoir	Feminist and social theorist, she was known by her essay “ <i>the Second sex</i> ” (1949) where she analyzed the oppression of women.
Betty Friedan	author of <i>The Feminist Mystique</i> (1964) and first president of the National Organization of Women (NOW) founded in 1966
Gloria Steinem	Launched <i>Ms. Magazine</i> (1971)
Christians for Biblical Equality	Emphasis on gender equality in all spheres

The final and third wave known as the Third Wave Feminism, it began in the mid 1980’s and it still continuing today. It was informed by post-colonial and post-modern thinking; Third-wave feminism aimed to eliminate the idea of “us vs. them”. It believes that every woman should define her femininity for herself.

While, Second wave radical Feminists viewed lipstick, high heels and low-cut shirts as anti-feminist, Third-Wave Feminists embraced these as signs of femininity. The third wave continued to focus on unequal power dynamics in our society; it also embraced differences among women. This wave is centered around the idea that not all women want the same thing and third wave Feminists encouraged women to make decisions based on their own desires and not on their gender.

Figure 4. Contribution of major figures Of third wave

Major figures	Significance and contributions
AudreLourde	Black feminist and activist focuses on the importance of unity among people of different races and sexual orientations.
Rebecca Walker	An author in “Ms. Magazine” 1992, she was the first to use the statement” third wave feminism”.

3.2 Patriarchal System and Feminism:

Patriarchy is a political-social system showed that males are originally dominating, prepotent to everything and everyone regarded powerless, especially woman, and favored with the right to rule over the weak elements in society through various forms. The patriarchal said that God created man to role the world and woman is obliged to conduct a subordinate role to a powerful man. The concept invaded the society at earlier and seemed like a “best” way to organize life.

The word patriarchy usually associated with the ideology of Feminism, which challenged the misguided concept that exploited and oppressed women. Bell Hooks is one activist and jurist of the Feminist ideology wrote in an essay titled: *Understanding Patriarchy*:

We need to highlight the role women play in perpetuating and sustaining patriarchal culture so that we will recognize patriarchy as a system women and men support equally, even if men receive more rewards from that system. Dismantling and Changing patriarchal culture is work that men and women must do together.

Feminists used the word patriarchy replaced other common words at that time like: sexism, male chauvinism. They wanted women and men to become conscious with the influences of the patriarchal system on their way of living. Also, they affirmed that the ideology of patriarchy falsely a quested men’s brains when it represent them as always powerful and their domination and despising of women is something useful and shows their authority.

(Hook, 2004:2)

2.3 Branches of Feminism

3.3.1 Radical Feminism

Radical feminism is a philosophy emphasizing the patriarchal roots of inequality between men and women, or, more specifically, social dominance of women by men.

Radical Feminism appeared in the 70's. It believes that female oppression in society is a result of men's power over women. The focus is on women's social subjugation and violence they suffer by men. Radical Feminists refer women's oppression regardless to their position, whether they are rich or poor, black or white, educated or illiterate, to the violent behaviors men inflicted against women.

(Tong ,2009 48:49)

Radical Feminism's key term is patriarchy, literary the word means "rule by father". But, the word generally expresses the society that is dominated by men at that time. The concept occurs in all branches of life weather they are social such as politics, work and economics or personal such as relationships and family life.

Radical Feminists believe that change in laws and policies will bring equality. They admire that personal relationships can avoid domination and the idea of patriarchy can be abolished.

3.3.2 Cultural Feminism

It is an ideology of a female nature and female essence that developed from radical feminism to revalidate what cultural Feminists consider undervalued female attributes. Also, it is a theory that subtracts the difference of female from male.

According to cultural Feminists, the change in social traditions will be achieved by mixing feminine or mental qualities into the way of life. They think about new techniques that give comprehensive explanations about women's existence as social creatures linking that with scientific observational systems.

(Choukri, 2015:15)

3.3.3 Liberal Feminism

Liberalism, the school of political thought from which liberal Feminism has evolved, it is in the process of conceptualizing, reconsidering, and restructuring itself.Liberal Feminism is the closest type

of Feminism; it recognizes the conflict between male and female. It sees this as a product of laws that favor men. (Tong, 2009:11)

Liberal Feminists believe that women and men are equal and have the same capacities and abilities, and thus women have the right to the same opportunities as men. Therefore, Feminists introduced laws that seek gender equality in different areas such as education, work and divorce.

3.3.4 Socialist Feminism:

It considers that the source of women's oppression and exploitation is the family. Socialist Feminists see women's status as a reserve army of labor and a mother, who produces children, is no different under socialism than under capitalism. Thus, women are dependent economically on men and their work is paid less than men's salary. Socialist feminists argue that raising women's salaries make women less dependent on men. They believe that women's oppression is not based solely on the economic system and patriarchal society and capitalism are formed one system. (Lorber, 1997:12)

Socialist Feminism centered around the question of gender constitution and oppression focusing on social institutions and practices of capitalism and their influences on women. Thus socialist feminists attempt to understand forms of oppression and the relations of gender and class in the course of social change in order to challenge capitalism.

3.4 Major Theories of Feminism

The theory of Feminism aims to perceive gender inequality and focuses on the differences of gender roles in society. Its main concern is the rise of women's status. Each theory of Feminism embodies certain views and solves an issue.

3.4.1 Elaine Showalter's Feminist Theory

Elaine Showalter (born January 21, 1941) is an American literary critic, Feminist and writer, Showalter was the chair of the judges for the prestigious British literary award, the man Booker International prize.

In "Towards a Feminist Poetics", Showalter traces the history of women's literature, suggesting that it can be divided into three phases:

1. Feminine: In the Feminine phase (1840-1880) "Woman wrote in an effort to equal the intellectual achievements of the male culture and internalized its assumptions about female nature."

2. Feminist: The Feminist phase (1880-1920) was characterized by women's writing that protested against male standards and values, and advocated women's rights and values, including a demand for autonomy.

3. Female phase (1920-), here Showalter claims that women reject imitation and protest and write instead of that by her nature as a female to produce independent literary works with female cultural perspectives, thinking that feminist critics must use cultural analyses to understand women's literary productions.

(Krishma, 2013:175)

3.4.2 Kate Millett's Theory

Kate Millett also known as Katherine Murray, she was one of the prominent American Feminists of Second-wave Feminism. She presented her Feminist theory in her book *sexual politics* (1970); where she introduced several key ideas on the Feminist, human rights, civil rights, peace...etc.

Kate Millett insisted in her book that the roots of women's oppression are buried deep in patriarchy's sex/gender system. Also she think that the streetwise woman realizes that if she wants to survive in patriarchy, she had better act Feminine, or else she may be subjected to a variety of cruelties and barbarities .

(Tong 2009: 52)

Millett wrote several other books of women's suppression and women's lives such as: *The Loony Bin Trip* (1990), *The Politics of Cruelty* (1994). Through these books she explored her individual Feminist perspective.

3.4.3.Karl Marx Theory

Karl Marx said: Anyone who knows anything of history knows that great social changes are impossible without feminine upheaval. Social progress can be measured exactly by the social position of the fair sex, the ugly ones included.

(Bergman, 2004: 121)

Marxist Feminism arises out of the doctrines of Karl Marx (1818-1883); he is a German philosopher and one of the most influential figures in history. His main interests revolved on notions of economics, politics, sociology, philosophy and history.

Karl addressed other ideas of class struggle, exploitation of the worker and alienation where he said: "the alienation of man thus appeared as the fundamental evil of

capitalist society”. Also, he argued that women’s position in society could be used as a measure of the development of society as a whole.

3.4.4 Jessie Bernard: The Adopted Model

Jessie Shirley Ravish is an American sociologist and Feminist. She was born on June 8, 1903 in Minneapolis, Minnesota. Jessie Bernard was educated at the University of Minnesota where she received her bachelor degree in 1923, then her master degree in sociology and economy in 1924. After, Bernard became a professor at Washington University, in which she earned a PhD in sociology in 1935. During this time, Jessie became a researcher of social problems and a member of the Feminist studies. Over years Jessie turned away from sociology and focused more on Feminist theory, she wrote about 15 books and more than 60 journal articles, most of them revolved around marriage, women’s role in society, and interaction with the family and community.²

3.4.5 Jessie Bernard’s Theory

Jessie Bernard’s books embodied her feminist perspective. She was a liberal Feminist and her writings were a movement toward the position of women in society, in which she established her view on marriage, education, and economic life. She focused more on understanding the effects beyond these issues; in consequence, she observed that the main reason is gender inequality.

In 1972, she published a book titled *The Future of Marriage*; Jessie in this book displayed an analysis of gender inequalities in marriage. She argued that male benefit more from marriage than female because he has more power and freedom which are supported by laws, instead women is always in low status in society and differentiate from men. Her perspective relies on the notion of patriarchy, where masculinity had the power over femininity.

(Bernard, 1972:2-3)

Jessie Bernard argued that women fared much worse in marriage than men. She suggested that in every marriage there are two marriages “his” and “hers” and his is much better than hers on almost every indicator—demographically, socially, and psychologically.

(Baxter& Gray, 2003:2-3)

²from <https://libraries.psu.edu/findingaids/1438.htm>

Those women may be more prone to depression and psychological distress than men. But she dismisses this argument by showing that the mental and emotional health of women prior to marriage is as good as or better than that for men suggesting that it is something about the marriage process itself that leads to women's poorer health. Additionally she considers the argument that selection effects might explain the marriage differential, with certain kinds of men and women being selected into marriage.

3.Literary devices

They are techniques and styles authors use to show their perspectives. Perfected literary devices can challenge the way a reader sees the story, as well as they can manipulate how a story can be interpreted.

4.1 Point of view

Point of view is the corner of visioning things, which show us the perspective of an individual toward a certain topic. In literature, point of view is a technique of narration that the author involves in a piece of literary work in order to inform, to persuade, or to entertain the reader. Point of view is a complete instrument of description identify the author's power, primary in effecting the reader's mind and conveying him, secondary to exhibit personal opinion and feelings or character's emotions about a subject .

(Baxter& Gray, 2003:4-5)

Point of view is related with the concept of narrators, also it refers to their position in the story, whether they are participant or non- participant. These help the reader to define which type of narration the writer used in the story.

Generally, there are three different types that represent point of view in the text, but authors before writing should decide from what perspective they like to express their thoughts:

1. First-person point of view:

- The major character recounts the story from an individual experience or inspiration.
- The use of common pronouns like: I, me, we, us, ours.
- The reader knows only what the major character knows.

2. Second-person point of view:

- The story is told from the perspective of "you".
- The use of pronoun: you, yours.
- It used mostly in poetry, or giving directions.

3. Third-person point of view

A. Third-person omniscient

- The narrator recounts the story about more than one major character.
- The narrator has unlimited description of characters.
- He knows everything about the characters thoughts and behaviors.
- The narrator allows subjectivity.
- The use of pronouns she, he, it, they.

B. Third-person limited omniscient

- The narrator tells the story about one character mainly the protagonist.
- The narrator is limited to that major character
- He lets the reader knows what that character feels, thinks, and sees.
- The use of pronouns she, he, it, they.

C. Third- person objective:

- The narrator stays a separated observer, he tells the story events as it is in reality
- The narrator has in the inner working of the character's mind.
- He can see and hear like a character.
- The use of pronouns she, he, it, they.

4.2 Free Indirect Speech (FIS)

Free Indirect speech was accounted for as follows:

In literature, Free Indirect Speech (FIS) is a technique of narration represents the free indirect style; it is more subjective saturated with personal language of a certain character. The technique correlates the narrator's portrayal scene and the character representation. Based on Short and Leech Model, Fludernik defined FIS as mode of speech and thoughts presentation which relies on syntactical, lexical, and pragmatic features. On syntactical level, the passages of FIS are constituted by non-subordination and (if applicable) temporal shifting with the basic tense of the report frame.

(Fludernik, 2001).³

4.3 Free Indirect Thoughts (FIT)

David Lodge defined free indirect speech as:

Renders thought as reported speech (in the third person, past tense) but keeps to the kind of vocabulary that is appropriate to the character, and

³ <https://www.litencyc.com/php/stopics.php?rec=true&UID=444>

deletes some of the tags, like ‘she thought,’ ‘she wondered,’ ‘she asked herself’ etc. that a more formal narrative style would require. This gives the illusion of intimate access to a character’s mind, but without totally surrendering authorial participation in the discourse.

(Lodge, 1992:43)

Free Indirect Thought is another technique of the free indirect style. It is the writer’s choice in order to manipulate the distance and breaks barriers between the character and the reader. Thus, it is a psychological technique that allows the reader to experience the characters’ emotions. FIT is extensively used mode in narration. Many novelists employ it successfully to affect the reader’s sympathy toward story events and characters.

According to Leech and Short (2007), the author use the FIT to let the reader knows thoughts of the character and make the reader view things from the character’s point of view., to provide a more access to the consciousness of characters. For them, while the FIS has an alienating effect on the reader, FIT has the opposite effect in which the reader connects directly with the character’s thinking

(Leech & Short, 2007:264).

5 Conclusion

As mentioned earlier, romanticism is a movement that opened the path to novelists like Jane Austen to present their perspectives that related to the scope of feminism. Therefore, in this chapter we mentioned major feminist theories as well as narrative techniques shall help us in exploring the feminist perspective of Jane Austen in *Emma*.

Chapter Two

Chapter Two
Contextual
and Practical review

Contents

1. Jane Austen

1.1. Life of Jane Austen

1.2. Writing Style of Jane Austen

2. The Corpus: *Emma*

2.1. Plot Summary

2.2. Setting

2.3. Themes

2.4. Style

2.4.1. Austen's Point of View

2.4.2. The Analysis of Free Indirect Speech

2.4.3. The Analysis of Free Indirect Thoughts

3. The Feminist Reading of Jane Austen's Novel *Emma*

4. Conclusion

1. Introduction

In this chapter, we will represent a background of Jane Austen and her style as we will submit an analytical study of *Emma* in terms of plot, setting, and themes. As well as, this chapter will examine Austen's point of view and her use of Free Indirect Speech (FIS) and Free Indirect Thoughts (FIT). Lastly, we shall provide an interpretation concerning the Feminist reading of Jane Austen novel '*Emma*'.

2. Jane Austen

2.1 Life of Jane Austen

Jane Austen was born on 16 December 1775 in Steventon, a small Hampshire town in south –central England, where she and her family lived. She is the seventh of eight children. Jane and her sister Cassandra, her senior by two years, were the only two girls to the couple. The Austen family was a spiritual, loving family. They had got a good position in English society; they seemed to have a noticeable preference for the Navy and Church. Her father was a minister. Yet, her brother Edward was adopted by a member of the landed gentry and became a country gentleman.

Jane attended schools in Oxford and Southampton and the Abbey School of Reading, but the family's financial difficulties returned her back home before she finished the studies. She was encouraged to read from her father's library. Jane grew up in an educational atmosphere that encouraged her for learning and creative thinking. Although she was educated at home, Jane gained access to the literary world, she started writing at an early age and her family was highly supportive.

Jane Austen lived during a turbulent period in history: the French revolution, the Industrial revolution and the Napoleonic wars. None of these changes in politics, economic and society really influenced Austen's life. She lived with her family in stability and peace until they moved to Bath, the place where her father died. After the death of her father, Jane and her sister and mother devolved to Chawton, a county town where Jane Austen wrote her major works.

In 1802, Austen received her only known marriage proposal, this proposal came from a man named Harris Big Wither. Jane initially accepted the proposal, but the next day she denied marrying him, because she didn't love him. Indeed, Austen's social standing could ensure her a good marriage regarding her environment. But, she

completed her life unmarried although this was uncommon for the social order for woman during her period.

Jane Austen spent her life in writing, observing and examining the class and gender in the eighteenth and early nineteenth century. Until 1817, a sudden illness, possibly Addison's disease, destroyed Austen's health and influenced her life and her passion of writing, she died in early ages.

2.2 Writing Style of Jane Austen

Jane Austen is one of the greatest English famous novelists; she began to appear by the end of eighteenth century in England by her writings. She devolved the English novel to its realization:

Many critics have praised her style as extraordinary. Austen's writing is rich; she was a great writer and also an extraordinary observer. Austen works effectively describes women of the upper-middle class between the late eighteenth and the early nineteenth centuries in England. Through her novels she questions the issues affecting women in England during this period. She is particularly focused in analyzing the role of women in society.

(Giovanna, 2015:5)

Austen made a transition from neoclassicism into romanticism, which encouraged emotions and imagination in writing instead of a rigorous style of writing. This transition between styles identified one of Austen's strongest talents that no other author was able to create during her time. Jane followed a likeable form in her novels; she used an obvious and satiric wit in all her works. She characterized by a unique style of writing that allows her to create a dramatic scene that mixes humor with reality, mostly, she provided a Romantic touch in provisions of her novels. Indeed, Virginia Woolf praised her writing skills when she said:

Jane Austen pervades every word that she wrote", "Perfectly natural, shapely sentence proper for her own use, never departed from it"(Woolf, 1993). "What genius, what integrity it must have required in face of all that criticism, in the midst of that purely patriarchal society, to hold fast to the thing as [she] saw it, without shrinking.

(ibid:8-11)

During her lifetime, Jane wrote six complete novels; her novels unlike the others were borderless. They attacked the limits on the bared society in the eighteenth century. Her novels mostly focus on themes of marriage and courtship. In which:

Jessie Bernard argued in her well-known and influential book *The Future of Marriage*, that “there are two marriages ... in every marital union, his and hers. And his ... is better than hers.” (1982 Edition: 14) In support of this argument, Bernard pointed to men’s power over women within marriage, women’s responsibility for unpaid household labour, improved mortality and health rates for married men compared to unmarried men, and higher reported levels of happiness and mental wellbeing for married men compared to both unmarried men and married women.

(Baxter and Gray,2003:3)

Generally, Jane Austen portrayed the ideals behind marriage with love and its responsibility. Yet, she upholds the couple’s equality of rights and duties to family and society. Jane clarified her opinion on marriage when she said in her novel *Persuasion* that: And to marry for money I think is the wickedest thing in existence.(Austen, 1813: 86). However, Jane in *Emma* believed that marriage is an economic issue mostly depended on the values of social status at that time, and she affirmed by her quote: Marriage is indeed a maneuvering business”. She used an ironic description of the standard marriage that it related to a secure social class with its traditional values of land, money and class.

Irony is one of Jane Austen’s most recurrent techniques. As I said, every word in her novels has its own meaning and implications. Irony is used to give an opposite meaning instead of the literary or actual meaning. In Jane Austen’s style, irony has a significant role. Irony is the technique that she uses to criticize women’s position in the patriarchal society. Austen’s style brings out humorous and ironical effects avoiding exaggeration and excess.

(Giovanna, 2015:8)

Furthermore, Austen stated her Feminist perspective through the novel *Emma*, showing her consciousness and criticism on women’s obstructive position in society during her time. Garcia stated this in her essay *A Feminist Perspective on Jane Austen through the Ideas of Virginia Woolf*, she said:

I believe that Austen is a precursor of feminist literature. The reader can perceive that the author is conscious of the issues affecting women in patriarchal society. Without bitterness and anger toward men, Austen raises her voice to claim equality for women, to achieve financial

independence and to be able to bring out a female voice. These principles are the essence of the feminist tradition within which Jane Austen write.
(Giovanna, 2015:13)

In sequence, Jane claims in her novel *Emma* that a woman relies on the economic dependence in choice of marriage and she said:

A young woman, if she fall into bad hands, may be teased, and kept at a distance from those she wants to be with; but one cannot comprehend a young man's being under such restraint, as not to be able to spend a week with his father, if he likes It.

(*Emma*, 1815:186)

3. The corpus: *Emma* 1815

Emma is the last novel of Jane Austen before her death. It was written in the beginning of 1814, but did not publish until the end of March 1815. It is a Romantic novel of the late eighteenth century, and one of the most beautiful narratives of English literature. In which, Jane Austen used her mastery to explain a rigorous Feminine point of view in telling the novel.

She writes about a woman named Emma, who comprises everything that a lady has desired to get in a dominant society during her time. Emma is actually aware of her position as a woman in her society. She concentrates on the affectionate life between her friends, and, neighbors. 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. Austen's novel *Emma* focused more on marriage, society, money and, relationships as main themes in the work.

3.1. Plot summary

In the few first paragraphs, Jane Austen presents an appraisal on the female protagonist of the novel, Emma Woodhouse; whom took the greater part of the book:

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her

(*Emma*, 1815:3)

Emma is a young single woman who lives with her father, as her older sister Isabella was already married, and Miss Taylor has married Mr. Weston as the novel begins. So, she left alone and cannot look after her father, except from the occasional visits she makes to Hartfield. The Woodhouse family belongs to the middle- upper class, they possess a wealthy economic stability; they constitute one of the richest families in town.

Generally, Emma Woodhouse does not actually need a marriage because she is beautiful and wealthy woman. 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 women 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 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, 1815:156)

Also, her friend Harriet Smith told her:

I do so wonder, Miss Woodhouse, that you shouldnot be married, or going to be married - so charming as you are.

(Emma, 1815:67)

Harriet in awe assures Emma that it is impossible that someone like her is not married or at least has men waiting to propose. Emmais a beautiful and well educated woman with a wide range of qualities that make her appealing to men:

With all dear Emma's little faults, she is an excellent creature. Where shall we see a better daughter, or a kinder sister, or a truer friend? No, no; she has qualities which may be trusted; she will never lead any one really wrong; she will make no lasting blunder; where Emma errs once, she is in the right a hundred of times.

(Emma, 1815:29)

However, throughout the novel, Emma was fear of facing her own emotions, she tries to shed her vanity and rawness to people surrounds her. She meddles in the lives of the others and believes that she could be a matchmaker.

Mr. Knightly is Emma's friend but they had different perspectives. 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*, 1815:8)

Mr. Knightly knows that Emma's 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, but she perceives that she was wrong to think of that because the two denied her idea. Emma's snobbishness which extends to her views on marriage, however, this snobbishness has a historical grounding; that 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 similarities 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.

Although Emma's superiority in her behavior, Mr. Knightly has a strong influence on Emma's life, this developed obviously at the end of the novel. Miss Emma and George Knightly are united in a perfect happiness. Finally, Emma realized that she loves Mr. Knightly and at the end of the novel *Emma* and George become engaged, even though Emma sees that she cannot leave her father alone. But, Mr. Knightly suggests living at Hartsfield with both Emma and her father, Emma agrees. And Harriet accepts to marry with her previous friend Mr. Robert Martin.

(*Emma*, 1815:423)

3.2 Setting

- **Time:** the novel is set in the late eighteenth and early nineteenth century, the period of radical changes in literature.
- **Place:** Highbury, Hartfield, Surrey, Randalls, Donwell:
- Highbury: it is a fictional village where the novel set; it is in the countryside of England and sixteen miles from London.

- Hartfield: it is the woodhouse home and the favored place for Emma that she wishes to never leave.
- Surrey: it is a country in south east England in which Highbury is located.
- Randalls: it is a village neighbored to Highbury and the home of the Wastons where Miss Taylor live and the Woodhouses often visit.
- Donwall: it is a land of Hieghbury where Mr. Knightly and the Martins settled.

3.3 Themes

Many argued that Austen's writings reflects her society and reveal her Feminist perspective. Realistically, Austen informs the reader on the dominant themes and ideas of gender, marriage, relationships, and reputation in society during the eighteenth century through the novel *Emma*. Also, she gives her viewpoint nearly on each event by the major character Emma.

Generally, The novel constructed around a number of marriages and romantic relationships. Yet, the theme of social status takes an important observance in the novel; in particular, the consideration of social status with reference to marriage. In *Emma*, Austen affirms that marriage depends primary on social standing. Therefore, most of her characters in the novel aim to marry for security and for status; they did not rely any romantic consideration in marrying, like Harriet, the poor character that needs a husband to provide her a social standing, and Mr. Weston marriage to Ms. Churchill had been appropriate for him, because he is a tradesman whereas she came from a wealthy family. What Austen points out is that the diss-balance and inequality of the relationship caused hardship to both.

Another revolved theme in *Emma* is the relationship between the job and high rank. Explicitly, working in profession was sets to be a brand of low status, thus working as a governess or clergymen considered a lower social class.

As a Feminist, Austen embodied her perspective when she dealt with the subject of gender role in *Emma*, a male and female role is rigorously denied along gender lines from education and work to property rights and speech¹. Furthermore, the value of propriety rose as another theme in the novel. In which, Austen did not gave a general

¹<https://www.bl.uk/romantics-and-victorians/articles/jane-austen-and-social-judgement>

description of her characters, yet, she goes deeply on the manner of each one, and she determines whether the characters acts are proper or not.

3.4 Style in *Emma*

Walter Scott summarized and praised the innovative style of Jane Austen and the prominent techniques of narration witnessed in *Emma*, he said:

Her merits consists much in the force of narrative conducted with much neatness and point, and a quiet yet comic dialogue in which the characters of the speakers involve themselves with dramatic effect².

In order to persuade her point of view on *Emma*, Austen used a specific narrative style which referred to as the free indirect discourse focusing on major character's conversations and actions that allowed her to display her Feminist perspective. Also, she represented her realistic belief and opinion about the subject of marriage.

3.4.1 Point of view

Jane Austen used a full narrative structure in her novel *Emma*; her purpose was to create a feminist awareness. In narrating, she rotated between limited omniscient and omniscient point of view, in which Austen expressed her thoughts and values. Through her particular perspective tried to keep the reader's sympathy for the protagonist although she explored her as a rigid and snobbish character. Austen skillfully persuades the reader that *Emma*'s character mixes loyalty and kindness with negative acts.

In attache to this subject, Stephanie Chen stated in his essay *Austen's Narrative Perspective and the Problem of Interpretation in Emma and Persuasion* that:

Austen experiments with the third-person close perspective to explore this complex problem of understanding others, a technique that also provides the reader an opportunity to reexamine his or her own habits of thought. In both *Emma* and *Persuasion*, the novels' protagonists must continuously reevaluate others' actions and motives, as well as their own.

(Stephanie, 2014:32)

Through the novel, Jane did not only get into the point of view of her characters, but she proficiently turns to her point of view to mention things in terms of irony and satire. What is most noticeable is that the perspective and values into her characters did not changed from the beginning until the end of the novel.

²<https://www.bl.uk/romantics-and-victorians/articles/jane-austen-and-social-judgement>

3.4.2 The Analysis of Free Indirect Speech (FIS)

Jane Austen is foremost known for her practice and development of the narrative style FIS, her purpose is to encourage the reader into an empathetic responses to her heroines and the novel *Emma* is probably her most prominent example of this, Because, *Emma* generally seen from the heroine's individual perspective.

Free indirect speech (FIS) is a tool used by Austen to interlace the words and thoughts of Emma and to allow the reader to become secret to Emma's interior thinking and to feel sympathetic toward her. Hence, Austen competence helped her to control the readers responses to Emma and other characters through the use of safe mode of speech that bare the heroine as self-awareness, Austen ironically tenderloin the protagonist by creating moral, passionate, and rational distance from her, an example appeared in chapter three:

She was a very pretty girl, and her beauty happened to be of a sort which Emma particularly admired...Emma was as much pleased with her manners as her person, and quite determined to continue the acquaintance.

(*Emma*, 1815: 30)

In this passage, Jane Austen did not use "she thought" or "she said", yet, *Emma* presents her ideas directly and describe Harriet's beauty, and how she is admired by her.

Austen's FIS technique gives opportunity to *Emma* to narrate her own perspective and learn from her flaws. As a consequence, she gains the narrator's and the reader's approval and sympathy. Another example represent the FIS in *Emma* is in chapter 47:

With insufferable vanity had she believed herself in the secret of every body's feelings; with unpardonable arrogance proposed to arrange every body's destiny. She was proved to have been universally mistaken; and she had not quite done nothing—for she had done mischief. She had brought evil on Harriet, on herself, and she too much feared, on Mr. Knightley.

(*Emma*, 1815: 633)

Austen in this passage aims to make the reader feel shame and embarrassment with *Emma*.

3.4.3. The Analysis of Free Indirect Thought

Jane Austen used the technique FIT in *Emma* numerously. She attempts to show the random behavior of the heroine and the inner thoughts. Also, she provides the reader a direct connection with *Emma*'s thinking:

How often we shall be going to see them, and they coming to see us!we shall be always meeting! We must begin; we must go and pay wedding visit very soon. My dear, how am I to get so far? Randalls is such a distance. I could not walk half so far.

(*Emma*, 1815: 8)

In this section, Austen presents *Emma*' interior monologue when she was afraid about Miss Taylor after her marriage and the far distance of Randalls, where she lives.

Another illustration of FIT in chapter 10:

Dear me! But what shall you do? How shall you employ yourself when you grow old?

If I know myself, Harriet, mine is an active, busy mind, with a great many independent resources; and I do not perceive why I should be more in want of employment at forty or fifty than one-and-twenty. Woman's usual occupations of eye, and hand, and mind, will be as open to me then as they are now, or with no important variation. If I draw less, I shall read more; if I give up music, I shall take to carpet-work. And as for objects of interest, objects for the affections, which is, in truth, the great point of inferiority, the want of which is really the great evil to be avoided in not marrying.

(*Emma*, 1815: 130)

This fragment gives access to the consciousness of Emma that she is an independent, rich woman; she does not need any occupation to improve herself because she is in the best position in society. Austen with a strategic style (FIT) is able to describe the inner thoughts of the heroine Emma and to portray her viewpoints using her perspective.

4. Feminist reading of Jane Austen's *Emma*

A number of critics found Austen's themes in *Emma* manipulate certain Feminine issues in society and represent her perspective under the scope of Feminism. They argue that her subject matter and style are clear responses to the patriarchal system that was dominant in English society. They praised her artistic strategies that enabled her to create a character with independence outside the patriarchal system; in which women were confined by men's authority and injustice. Hence, Austen through an individual viewpoint stated that woman without man has the ability to develop her own society.

Perhaps no man can be a good judge of the comfort a woman feels in the society of one of her own sex, after being used to it all her life.

(Emma, 1815: 52)

Generally, Jane Austen explores the life of woman within society in the 18th century. She chose an intelligent and adventurous perspective in describing the situation of woman and the issue of marriage, which is principal in the plot. Generally, novelists who deal with the subject of marriage depend on characters within esteem and love; they consider it the only way of getting married. Yet, Austen's attitude was the opposite.

She presented in a masterful way the novel with strong character, using her feminist thoughts and intelligent to conduct the heroine to her fate. From the very beginning, Austen showed her Feminist side using words that describe her views:

Emma Woodhouse, handsome, clever, and rich, with a Comfortable home and happy disposition.

(Emma, 1815: 3)

In this passage, Austen provides a wonderful picture of Emma- the female protagonist- she mentions description of woman with independence: Emma is a beautiful, intelligent, high-energetic, and somehow vain young woman with wealth and status. She has the power over people, generally she did not show any romantic interest to men she meets, until her final self- revelation concerning her time affections (ipid). Besides, Emma is well educated and talented:

She had always wanted to do everything, and had made more progress both in drawing and music than many might have done with so little labor as she would ever submit to. She played and sang;—and drew in almost every style; but steadiness had always been wanting; and in nothing had she approached the degree of excellence which she would have been glad to command, and ought not to have failed of. She was not much deceived as to her own skill either as an artist or a musician, but she was not unwilling to have others deceived, or sorry to know her reputation for accomplishment often higher than it deserved.

(Emma, 1815: 64)

Furthermore, Emma not like other charming women of her time, she remains free and has the possibility to choose whether to marry or not, she is not already to give up all her life for a man, while she is in safe under her father's economic position and has got the norms of well-established life.

I have none of the usual inducements of women to marry. Were I to fall in love, indeed, it would be a different thing; but I never have been in love; it is not my way, or my nature; and I do not think I ever shall. And, without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment 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 Hartsfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's.

(*Emma*, 1815: 128)

At the end, Jane Austen gave her character a happy ending. Yet, she took into consideration the power of decision that Emma had, as she could stand in life without the necessity of getting married.

5. Conclusion

Austen, at the time she wrote *Emma* was an innovative novelist because of her unique style of narration that allowed her to present Emma's inner feelings and thoughts as well as to guide the reader's sympathy toward her. Concerning her perspective, Austen could treat many themes that embody her feminist viewpoint.

*General
Conclusion*

General Conclusion

Our objective through this research was to shed light on the English society during the Romantic era. This study attempt to prove the feminist perspective of Jane Austen in the novel *Emma*.

Austen is one of the most symbolic figures of the Romantic approach. She has become one of the great conformists in the issue of feminism. In her last novel *Emma* (1816), Austen emphasized her feminist point of view through her realistic description of women's position in a certain society during the late eighteenth century. Moreover, this study has tried to investigate the use of free indirect discourse in the novel as a narrative technique used by the writer to reveal her perspective.

The analysis of the novel *Emma* involved two main parts: the theoretical side, in which the approach of romanticism was mentioned with its courses, followed by a definition of main points in the feminist theory; the second part explored a literary analysis of the text attached by Jessie Bernard theory.

From our reading of *Emma*, we detected that this story is more than to classify as a romantic work deals with love and marriage, it has a deeper meaning, it addresses Jane Austen point of view in the field of feminism, in which she criticized the class distinctions in society during her time that based on wealth and poverty. Also, we represented her perfect style of narration she used to protect her protagonist that is FIS.

Most outcomes received, indicate and support Jane Austen point of view in the scope of feminism. They praise the use of individual style of narration to describe her perspective. So, *Emma* although is considered a romantic work exposes themes of marriage, relationships and status, it structured to portray the negative side of these themes.

We hope that this study has well reached the feminist reading of *Emma* by Jane Austen. Our purpose is to satisfy the readers especially the students of literature who will benefit from this literary study.

Bibliography

Austen, J. (1813). *Pride and Prejudice*. Indiana University: London

Aurbach, N. (1981). *Jane Austen and Romantic Imprisonment*: Berners.Baxter, J & Gray, E. (2003). *For Richer or Poorer: Women, Men and Marriage*. School of Social Science: The University of Queensland.

Bergman, G. (2004). *Bathroom Philosophy: Daily Wisdom from the World greatest thinkers*. Fair Winds Press: the USA.

Bild, D. (2015). *Single Women in Emma, by Jane Austen*. Département de FilmologieInglesa y Aleman.

Chawki B, S. (2015). *The Influence of Feminism on the African Literature* (Master Thesis). Retrieve from <http://dSPACE.univ-biskra.dz:8080/jspui/bitstream/123456789/5943/1/Bouziani%20Sonia%20Choukri.pdf>

Edge, J. (2013). *Social Workers Feminist Perspectives: Implications for Practice*. Master of Social Work Clinical Research Papers

Giovanna, G. (2015). *A Feminist Perspective on Jane Austen through the Ideas of Virginia Woolf*. Facultatd 'Humanitats: Universitat Pompeu Fabra Kathleen, M & Rausch, R. (1997). *NTC's Dictionary of Literary Terms*. Chicago: NTC Publishing Group.

Leech, G& Short, M. (2007). *Style in Fiction*. Pearson Education Limited: United Kingdom.

London Lodge, D. (1992). *THE ART OF FICTION: Stream of Consciousness*: The Washington Post (WP Company US).

Paludi, M. (2010). *Feminism and Woman's Rights Worldwide*. Acid-free paper: United States of America.

Rousseau, J. (1903). *The Confessions*. Primary Printed for Members of the Aldus Society: London.

Stanton, E & Anthony, S & Gage, M. (1887) *History of Woman Suffrage, 3 vols*. Rochester, NY: Charles Mann.

Stephanie, C. (2014). *Austen's Narrative Perspective and the Problem of Interpretation in Emma and Persuasion*. Tulane University: Tulane Undergraduate Research Journal.

Tong, R. (2009). *Feminist Thought: A More Comprehensive Introduction*. North Colonia: Westview Press

Wordsworth, W. (1968). *Lyrical Ballads*. University Paperback Routledge: the Taylor & Francis Group.

Wollstonecraft, M. (1792). *A Vindication of the Rights of Woman*: PDF Books World.

Hooks, B. (2004). *Understanding Patriarchy*. Retrieved from <http://arizona.indymedia.org/news/004/07/20613.php>

Bernard, Jessie. (1997). *Jessie Bernard Papers, 1799-1997 (bulk 1920-1992)*. Retrieved from <https://libraries.psu.edu/findingaids/1438.htm>

Fludernik, M. (2001). <https://www.litencyc.com/php/stopics.php?rec=true&UID=444>

Krishma, C. (2013). *Elaine Showalter's Critical Examination of The Essay. "Feminist Criticism in Wilderness"*. Research Journal of English Language and Literature (RJELAL), Vol.1 Issue.4, 175. Devilal University: Sirsa. Retrieved

<http://www.rjelal.com/Vol1.Issue%204/Krizhma-3%20174-177.pdf>

Lorber, J. (1997). *The Variety of Feminisms and their Contribution to gender equality*. Retrieved from: <http://diglib.bis.uni-oldenburg.de/pub/unireden/ur97/kap1.pdf>

Mac Kenzie, S. (1984). *A Socialist Feminist Perspective on Gender and Environment*. Retrieved from: <http://www.praxis-epress.org/CGR/15-MacKenzie.pdf>

Rousseau, J. (1762). *THE SOCIAL CONTRACT*. Available in <http://www.constitution.org/jjr/socon.txt> - 20.3.2002

https://en.wikiquote.org/wiki/Talk:Jim_Morrison,2013

<http://www.quotemaster.org/q5094be43e339527331e3c85f72ffbf8c:quotemaster.org>

https://en.wikiquote.org/wiki/William_Blake,2017 Austen, J. (1815). *Emma*. New York: Norton. Available: http://only_novel_wordpress.com.

Abstract

The present study attempts to display and explore Jane Austen's feminist perspective in *Emma*, through the analysis of her point of view, style of narration (FIS) and major themes. The writer in the novel portrays the English society during the late eighteenth century in the Romantic period. She addresses many issues concerning women, marriage, status and she describes from a feminist perspective her society. For the present study, we follow a descriptive analytical method to extract samples from the novel that reflect the themes related to feminism, analyzing them within the scope of feminism, to come up with the fact that *Emma* is a portrayal of feminism.

Key Words: Romanticism, Feminism, Point of view, Marriage, Status of Woman, Free Indirect Speech (FIS), Free Indirect Thoughts (FIT), Sympathy.

ملخص

تهدف هاته الدراسة الى محاولة عرض واستكشاف نظرية المساواة بين الجنسين في قصة "إيما" للكاتبة الانجليزية جاين اوستن "Jane Austen" من خلال تحليل وجهة نظرها والاسلوب السردي المتمثل في الخطاب الحر الغير مباشر وكذلك أهم المواضيع المطروحة داخل القصة. حيث قامت الكاتبة بوصف المجتمع الانجليزي في اواخر القرن الثامن عشر تزامنا مع العهد الرومنسي، ويتضح من خلال القصة ان الكاتبة عاجلت مجموعة من المواضيع التي تبني فكرة المساواة بين الجنسين والمتمثلة في الزواج، المرأة ومكانتها داخل المجتمع. تم استخدام منهجية وصفية تحليلية التي تعتمد اولا على طرح نماذج من القصة ترتبط بنظرية المساواة بعد ذلك تحليلها من أجل بلوغ الاهداف المرجوة، حيث استنتجنا ان القصة قيد الدراسة "إيما" تجسد ايدولوجية المساواة بين الجنسين.

الكلمات المفتاحية: رومانسية، نظرية المساواة بين الجنسين، وجهة نظر، زواج، حالة المرأة، خطاب حر غير مباشر، افكار

حرة غير مباشرة، تعاطف.

Résumé

La présente étude tente d'afficher et d'explorer la perspective féministe de Jane Austen à Emma, en analysant son point de vue, son style de narration et ses principaux thèmes. L'écrivain du roman décrit la société anglaise à la fin du XVIIIe siècle dans la période romantique.

Elle aborde de nombreuses questions concernant les femmes, le mariage, le statut et elle décrit dans une perspective féministe sa société. Pour la présente étude, nous suivons une méthode analytique descriptive pour extraire des échantillons du roman qui reflètent les thèmes liés au féminisme, en les analysants dans le cadre du féminisme, afin de proposer que Emma soit une représentation du féminisme.

Mots clés : Romantisme, Féminisme, Point de vue, Mariage, Statut de femme, Discours indirect , Pensées indirectes libre , Sympathie.