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**The Motives Behind the Use of Free Indirect
Thought in Jane Austen's *Emma***

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Dedication

With a great honor, I dedicate this humble work

To my dear parents for their love and inspiration

To my dear sisters and brothers:

"Zehour, Zineb, Safia, Saadia, Zaid, Slimane and Imad."

To all my friends, students and colleagues at work:

"Afaf, Ahlam, Hocine, Imane, Limam.B, Mabrouka, Meflah, Meriem"

SARA

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Abstract

This study aims at examining the role of *Free Indirect Thought* in Austen's novel *Emma* and highlighting the effect of this narrative style in shaping a certain view of the reader towards character's thoughts, actions, and speech. In addition, the study intends to explore the aesthetic values of this style on literary works and its importance in reading feminist fiction according to the Reader Response theory. In order to conduct this study, we follow a descriptive analytical method to approach some passages from the given corpus and analyze the effects of this style on reader's responses towards characters' actions and behaviours. The analysis within a scope of feminist reading shows the space the author creates to urge the reader construct his own judgments about characters' thoughts and speech.

Keywords: Free Indirect Thought – Reader Response –Feminist reading.

List of Abbreviations

DS: Direct Speech

DT: Direct Thought

FDS: Free Direct Speech

FIS: Free Indirect Speech

FIT: Free Indirect Thought

IS: Indirect Speech

IT: Indirect Thought

NRSA: Narrative Report of Speech Act

NRTA: Narrator's Representation of Thought Act

NRT: Narrator's Representation of Thought

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General Introduction

General Introduction

- Background of the Study
- Motivation
- Statement of the Problem
- Aims of the Study
- Research Questions
- Hypotheses
- Significance of Study
- Methodology
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General Introduction

1. Background of the Study

The Romantic period of the 18th century was an Age of Revolution in different aspects of life. The movement was called Romanticism (1780- 1850) that was highly affected by the French Revolution bringing liberal politics and a new way of thinking to the European societies and the British one in particular. The British society came across this transformation earlier witnessing political, social, economic and artistic changes (Peck: 151).

This shift was indicated largely in social relations among people that affected their view towards life. Artistic and literary works were a product of the age reflecting a new literary voice that was timidly to be heard. The Romantic period then revealed the voice of women writers as central to the period exploring women's place in the British society. An initiative early works of Feminist writing were the works of Mary Wollstonecraft in *A Vindication of the rights of Woman* (1792) who argued that women must be educated for citizenship (Peck: 166).

An audible female voice which portrayed what seems plain in social relations with a distinct narrative inner view was the novelist Jane Austen. Jane Austen (1775_1817) is an English famous romantic writer whose works portray everyday lives in English society; she focuses on marital relations revealing a daring women's view towards their social economic status and their journey in finding the right partner of life.

Martin Stephen (2000) argues that, "Jane Austen is much beloved of examiners and the reading public, a comparison which is not always to be found"(193). Her masterpiece *Emma* 1816 uses certain narrative voices presenting subjective and objective perspectives which involve readers in interpreting the world and the actions of her characters. As far as this novel is concerned, the topic of this study seeks to show the motives behind the use of the Free Indirect Thought in Jane Austen's *Emma*.

2. Motivation

Jane Austen is considered as a significant figure of the Romantic era and the English literature in general. With her Feminist appeal and witty linguistic narrative style, she could depict a world of a social relation that seems to be no more than a marital deal between a man and a woman in which the latter is always dependant and in need for social and economic support. Austen went against this convention defending women's status letting no traces but the journey she took in her characters' minds using an invisible narrative voice. The novel, its author, and language in addition to curious motives to understand *narratology* as an important area in literature studies motivated us to deal with it as a corpus of study.

General Introduction

3. Statement of the Problem

Austen herself stated: "I am going to take a heroine whom no one but myself will much like"(J.E Austen, 2002:119); such a statement shows how Austen created a character that she expected will receive much criticism. By declaring from the early beginning as being described a *handsome* a word that may be assumed for manhood traits, yet when referring to *Oxford English Dictionary* the adjective (of woman) signaled as an attractive with large strong features rather than small delicates ones. Also, when Austen insets Emma with her flaws in the battle of fact and fancy, she shakes readers' sympathy towards Emma and later readers are exposed to a narrative voice that travels there in the characters' minds to shape certain view to characters.

4. Aims of the Study

This study aims at examining the role of Free Indirect Thought in Austen's novel *Emma* and highlighting the effect of this narrative style in shaping a certain view of the reader towards character's thoughts, actions, and speech. In addition, the study intends to explore the aesthetic values of this style on literary works and its importance in reading feminist fiction according to the reader response theory.

5. Research Questions

Accordingly, this study is based on the following research questions:

1. What are the motives behind the use of Free Indirect Thought in Jane Austen's *Emma*?
2. How can this technique shape reader's sympathy and a feminist reading towards the protagonist Emma?

6. Hypotheses

In this study we hypothesize that:

- Jane Austen uses FIT to expose her feminist view in objective perspectives.
- Despite Emma's flaws and emotional twists, she could gain empathy from the reader because of the use of FIT.

General Introduction

7. Significance of Study

This study deals with an important period in the English literature and with a writer whose narrative style is considered as the seeds of what is known as "stream of consciousness". This can be indicated through the narrative voice which is hard to be decided upon; either a character's thoughts, narrator's voice or even the authors' one. The official term for this is "Free Indirect Discourse". Thus, this study examines the basic elements of narrative techniques and the Free Indirect Thought in particular and how this technique contributes in exploring fictional minds and personal behaviors which may also take part in stylistic and literature interpretation.

8. Methodology

The method followed in this research is a descriptive analytic method. It uses Jane Austen's novel *Emma* as a primary source of data. Pertinent theories to narratology and the Free Indirect Thought as such are reviewed to explore the narrative techniques used to in the novel. In addition, a critical reading in a scope of Feminism and Reader response theory is taken as a way to vindicate how empathy and feminist reading is shaped towards the novel.

9. Structure of the Dissertation

This dissertation is divided into three chapters where the first one deals with reviewing narrative theories and the technique of *Free Indirect Thought* to explain its stylistic structure and effect. The second presents an overview of the 18th C literary background and a critical review to the author and her novel *Emma*. Then, the third chapter focuses on a corpus analysis as an illustration from the novel through analyzing the use of this narrative technique and its effects on the reader responses.

Theoretical Part

Chapter One

Theoretical Review

Outline

Introduction

- 1- Narrative and Narratology.
 - 1.1 Definition.
 - 1.2 Historical Context: the Development of *Narrative* Theories.
- 2- Narrative Voice and Perspectives.
 - 2.1 Types of Narrators.
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4. The Narrative Communication between the Reader and the Author:
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Conclusion

Introduction

In reading fiction, what images are drawn about characters' behaviours and views depend heavily on the narrative communication and the linguistic choices. This chapter deals with a theoretical review of *Narrative* theories and the technique of *Free Indirect Thought (FIT)* to explain its stylistic structure and effect. Theories of Short, Leech, Genette, and Barthes will be in focus to account for this technique (FIT); in addition, tracing back a literary theory (Reader Response Criticism) to approach the corpus of this study in examining the effect of the (FIT).

1- Narrative and Narratology

The term narrative is often associated with literary forms as in the novel or the short story. It comes from the verb *narrate* when events are told by someone. However, narrative is included in many aspects of our life. Narrative is everywhere from a newsreader or radio report, a teacher at school, a friend, to the narrator in the novel we read before bedtime. The voice of narrators is always there in our daily lives and conversations. Therefore, narrating is a common and often unconscious spoken language activity that can cover different genres, text types and discourses fictional or non-fictional (Fludernik, 2009, p. 01).

1.1 Definition

Real or imagined events told by someone (narrator) are often related to the term *narrative*. These events make up a story and their arrangement forms a plot. The term narrative includes non-fiction as well as fiction that may come as simple as an anecdote or as complex as a novel. Also, even poems tell stories such as Epic, Ballad or Lay in which the events told are referred to the term narrative poetry (Quinn, 2006, p. 278).

The term narratology refers to how the story is told and how narrative elements form a structure. Quinn (2006) states:

Narratology is the systematic analysis of the elements that make up a narrative. Narratology differs from ordinary literary criticism in that it focuses on how the story is told—on the structural elements of narrative or on such features as the Narrator, the Narratee, and the Implied author/ Reader. (p. 278)

Recently, *narratology* dealt with theory and practice of narrative in all literary forms. It identifies types of narrators, structural elements and recurrent narrative devices and it analyzes the kinds of *discourse* by which a narrative gets told and to whom (*narratee*) a narrative is addressed. (Abraham, 1999, p. 173)

1.2 Historical Context: the Development of *Narrative Theories*

In 1969, Tzvetan Todorov (1977) was the first to introduce the term ‘*narratology*’ (Fr. *narratologie*). First attempt to analyse narrative goes back to the philosopher Aristotle who in his *Poetics* 330 B.C. defines art as an imitation ‘*mimesis*’ of reality. He identified three areas related to imitation: medium, (language, sound, etc.), object (people in action or plot) and mode (narration or action – acting). There are three main strands to narrative theories. The first sees narrative as a sequence of events and it focuses on the narrative itself independent of the medium used. The formalist Vladimir Propp (1968) and the structuralists Claude Lévi-Strauss, Tzvetan Todorov (1977) and early Roland Barthes (1977) are the followers of the first strand. The second one sees narrative as a discourse. The representatives of this strand are Gérard Genette, Mieke Bal (1985), and Seymour Chatman (1978). However, the third strand represented in poststructuralist approach led by Roland Barthes (2004), Umberto Eco (1979), and Jean Francois Lyotard (1991) who identify the narrative as a constructed meaning endowed by the receiver (Tomascikova, 2009, p. 282).

2- Narrative Voice and Perspectives

In fictional narratives, the discourse structure of who tells the story and in what linguistic means is told refers to the terms perspective or point of view. Mick Short (1996) sets an analogy to distinguish between *what is described* or narrated and *from what perspective it is described*. He likens a story as a house being described from inside by someone lives in it and from outside by someone walking past it. The two perspectives will be very different depending from which angle the story is described or narrated (256).

In addition, Mick Short (1996) identified three levels of discourse to account for the prototypical novel or short story. The following diagram shows how a narrator-narratee level intervening between the character-character level and the author-reader level (256).

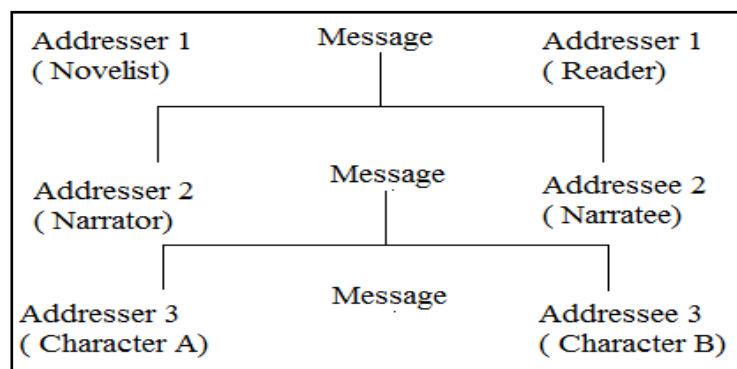


Figure: 01 Three levels of discourse. (Short, 1996)

2.1 Types of Narrators

Mick Short (1996) identified the following main types of narrators and the characterization of each one (257).

2.1.1 First Person Narrator

It is the person who tells the story and can be a character in the fictional world. Critics call this narrator a first- person or I-narrator telling the events from his/her perspective using the pronoun I. As events happen for the first time in front of him/her, this narrator is said to be "limited" or "unreliable" in which s/he doesn't know all the facts or withhold information of the events.

2.1.2 Third Person Narrator

In this type, the third-person pronoun "he, she, it or they" refer to the characters in the fictional world in which the narrator is not one of them but an observer who tells what happens in the story. The second type is arguably the dominant narrator in which the author and the narrator are assumed to be the same person. However, it is not necessary to be the case. Although authors express their attitudes and sympathies using the third-person narration, in other cases they don't have to.

Quinn (2006) pointed out that there are common points of view: the *first person* is a participant or observer, the *second person* (rarely used) designed to draw the reader in more closely and the *third person* the most traditional form that acts as an omniscient narrator in which s/he is presumed to know everything about the characters and action. However, a limited third-person perspective is viewed through the consciousness of a particular character (325).

Fludernik (2009) also presented other two terms related to types of narrators in which he distinguished between Overt and Covert narrators: An *overt narrator* tells the story (not necessarily a first-person) showing views and her/his presence is felt stylistically. According to Stanzel, it is a *personal(ized) narrator* that embodies 'I' and the term *dramatized narrator* is also used by (Booth 1961). A *covert narrator* is linguistically inconspicuous (invisible) that s/he does not present him/herself (or itself) as the one who tells the story (21).

2.2 Focalization

This term that is known as the perspective, angle of vision or *point of view* from which events are related was first introduced by Gerard Genette (1980). He distinguished between focalization and the act of narration. Narration is when you ask "Who speaks?" or "Who

narrates?” while focalization is when you ask “Who sees?” or “Who thinks?” Sometimes the one who sees can speak at the same time and in others the one who sees is not the same person who speaks. Genette’s focalization is divided into three typologies (Alan Palmer, 2004, p. 59):

- a. **Zero focalization** is when the events are not focalized or seen through a single character, but are focalized through the omniscient narrator.
- b. **Internal focalization** is when the events are focalized through a single character or characters in turn.
- c. **External focalization** is when descriptions are limited to characters’ external behaviour (also called behaviourist narrative).

Focalization is relevant to the study of fictional minds in which readers make decisions about the consciousness being presented in the text as a perceptual viewpoint. As a speech category, this technique is called *free indirect perception*. It is the character’s perception and experience of the physical and psychological implications of the event (ibid, p. 59).

Moreover, Genette related the above typologies of focalization with three types of novels: The authorial novel presents a zero focalization which is not restricted to any one point of view; however, the internal focalization is seen through a figural novel in which the perspective of one character dominates on the diegetic level. And the third one is the neutral novel denoted by the external focalization in which characters are described from the outside only without any inner view (Fludernik, 2009, p. 102).

3. Speech and Thought Presentation

The concepts of narrative, narrators and perspectives were discussed earlier that present how the narrative act occurs in the fictional world. However, the grammatical, syntactical and lexical choices authors take to represent characters’ speech and thought play a great role in meaning and viewpoint of the fictional world.

3.1 Speech Presentation

The following classification of speech and thought presentation is considered by Leech & Short in *Style in Fiction* 2007.

3.1.1 Direct and Indirect Speech (DS) (IS)

The difference between direct and indirect speech is that the first (DS) reports what someone has said verbatim using inverted commas. Whereas the second (IS) expresses what was

said in one's own words. The relationship between the two occurs when one is converted into the other in which the following changes take place:

- a. Removing the inverted commas and using the conjunction *that* to report the speech.
- b. The first- and second-person pronouns change to third-person.
- c. The verb tense and the time adverb undergo 'backshift'.
- d. The 'close' deictic adverb changes to the more remote.
- e. The verb of movement changes from 'towards' like converting *to come in to go*.

Mick Short (1996, p. 289) presented examples of (DS) (IS) and stated the effect and functions of each type:

(DS) Example01: "Oliver must have seen me," Ermintrude said.

(IS) Example01: Ermintrude said that Oliver must have seen her.

Direct Speech, then, claims to represent accurately the propositional content and the words originally used to utter the content, whereas Indirect Speech claims only to represent the original propositional content, using instead the words of the person reporting the speech. In the novel, the words of Direct Speech are clearly those of the character concerned. The words of Indirect Speech, on the other hand, usually belong to the narrator. (Short, 1996, p. 289)

3.1.2 Free direct Speech (FDS)

This is a more free and direct form than DS that it is possible to remove the narrator's presence features of either or both of the quotation marks and the introductory reporting clause. It is when characters speak to readers immediately without an intermediate role of the narrator (Leech & Short, 2007, p. 258).

3.1.3 The Narrative Report of Speech Act (NRSA)

It is a more indirect form than IS. It reports speech acts that have occurred without giving the sense of what was said but with only a minimal account of the statement summarizing relatively unimportant stretches of conversation. The following examples (1) and (2) show how the IS could have been reported to a NRSA (ibid: 259):

(1) He said, 'I'll come back here to see you again tomorrow.'

(2) He promised his return.

3.1.4 Free Indirect Speech (FIS)

As it is placed in the presentation scale, FIS is a mixed form between DS and IS in terms of form and function. FIS merges between the grammatical characteristics of IS and a

"production flavor" and deictic properties of DS. Therefore, in FIS it is difficult to decide upon which words are the character's and which ones are the narrator's. According to the scale of speech presentation (see figure2), the DS is considered as the norm in the novelist's representation of speech; however, the FIS indicates narratorial interference in presenting the characters' speech (Short, 1996, p. 306).

The example below (b) is the FIS version of (a) (Leech & Short, p. 261):

- a. He said, 'I'll come back here to see you again tomorrow.'
- b. He would come back there to see her again tomorrow.

The following figures show the placement of each type and how the FIS indicates a move towards the narrator control and viewpoint. The first is proposed (Short, p. 306) and the second by (Leech & Short, p. 260).

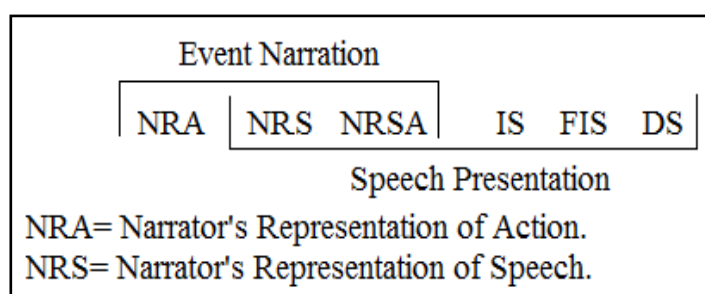


Figure: 02 Speech Presentation Scale (Leech & Short, p. 260).

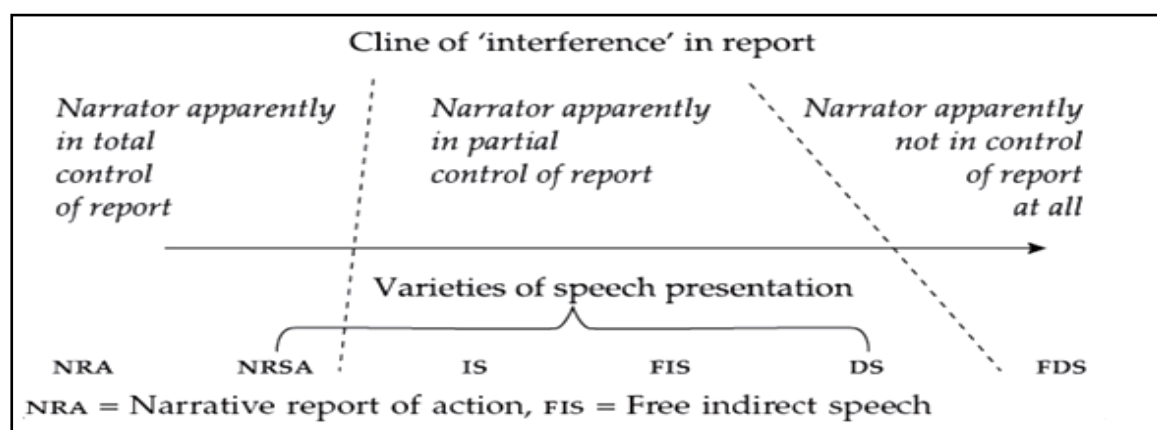


Figure: 03 The narrator's control of report in speech presentation categories (ibid, p. 260).

Edward Quinn (2006, p. 173) defines this term and states its effect:

In fiction, a technique places the reader inside a character's mind, representing his or her thoughts in a vocabulary and dialect appropriate to the character while maintaining the implicit presence of the author through the use of the third person. The advantage of the free indirect style is that it

offers access to the character's mind without resorting to tags such as "she thought," which has the effect of placing the narrator between the reader and the story.

3.2 Thought Presentation

Although the formal linguistic features of speech and thought are the same, they have different effects in which not only the characters' words are reported, but also their actions, attitudes and thoughts are clear to the reader. Most of the nineteenth and twentieth centuries' novelists were concerned of portraying the 'internal speech' of characters to present vividly the flow of thought through a character's mind (Leech & Short, 2007, p. 270).

The following examples show the categories of thought presentation as with speech but the 'T' stands for 'Thought' (Short, 1996, p. 311).

1. He spent the day thinking. (Narrator's Representation of Thought: **NRT**)
2. She considered his unpunctuality. (Narrator's Representation of Thought Act: **NRTA**)
3. She thought that he would be late. (Indirect Thought: **IT**)
4. He was bound to be late. (Free Indirect Thought: **FIT**)
5. 'He will be late.' She thought. (Direct Thought: **DT**)

The effect associated with the two categories DT and FIT are appropriate for presenting characters' thoughts. In this context, Short (1996, p. 312) said:

DT tends to be used for presenting conscious deliberative thought. It has the same linguistic form as the soliloquy in drama which is notoriously ambiguous as whether the character involved is thinking aloud or talking to the audience. In the novel, there is no audience to talk to and so thought presentation must be DT's sole purpose. However, DT is quite often used to represent imaginary conversation which characters have between themselves or others; which is often the flavour of conscious thinking.

3.2.1 Free Indirect Thought (FIT)

It is a mixed form of the two categories of DT and IT. Respectively, it combines the subjectivity of the character's language with the narrator's presentation. For example, "She stopped. Where the hell was she?" The FIT version of the second sentence presents the subjectivity and language of the character in ("Where the hell") yet with third person "she" and past tense "was" of the narrator's discourse. Other names related to this term show how this technique is crucial within the area of narratology. They are: *Free Indirect Discourse* (both for speech and thought) *Free Indirect Style*, *le style indirect libre*, *narrated monologue*,

substitutionary speech, represented speech and thought, dual voice, narrated speech, immediate speech, simple indirect thought, and narrated thought (Palmer, 2004, p. 65).

The effect we get from FIT is demonstrated in the aspects of "closeness" and "sympathy" in which the reader is close to the character as he thinks and can sympathise with his viewpoint. On the other hand, FIS which is considered as a vehicle for irony makes readers feel distanced from the character. But how does it come FIS and FIT have different effects? The reason is that DS is a norm for speech presentation, yet the case is not the same with DT since one's thought is never directly accessible unless another can infer from speech, action or facial expression what someone might be thinking. Thus, IT is more plausible to elucidate thought and to be the norm of its presentation. Since the norms of speech and thought are placed in the below scale, it is obvious that FIT moves away from the norm (IT) towards the character rendering the aspect of closeness while FIS moves in the opposite direction (Short, 1996, p. 315).

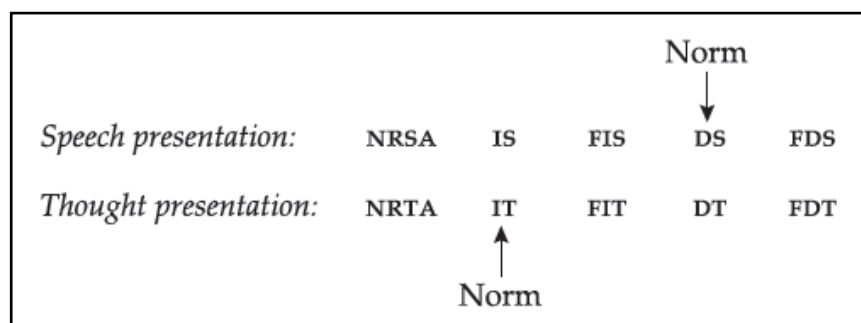


Figure: 04 Speech Thought Presentation scale (Leech & Short, p. 276)

Hernadi suggests that by using free indirect thought the narrator "avoids" rendering thought from an external perspective and analytical distance (1972,39). This technique identifies the narrator's function of analyzing psychic life by rendering thought from an external perspective and with analytical distance (Palmer, 2004, p. 61).

Cohn Dorrit (1978) traced back the *narrated monologue* term to the French and the German name *style indirect libre* and *erlebte Rede* respectively. Though giving it a less attention, Todorov, Genette, and others related this term *style indirect libre* to their central categories of *mode*, *aspect*, and *voix*. It was surprising that this term was used and existed before by an English writer (Jane Austen) who was the first extensive practitioner of the form. Later, it has been the preferred mode for James, Lawrence, Joyce and Virginia Woolf in their works to represent consciousness (498).

Since the technique of FIT involves mental reading processes in understanding fictional narratives, it is related to the branch of cognitive sciences. As Joe Bray (2007: 37) mentioned a definition of this discipline by Emmott (2003, p. 158): "*cognitive poetic theories aim to give a detailed account of the balance between language and mind during text processing, taking particular account of stylistic factors that are often ignored by cognitive scientists*"

In addition, Alan Palmer in his book *Fictional Minds* (2004) relates narrative theories to Cognitive Science and how theorists like Herman, Fludernik, Fauconnier, and Turner have contributed a lot to the understanding of the reading process by using the techniques of cognitive science. David Herman, for example claims that narrative theory should be regarded as a branch of cognitive science. Also, Uri Margolin in an essay entitled "*Cognitive Science, the Thinking Mind, and Literary Narrative,*" considers some of the cognitive science conceptual tools as a useful way to notions as the narrator, the implied author, and focalization (45).

3.2.2 Stream of Consciousness

It is a term originally coined by the philosopher William James in his *Principle of psychology* (1890) to characterize the free flow of ideas in the human mind. Later, it described a kind of modern fiction in the works of James Joyce, Virginia Woolf, and William Faulkner who experienced the novelistic portrayal of the free flow of thought. This cognitive representation of thought is characterized by elliptical sentence structure or the one-word sentence (*Aphrodisiac*) with removing some grammatical words to let the reader infer what is going on. Although the language is not very cohesive with extreme ellipsis, the latter permits new aspects and topics to be introduced (Short, 1996, p. 316).

4. The Narrative Communication between the Reader and the Author

The relation between the reader and the author plays a great role in maintaining a certain view towards the events of the story. This narrative communication is discussed by Ronald Barthes and Wolfgang Iser.

4.1 Ronald Barthes

Roland Barthes who is a French critic and one of the most significant narrative theorists introduces the term: "Death of the Author". He has a great influence on the field of narrative theory by blending methods of structural linguistics and anthropology and extending the structuralist approach towards post-structuralist understanding of narrative. He (1977, p 84) argues that "*the language of narrative is one (and clearly only one) of the idioms apt for*

consideration by the linguistics of discourse...” Barthes sees that there exists narrative communication which involves both a narrator and a listener or reader which reflects the post-structuralist and postmodern approach. Post-structuralists analyse *structuration* in which the meaning is structured into narrative by both the writer and the reader. While structuralists focus on the text as an object of study, post-structuralist and post-modern narrative theorists *deconstruct* the narrative (Jacques Derrida's term) and emphasize the role of a subject (reader, listener, viewer) in understanding the narrative communication. (Tomascikova, 2009, p. 286)

4.2 Wolf Gang Iser's Reader Response Criticism

Hans Robert Jauss who is a German leading figure of "*Reception Theory*" gave a historical dimension to reader-oriented criticism. He merges between Russian Formalism which ignores history and social theories which ignore the text. He uses the term 'horizon of expectations' to describe the criteria readers use to judge literary texts in any given period as the text is not universal that its meaning is fixed forever. Jauss argues: '*A literary work is not an object which stands by itself and which offers the same face to each reader in each period. It is not a monument which reveals its timeless essence in a monologue.*' (Selden, Widdowson & Brooker 2005, p. 50)

Another leading figure of the German reception theory is Wolfgang Iser who decontextualizes and dehistoricizes text and reader. In his books *The Implied Reader* (1974) and *The Act of Reading: A Theory of Aesthetic Response* (1978) he presents the text as a potential structure which is 'concretized' by the reader in relation to his extra-literary norms, values and experience. This process is based on the two aspects: the power of the text being read and the reader's 'concretization' of the text according to his experience which will be modified in the act of reading (ibid).

Wolfgang Iser in his work: *The reading process: a phenomenological approach* (1972) presents a phenomenological view to interpreting a literary text:

The phenomenological theory to art sees that in interpreting a literary work, one does not only focus on the actual text but also on the actions involved in responding to that text. In this sense, the literary work has two poles: the artistic and the aesthetic in which the first refers to the text created by the author and the second refers to the realization accomplished by the reader. This polarity shows that the literary work must lie halfway between the text itself and the realization of it by the reader (Lodge, 2000, p. 189).

4.2.1 The Implied Reader/Author Concepts

What Wayne Booth terms "*Implied author*" describes the "second self" of the author, the one that exists only as the creative presence governing a narrative. Booth defines the Implied author as a figure who "*stands behind the scenes whether as stage manager, or puppeteer, or as an indifferent God. . .*" However, the "*implied reader*" which is a term first used by Wolfgang Iser is the ideal hypothetical reader who completes the meaning of the literary work by being a partner with the implied author in the act of reading. The real reader becomes the implied reader postulating various points of view and filling in the *blanks*, to complete an implied interpretation to the text. Accordingly, the implied reader becomes a creative participant in the production of meaning bringing his own experience (Quinn, 2006, p. 208).

The communicative relations between the narrator and the narratee lay in the concepts of what Booth terms the '*implied author*' and what Iser terms the '*implied reader*'. The Following diagram (Fludernik, 2009) shows the implicit narrative communication between the two poles real author and real reader:

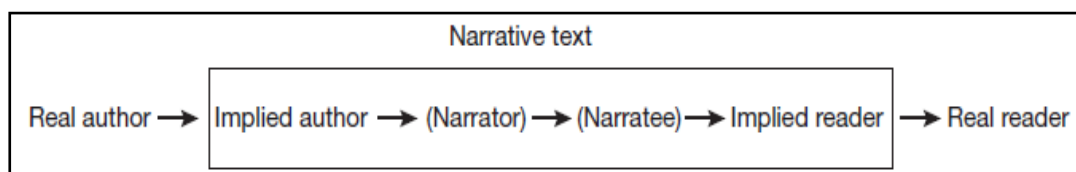


Figure: 05 The narrative-communicative situation (Chatman, 1978, p. 151)

Conclusion

The current chapter has attempted to look at some theories behind *Narratology* and the narrative technique of *Free Indirect Thought (FIT)*. It presents a background about Short and Leech explanation of this technique and Reader Response Criticism in highlighting the role of the reader. Both models seem to relate the stylistic effects of this technique (FIT) with the interaction on behalf of the reader.

Chapter Two

Contextual Overview and Criticism

Outline

Introduction:

1. The Seventeenth and the Eighteenth Century
 - 1.1 Historical Background
 - 1.2. Literary Background
 - 1.3. Romanticism
 - 1.4. Feminism
 2. Jane Austen
 - 2.1 Austen's Biography
 - 2.2 Austen's works
 3. The Corpus: *Emma*
 - 3.1 Plot Summary
 - 3.2 Setting
 - 3.3 Themes
 4. Austen's Views Towards Romanticism and Feminism:
- Conclusion

Introduction

This chapter presents a contextual overview of the eighteenth century by shedding light on a historical and a literary background of the age. It traces back the political, economic, cultural and literary features of the age. The focus will be on contextualizing the corpus of this study *Emma* and exploring the prominent features of its writer's life and her novels' themes and writing style.

1. The Seventeenth and the Eighteenth Century

The age of the seventeenth and the eighteenth centuries witnessed many changes which had influenced literary works.

1.1 Historical Background

Literary history tends to see Queen Anne's reign (1702–14) as part of the period Neo-Classical and Augustan that preceded the 18th century. The concept of the 'Long 18th Century' refers to a period of political change and consolidation which stretches from The Glorious Revolution of 1688 to the passing of the First Reform Bill in 1832. It includes a diverse a range of movements and tendencies in which there can be noticed as an overlap and continuities between the Augustan and Romantic movements (Widdowson, 2004, p. 56).

The term " Augustan Age" refers to the period from approximately 1700 to 1745. It was the period of Virgil, Horace and Ovid under the Roman emperor Augustus. There may seem an overlap between the Augustan Age and the Neoclassical which extends from 1660 to 1800. Historians used to refer to the 'Peace of the Augustans' as a quite reasonable society developing in the early of the eighteenth century. However, later the English society witnessed a social, political, economic and cultural change. As in the English Civil War or the French Revolution, the process of change seems dramatic and significant. By the eighteenth century, the English society is becoming more competitive in trade and interest groups. In addition, the coming of Walpole as the first prime minister reflects a shift in power from the monarch to the parliament (Peck, 2002, p. 114).

The term "Enlightenment" refers to an intellectual movement in Europe originating during the late 17th Century, which reached its apogee by the mid-18th Century and was a fundamental influence on the American and French Revolutions. Enlightenment emphasized reason, rational thinking, and order resulting in an empirical observation and technological development which led to the Industrial Revolution. Scientific revolution reflected a great change in thinking of natural phenomena as events with rational explanations rather than supernatural causes (Widdowson, 2004, p. 61).

1.2. Literary Background

There were different views towards the period of the Augustan Age as one seeing it stretching from the advent of John Dryden as a major literary figure to the death of Alexander Pope (1744) and Jonathan Swift (1745). A rather more limited view sees the term as applying to the literature of Queen Anne's reign (1702–14). But it should be noted that Augustan principles underlie the work of Dr Johnson, that Jane Austen (1775–1817) is sometimes considered to be a 'late Augustan'. This period marked the transition from Neo-Classical literature to that which promotes 'Sensibility' that shows proto-Romantic tendencies in relatively the early of the 18th Century. The period of Augustinianism includes literary works from the later decades of the 17th Century to the mid-18th Century exemplified by the writings of Dryden, Pope, Addison, Steele, Gay and Swift (Widdowson, 2004, p. 62).

By 1780 Britain witnessed a transformation in social, cultural, religious and economic terms. The change also could be seen in the developments of women's poetry and writing and by the end of the eighteenth century the number of women writers has risen becoming not only producers of fiction but also as a major part of the reading public. This of course for not all women in which there was a still hostility to lower class women writers. One aspect also that characterized a shift in cultural and literary tendencies is "Sensibility" which suggested an emotional and moral faculty. It holds an attitude of sentimentality that we encounter first in novels as those of Samuel Richardson. It is also the growth of certain kinds of middle-class delicacy as a consequence of affluence and the growth of a polite middle-class culture. This notion of sensibility set the ground for Romantic literature as writers began to explore an alternate world to the public and rational world of the Augustans (Peck, 2002, p. 129).

The early eighteenth century also witnessed the birth of the novel by major literary figures such as: Daniel Defoe's *Robinson Crusoe*, Samuel Richardson's *Clarissa*, Henry Fielding's *Tom Jones*, Eliza Haywood and Mary Shelly. In addition, Walter Scott and Jane Austen works had a great effect on the development of the novel (ibid, p. 147).

1.3. Romanticism

As a literary movement, Romanticism started from 1798 with the publication of *Lyrical Ballads* to the first Reform Bill of 1832 and the death of Wordsworth in 1850. The political and the industrial revolution gave rise to the breakdown of rigid ideas about the structure of society. The period witnessed a shift to the importance of the individual's experience and a subjective interpretation of that experience, rather than a one given by the church or tradition. In literature, Romanticism focused on the inner world of the individual, visionary and fantastic imagery. It introduced ideas as awe, magnificence, and horror combined in the concept of "the sublime". Feeling and emotion were viewed as superior to logic and analysis (Milne, 2009, p. 705).

Mark Milne (2009) states the characteristics of this movement in literature:

For the romantics, poetry was believed to be the highest form of literature, and novels were regarded as a lower form, often as sensationalistic and titillating, even by those most addicted to reading them. Most novels of the time were written by women and were therefore widely regarded as a threat to serious, intellectual culture. Despite this, some of the most famous British novelists wrote during this period, including Jane Austen, Mary Wollstonecraft Shelley, and Sir Walter Scott. In addition, this period saw the flowering of some of the greatest poets in the English language: the first generation of William Blake, Samuel Taylor Coleridge, and William Wordsworth, followed by Byron, Shelley, and Keats. (Mark Milne, 2009, p. 705)

1.4 Feminism

The Romantic period also revealed new voices that challenge the convention view of the past towards women. Feminist Criticism as an approach to literature has not started until the late in the 1960s. However, its roots are traced back to the eighteenth century when a struggle for the recognition of women's cultural roles, social and political rights are marked by such books as Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), John Stuart Mill's *The Subjection of Women* (1869), and the American Margaret Fuller's *Woman in the Nineteenth Century* (1845) (Abrahams 1999, p. 88).

John Peck (2002) points out that in her work, *A vindication of the Rights of Woman* (1792), Mary Wollstonecraft claims that women must be educated for citizenship. It was a work written immediately after the French Revolution arguing that ignoring and trivializing women will undermine the Revolution (166).

Virginia Woolf was an important figure in feminist criticism. She wrote *A Room of One's Own* (1929) and other essays on women's cultural, economic, and educational disabilities within what she called a "patriarchal" society that hindered women from realizing their productive and creative possibilities. Another radical feminist mode began in France by Simone de Beauvoir's *The Second Sex* (1949) criticizing the cultural identification of women as merely the negative object or "Other" to man as the dominating "Subject" who is assumed to represent humanity in general (M.H Abrahams 1999, p. 88).

In America, Mary Ellman's *Thinking about Women* (1968) discussed the disrespectful stereotypes of women in literature written by men. A more influential radical voice was Kate Millett's *Sexual Politics* (1969) in which she signifies the term 'politics as the mechanisms that enforce the relations of power in society establishing the dominance of men and the subordination of women. In her book she presented daring criticism by attacking a biased male analysis in Freud's psychoanalytic theory and analyzing passages by D. H. Lawrence, Henry Miller, Norman Mailer, and Jean Genet in which she revealed how the authors, in their fictional fantasies, highlighted their aggressive phallic selves and degrade women as submissive sexual objects (ibid, p. 88).

As far as the scope of feminism is discussed, there were major literary advocating figures of portraying the life of women within a social, marital and economic milieu. Among them was Jane Austen whose novels still have an impact on the reading public. However, her distinctive feminist works never preached harshly or furiously; instead, her style and the heroines she created with their moral, individual acknowledging intelligence and feelings founded the basis for bridging a certain interaction with her readers. In this context, John Hardy (1984) said: "*The satisfaction we feel in reading Jane Austen stems from the heroines' right to find happiness of the kind of people they are because of their integrity towards themselves and others*".

The next review will focus on the life of this writer and the greatness of her works.

2. Jane Austen

Irvine (2005) summarizes the life of Jane Austen.

2.1 Austen's Biography

Jane Austen is one of a few writers to have been taken, like Shakespeare, to represent something enduring about her nation. She was born on 16 December 1775 at Steventon in Hampshire. The Steventon estate was owned by George Austen's (Jane's father) wealthy second cousin, Thomas Knight. Her father was Rector of Steventon church. Both his family background and his wife Cassandra Leigh's one were in the rural landowning classes. Mr. Austen with the eight children and Jane as the seventh child supported this large family with an additional income from one of the farms on Knight's estate and tutoring local boys.

Jane and her sister Cassandra were educated at first by their mother, in reading, writing and religion. The girls continued their education for two years at boarding schools in Oxford and Southampton. They studied needlework, English, French, Italian, music and drawing with covering some history. These were the conventional 'accomplishments' expected of young ladies of their rank.

On the other hand, their brothers' education (James and Henry) centred on the Latin language and its literature subjects which were confined for the masculine ruling class as a requirement for entry to Oxford or Cambridge universities and thus to the church. In contrast, Frank and Charles were packed off to the Royal Naval Academy at Portsmouth at an early age to begin careers as midshipmen. After retirement, George Austen took his family to Bath.

Jane Austen began writing at an early age as three volumes of stories and poems were composed in her teens and in 1795–6 she had slipped into a serious relationship with a family friend Tom Lefroy but such a young penniless man's proposal did not get acceptance from his relatives. Again in a visit to James at Steventon in 1802, a wealthy old friends and neighbours family's son called Bigg-Wither proposed to Jane and was accepted. The following morning she withdrew her acceptance. Being vacillated between his wealth comfort and a realization of never loving him, Jane is put between material self interest and romantic principle decision.

While at Bath Jane first succeeded in selling a novel "*Susan*" 'although advertised not published' receiving £10 for the manuscript. In 1805, quite suddenly her father died in Bath and in 1806 the Austen women moved to Southampton. In 1809 her bother Edward invited them to settle at Chawton Cottage back on the Hampshire estate on which the two girls had grown up. Jane was to live at Chawton for the rest of her life where not only she revised *Sense and Sensibility*, *Pride and Prejudice* for publication, but also wrote the rest of her novels. In May 1817 she took lodgings in Winchester to visit her physician who was treating her for an illness, probably a glandular disorder called Addison's disease, which had been progressively weakening her for a year. Jane was forty-one years old when she died unmarried there on 18 July 1817.

2.2 Austen's works

Austen's output as a novelist seems to have been suspended when she left Hampshire in 1801, only to be energetically resumed on her return there in 1809. Biographers often suggest that Austen's creativity depended on the rural surroundings, both natural and social, in which she had grown up, and that her unhappiness in town prevented her from writing (Irvine, 2005, p. 04).

Robert P. Irvine (2005, p. 41) sets the six major completed novels of Jane Austen in two groups:

The first three, *Northanger Abbey*, *Sense and Sensibility* and *Pride and Prejudice*, were all finished in an early form in the 1790s and revised before publication. *Northanger Abbey* and *Sense and Sensibility* are understood as early experiments, starting from a negative movement of satire and types of writing (Gothic & sensibility). *Pride and Prejudice* seems a perfectly realised work that remains Austen's most popular novel. The second three more mature accomplished works *Mansfield Park*; *Emma* and *Persuasion* were written in rapid succession after the successful publication of *Sense and Sensibility* in 1811. *Emma* is commonly seen as the peak of Austen's achievement as a novelist.

In relation to *Emma*, *Persuasion* can appear as a move to a direction darker, more pessimistic, readier to admit the value of passion and romance cut loose from the demands of society in which anticipating the approach of later women novelists and in particular the Brontë sisters. *Persuasion's* inwardness that lies in the thoughts and feelings of its heroine within her social situations is made by Austen's mastery of a narrative technique that she had been developing throughout her career, in particular the use of free indirect discourse. The publication of Jane Austen's works came as: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816). However, *Northanger Abbey* and *Persuasion* both published posthumously in 1818 and *Sanditon*, but she died before its completion.

Josephine Ross (2002) tells an old story of a gentleman visiting Winchester Cathedral, who asked a verger for the grave of Jane Austen. The verger wonders what was particular about this lady that many people wanted to know where she is buried. The dark marble memorial slab with its inscription: '*the youngest daughter of the late Revd George Austen*', made no mention of the woman's literary career. It did not record that here lay the author of such novels as *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park* and *Emma*. Even during her lifetime, Austen had neither been a fashionable figure as Fanny Burney and Sir Walter Scott nor did her books take her name, instead published anonymously which pains her a lot keeping her identity concealed from the general public (01).

In her article, Hanafi Hind (2017) shows how Austen's novels received also a great attention from film producers and directors:

The last hundred years witnessed a large appeal to Jane Austen's novels for adaptation to both large and small screen (TV and Cinema). This proliferation of adaptations was nurtured by some qualities in Austen's literary production that made it an appealing material for directors and film producers. Austen's characters display a good equilibrium between standard types of individuals and those with unconventional and idiosyncratic personalities. Although viewers identify with them, yet, they hardly can predict their stands and reactions. The cultural richness of Austen's attracted film directors to her novels; each one of her novels portrays faithfully the British society to the point that many social and historical studies were taking her novels as a corpus of inquiry. (p.78)

Austen's works are considered as an important episode in the English literature. Though they did not receive much attention during her life, later they gained interest by a wide readership and critics in particular because of their narrative modes.

3. The Corpus: *Emma*

This novel was written in 1814–15 and published by Murray on commission at the end of that year. It was produced extensively receiving positive notices in the periodicals, and an enthusiastic review by Scott himself in Murray's important *Quarterly Review* of March 1816. (Irvine 2005, p. 41)

John Mullan (*How Jane Austen's Emma changed the face of fiction*, 2015) stated how Austen's *Emma* could revolutionize fiction in the eighteenth century:

Emma was revolutionary not because of its subject matter: Austen's jesting description to Anna of the perfect subject for a novel – “Three or four families in a country village” – fits it well. It was certainly not revolutionary because of any intellectual or political content. But it was revolutionary in its form and technique. Its heroine is a self-deluded young woman with the leisure and power to meddle in the lives of her neighbours. The narrative was radically experimental because it was designed to share her delusions. The novel bent narration through the distorting lens of its protagonist's mind. Though little noticed by most of the pioneers of fiction for the next century and more, it belongs with the great experimental novels of Flaubert or Joyce or Woolf.

James Edward Austen-Leigh (2002) pointed out the great bond between Jane Austen and her masterpiece *Emma* in his book *A Memoir of Jane Austen*. He said:

When sending a copy of '*Emma*' to a friend whose daughter had been lately born, she wrote thus: '*I trust you will be as glad to see my "Emma," as I shall be to see your Jemima.*' She was very fond of *Emma*, but did not reckon on her being a general favourite; for, when commencing that work, she said, 'I am going to take a heroine whom no one but myself will much like.' She would, if asked, tell us many little particulars about the subsequent career of some of her people. (Austen, 2002, p: 118)

Lascelles (1939) refers the greatness of Austen's style, themes and language to her reading. To show the importance of reading in shaping one's thinking and language, Lascelles quotes what Johnson writes to Miss Thrale. He says: "*They who do not read can have nothing to think, and little to say,*" Lascelles wanders what Jane Austen read, and what did it give her, to think and to say. Lascelles also quotes a great reply from Jane Austen when *Emma* was in the press, James Stanier Clarke, who had concerned himself with its dedication to the Prince Regent, wrote to offer advice on Miss Austen's next book. He said that the hero should be a clergyman, of such-and such habits, such-and-such idiosyncrasies of manner, "*Fond of, & entirely engaged*

in Literature". Miss Austen replied politely that she was honoured by his proposal, but did not feel able to take advantage of it: (41).

Such a man's conversation must at times be on subjects of science and philosophy, of which I know nothing; or at least be occasionally abundant in quotations and allusions which a woman who, like me, knows only her own mother tongue, and has read little in that, would be totally without the power of giving. A classical education, or at any rate a very extensive acquaintance with English literature, ancient and modern, appears to me quite indispensable for the person who would do any justice to your clergyman; and I think I may boast myself to be, with all possible vanity, the most unlearned and uninformed female who ever dared to be an authoress. (Lascelles, 1939, p. 41)

Such a proposal and a reply, when first read, can inevitably be literally resemble Mr. Clarke himself. Jane Austen's reading underlies a comprehension of what she intended that her writings should mean to their readers. The way her reading coloured her imagination and consequently her writing was peculiar to herself (ibid).

3.1 Plot Summary

The structure of the novel is set up in three volumes. All of them describe the situation of Emma in moving towards self-knowledge moving from climax to another. The story is about a woman named Emma, who comprises everything that a lady has desired to get in a dominant society during her time. As Austen sets a description of her at the beginning of the novel:

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. (Austen, 2000, p. 01)

Her position in society concentrates on the affectionate life between her friends and neighbours. After her governess's marriage considering it a result of a matchmaking of her, she, with exclusiveness and too much imagination, enjoys the feeling of ego inflation that was early declared in the novel as a threatening feeling to her situation:

The real evils, indeed, of Emma's situation were 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. (Austen, 2000, p. 01)

Wealthy Emma Woodhouse interferes to prevent her much poorer friend Harriet Smith marrying a farmer, to the fury of the local landowner, Mr Knightley, who is close to Emma but can see her faults. Emma herself flirts with Frank Churchill, the son of a local man who has grown up with relatives elsewhere. Realising that things are not as good as they might be with Frank, she hints to Harriet that he might be attracted to her; but Harriet takes the hint to refer to Knightley himself. Moreover, Frank turns out to have been secretly engaged to Jane Fairfax, a girl in the village with whom Emma has never got on. Shocked by the possibility of Knightley ending up with Harriet, Emma is forced to realise that she herself loves Knightley. Knightley, having been forced to a similar realisation through the threat of Frank, proposes to Emma and is accepted; Harriet ends up with her farmer after all. (Irvine, 2005, p. 79)

3.2 Setting

The novel is set in the late eighteenth and early nineteenth century, the period of social, cultural and economic changes. The events refer to a fictional village called Highbury which is in the countryside of England and sixteen miles from London. Hartfield is an estate where the Woodhouse live and the favored place for Emma. Randalls is a also a village near to Highbury and the home of the Wastons where Miss Taylor live and the Woodhouses often visit. Donwall is a land of Hieghbury where Mr. Knightly and the Martins settled.

3.3 Themes

Austen's *Emma* focused more on topics as marriage, society, money and, social relationships. She portrayed everyday lives of middle class people. Austen lived in an age of social economic change and a move from classical reasoning views towards a romantic ideology. However, she reacted to this scene by her fictional writing stating her point of view through the twists she puts her heroines in to prove their willful intelligent acknowledgment within society. She presented daring comments on women's state, marriage, love and imagination. In this sense, Martin Stephen (2000) describes how she viewed these topics: "*Austen admires love, generosity and compassion. She also admires common sense. Thus she does not object to people marrying for love- provides there is enough money in the marriage to help love along the way*" (Martin Stephen, 2000, p. 194)

4. Austen's Views Towards Romanticism and Feminism

Annek Mellor in her article *Why Women Didn't Like Romanticism: The Views of Jane Austen and Mary Shelley* in the book of Harold Bloom's *Modern Critical Views: Jane Austen* (2009) stated that some women writers of the eighteenth century respond negatively to romanticism's celebration of passionate feeling such as Jane Austen and Mary Shelley. Austen and Shelly's hostility to the romantic imagination and to romantic love stems from Mary Wollstonecraft's book *A Vindication of the Rights of Woman*, 1792 that perhaps influenced them both. Jane Austen was influenced by Wollstonecraft's book that some quotes frequently appear in her novels though she never dared to acknowledge openly her debt to Wollstonecraft because of the denouncement Wollstonecraft received after her death. She attacked her society's definition of the female as innately emotional, intuitive, illogical, capable of moral sentiment but not of rational understanding (80).

She argued that if women are ethically responsible for their actions, then they are capable of ethical thinking having a rational faculty. Accordingly, Wollstonecraft appealed for the education of women to realize their innate capacities and such educated women will not only be more virtuous, but they will also be better mothers, more interesting wives or "companions," and more responsible citizens. In contrast, she observed how a confined females teaching only to singing, dancing, needlework or a smattering of foreign languages produced obsessed women with their personal appearance and fashion devoting all their energies to attract man's interests to capture the husband upon whom their financial welfare depended (ibid).

Likewise, Jane Austen created her fictional heroines developing their ability to think rationally. Austen portrayed passionate and sensitive women who with their strengths and weaknesses go through trails and have lessons. Her novels are novels of female education, novels in which an intelligent but ignorant girl, Emma Woodhouse, learns to perceive the world more correctly and to understand more fully the workings of human nature and society.

Conclusion

Romanticism had great effects on literature and other writers of the age. Jane Austen was one of them despite her distinctive reaction to it by opening a new window of a feminist voice to be heard. With her great works she portrayed everyday lives of people's social relationships creating fictional heroines who go through hard social experiments and ultimately have lesson and self realizations. Their messages were conveyed through her elegant literary features and narrative techniques. Thus, the next chapter of this study will focus on investigating these features and the writing style in Austen's *Emma*.

Practical Part

Chapter Three

Corpus Analysis

Outline

Introduction.

1. Jane Austen's Writing Style in *Emma*.
2. The Role of FIT in *Emma*.
 - 2.1 Closeness of the Reader.
 - 2.2 Empathy and Sympathy Reading in *Emma*.
 - 2.3 Feminist Reading.
 - 2.3.1 A Sympathetic Female Reading.
 - 2.3.2 Austen's Feminist Voice in *Emma*.
3. The Role of FIT in Plot Mapping.
 - 3.3 Reading a Revealed Thought
 - 3.4 The plot structure: three volumes, three misperceptions
4. Reviews to Jane Austen's *Emma*.

Conclusion.

Introduction

Jane Austen's *Emma* presents the characters' thoughts and consciousness through her style of narration *free indirect thought* which it gives the reader an opportunity to make judgments and opinions about the characters and their deeds. Therefore, in this chapter, the reader response theory is chosen to analyze this style and to justify its use and role in maintaining a certain effect accomplished by the reader. In addition, the chapter focuses on the feminist view in *Emma* when the reader tends to be a female.

1. Jane Austen's Writing Style in *Emma*

The style of Jane Austen in *Emma* is subtle, simple and direct in which she sets the description of the main character's situation, Emma, at the early beginning of the novel and at the same time setting clues of satire that refer to Emma having rather too much her own way. Austen's great style also lies in the witty precise phrases and the figurative images she renders to comment on internal mental situations. An example of such witty phrases is when Isabella's Christmas visit is described as: "It was a delightful visit;—perfect, in being much too short"(Austen, 2000, p. 70).

In a second example, the author depicts the psychological state of Mrs. Weston when Franck Churchill's visit is postponed:

These feelings rapidly restored his comfort, while Mrs. Weston, of a more apprehensive disposition, foresaw nothing but a repetition of excuses and delays; and after all her concern for what her husband was to suffer, suffered a great deal more herself. (Austen, 2000, p. 94)

And in another example, the wit precise phrases make the dialogue in Austen's *Emma* so elegant in which those linguistic features are themselves never dare to declare Emma's view to marriage in spite of her society's view to it. This was when Harriet asked her:

I do so wonder, Miss Woodhouse, that you should not be married, or going to be married! So charming as you are!"— Emma laughed, and replied, "My being charming, Harriet, is not quite enough to induce me to marry; I must find other people charming—one other person at least. (Austen, 2000, p.55)

Martin Stephen (2000) summarizes Jane Austen's great features of her writing style:

Clarity, economy, skillful use of dialogue and tight plotting are the main features of Jane Austen's style. There is a neat, rounded and rather satisfying completeness to her plots, and in an undemonstrative way she is an extremely competent story teller. (Martin, 2000, p.194)

One of Austen's significant stylistic techniques is the importance of conversation. It is common that women's sphere of action was considerably restricted in the nineteenth-century gentry world. *Speaking in* the novels often correlates with *doing*; hence, repetition is always a danger that it reflects vacuous and trivial statements. As a result, talking about new subjects assumes a vital significance, and the understated nature of Austen's language belies the moral significance of issues being scrutinised. This 'dramatic' quality of Jane Austen's writing stems from significant narrative consisting of dialogue. Her characters' physical traits tend to be minimal; instead, she lets their moral characters to be revealed through their words (Todd, 2005, p. 28).

Most of the critics and reviewers of Jane Austen's writing style associate the great features of her wit and elegant language to the narrative techniques she used throughout her novels. The next aspect to be discussed in this chapter is investigating the prominent narrative style *free indirect thought* in the novel of *Emma*.

2. The Role of FIT in *Emma*

When analyzing the narrative techniques used in the text of *Emma*, one can notice the variety of techniques Austen used to create a network of communication with characters and within characters themselves (their internal speech or thought). For example the focus of this study is on analyzing the FIT. Austen used this technique for certain purposes that can be identified only when the other side of communication is considered. The text has got a recipient what Wolfgang Iser called the "*implied reader*" which is the ideal hypothetical reader who completes the meaning of the literary work by being a partner with the implied author in the act of reading.

The interaction between the text's structure and recipient is very important for Iser while other critics of the reader response theory give importance to the reader's psychology and for Goerge Poulet, for instance, the act of reading requires self-surrender and passive reception (Erdogan, 2003, p. 02). However, with reference to the text of *Emma*, Austen uses a narrative technique that represents the text's structure according to Iser which gives access to the minds of characters.

2.1 Closeness of the Reader

Iser suggested that the communication between text and reader can be successful when the reader's activity is controlled in some way by the text. He supported this view by quoting Virginia Woolf's comment on Austen's novels (Erdogan, 2003, p. 02):

Jane Austen is thus a mistress of much deeper emotion than appears upon the surface. She stimulates us to supply what is not there. What she offers is, apparently, a trifle, yet is composed of something that expands in the reader's mind and endows with the most enduring form of life scenes which are outwardly trivial.....The turns and twists of the dialogues keeps us on the tenterhooks of suspense. Our attention is half upon the present moment, half upon the future.....Here, indeed in this unfinished and in the interior story, are all elements of Jane Austen's greatness. (Woolf in Bennett, p. 23)

Virginia Woolf depicts exactly what happen during the act of reading when the text captivates the reader. Iser suggested that the reader sets the work in motion using various perspectives in the text to relate the patterns and the 'schematized views' to one another which results in the awakening of responses within himself. Thus, reading causes the literary work to unfold its inherently dynamic character (Lodge, 1988, p. 189).

With reference to the corpus of this study *Emma*, Austen presented the main character Emma with the opening description to draw the attention of the reader to this character how she owes all what a person wishes to have "seemed to unite some of the best blessings of existence" (Austen, 2000: 01). However, Austen also suggests that this character seems to have evils that threaten her situation that:

The real evils indeed of Emma's situation were 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 (Austen, 2000, p. 01).

This passage draws the map of the plot of *Emma* to the reader throughout his journey to unfold some features about Emma later in the novel especially when she mentions the phrase:" The danger, however, was at present so unperceived". When Austen presents her characters, she gives a superficial description of them by inseting them in a trial with the reader that may suggest a distance on behalf of the reader; however, later she gives access to the character's mind

by letting the reader unfold what is not there in the character's speech. This technique (FIT) supports Iser's response theory notion of "gap" or blank.

The next passage shows how Emma as a richest and cleverest one goes into an unequal relationship with the new presented character in chapter four of the first volume with the second who seems naïve with 17 years old and "the natural daughter of somebody" (Austen, 2000:13). Emma easily got closed with Harriet and could see in her as a supporter of her designs. The below passage from *Emma* clarifies how the sentence "she saw more of her designs" that comes in the free indirect thought depicts the view of Emma towards Harriet.

Harriet Smith's intimacy at Hartfield was soon a settled thing. Quick and decided in her ways, Emma lost no time in inviting, encouraging, and telling her to come very often; and as their acquaintance increased, so did their satisfaction in each other. As a walking companion, Emma had very early foreseen how useful she might find her. In that respect Mrs. Weston's loss had been important. Her father never went beyond the shrubbery, where two divisions of the grounds sufficed him for his long walk, or his short, as the year varied; and since Mrs. Weston's marriage her exercise had been too much confined. She had ventured once alone to Randalls, but it was not pleasant; and a Harriet Smith, therefore, one whom she could summon at any time to a walk, would be a valuable addition to her privileges. But in every respect as she saw more of her, she approved her, and was confirmed in all her kind designs. (Austen, 2000, p. 15)

After a successful matchmaking of Mr. Weston and her governess Miss Taylor as she intended to be of her own effort, Emma feels confident to engage another between her friend Harriet and Mr. Elton. She was too mistaken to let Harriet withdraw a real love from Mr. Martin and convince her to be the lover of Mr. Elton depending on her own cleverness and matchmaking. However, her plans did not reach her intentions when Mr. Elton reveals his affection for her instead for Harriet. The scene of her regret was depicted by the narrative technique Austen uses to show how much Emma is regretful for cutting the way of Harriet's love to Mr. Martin and to think of another who is himself intending Emma would accept his proposal. This passage describes the scene after this revelation:

If I had not persuaded Harriet into liking the man, I could have born anything. He might have doubled his presumption to me—But poor Harriet!"

How she could have been so deceived!—He protested that he had never thought seriously of Harriet—never! She looked back as well as she could; but it was all confusion. She had taken up the idea, she supposed, and made everything bend to it. His manners, however, must have been unmarked, wavering, dubious, or she could not have been so misled. (Austen, 2000, p. 87)

This passage also represents a free indirect thought that allows a narrator to recount what pictures come to the character while thinking. In this sense, the sentences are presented in third person with the tense of reporting what Emma thought or felt as the verbs suggest: "*deceived*" "*protested*" "*looked back*". This clause is considered free in which no tag or introductory clause is attached to inform the reader what is felt or thought like: Emma thought "....." This technique of FIT really creates the effect of bridging a gap between the reader and Emma how wrongly she meddle in others personal lives.

Throughout the novel, there comes moments when comments are made after each misperception like what happen with Emma clarifying what really should be and what shouldn't be. The below passage shows how that neither the voice of other characters ' speech nor Emma's one comments on the situation only the narrator's one which suggest objective judgments are made to involve the reader's own closeness and perception of the scene.

The first error and the worst lay at her door. It was foolish, it was wrong, to take so active a part in bringing any two people together. It was adventuring too far, assuming too much, making light of what ought to be serious, a trick of what ought to be simple. She was quite concerned and ashamed, and resolved to do such things no more. (Austen, 2000, p. 89)

2.2 Empathy and Sympathy Reading in *Emma*

The term empathy is defined as the capacity to enter into the experience of another while sympathy is the compassionate understanding of another's feelings (Quinn, 2006, p. 137). In literature, an empathic passage evokes from the reader a sense of participation with the pose, movements, and physical sensations of the object the passage describes. However, sympathy denotes fellow-feeling apart from the physical state and sensations, but feeling-along-with the mental state and emotions of another (Abrahams, 1999, p. 74).

Literary theories tend to use these terms to identify the perspective of either the writer or the reader towards the literary work. Romanticism emphasized the writer's capacity for empathy while recently the Reader Response Criticism gives much attention to the reader's role in creating empathy (Quinn, 2006, p. 137).

Sympathy then suits literary works that depict character's epiphany in which she/he develops and matures throughout the course of the novel. In this context, Jane Austen's *Emma* allows the reader to live and feel the character's experience. However, Austen blurs the reader's view to Emma by first declaring early she would write about a heroine whom no one would like

but her and second by portraying Emma's vanity and meddling in other's lives, yet readers still receive Emma sympathetically after each bend she takes in her experience with people around her. How sympathy is built in *Emma* is well explained by Wayne Booth (1983) in his book *The Rhetoric of Fiction*. The following paragraph clarifies this.

As mentioned from the early beginning of the novel, the heroine Emma owes every requirement for happiness yet she still faces evils that threaten this happiness which she is unaware of. This threat stems only from herself being unable to see her own excessive pride honestly or resist imposing herself on the lives of others.

Wayne Booth in this regard suggested that commenting on Emma's faults create a sense of difficulty in which the reader gets bewildered how to sympathize with her after the faults revealed. This problem of the plot lies in finding a way to allow the reader laugh at the mistakes made by Emma without reducing the desire to see her reform and thus earn happiness (Booth, 1983, p. 244).

Booth clarifies that there is a method used by Austen that lets her readers sympathize and go step by step with the heroine without losing this distance. Austen makes the heroine herself recognize her faults in which readers can see them through her eyes but without mentioning her own direct speech; instead Austen reported her thoughts in a third person narration. Booth in this sense explains the effects of this method and how Austen became considered in pioneering it:

The solution to the problem of maintaining sympathy despite almost crippling faults was primarily to use the heroine herself as a kind of narrator, though in third person, reporting on her own experience.... Jane Austen never formulated any theory to cover her own practice; she invented no term like James's "central intelligence" or "lucid reflector" to describe her method of viewing the world of the book primarily through Emma's own eyes.... But whether she was inclined to speculate about her method scarcely matters; her solution was clearly a brilliant one. By showing most of the story through Emma's eyes, the author insures that we shall travel with Emma rather than stand against her. It is not simply that Emma provides, in the unimpeachable evidence of her own conscience, proof that she has many redeeming qualities that do not appear on the surface; such evidence could be given with authorial commentary, though perhaps not with such force and conviction. Much more important, the sustained inside view leads the reader to hope for good fortune for the character with whom he travels, quite independently of the qualities revealed. (ibid, p. 245)

As an illustration of Sympathy to Emma, the next passage describes Emma's reaction to Mr. Knightley's criticism of her brutal behaviour to Miss Bates at the picnic at Box Hill. He could not understand her feeling towards him after his criticism; instead the narrator shows how Emma is angry with herself by realizing how wrongly she behaved in addition to how intensively Mr. Knightley's image to her has been distorted.

He had misinterpreted 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! (Austen, 2000, p. 246)

Moreover, Booth (1983) pointed out how sympathy affects the response of readers and how those effects can be different to the responses we have in real life situation.

Our emotional reaction to every event concerning Emma tends to become like her own. When she feels anxiety or shame, we feel analogous emotions. Our modern awareness that such "feelings" are not identical with those we feel in our own lives in similar circumstances has tended to blind us to the fact that aesthetic form can be built out of patterned emotions as well as out of other materials. It is absurd to pretend that because our emotions and desires in responding to fiction are in a very real sense disinterested, they do not or should not exist. Jane Austen, in developing the sustained use of a sympathetic inside view, has mastered one of the most successful of all devices for inducing a parallel emotional response between the deficient heroine and the reader. (Booth, 1983, p. 248)

Booth also claims that there is a 'secret communion' between (implied) author and (implied) reader that makes responses to the fictional works distinctive than any other. In *Style in Fiction*, Leech and Short describe how this agreement is built:

An agreement between addresser and addressee distinguishes the fictional discourse from other kinds of discourse (e.g. conversation, political propaganda). It is not that we as readers cannot disagree with the values portrayed by the author, but that if we are made conscious of disagreement, this is a sign of the author's failure to carry us with him: like suspension of disbelief, suspension of dissent seems to be a sacrifice which readers are ready to accept in embarking on the adventure of reading a novel. (Leech & Short, p. 222)

2.3 Feminist Reading

Patrocínio P. Schweickart in her article *Reading ourselves: Toward a feminist theory of reading* suggested that reader response criticism needs feminist criticism in which pertinent questions should be raised to clarify this relationship: What difference it would make to the experience of literature and thus to the meaning of literature if this self were, for example, female rather than male. If the meaning of a work is the experience of a reader, what difference does it make if the reader is a woman? Does the text manipulate the reader, or does the reader manipulate the text to produce the meaning that suits her own interests? What is 'in' the text? How can we distinguish what it supplies from what the reader supplies? These questions refer to the subject-object relation that is established between reader and text during the process of reading. A feminist theory of reading also elaborates this relationship. In this sense, Elaine Showalter traced back how feminist criticism started as a 'feminist critique', which was concerned with the feminist as reader. Now, it is concerned with 'gynocritics', the study of woman as writer. (Lodge, 1988, p. 425)

2.3.1 A Sympathetic Female Reading

The questions that are raised above show what the effects would be if the reader is a female. Although *Emma* written by a women author, the narrative communication used makes the reader whatever his/her gender access to the heroine's mind and consequently sympathizes with her. However, sympathy seems to be intensified when the reader is women. The following passage from *Emma* describes the climax in the plot of the story when Emma lives a self-deception after facing what it means losing Mr. Knightley:

A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once opening to suspicion, made rapid progress; she touched--she admitted--she acknowledged the whole truth. Why was it so much worse that Harriet should be in love with Mr. Knightley than with Frank Churchill? Why was the evil so dreadfully increased by Harriet's 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! (Austen, 2000, p. 267)

Such a passage depicts the real heart breaking when one realizes how wrong he/she was after a decorated image he had drawn for him/herself and finally everything is ruined. This scene can affect anyone woman or man, but with the situation of Emma, the intense is almost higher if the reader is a women and when the matter is concerned with love. Emma feels how blind she was to her true emotions to Mr. knightely when Harriet revels she has felling for him. In addition, this shows how Mr. knightely serves as the catalyst for Emma's epiphany about herself.

2.3.2 Austen's Feminist Voice in *Emma*

In *Emma*, Austen reveals Emma's view towards marriage. She once replied when Harriet wonders of her opinion to marriage:

Dear me!—it is so odd to hear a woman talk so!"— "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 Hartfield; 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. (Austen, 2000, p. 55)

Moreover, Austen comments on women's social status in the eighteenth century not only by inserting the example of the clever Emma enjoying a comfortable situation but also, she depicted Jane Fairfax as a well elegant and educated woman despite her need for a social and economic support. Austen introduced Jane Fairfax through the presence of Mr. Frank Churchil. Austen depicted Jane's endeavor to find an employment as a governess when the matter of marriage and love seems to face social boundaries.

Baker (2008) pointed out that Mr. Frank Churchil keeps a secret of engagement to Jane because he is afraid that his rich aunt will disinherit him. Being irritated by Frank's over attentiveness to Emma and her refusal to walk with him after the Donwell Abbey visit leads him to behave erratically at Box Hill, Jane Fairfax willfully breaks the secret engagement to him and accepts Mrs. Elton's help in finding her a governess position. When he knew this, reveals the engagement to his uncle (p. 103).

Emma first disliked Jane Fairfax; however, after a self-realization Emma pitied Jane and her situation:

Emma was sorry;—to have to pay civilities to a person she did not like through three long months!—to be always doing more than she wished, and less than she ought! Why she did not like Jane Fairfax might be a difficult question to answer; Mr. Knightley had once told her it was because she saw in her the really accomplished young woman, which she wanted to be thought herself; and though the accusation had been eagerly refuted at the time, there were moments of self-examination in which her conscience could not quite acquit her. (Austen, 2000, p. 106)

These views towards marriage, women, and feminist status were never preached in a pungent voice. Austen has been praised by Virginia Woolf describing how wise and calm her writing was:

I could not find any signs that her circumstances had harmed her work in the slightest. That perhaps was the chief miracle about it. Here was a woman about the year 1800 writing without hate, without bitterness, without fear, without protest, without preaching. That was how Shakespeare wrote. (Woolf, 1929, p.57)

John Peck (2002) also clarifies how Austen reacted to the changes of her age. In her novels, she presents her case professionally and with perfect control. In this regard he describes *Emma*:

In all Austen's novels there is a sense that she is a writer with a case to present, and who presents her case professionally and with perfect control. *Emma*, a novel focusing on the development and moral growth of its heroine, offers plenty of evidence of this clarity of purpose. The discussion could be there, with a sense of the moral development of *Emma*, and a comment on how Jane Austen's style, in particular the understated but devastating way in which she can demolish the presentations of those who think too well of themselves, reinforces her social message. The problems with such a response, however, is that it makes Austen appear to be a kind of static novelist, rather than a novelist responding to a changing world. (Peck, 2002, p. 148)

3. The Role of FIT in Plot Mapping

Throughout the course of the novel, Austen draws the map of her tight-knit plot by integrating a narrative communication between her text and the reader. At first, the author seems to expose superficially every day social relations with no adventurous action; however, later she takes the reader in the journey of the heroine's self-maturation using the free indirect thought. She built an engaging plot that captivates the reader and helps him/her search for hidden features about the character. In this regard, Park Honan said: "The novel borrows the technique of the concise, seemingly full opening description of a heroine's traits and by failing to complete the list and not mentioning *Emma*'s failure in self-knowledge she makes the reader into a moral searcher " (Baker, 2008, p.38).

3.1 Reading a Revealed Thought

The plot of *Emma* is structured in a way that reveals what seems superficial in speech and behaviours of characters but later it grows in the characters' minds. This plot seems to expose chunks of the puzzle game which can be solved only when the two poles of the fictional world are involved. The first refers to the character's perception of the world and the second is reflected

in the reader's mind too. Therefore, the plot structure in *Emma* exposes a problem-solving communication between the reader and the character.

In this regard, the main character Austen tries to reveal is the heroine Emma because other characters in the novel speak to one another and only Emma is created to speak to herself revealing inner thoughts to herself first and then to the reader. Austen urges everyone to read between lines; in the fictional world she creates, Austen makes Emma too as reader before exposing her to be read by real readers. In this context, the following quote from *Emma* demonstrates the way Emma reads Mr. Knightley's proposal for her without losing a word of what she hears:

While he spoke, Emma's mind was most busy, and, with all the wonderful velocity of thought, had been able—and yet without losing a word—to catch and comprehend the exact truth of the whole to see that Harriet's hopes had been entirely groundless, a mistake, a delusion, as complete a delusion as any of her own—that Harriet was nothing; that she was everything herself; that what she had been saying relative to Harriet had been all taken as the language of her own feelings; and that her agitation, her doubts, her reluctance, her discouragement, had been all received as discouragement from herself; (Austen, 2000, p.282)

3.2 The plot structure: three volumes, three misperceptions

Austen creates a series of events moving from climax to another that are structured in three volumes. In each one, the reader comes closer to the heroine Emma going hand by hand reading her thoughts as she herself reads them inwardly. The following passages from the novel show the main misperception she had throughout each volume in the novel revealing to the reader the intense she felt after each emotional twist.

Volume (1) chapter 17:

The first error, and the worst, lay at her door. It was foolish, it was wrong, to take so active a part in bringing any two people together. It was adventuring too far, assuming too much, making light of what ought to be serious—a trick of what ought to be simple. She was quite concerned and ashamed, and resolved to do such things no more. (Austen, 2000, p. 89)

Volume (2) chapter 02

Emma was sorry;—to have to pay civilities to a person she did not like through three long months!—to be always doing more than she wished, and less than she

ought! Why she did not like Jane Fairfax might be a difficult question to answer; Mr. Knightley had once told her it was because she saw in her the really accomplished young woman, which she wanted to be thought herself; and though the accusation had been eagerly refuted at the time, there were moments of self-examination in which her conscience could not quite acquit her. (Austen, 2000, p.106)

Volume (3) chapter 11

A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once opening to suspicion, made rapid progress; she touched, she admitted, she acknowledged the whole truth. Why was it so much worse that Harriet should be in love with Mr. Knightley than with Frank Churchill? Why was the evil so dreadfully increased by Harriet's 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! (Austen, 2000, p. 267)

4 Reviews to Jane Austen's *Emma*

Jane Austen's novels received much attention of the reading public and the critical reviews. Moreover, *Emma* seems to take the great part of this attention perhaps because of its writing style and the narrative techniques used. The following quotes by critics show how *Emma* gained this significance. The first review of *Emma* appeared in *Quarterly Review* when John Murray, Jane Austen's publisher, wrote to his contributor, Sir Walter Scott, asking if he had "any fancy to dash off an article on *Emma*?" (Baker, 2008, p.96). Scott seems the first to notice her narrative style in *Emma*; he said:

We, therefore, bestow no mean compliment upon the author of *Emma*, when we say that, keeping close to common incidents, and to such characters as occupy the ordinary walks of life, she has produced sketches of such spirit and originality, that we never miss the excitation which depends upon a narrative of uncommon events, arising from the consideration of minds, manners and sentiments, greatly above our ownThe author's knowledge of the world, and the peculiar tact with which she presents characters that the reader cannot fail to recognize, reminds us something of the merits of the Flemish school of painting. The subjects are not often elegant, and certainly never grand; but they are finished up to nature, and with a precision which delights the reader. This is a merit which it is very difficult to illustrate by extracts, because it pervades the whole work, and is not to be comprehended from a single passage. (Only A Novel, 2008)

Ian Watt in *The Rise of the Novel* states that Jane Austen was a novelist who could successfully unite the two kinds of realism appeared first in Richardson and Fielding novels that is "realism of presentation" and "realism of assessment."

Jane Austen varied her narrative point of view sufficiently to give us, not only editorial comment, but much of Defoe's and Richardson's psychological closeness to the subjective world of the characters. In her novels there is usually one character whose consciousness is tacitly accorded a privileged status, and whose mental life is rendered more completely than that of the other characters. Jane Austen's novels, in short, must be seen as the most successful solutions of the two general narrative problems for which Richardson and Fielding had provided only partial answers. She was able to combine into a harmonious unity the advantages both of realism of presentation and realism of assessment, of the internal and of the external approaches to character; her novels have authenticity without diffuseness or trickery, wisdom of social comment without a garrulous essayist, and a sense of the social order which is not achieved at the expense of the individuality and autonomy of the characters. (Watt, 1957, p. 276)

In his discussion of *Emma*, David Lodge draws attention to Austen's "delicate balance of sympathetic identifications and critical detachment in our response to her heroine" (Baker, 2008:98). Also, Harold Bloom clarifies how the book treats Emma as a heroine despite her errors; readers still owe a kind of love for her. He said:

Armour Craig usefully added that "*Emma* does not justify its heroine nor does it deride her." Rather it treats her with ironic love (not loving irony). Emma Woodhouse is dear to Jane Austen, because her errors are profoundly imaginative and rise from the will's passion for autonomy of vision. The splendid Jane Fairfax is easier to admire, but I cannot agree with Wayne Booth's awarding the honors to her over Emma, though I admire the subtle balance of his formulation: Jane is superior to Emma in most respects except the stroke of good fortune that made Emma the heroine of the book. In matters of taste and ability, of head and of heart, she is Emma's superior. (Bloom, 2010, p. 02)

Conclusion

Exploring the free indirect thought technique in Austen's *Emma* shows how this writer created a heroine with twists and faults but never letting her go down. Austen takes the reader to live with the characters and Emma in particular. Her innovative style of narration allowed the reader to be close, sympathize or even like Emma. Austen's feminist calm voice preached highly evolving literature rather than revolutionizing it.

General conclusion

General Conclusion

The objective of this study was to examine the role of Free Indirect Thought in Austen's novel *Emma* and to highlight the effect of this narrative style on the reader's reaction towards the heroine's thoughts and deeds. The study also tried to shed light on Austen's social context and literary movements she reacted to as Romanticism.

In examining the role of this style of narration, the study involved two main parts with three chapters. The theoretical part included two chapters: the first dealt with reviewing *Narrative* theories and the technique of Free Indirect Thought (FIT) to explain its stylistic structure and effect. The second presented a contextual overview of the corpus *Emma*, its author's life and its historical period. However, the second part represented in chapter three opted for the reader response theory to analyze FIT in *Emma* and to justify its use and role in maintaining sympathy and closeness of the reader as it is reviewed in adopting Leech and Short's model of thought and speech presentation.

The effect of this style (FIT) is very intense when one comes across some passages from the text *Emma*. The flow of thoughts and the way Emma sees her faults and errors is rendered through this style which reported what she feels without highlighting the reporter; therefore calling this style *free*. Readers can access to the mind of Emma living with her throughout the course of the novel to reach a self-knowledge personality. In this regard, critics and reviewers refer this innovative style to Jane Austen in which later will develop to the term of the twentieth century *stream of consciousness*.

Jane Austen first stated she would write about a heroine whom no one much like but her; yet with a closer view, through reading and analyzing *Emma*, the reader feels that Austen was often there in Emma's head and tongue. Austen defended women's social status and made gutsy statements but all were reported through her distinctive narrative style and linguistic choices. Austen could make us like Emma by taking us to live her experience and social behavior through reflecting this behavior in the character's mind.

In short, we hope an analysis of some passages of *Emma* through this study will hopefully help readers and students of literature explore and appreciate Jane Austen's great style of narration that is considered a significant feature in the area of stylistics.

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Résumé

La présente étude tente d'examiner le rôle du *Style Indirecte Libre* de Jane Austen à *Emma*, et explorer l'effet de ce style narratif en façonnant une certaine vision du lecteur à l'égard des pensées, des actions et des paroles du personnage. En outre, l'étude vise à explorer les valeurs esthétiques de ce style sur les œuvres littéraires et son importance dans la lecture de la fiction féministe selon la théorie de la réponse du lecteur. Pour mener cette étude, nous suivons une méthode analytique descriptive pour aborder certains passages du corpus et analyser les effets de ce style sur les réponses du lecteur face aux actions et aux comportements des personnages. L'analyse dans un cadre de lecture féministe montre l'espace créé par l'auteur pour inciter le lecteur à construire ses jugements sur les pensées et le discours des personnages.

Mots clés: Style Indirecte Libre - La Théorie de réponse du lecteur - Lecture Féministe

ملخص

يهدف هذا البحث إلى دراسة دور الأسلوب غير المباشر في رواية إيم-الروائية الانجليزية جين أوستن وتسليط الضوء على تأثير هذا الأسلوب السردى في إنشاء وجهة نظر معينة للقارئ تجاه أفكار ، أفعال وكلام الشخصيات . بالإضافة إلى ذلك ، تهدف الدراسة إلى استكشاف القيم الجمالية لهذا الأسلوب في الأعمال الأدبية وأهميتها في قراءة الأدب القصصي النسوي وفقاً لنظرية استجابة القارئ . ويتخذ هذا البحث طريقة وصفية تحليلية من خلال الاستدلال وتحليل تأثير هذا الأسلوب على القارئ في المساحة التي أنشأها المؤلف لجعل القارئ قادراً على بناء أحكامه الخاصة حول أفكار وسلوكيات الشخصيات في القصة.

كلمات مفتاحية : الأسلوب غير المباشر- نظرية استجابة القارئ – قراءة نسوية