

**KASDI MERBAH UNIVERSITY - OUARGLA**  
**Faculty of Letters and Languages**  
**Department of Foreign Languages**



**Dissertation**  
**Academic Master**  
**Domain: Letters and Foreign Languages**  
**Specialty: Anglo- Saxon Literature**  
**Presented by: Soundous Kriker**

**Title**

# **Significance of Irony in Jane Austen's *EMMA***

Publically defended

On:30/06/2019

Before the Jury:

Mr. Doufenne Madjid

MAA

President UKM Ouargla

Dr. Hanafi Hind (Tidjani)

MCB

Supervisor UKM Ouargla

Dr. Sadoune Farida

MCB

Examiner UKM Ouargla

## **Dedication**

This research paper is lovingly dedicated to our respective parents who have been our constant source of inspiration. They have given us the drive and discipline to tackle any task with enthusiasm and determination. Without their love and support this research would not have been made possible. I also dedicate this research paper to my subject teacher who never failed to teach and guide me, to my family who supports me in everything, to my friends who helped me finished this project, and most of all to the Almighty God who gives me strength and good health while doing this.

## **Soundous**

## **Acknowledgements**

I would like to express my special thanks of gratitude to my supervisor Mrs. Tidjani Hind who gave me the golden opportunity to do this wonderful project on the topic the Use of Irony in Emma by Jane Austen, which also helped me in doing a lot of Research and I came to know about so many new things I am really thankful to her. Secondly I would also like to thank my parents and friends who helped me a lot in finalizing this project within the limited time frame.

## Table of Contents

Dedication.....	i
Acknowledgements .....	ii
Table of Contents .....	iii
General Introduction.....	1
Background of the Study .....	2
Motivation .....	2
Aim of the study .....	3
Statement of the Problem .....	3
Research Questions .....	3
Research Hypothesis .....	3
Research Methodology.....	3
Structure of the Dissertation.....	4

### ***CHAPTER ONE: Theoretical Overview of Irony***

1.1 Introduction .....	6
1.2 History of Irony .....	6
1.3 The Concept of Irony in The Eighteenth Century.....	8
1.4 Definition of Irony.....	10
1.5 Significance of irony .....	12
1.6 Types of Irony .....	12
1.6.1 Verbal Irony .....	12
1.6.1.1 Sarcasm .....	13
1.6.1.2 Verbal Irony and Sarcasm .....	13
1.6.1.3 Overstatement.....	14
1.6.1.4 Understatement.....	14
1.6.2 Situational Irony .....	15
1.6.3 Dramatic Irony .....	16
1.6.4 Structural Irony .....	16
1.7 Feminism Literary Theory.....	17
1.8 Conclusion.....	18

### ***CHAPTER TWO: Contextual overview***

2.1 Introduction .....	20
2.2 Definition of Victorian Literature.....	20
2.3 Representation of Women in 19th Century.....	21
2.3.1 Economic Status .....	21
2.3.2 Conventional Status .....	22
2.3.3 Educational Status.....	22
2.4 Jane Austen's Profile .....	22
2.4.1 Jane Austen as a social critic .....	24

2.4.2 Jane Austen as literary critic .....	25
2.5 Jane Austen's narrative style .....	25
2.5 Conclusion: .....	28

**CHAPTER THREE : Investigation the use of Irony in Emma**

3.1 Introduction .....	30
3.2 Plot Summary .....	30
3.3 Characterization.....	32
3.4 The use of irony in Emma .....	33
3.4.1 Verbal irony .....	33
3.4.2 Situational Irony in Emma.....	36
The Situational Irony among Emma Woodhouse, Harriet Smith and Mr. Elton ....	36
Situational Irony Between Emma and Harriet .....	37
Situational Irony Between Emma and Mr. Knightley.....	38
Situational Irony between Emma and Frank Churchill.....	39
Structural Irony in Emma.....	39
3.4.3 Dramatic Irony in Emma .....	41
Dramatic Irony about Emma ,Harriet Smith and Knightly .....	41
3.5 The significance of irony in Emma .....	43
3.6 Conclusion .....	50
General Conclusion .....	52
Bibliography .....	56

**GENERAL  
INTRODUCTION**

## **General Introduction**

Background of the study

Motivation

Aim of the study

Statement of the Problem

Research Questions

Research Hypothesis

Research Methodology

Structure of the Dissertation

## **Background of the Study**

Jane Austen , one of the distinguished female novelist in Victorian Age published realistic novels as the first women writer in the early 19th century in England. Though , Austen received little education from her father and older brother , she acquired abundant knowledge by her diligent reading and the steadfast support of her family. Her works , although small in number, are all of high literary value. There are six complete novels and unfinished sketch one left for the following generations. Most of her works concentrate on the situation and problems of the whole society in her times and conveys her personal values Of marriage, morality, feminist consciousness and so on. People hold Austen's novels and so high a rate, for example, Scott claims that : « That young lady had a talent of describing the involvement and feelings and characters of ordinary life which is to me the most wonderful I ever met with" ( Gard, 1985 : 12). With the contributions she has made to the literature field and human's life ,Austen was ranked the second place after Shakespeare in « The millennium writer Selection" activity in 2000 Held by BBC.

There is no deny that numerous researches will focus on such a great writer and her famous works especially the art of irony in Emma. Irony is a distinctive characteristic and feature of Austen's novels, and it is a vital factor contributing to her long lasting reputation and multifarious significance. Just as Richard Simpson suggested that irony was the centre of Austen's novels. Many appreciative comments had given on the book of Emma which is famous for the art of irony. For example, “Emma has certainly become part of our national heritage and nothing could – or perhaps should -dislodge her from that position “ (Alden,2003 :Vii). On all account, the all evaluations of the art of irony Emma deserve more exploration from different angles and depth.

## **Motivation**

The study on the ironies in Emma is expected to give a viewpoint for understanding the novel. The writer has an expectation that this study can help the students of English Department of Ouaregla University to recognize the ironies and



their forms in Jane Austen's Emma. Hopefully this study can also develop the students' analytical skill in reading literature and enrich their literary experience

### **Aim of the study**

The study under our interest aims at investigating the use of irony in Jane Austen's Emma.

### **Statement of the Problem**

This study is intended to find out the ironies that happen in the main character, Emma Woodlouse's relationship with the other characters. In Emma, there are discrepancies between the appearance and reality in what the characters' say, do, and think in series of events. All of them make ironies in Emma. Accordingly, the problem which arises and is discussed in this study is:

### **Research Questions**

To reach out this paper's objective, this dissertation attempts to answer the following questions:

- 1- What ironies can occur in the relationship of the main character, Emma Woodhouse with the other characters?
- 2- What is the reason behind using this device, irony, in her novel?

### **Research Hypothesis**

The study under investigation hypothesized that Austen used four types of irony to show Emma's self-discovery and self consciousness

### **Research Methodology**

The study under investigation is descriptive analytical. It analyses the use of the literary device, irony, in Austen's Emma.

Depending on personal interpretations, This dissertation is following a qualitative type of research. It stands on analytical study, which investigates the types of irony used in our corpus.

### **Structure of the Dissertation**

The research paper is divided into three chapters. The first chapter deals with a theoretical overview of Irony. It deals with definition of irony along with its types and history. In addition, it provides the significance of irony in literary discourse. It exceeds to give a theoretical overview of feminism since the writes is a feminist. The second chapter provides a contextual overview. It gives an account of the Victorian era along with a biography and famous works of Jane Austen. Furthermore, it attempts to describe the fiction and narrative in Austen's writings. The third chapter takes us into the analysis by which the use of irony will be investigated. It goes further to give interpretation behind the reason of using such literary device.

***CHAPTER ONE:***  
***Theoretical Overview of Irony***

## **1.1 Introduction**

Do we believe all what is literary written? ,or do we comprehend what written between the lines?. These two questions are activated whenever we endeavor a short story, a poem or a novel. Through our process of reading, we come across lots of literary devices that aesthetically color any literary text. It shapes the intentions of the writer. The characters who play the role as speakers tend sometimes to utter words and they do not mean as it is uttered, but they do mean something totally different. Speaking of which, the Victorian age novelists were famous of this unique literary device. Irony is within the focus of our chapter. It attempts to provide its definition, types and how is it linked with feminism.

## **1.2 History of Irony**

The history of irony traces to the time of Plato. The term being known as eironeia in those times first originated with Plato to imply the double which means within the dialogues of Socrates. All serious discussions of eironeia continued with the connotation of the word with Socrates, who was each a historical figure and a literary character. Socrates did not manufacture written philosophical theories however practiced his philosophy through dialogues.

The Socratic dialogues are outlined with the follow of irony. Socrates used irony to imply truth and recognition. He usually spoke as if he were insensible particularly once he needed to reveal his interlocutor's insensibility. In addition, eironeia in Socrates' dialogues is employed as a rhetorical device in cases one says one thing however suggests that another (Onan,14,2008). Socrates tried to point that what is aforementioned might not be what is meant. In different words, he uses irony not solely to provide moral understanding for his interlocutors, however additionally to place stress on the information that they thought they had was not decisive enough.

The word irony does not seem in English till 1502 and did not get general literary use till the first eighteenth century. In European country like within the alternative European countries, irony that happened during a time was considered a figure of speech and outlined as speech communication one factor however which means another,

as speech communication the alternative of what one means that and as complimentary so as accountable and blaming to praise. Yet, some writers are attentive to irony as a mode of behaviour and expression. By the center of the eighteenth century, the thought of irony in European country additionally as in alternative European countries developed in broad outlines, and at the top of eighteenth and at the beginning of nineteenth century it gained variety of recent meanings. However, the old meanings did not disappear utterly, and therefore the previous usage of irony for being ironical was not lost. Another new meaning as generated to the word irony. Muecke add that “ we think of irony in terms of not of *someone being ironical but of someone being the victim of irony*” (1982; 19). The victim might be either the item of associate degree ironic discourse, whether it happened in his absence or not, or the one World Health Organization has did not see the irony. By the tip of the nineteenth century major kinds of irony that contained the awareness of a distinction “ between words and their meanings or between actions and their results, or between appearance and reality have been classified and identified. In all cases there may be an element of the absurd and the paradoxical (Cuddon,1982 : 336 )

Socratic irony, that is that the base of three main varieties of irony, dates back from Socrates of philosopher. The nineteenth century Danish thinker Soren Kierkegaard wrote regarding Socratic irony and used a variation of it in several of his works. philosopher in his master’s thesis, entitled *On the conception of Irony with Continual respect to Socrates* praises Plato’s and Aristophanes’ use of philosopher irony, and argues that Aristophanes’ portrayal of Socrates within the *Clouds* most accurately captured the spirit of Socratic irony. Socratic irony creates a mask that prevents a read of what lies behind. however Socrates diode the life he did, what enabled or impressed him isn't created evident. Socrates remains a silent and ambiguous character forcing readers to return to their own conclusions regarding the art of life. This allowed most of the authors, like writers and philosophers, to require Socrates as a model while not the concern of being defendant of imitating him.

### 1.3 The Concept of Irony in The Eighteenth Century

In the early eighteenth century, French and English sarcastic literature brought the concept of irony, the two chief pioneers of that were Cicero and Quintilian. Muecke comments:

*For Cicero, 'ironia' does not have the abusive meaning of the Greek word. In his usage it is either the rhetorical figure or the wholly admirable 'urbane pretence' of a Socrates, irony as a pervasive habit of discourse. When, therefore, we use the word irony of Socrates' way of pretending that he has high hopes of learning from his interlocutor what holiness or justice is, our concept of irony is a Roman one and not a Greek one, though it would be impossible to suppose that Plato was not as appreciative of the quality and effect of his irony as Cicero was (1982: 16).*

So, in Cicero's works, irony turned into an admirable factor, which he distinguished as an isolated figure of speech and an extended habit of discourse. Generally, these were the bounds of the sector throughout the subsequent centuries. For Quintilian, however, same that a man's whole life could also be coloured with irony, as was the case with Athenian, who. . . assumed the role of an ignorant man lost in marvel at the knowledge of others (cited in Wiener; 1973: 627). For Quintilian this way was an indication and expression of goodness. The rhetoricians thought of irony as a short figure of speech hidden during a straightforward context, or a complete speech or case conferred in language and a tone of voice that contradict with actuality scenario. In his essay on irony, historiographer comments:

*The abstract definition of irony as saying the "contrary" of what one means, the most popular formula from Cicero and Quintilian on, led the rhetoricians and others occasionally to extend the opposition beyond praise and blame to logical contraries which might not involve praise or blame, such as praeteritio and negatio. Cicero had pointed out that some types of irony do not say "the exact reverse of what you mean" but only something "different." Allegory also says something "different" from what it means (cited in Wiener, 1973: 626)*

Quintilian and later rhetorician's classified irony as a sort of allegory, but Chambers in his book of facts of English narrowed allegory to exclude irony: allegory imports a similitude between the issue spoken and intended; irony a contrariety between them (cited in Wiener; 1973: 628).

Later rhetoricians thought of these ways as irony, and once at the end of the seventeenth and therefore the early of the eighteenth century Boileau, Defoe, Swift, Pope, Voltaire, Fielding, and periodical writers used these ways by parody, burlesque, and therefore the fictional characters. once these ironic ways widened into fictional narratives—Swift's *A Tale of a bath*, Pope's *The Dunciad*, Fielding's *Jonathan Wild* and Joseph Andrews—critics of the amount outlined the irony because the collectivity of an artless work of literature for the primary time. Knox says recognizing that irony can be a literary mode, they saw Miguel de Cervantes Saavedra because the central model (cited in Wiener, 1973: 635), particularly as a result of he had shown the way to continue an ironic perspective throughout an extended narrative. so the rhetorical plan of irony had been extended by the impact of fictional narrative.

At the start of the eighteenth century the third peer of Shaftesbury (d.1713) delineate a soft irony. Such irony was a sign of goodness. To Knox Shaftesbury was seeing irony during a fashionable approach, from the subjective angle of the individual soul instead of from Aristotle's objective social angle (cited in Wiener, 1973: 628). within the *Characteristics* (1714) by the third peer of Shaftesbury Socrates was taken during this modern way:

*a perfect character; yet . . . veiled, and in a cloud . . . chiefly by reason of a certain exquisite and refined raillery which belonged to his manner, and by virtue of which he could treat the highest subjects, and those of commonest capacity . . . together, . . . both the heroic and the simple, the tragic and the comic (Knox cited in Wiener; 1973: 628)*

The ironies of Cervantes and Socrates confronted with distinct philosophy, in Germany, throughout the last years of the eighteenth century and therefore the first three decades of the nineteenth, and irony thus entered its trendy section. though Friedrich Schlegel's portentous judgments (Chiefly 1797 - 1800) LED the means, his brother A. W.

Schlegel, whose lectures *On Dramatic Art and Literature* (1808) were widely translated, might be simpler. In any case, most of literary thinkers were talking regarding irony during a new means. It became the central principle of aesthetic in the work Erwin (1815) and later writings of the thinker; Solger, and Hegel. Hegel was Solger's colleague and he connected irony to his own dialectical system. The expatriate Heine, was a disciple of Solger and student of Hegelianism helped to create the new ironies acquainted in France and in European nations several of that appeared in his essay *On the Irony of the Dramatist* (1833) by Bishop Connop Thirlwall, another student of German thought, and a fan and translator of Ludwig Tieck. Finally irony became the topic of an educational thesis of Søren Kierkegaard's *The Idea of Irony*, with Constant relevance Socrates (1841), that another little to the confusion of meanings that had developed so far.

Moreover, irony had invariably been thought of as a weapon to be utilized in the service of sure human values derived from the truth. Irony, that Friedrich Schlegel typically known as "Socratic irony," was "continual self-parody," by means that of that the spirit "raises itself specially restricted things," even over its "own art, virtue, or genius" (Knox cited in Wiener; 1973: 630). Irony was a facility of correlational statistics similarly because it was an instrument of detachment.

The new ironic perspective quickly became well-liked in art and additionally in life. To Schlegel irony was an endless tension of opposites (cited in Wiener; 1973: 628). At times Schlegel explained this tension as static, a mix, as in some styles of verbal irony; additionally usually he delineated it as a movement from one plan to a different, as in irony. The ironic author seems to interact himself with one which means firstly; he then seems to destroy that which means by exposing a contradictory meaning.

#### **1.4 Definition of Irony**

Irony is a speech figure in which words are used in a way that distinguishes their intended meaning from the actual meaning of words. It may also be a situation that ends up quite different from what is generally expected. Simply put, it differs from



appearance to reality Irony is definitely a vital rhetorical device in writing although it is troublesome to outline the word resolutely. Generally, irony is what someone says or will with relevance what is understood on what is same or done.

The term “irony” has Greek origins and “its first known integration into the human language. It can be traced back to the Greek word *eironeia*.” (Li, 2008,2) which means dissimulation and it was “first recorded in Plato’s *Republic* (4<sup>th</sup> c. BC), where it meant ,underhand way of taking people in.” (Cuddon, 1992, 427)

The term irony is derived from the Greek word *eiron* meaning dissembling ignorance purposely affected. It denotes that the appearance of the things differ from their reality in terms of meaning, situation, or action. This means it is ironical when there is a difference between what is thought about a situation and what is actually in (Wolfsdorf , 1992). Irony is a figure through which we wish to implied the opposite of what we are saying; consequently, the words we use in case of irony are not understood in their literal meaning (Du Marsais, 1991:74). The word irony originates in „eironi“ which described the main features of the characters in classical Greek comedies, revolving around the conflict between two characters (Claire, 2004). The ironical man and the imposter versus was depicted as the pompous fool who pretended to be more than actually was, while his antagonist was the cunning dissembler who posed as less than he was, the conclusion always displayed the victory who pretends that he is ignorant (ibid.).

It is associated with two distinct points of view. It can be obvious in a single sentence or it can stretch over a whole novel (Leech and Short 1981).). In fact irony covers the use of the language to represent certain objects that is opposite to the literal one.

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

## **1.5 Significance of irony**

The stylistic devices have got a great significance on the readers. Let alone they aesthetically impact the text, but they also power the meanings intended by the side of the writer. As the paper is interested in irony, this magnificent literary device impacted always the way by which the reader would conceive the events. It is considered one of the four master tropes: metaphor, metonymy, synecdoche and irony. Culler claims, “These four master tropes [...] are the basic rhetorical structures by which we make sense of experience.” (1997, 72)

While De Man states: “[...] irony is so fundamental, that, for [him], it is no longer a trope. Irony is generally called a trope of tropes, but actually irony is a disruption of a continued field of topological meaning [...]” (Coyle et al., 2014, 785), Paul Fussler considers irony “the dominant form of modern understanding” (Bennett and Royle, 1994, 110) . .

## **1.6 Types of Irony**

It is stated that despite of the attempts to give the term irony a fixed definition, the critics did not agree upon one of them. Instead, they gave the term a sub-classification. By doing so, they tried to give the term more accurate definition and shape. Irony in its broad meaning has four main types. Every type has its own definition and characteristics. Briefly, they are: verbal, situational, dramatic and structural.

### **1.6.1 Verbal Irony**

Verbal irony happens when a speaker talks something conflicting to what he plans to state. It is a deliberate result of the speaker, and is opposing to his/her feelings and activities. To characterize it basically, it happens when a character utilizes an announcement with basic implications that appear differently in relation to its exacting significance; it demonstrates that the essayist has utilized verbal irony. Scholars depend on the gathering of people's insight for perceiving the concealed

implications they plan to pass on. Novelists additionally utilize unexpected similes to pass on precisely the opposite they plan to state.

In classical rhetoric, verbal irony is defined as a trope in which the figurative meaning is the opposite of literary meaning. Dr. Johnson defined irony as a mode of speech in which the meaning is contrary to the words (1965: 241). In other words, verbal irony is uttering something opposite to what it means. With this characteristics of verbal irony, it can be said that verbal irony has its origin in the Socratic technique of eironeia (Colebrook, 2004: 23). In this kind of irony both speaker and listener or both reader and author are aware of the contrast. In verbal irony speaker and listener share a silent understanding. This silent ironic agreement may also exist between reader and author, as it does between Jane Austen and her reader throughout her novels. Verbal irony is about the ironist's techniques and strategies. The different sorts of discrepancy between the meaning of what is said and what is in fact on the particular occasion cause to different kinds of verbal irony such as sarcasm, overstatement and understatement.

#### **1.6.1.1 Sarcasm**

Sarcasm comes into English from the Greek sarcasms, and it means to utter the opposite of an intended meaning in order to mock a person, situation or thing. Generally, sarcasm is used for irony; however, sarcasm is a form of irony which needs sharp wit to highlight the obviousness and stupidity of a situation. It is a rhetorical term in which one can express his idea in a humorous or in an annoyance way to jest. In other words, when the speaker states the opposite of the truth, it exemplifies the form of irony called sarcasm. For that reason, sarcasm is generally referred to verbal irony in literature.

#### **1.6.1.2 Verbal Irony and Sarcasm**

Verbal irony is most commonly expressed as sarcasm, sarcasm is used to insult or to cause harm while verbal irony implies a different meaning to what is actually said (Sperber, 2005). Irony helps the person understands the hidden meanings, sarcasm and verbal irony are used to cause pain (Wilson, 1989). It is mainly designed as a ridicule and direct utterance. Derrida (2006) claims that irony and sarcasm can improve the

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

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

### **1.6.1.3 Overstatement**

In overstatement, what is said is an exaggeration of what the speaker wants to mean. Sometimes overstatement refers to hyperbole which comes from Greek and means exaggeration. Overstatement is used with a variety of effects: humorous or grave, fanciful or restrained and convincing or unconvincing (Arp and Johnson; 2006: 757).

### **1.6.1.4 Understatement**

Understatement or litotes, on the other hand, is a technique of expressing an idea by saying less than is actually or literally true. It is the opposite of exaggeration and is a very effective tool to defuse uncomfortable situations or intense emotions (Wheeler, 2004: 23).

Verbal irony is generally used to criticize a person or a situation when events have not occurred as expected or desired. Critics argue that verbal irony is “used to express intensely negative feelings such as sardonic or biting criticism” (Colston and Gibbs, 2007: 320). In *Wit and Its Relation to the Unconscious*, Freud, thinking of verbal irony as satiric, asserted that in the listener such irony produces comic pleasure,

probably by causing him to make preparations for contradiction, which are immediately found to be unnecessary (1993: 190).

### **1.6.2 Situational Irony**

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

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

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

Situational irony is not presented in nature for one who is too natural and too naïve, but only exhibits itself for one who is himself developed to become conscious of this requires of a consciousness which is itself ironical (Clair, 2004: 150). Claire (2004) claims that situational irony occurs when the final ending is the contradictory to what was expected. Usually the episodes in the plot of the story will lead the reader to predict a particular resolution or ending. If such an expected conclusion fails and instead another one occurs the absurdity is termed situational irony (ibid.).

**1.6.3 Dramatic Irony**

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

Dramatic irony when the reader is made aware of disparity between the facts, situational and the character understanding of which is treated in the most of novels when discovering the reality underlies appearances (Wordsworth, 1992: 179). Payne and Rae (2001) state that dramatic irony occurs just when the audience knows something different from the character, something in the story that only the audience knows it. The concept of irony is more literary concept of dramatic or tragic irony. It appears more when the audience watches a drama in uncovered way; the drama could only unfold an already given destiny in this situation. The irony will be mourning in predetermine the plot (Claire, 2004).

**1.6.4 Structural Irony**

It occurs when a double level of meaning is continued throughout a work by means of some inherent feature such as a hero or a narrator (Weisgerber, 1973). Structural irony is seen to take the form of the transgressive step of the basis, and the non-hierarchical disorder of parataxis (Wilson 1980). Derrida's texts are understood as a mode of a structural irony and it is proposed to change the stylistic that occurs in that text (Coleman, 2010). Structural irony refers to an implication of alternate or reversed meanings that pervade the work of literature. Structural irony is built into texts in such a way that both the surface meaning and the deeper implications are presented more or less throughout the novel (Wooster, 1989). One of the most common ways of achieving structural irony is through the use of a naïve hero or naïve narrator who is simple and straightforward comments are at the variance with the readers' interpretation, this depends for its success on the reader understanding the authors intention.

## **1.7 Feminism Literary Theory**

Feminist theory first emerged in the early (1994). It creates a development of a new strategies and programs to advance the women's equality to men because they are almost unequal and they are oppressive for all the sectors of society: business, economic, law, medicine, sports and family (Huilman, 2004).

The most important concern is to encourage the women and girls in all social situations however, it is characterized by only male dominance (ibid.). As Hooks (2003) states feminism theory is a struggle to end sexist oppression. It is necessary to struggle in order to eradicate the ideology of domination that permeates the Western culture on various levels. The self-development of people can take the priority over imperialism, economic expansion and material desires.

Its aim is not to benefit any specific group of women, any particular race or class of women. It does not privilege women over men but it has the power to transform in a meaningful way all our lives. Huilman (2002) affirms that the main principles of feminist theory are those women who have something valuable to contribute to every aspect of the world. As an oppressed group women are able to achieve their potential, receive rewards or gain full participation in the society. Feminist research should do more than critique but it should work toward social transformation (Wollstonecraft, 1960).

A vindication of the rights of women' women are not naturally inferior to men but they appear only insignificant because they lack education. She suggests that both men and women should be treated as a rational being. She imagined that in the social order are all equals. Hooks (2005) affirms that feminism theory is the belief that women should have equal rights to men. In consequence the feminist movement fights for equal rights and opportunities for women. Women are „castrated“; she attacks the nuclear family romantic role and the limits on women's sexuality. She argues that gender roles are not natural but they are learned, they conditioned girls to conform to a very restrictive femininity (Greer, 1970).

**1.8 Conclusion**

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



***CHAPTER TWO***  
***Contextual overview***

## **2.1 Introduction**

Jane Austen is considered as a great writer in the 19th century. She uses different literary devices in her works such as metaphor, simile, and a profound description to create the imagery among her characters. The main themes in the nineteenth-century of the Georgian period are the self-absorption and the romantic sensibilities that are approachable to the modern reader. For that reason Austen's narrative is strong feminist novel includes love and marriage that are represented by irony in the novel. This chapter attempts to give a contextual overview of the Victorian literature and the status of women in the 19<sup>th</sup> century. It also provides a profile about Jane Austen and her narrative style.

## **2.2 Definition of Victorian Literature**

It was the literature, which was written during the period of Queen Victoria's reign from 1837 to 1901 in England. It was either poetry, fiction, essays, or letters. This Victorian Literature was characterizing the period and it was considering as one of the great changes that the age witnessed.. The historical writer Margaret Oliphant describes this change as "a period of transition, in which many great names were falling into silence, and the men who were destined to take their places were but slowly pushing to the front" (1).

Victorian literature became very important and powerful because it relies on a realistic mode of representation. According to Evans, England witnessed new values in the production of fiction and audience reading, between 1870 and 1880, there was an increase in the number of people who could read both men and women. Thus, Cuddon demonstrated that the novel was the dominant and popular genre at that time. Due to some journals and magazines, its publication became popular. Nevertheless, works of pre-Victorian writers had characterized by its historical fiction and satire as works of Jane Austen and Walter Scott.

## **2.3 Representation of Women in 19<sup>th</sup> Century**

In 19<sup>th</sup> century and in such a patriarchal society (Victorian society), the status of women and their importance were neglected. They faced different difficulties although England was a powerful and wealthy nation.

### **2.3.1 Economic Status**

Victorian society viewed them as an ideal women. "whatever their social rank, in the eyes of the law women were second-class citizens"(Gallagher .1985,57). They did not have identity nor fair rights because of the Victorian laws which were discriminatory ones. This law discouraged women and did not allow them to improve themselves. As a result, they were an oppressed and abused member in their society. This Femininity's ideal encapsulated in model daughter, wife, and mother.

Both sexes, men and woman, were put in separate spheres. They only coming together either at breakfast or dinner. The ideology of separate spheres was according to the characteristics of women and men. Females belonged to the domestic sphere due to the fact that they were weak and morally superior to men. Their job was to prepare the next generation. However, men were in the public sphere

Most women had little choice but to marry and upon doing so everything they owned, inherited and earned automatically belonged to their husband. This meant that if an offence was committed against her, only her husband could prosecute. Furthermore, rights to the woman personally - that is, access to her body - were his. Not only was this assured by law, but the woman herself agreed to it verbally: written into the marriage ceremony was a promise to obey her husband, which every woman had to swear before God as well as earthly witnesses. Not until the late 20th century did women obtain the right to omit that promise from their wedding vows. (Ibid,1982)

### **2.3.2 Conventional Status**

On occasion, Victorian woman had conservative view related to dresses. They believed that all their dresses should be long, go all the way to the floor, and sleeved. They never wore pants or any dress showed their legs in public.

According to pattern of traditional family, women were supposed to remain at home and obey men. Almost all of them were housewives and accepted the domestic values. In the other side, man held an important position. They gain certain privileges due to their sex. They were the strong force in Victorian society. They worked and earned money. Anyway, the Industrial revolution changed somehow that beliefs. It gave woman a sense of security and an opportunity to earn money through working.

Thus there were women worked either nurse, laundress, maid, teacher, or social worker. Some other wives stayed at home and earned money through selling milk, butter, and other farm products. Moreover, woman never traveled alone in Victorian society. Most of them traveled with family or husband

### **2.3.3 Educational Status**

For Victorians, education is not important and not obligatory to women. They thought that wife should not appear more intelligent than her husband and woman could live without it. Though, some daughters, of aristocrats and middle class, had very limited education. They were educated singing or painting at home.

Later on, Oxford and Cambridge opened their doors to women, however, many families refused to send their clever and intelligent daughters to them. Those families feared from the idea of unmarried women which they were expected to follow. According to Hughes, woman, who devoted herself too enthusiastically to intellectual pursuits, was known as a "blue-stocking

## **2.4 Jane Austen's Profile**

This famous feminist novelist was born on December 16<sup>th</sup>, 1775 at Stevenson near Basingstoke. Her father was clergyman and she was the seventh child of the rector of

parish. Jane and her sister Cassandra were the only girls. The eldest, James, was for a time a scholar at Oxford before becoming a cleric. Henry was at one time a banker, before he entered orders. Francis and Charles were in the Navy. Of the five professions generally said to be open to men of Rank -politics, in the Church, law, medicine, and the armed service

the Austen seemed to have a marked preference for the Church and the Navy. Jane was to include a number of characters from those professions in her books, yet another of her brothers, Edward, was adopted by a member of the landed gentry, and become a country gentleman. Therefore, Jane Austen had ample models in real life for the characters we meet in her books.

In spite of the French revolution, Napoleon imminent and the instability of social class system , Austen's family did not touched or impacted. On the contrary, Jane has very quiet life with her father and brothers. Later, when her father retired in 1801, they moved to Bath where Austen's started and completed her formal education.

Jane Austen's father had a big library. As reading novels was in fact related only to women, almost of Austen's family were novel readers. Jane had immense amount of information thorough the knowledge of English eighteen-century literature, including the novel philosophy of Dr Johnson (1709-84) the poetry of William Cowper (1731-1800), as well as the novelist's technique of Samuel Richardson (1689-1761) and Hennery Fielding (1707-54). Also , she was much influenced by Burney (1752-1840): a novelist and contemporary of hers, who wrote about the same kind of society as she, in such works as *Evelina* (1778) and *Camilla* (1796).

Along with her sister, Jane attended a lot of parties which was common task at that age. The sisters had serious problem concerning marriage. Cassandra's fiancé died drowning at sea while Jane's loved passed away even before they engaged. Consequently, Jane Austen's gave a clear interest to marriage in her works.

In her works, she described what was happening in her society. Her novels published after numerous revision as they were concerned with Romance. Some were published at her life time other when she passed away. She died in 1817 in Winchester.

**2.4.1 Jane Austen as a social critic**

It is known that Austen belongs to the Georgian era and her works are Victorian in nature. Austen's did not classify as cliché or outdated. Her works still vividly alive. Her novels later acted out including; *Pride and Prejudice*, *Emma* and *Sense and Sensibility* ill De Lapp (1996) and Sherry Dean (1996) have commented on the phenomenal response these productions received and have been amazed by Austen's ability to compete with current movie scripts. The reasons for viewers and readers enjoying and identifying with Austen's fiction are numerous. Readers of varying persuasions have different agendas and hence different views and interpretations of Austen.

*Emma* along with many other novels were re-read and re-evaluated by the feminist point of view. Later, it is seen that Austen had a very sharp awareness of position of women at her time and in her age. By analyzing the material reality of women in her time, it is possible even to explore what legacy women have today.

Literary critics such as André Brink (1998), Claudia Johnson (1988), and Gilbert and Gubar (1979) believe that Austen created feminist awareness in her novels. There are critics, however, who do not view Austen as necessarily feminist in her writing. Nancy Armstrong writes in *Desire and Domestic Fiction* (1987) that Austen's objective is not a critique of the old order but rather a redefinition of wealth and status. In *Culture and Imperialism* (1993) Edward Said implicates Austen is the rationale for imperial expansion, while Barbara Seeber argues in *The Schooling of Marianne Dashwood* (1999) that Austen's texts should be understood as dialogic. Others, such as Patricia Beer (1974), believe Austen's fiction primarily to be about marriage since all her novels end with matrimony. My own Reading of Austen takes into consideration her social milieu and patriarch inheritance. It argues that Austen writes within the framework of patriarchy (for example by marrying off her heroines) possibly because she is aware that in order to survive as a woman (writer) in a male-favoring world and in a publishing world dominated by men, her critique needs to be covert.

Jane Austen's fiction deals profoundly with women issues namely the lack of education, marriage as a patriarchal institution of entrapment, and women's identity. The fact that leaving woman outside the knowledge access is highly unsatisfactory for

them. Thus, she portrayed the bias of education at that time and she did ensure the male dominance in this field. Feminist writers such as Flis Henwood (2000) show that contemporary women believe certain areas of expertise belong to men exclusively. Others such as Linda Nochlin (1994) reveal that because women did not have access to higher education for so many years, they failed to produce great women artists like Chaucer or Cézanne. Austen's fiction also exposes the economic and social system (of which education constitutes a major part) for enforcing marriage and for enfeebling women. In addition, it illustrates some of the realities and pitfalls of marriage.

#### **2.4.2 Jane Austen as literary critic**

When Jane Austen entered the ethic debates of her amount regarding the ethical stature of lady, the access to knowledge and information, and also the principles of conduct that promote dignity within the pursuit of happiness, she placed her case inside the construct of the novel fiction. *This served to locate her arguments squarely within the domain of language and its part in defining both real and imagery experiences (Grelle, 1991).*

The emergence of the novel genre was highly described as a reaction against the social and political circumstances of one age. People could not tolerate or accept certain social value, they had no way the change the awareness about it only by creating fiction. Jane Austen as prominent writer of this genre tried to focus precisely on the intimate relations between characters that must learnt to understand themselves and the others. Also, by her fiction she make a foundation for achieving self-identity and self-realization through picturing the ethical issues raised in the texts.

By recording her observation in the novel genre Austen confirmed her believe that written word could be invested with power, fiction itself providing a political force, while she was influenced by the enlightenment ideologies.

#### **2.5 Jane Austen's narrative style**

Jane Austen is regarded as one of the most important social critic who used irony as a literary device effectively to criticize the women's educational social and moral

mistreatments in her period (Wordsworth, 1987). Austen uses irony in order to explore the concerns and the difficulties of the genteel women that lived in the Georgian-Regency of England (Austen, 1909). She also creates a lively comedy of comportment among her characters. Austen's themes are basically about the negative side of the gentry in the Georgian era. They include society and class division, education and morals, love and marriage.

The novel *Emma* (1815) contains fundamental topics such as growth and development, total independence in both thoughts and feelings, the women's place in the world. For the England society, marriage was the best way to secure a stable future (Emerson, 1989).

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

Chesterton (1962) affirms that it is certain that Jane Austen by her own artistic talent made interesting what a thousand of superficially similar people would have made dull. Irony is a literary work that is about the reversal meaning in order to make a comment, or a criticism about the subject. Irony is often defined as a double significance that results from the contrast of values associated with two distinct points of view (Leech and Short, 1981). What is the joy of Jane? What is about her work that keeps the readers, and the viewers, coming back for more? Is it the dare effect? Is it the irony, the wit, the romance? Or is it a combination of all these factors? Many critics and authors have compiled works to analyses this vast and still growing phenomenon of freedom (Malcolm, 1976:134). Drabble (2000) defines free indirect speech style as a way of narrating characters thoughts or utterances that combines some of the features of



the third-person report, with some features of first-person direct speech allowing a flexible and sometimes ironic overlapping of internal and external perspective.

Many critics have studied free indirect speech in Austen's work. Scott, Elliot and, Shaw (1999) examine free indirect discourse as rhetorical devices. They investigate for a significance of how the story is told. Bray (1995) makes an interesting connection between Jane Austen's novels and the development of free indirect discourse in his article. *The Source of Dramatized Consciousness* (2001): He can't failed to notes with interest that Emma fulfills by anticipation, a prescription of her own character, every things that presented through Emma's dramatized consciousness and, the essential effects depend on that. Perhaps he has in mind passages in Emma such as the following: have you any idea of Mr. Knightley returning your affection? "Yes" replied Harriet modestly, but not fearfully I must say that I have (Bray, 2001:10).

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

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

life only for her family, friends and for herself satisfaction. Jane places her self-respect and personal believes in her world first of anything else (Bronte, 1997). She is a dominating writer in the nineteenth century (Tyson, 1997). The novel Emma has subtheme of victimization of the women by men condoned by the system. The language in Emma is very important because it stands as an example of story female character who need not marry. Also it shows how a male character uses language to control himself with a female character. The significance of speech through Austen's brilliant dialogue, speech habits and the characters movements let the reader appreciate and admire her romantic style of writing (Elliot, 1969).

## **2.5 Conclusion:**

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

## ***CHAPTER THREE***

***Investigation the use of Irony in***

***Emma***

### **3.1 Introduction**

As a literary work Austen's novel *Emma* is full of different subjects that are expressed by one linguistic device. The novel contains some fact that is related to the writer's Georgian society. In *Emma*, the author focuses on irony in her style. The most dominant applied literary device in *Emma* is irony. The writer had an aim behind the overuse of this figure of speech. Austen wants to convey her impressions and opinions towards the Georgians. This Chapter, we try to analysis the status of irony as a literary device and we will illustrate with quotations from the novel. Our main aim is to investigate irony in *Emma*'s novel; different types of irony are examined to understand how they operate. These types will be analyzed to know their behind motive.

### **3.2 Plot Summary**

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

Austen's *Emma* focused more on society, money and, relationships. Emma is actually aware of her position as a woman in her society. Emma concentrates on the affectionate life between her friends, and, neighbors (Wordsworth, 1997). Her witness and wisdom revealed extensively in the novel as a social observer. She invited the reader's imagination into the inhabitants of Highbury village in England (ibid). The novel opens in a small village's Highbury in England (Elliot, 1967). Emma Woodhouse twenty-one years old, she is the younger of the two daughters. Emma Woodhouse does not actually need a marriage because she is beautiful, witty and a wealthy woman. (Emma: 5). She is surrounded by an affectionate father and friends that adores her. Emma managed dependently her home in Hartfield England.

Although a wealthy woman in the nineteenth-century is often married but Emma refused marriage. She tells her friend Harriet: I have none of the usual inducements of a woman to marry fortune I do not want; employments I do not want; consequence I do not want: I believe few married women are half as much mistress of their husband's house as I am of Hartfield; and never could I expect to be truly beloved and important; so always first and always right in any man's eyes as I am in my father (Emma:1909,156).

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

Mr.Knightley was seven-and thirty years old, he is Emma's friend but they had different perspectives in their relationships (Kenney, 1989). Emma considered the marriage of Miss Taylor who is the previous governess Woodhouse family is not beneficial for her. However Mr. knightly observed her marriage as a gain. He said to Emma, but she knows how much the man is to Miss Taylor's advantage; she knows how very acceptable it must be at Miss Taylor's time of life to be settled in her own house. (Emma:1909, 8).

Mr. knightley knows that Emma views about marriage is negative but he used many figurative language in order to put his own goal. Emma predicts the match between Mr. Weston and Miss Taylor. Also she persuades Harriet to reject Robert Martin's proposal as well as he was a farmer. She convinced her about Mr. Elton because of her position as a vicar (Bree, 1960). Emma's snobbishness which extends to her views on marriage however, this snobbishness has a historical grounding (Shelley, 1960). A marriage between patterns of a very different social rank disturbs social life. As we have noticed in the novel, Emma affirms on the importance of the similarity in the social background, she reacts with a total annoyance with Mr. Elton, when she said that Mr. Elton cannot be compared with the Woodhouse family (ibid.). Although Emma's superiority in her behavior Mr.Knightely has a strong influence on Emma's life

because, it is obviously at the end of the novel (Kenney, 1990). Miss Emma and George knightly are united in a perfect happiness. At the conclusion of the novel Emma and George become engaged, even though she realizes that Emma cannot leave her father alone. Mr. Knightly suggests a solution to Mr. Woodhouse he can live at Hartfield with both Emma and her father, Emma agrees. And Harriet accepts to marry with her previous friend Mr. Robert Martin. (Emma:1909, 423).

### **3.3 Characterization**

To deal with characterization, it is worth to look at Jane Austen's writing talent. She presents her characters in a true and real way (Elliot, 1965). Jane Austen is a sensitive to every nuance of behavior and any deviation from the standard. Jane is usually concerned with drawing her characters in three dimensional figures aiming at representing various human traits. The psychological and the realistic portrayal of her characters is what makes them three dimensional, the characters come alive in flesh and blood as it were because of their realistic portrayal (Robinson, 1960). Jane Austen revealed her characters dramatically through their conversations, actions, and letters or gradually through a variety of point of view and this adds to this three dimensional effect (ibid.). Through the novel the characters of Jane Austen frequently are gossip about each other. They reveal in fact through conversation and dialogue (Black, 1963). The main characters in the novel are as follows:

Emma Woodhouse is the first character the readers meet in the novel; she is introduced as an intelligent, youngest daughter of a wealthy family. The author predicts that "Emma Woodhouse is a character whom no one but me will much like". Jane is similar to Emma in most of her characteristics. Mr. Knightly the neighbor of Woodhouse's family. He visits them every day, he is about thirty eight, and he is the master of Don well. He attends as a model in the novel; this main purpose is, to correct Emma's deficiencies with others. In the end Emma realized that she loves him. And she accepts when he asked her for marriage. Moffat (1963) affirms that one does not have to be a feminist to recent Emma's ending Mr. Knightly suitability as a lover is itself a comic turn. Mr. Woodhouse Emma's widowed father, he has much unconventionality behavior, and he does not like change of any sort especially marriage and he feels a pity

for any women who had married Harriet Smith Harriet lived in a broad school; she does not know her parents Emma's thinks that she must care about her. And she looks for Harriet a superior husband Miss Bates is the impoverished spinster friend of the Woodhouse family

Jane Fairfax the niece of Miss Bates, he has been born in Campbells Mr. Taylor Weston she was Miss Taylor and, Emma's closest friend, she was the governess's Woodhouse before she married Mr. Weston Frank Churchil Weston's son but he has been raised by the churchills

Jane Fairfax the orphaned niece and the granddaughter of Miss and Mrs. Bates Mr. Elton the vicar of Highbury's Emma thought that Harriet would be the best wife for him, but he tells Emma that he would never marry a women like Harriet. Ms. Robert Martin a farmer of Ms. Knightley, Emma rejects him as a husband for Harriet because of his job. But Mr. Knightley encourages him to ask Harriet for a marriage in the end Harriet does marry him.

### **3.4 The use of irony in Emma**

#### **3.4.1 Verbal irony**

Jane Austen's Emma is likewise brimming with the instances of verbal irony, the distinction between what is said and what is comprehended. Austen utilizes this device to portray her characters successfully, as in the case of the character of Mr. Woodhouse, who is outlined by methods for verbal irony.

J. V. Ward suggests Mr. Woodhouse's social activity in his article entitled *Pride and Prejudice and Emma: The Variety and Function of Irony in Austen's Novels* as follows:

*Mr. Woodhose's social activity is extolled by the weakness of the positive statements on the type of company he keeps. He can 'command visits' but only of his 'little circle' and his 'intercourse with families beyond that circle' was 'not much'. He dines with 'the chosen and best' but this is 'not unfrequently' and only*

*'through Emma's persuasion' and 'there was scarcely an evening in the week', 'unless he fancied himself.. unequal to the company' that Mr. Woodhouse did not stay at home and play cards. From these pithy statements the reader may deduce that 'Mr. Woodhouse was fond of society in his own way' means that Mr. Woodhouse was not fond of society in any way shape or form ( 2003:1 )*

*Another verbal irony is about Miss Bates, the daughter of a former vicar of Highbury. She was a great talker upon little matters, which exactly suited Mr. Woodhouse, full of trivial communications and harmless gossip (Emma:1909, 17). Here the importance is on the contrast of great and little. The word great is used as if it had a positive meaning by the author but it is actually used negatively to criticize Miss Bates' fondness of trifling things. Like Miss Bates, Mr. Woodhouse is criticized for his trivial gossips. By this type of irony, reader considers these characters as frivolous and underestimates them.*

Another example of irony, which indicates the contrast between the real attitudes and the words of the characters, appears in chapter forty-five. When Emma goes to visit Jane Fairfax, Miss. Bates comes to the door to say that Jane is too ill to see anybody, however, Jane has seen some other neighbours such as Mrs. Elton, Mrs. Cole, and Mrs. Perry at the same day. Here, Austen gives the reader Emma's attitude for this situation: "Emma did not want to be classed with the Mrs. Eltons, the Mrs. Perrys, and the Mrs. Coles, who would force themselves anywhere" (Emma:1909, 295). *The meaning of these thoughts shows that Emma wants to be different from these inferior women, that is why she decides not to insist on to see Jane. Yet, in spite of the answer, therefore, she ordered the carriage (Emma:1909, 295). Thus, Emma's behaviours do not reflect her real thoughts since she is forced to see Jane.*

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



demonstrate verbal irony in this novel when Emma satisfied about her relationship with Frank Churchill:

She continues entertains that there is no doubt of her love with him. However, Emma predicts whether her feelings are actually love or esteem, Emma might love Frank because, she is constantly thinking of him and likes to have a letters from him (Emma:1909, 264).

Austen uses these words to demonstrate the unstable nature of many young women of her age. Emma's ridicule about her relationships with Frank Churchill indicates her superiority as a woman in the Georgian Regency era.

Emma's independence is obvious to the reader while Harriet's refused Mr. Robert Martin's proposal, Emma tells Mr. Knightley a man always imagines a woman to be ready for anybody who asks her to marry (Emma:1909, 60). Emma placed as a female in the ideal level in contrast to men (Emerson, 1964). Emma resists taking her place in the adult female world because she sees that a woman's place in the world is her independence and her egotistical discourse with Mr. Knightley allows readers to understand that Emma's desire to assert herself as a liberal woman, she pointes herself as an idealistic role in the society (ibid.)

A few minutes were sufficient for making her acquainted with her own heart. A mind likes hers, once opening to suspicion, made rapid progress; she touched-she admitted-she acknowledged the whole truth. Why it was so much worse that Harriet should be in love with Mr. Knightley than with Frank Churchill? Why the evil so dreadfully increased by Harriet having some hope of a return? It darted through her with the speed of an arrow that Mr. Knightley must marry no one but herself (Emma: 1909,387)

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

**3.4.2 Situational Irony in Emma**

There are four situational ironies in the course of the novel

**The Situational Irony among Emma Woodhouse, Harriet Smith and Mr. Elton**

The first instance of situational irony is extended throughout the first volume where Emma resolves to make a match between Mr. Elton and Harriet Smith. Emma first convinces Harriet of the match: Mr. Elton is good-humored, cheerful, obliging, and gentle. [...], but it strikes me that his manners are softer than they used to be. If he means anything, it must be to please you. Did I not tell you what he said of you the other day? (Emma, p.48) .

Then, Emma succeeds to convince Mr. Elton that Harriet suits him since: “He talked of Harriet, and praised her so warmly, that she could not suppose anything waiting which a little time would not add. His perception of the striking improvement of Harriet’s manner, since her introduction at Hartfield, was not one of the least agreeable proofs of his growing attachment.” (Emma, p.60) .

Emma’s scheme works and Mr. Elton is entirely in love with Miss Smith for when Emma was drawing Harriet, Mr. Elton “was ready at the smallest intermission of the pencil, to jump up and see the progress, and be charmed.” (Emma, p 67-68) .

Suddenly, when Emma was left alone in the carriage with Mr. Elton and she was about to speak about the weather, “she found her subject cut up – her hand seized – her attention demanded, and Mr. Elton [...] availing himself of the precious opportunity, declaring sentiments [...], hoping – fearing – adoring – ready to die if she refused him [...], and in short, very much resolved on being seriously accepted as soon as possible.” (Emma, p196).

The second instance of situational irony In the opening chapter of the novel, Miss Taylor’s marriage is regarded as a sad event. “Sorrow came [...] – Miss Taylor Married. It was Miss Taylor’s loss which first brought grief. It was on the wedding – day of this beloved friend that Emma first sat in mournful thought of any continuance.” (Emma:1909, 4)

Another passage shows how much sadness Miss Taylor's marriage brought to the Woodhouses: "It was a melancholy change; and Emma could not but sigh over it, and wish for impossible things, till her father awoke, and made it necessary to be cheerful." (Emma:1909,7) . "Poor Miss Taylor! – I wish she were here again. What a pity it is that Mr. Weston ever thought of her!" (Emma:1909, 8)

The third instance of situational irony .In the second volume of the novel, the local vicar (Mr. Elton) gets married. His wife is Miss Hawkins of Bath. Now Mrs. Elton, she pays the Woodhouse a visit. Emma talks to Mrs. Elton for a quarter of an hour and becomes convinced that "Mrs. Elton was a vain woman, extremely well satisfied with herself, and thinking much of her own importance [...]; that if not foolish she was ignorant, and that her society would certainly do Mr. Elton no good." (Emma:1909;411). Another example of Mrs. Elton's selfishness and arrogance is: "Emma made as slight a reply as she could; but it was fully sufficient for Mrs. Elton, who only wanted to be talking herself." (Emma: 1909,413)

### **Situational Irony Between Emma and Harriet**

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

Emma said I may have seen him fifty times but without having any idea of his name. A young farmer whether on horseback or on foot is the very last sort of person to raise my curiosity (Emma: 1909,76). We notice that Emma's arrogance is obviously appeared in the novel through this speech about Martin. She argues that the marriage between the same social status is an obligation but she said that Robert Martin who is a farmer is not suit for Harriet.

With insufferable vanity had she believed herself in the secret of everybody's feelings; with unpardonable arrogance proposed to arrange everybody's destiny? She was proved to have been universally mistaken; and she had not quite done nothing- for she had done mischief (Emma:1909 387)

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

He had miss interpreted the feelings which had kept her face averted, and her tongue motionless. They were combined only of anger against herself, mortification, and deep concern never had she felt so agitated, mortified, grieved, at any circumstance in her life. She was most forcibly struck. The truth of his representation there was no denying. She felt it at her heart. How could she have been so brutal, so cruel to Miss Bates! How could she have exposed herself to such ill opinion in any one she valued! And how suffer him to leave her without saying one word of gratitude, of concurrence, of common kindness ( Emma:1909,352)

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

### **Situational Irony Between Emma and Mr. Knightley**

Throughout most of the novel, Emma is unaware of her own feelings for Mr. Knightley (until Harriet shows interest in him), and does not observe that he also has romantic feelings for her. One of the most significant examples of situational irony is Emma's fixation on Harriet's portrait. The portrait shows Emma's version of Harriet, but not who Harriet truly is. It symbolizes Emma's idealistic view of the world around

her, and she is often surprised when the real world reveals itself completely different from her imaginary one.

I never thought of Miss Smith in the whole course of my existence never paid her any attentions but, as your friend: never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry--extremely sorry--But, Miss Smith, indeed!--Oh! Miss Woodhouse! Who can think of Miss Smith, when Miss Woodhouse is near (Emma: 1909:124).

### **Situational Irony between Emma and Frank Churchill**

when Emma tries to assert her opinions on whom someone should or should not marry, she fails miserably. She discourages her friend Harriet from accepting George Martin's proposal; in the end, Mr. Martin is the best match for Harriet. When Jane Fairfax and Frank Churchill arrive in town, Emma completely misses the tension between them and is flabbergasted when she discovers that they are secretly engaged

I never thought of Miss Smith in the whole course of my existence never paid her any attentions but, as your friend: never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry--extremely sorry--But, Miss Smith, indeed!--Oh! Miss Woodhouse! Who can think of Miss Smith, when Miss Woodhouse is near (Emma:1909,124).

### **Structural Irony in Emma**

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

century will be mentioned in order to have a perspective to understand the irony that is addressed to the characters and the situations:

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

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

She would notice her; she would improve her; she would detach her from her bad acquaintances, and introduce her into good society; she would form her opinions and her manners. It would be an interesting, and certainly a very kind undertaking; highly becoming her own station in life, her leisure, and powers (Emma:1909, 24).

This quotation described Emma's thought after the first meeting with Harriet Smith. Emma immediately sees her as a project, as an unprepared material that shapes into the ideal upper class woman. Emma's plan demonstrates her arrogance and lack of consideration for others. Emma assumed that Harriet must improve herself, Emma succeeded in making Harriet deny her feelings for Mr. Martin and she encourages her marrying Mr. Elton.

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

her nature, her contented and grateful spirit, were a recommendation to everybody and a mine of felicity to herself (Emma:1909, 22).

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

### **3.4.3 Dramatic Irony in Emma**

Throughout the course of the novel, we traced four dramatic ironies. Payne and Rae (2010) state that dramatic irony is when the reader or the audience understands more about the events of the story than the character does. In Emma the reader acquaints easily about her believe in her power of observation is unfair and he can predict that Emma's meddles in others' love life will ends dramatically. In a similar way the reader knows before Emma that Harriet loves Mr. Martin and he is better match for her. Mr. Woodhouse abhors the idea of marriage and he needs Miss Taylor as a companion for his own house.

Poor miss Taylor! I wish she were here again. What a pity it is that, Mr. Weston ever thought of her you would not have had Miss Taylor live with us when she might have a house of her own. A house of her own! But where is advantage of a house of her own, this is three times as large. (Emma:1909,7).

### **Dramatic Irony about Emma ,Harriet Smith and Knightly**

Dramatic irony is also seen when Emma's mistakes are obviously clear to the readers, though not to Emma herself as in :

*She would notice [Harriet]; she would improve her; she would detach her from her bad acquaintance, and introduce her into good society; she would form her opinions and her manners. It would be an interesting, and certainly a very kind undertaking; highly becoming her own situation in life, her leisure, and powers. (20)*

*In it, we learn that Emma feels that her desire to transform Harriet Smith is “highly becoming her own situation in life, her leisure, and powers,” (Blooms,2009,176). Though we know that the sensible Mr. Knightley has already declared disruptive and interfering Emma’s meddling in people’s lives. The reader can identify simply before the characters in the novel that Emma’s father detests all the ideas about the marriage.*

The real evils indeed of Emma’s situation where the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantage which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived; that they did not by any means rank as misfortunes with her. (Emma: 1909, 5)

This quotation appeared from the beginning of the novel after Emma’s presentation as a Protagonist. The narrator presented a reliable analysis of the characters and the events, the receiver of this passage can pinpoint the obvious judgment of Mr. Knightley about Emma

The author (Todd, 1999) delineates Woodhouse who serves as a round character whose personality, background, motives and other features.

Emma has been meaning to read more ever since she was twelve years old. I have seen a great many lists of her drawing up at various times of books that she meant to read regularly through--and very good lists they were--very well chosen, and very neatly arranged sometime alphabetically, and sometimes by some other rule But I have done with expecting any course of steady reading from Emma. She will never submit to anything requiring industry and patience, and a subjection of the fancy to the understanding. (Emma:1909,37)



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

I wish you would not make matches and foretells things for whatever you say always comes to pass. Pray do not make any more matches" (Emma:1909, 10).

Throughout the course of the novel , the verbal irony seems to have to lion part in the novel. We find a lot in the novel and we analyzed a representative quotes that concerns the subject matter.

There are four dramatic ironies and four situational ironies found. The dramatic ironies and the situational ironies happen mostly due to misinterpretation, self-delusion, and blunders of the main character, Emma Woodhouse. Eventually, from the analysis made, it can be concluded that verbal irony can be useful to get particular purposes. To find the dramatic irony needs sensitivity to understand sentences-and what they imply. And the situational irony reminds that an expectation does not always meet reality . Human traits also give contribution to irony.

### **3.5 The significance of irony in Emma**

One of the most prominent features of the literary style of Jane Austen is her frequent use of irony. And in no other book is her use of irony more pronounced than in Emma in which she investigates social relationships in the limited society of a country with an ironic and often humorous eye. The extensive and repetitive use of types of irony made her novel teasing the readers' thinking to amuse this literary work.

Throughout the course of the novel, Emma had the desire to manipulate people through her job of matchmaking. She intends to use verbal irony when she wants to make a successful plan. In the novel, she had a plan to manipulate Mr. Harriet and Mr.

Elton . She uses irony through comparison and illustration to persuade Harriet to refuse Mr. Elton's proposal.

When she uses verbal irony through overstatement and contrast, she shows her refuse or objection of something. That happened when Mr.Knightly's is marrying Fairfax and Emma objects that.

Not only Emma uses verbal irony, but also Mr. Elton does. He usually says ambiguous sentences that have double meaning towards Emma and Harriet, but he does not directly address them. That led Emma to misread them as a sign of love to Harriet.

In addition, Frank Churchill makes use of ambiguity to cover up his feeling towards Fairfax. He always says ambiguous sentences that hidden describes his feeling when he is around people with Fairfax. His intention to use ambiguity results in Emma's ill judgment towards Jane Fairfax.

Emma has a previous judgment about somebody she has not encountered yet about Frank Churchill, a man whom she never meets before and believes he must be amiable man. On the other hand, she has an ill surmise about her.

She ignores Jane Fairfax and suspects that she has an attachment to Mr. Dixon. she does not want to make friends with Jane Fairfax who is more appropriate friend for her than Harriet Smith because of jealousy' Jane Fairfax has the same quality as her except for status. She prefers to make friends with a submissive and meek woman because it would be easy for her to drive and persuade her friend

Fancy and imagination give contributions to the Emma. They have an effect on Emma's judgment almost throughout the novel' She thinks that Frank Churchill falls in love with her but cannot see the signs of love from him to Jane Fairfax. She believes that Mr. Elton will be a perfect match for Harriet while he addresses herself. She imagines the gentleman whom Harriet falls for is Frank Churchill but fails to see another possibility that the gentleman is Mr. Knightley

Emma's weaknesses prevent her to see things clearly. However, Emma still has Mr. Knightley as the character who often perceives things objectively. She fails to see

the symptoms of love between Frank Churchill and Jane Fairfax. She is flattered by Frank Churchill's attentions, which deceive. She misunderstands Mr. Elton's attention. She lets the misunderstanding between her and Harriet, that later irritates her. She thinks that she knows what the other characters feel but she misunderstanding makes does not understand her own feeling. The realize that she actually loves Mr. Knightley, the man whom Harriet falls for.

Derived from the analysis and findings in the previous chapter, it is seen that most of the ironies happen due to misinterpreting, self-delusion, and blunders of the main character, Emma Woodhouse. It is learned that the verbal irony can be used to get certain purposes. The dramatic irony gives learning about what implies in sentences and manners .The situational irony gives a realization that sometimes an expectation does not come true.

Having in mind that Emma characterized as witty and intelligent, she failed to understand what goes around her. Using irony gives her the room to discover herself more. Irony, for Todd, is “Jane Austen’s defense against feelings” (p.90)Significantly, it is this edge that makes irony different from other discursive strategies: For Hutcheon, “irony explicitly sets up (and exists within) a relationship between ironist and audiences (...)that is political in nature (...)”(17). Not only political, but of shared responsibility and complicity as well. Such a political and From Page to Screen:

A Study of Irony in Adaptations of Jane Austen’s Emma Genilda Azeredo 42  
complicities relationship between the user of irony and the audience has been discussed by Lori Chamberlain in an article dealing with the question of why irony does not usually make part of course/teaching plans: Even while provoking laughter, irony invokes notions of hierarchy and subordination, judgment and perhaps even moral superiority. It is subversive. (98) Several critics are aware of the range of functions irony possesses and the various effects resulting from its use. As the quotation above shows, such functions and effects may range from provoking amusement and laughter to entailing social relationships where authority, power and subordination are at stake.

In The Compass of Irony, Muecke (echoing the subversive aspect above) says that “irony tum[s] the world or oneself inside out” (qtd. in Gibbs, 360). In The Poetics of

Mind, Raymond Gibbs calls attention to the presence of irony in our daily life, to how we actually conceptualize many of our everyday experiences in terms of irony (360). He says that “irony may be our most powerful weapon in everyday speech: a device for concealing our true intentions, for avoiding responsibility for what we say (...) (360). In this sense, as Barbe points out, one may use irony “to be aggressive in a seemingly unaggressive way (...) to keep conflict at bay” (89). R. Chambers, in “Irony and the Canon,” provides another interesting purpose irony serves: it may constitute a “possible model for oppositionality whenever one is implicated in a system that one finds oppressive” (qtd in Hutcheon, 1995, 16). Again, this reveals the multiplicity, and even apparent contradiction, involved in the functions of irony. On the one hand, irony is said to create hierarchies, to mock, to ridicule. On the other hand, because of its potentiality to destabilize, irony may beFrom Page to Screen: A Study of Irony in Adaptations of Jane Austen’s Emma Genilda Azeredo 43seen, as Hutcheon claims, “as a powerful tool or even weapon in the fight against a dominant authority - which irony is said to work to destroy” (27).

Actually, much of the vocabulary used to talk about irony - significantly referred to, many times, as a weapon - already reflects, or creates, a context of conflict and war. Knox (above) refers to the ironist as being a superhuman power - a power which, apparently, is to be used at the expense of victims or targets. Hutcheon’s choice of *Edge* implies that at the same time that irony can amuse, it can also “cut” and “hurt.” In naming her book like this she wants to emphasize this distinctive feature irony possesses - its “pointed edge” (39). The vast range of occurrences of ironic discourse in the selected corpus will allow for an analysis of the different participants involved in the ironic process: who ironizes whom; who hurts whom; who subverts (if any) what. For the sake of recapitulation, the several theoretical trends on irony discussed in this chapter aim at responding to the different peculiarities of the texts to be analyzed in the following chapters. Generally speaking, irony’s relational strategy (as proposed by Hutcheon) will underlie not only the reading of irony in Austen’s novel but in the filmic adaptations as well. As such, and more specifically, some basic principles will permeate the analysis: the unveiling of the competing of said and unsaid meanings; the dialogization of voices (the voice that speaks the apparent meaning and the voice that ironizes it); and the identification of textual and contextual.

markers and frames in which irony is disclosed, including the different meaning-makers - ironist, target, interpreter - responsible for the attribution and comprehension of irony, since these markers are inscribed in different ways in the novel and in the films.

From Page to Screen: A Study of Irony in Adaptations of Jane Austen's Emma Genilda Azeredo 44The discussion of ironic imagination and ironic discourse serves to bridge the gap between two different ironic sensibilities: Austen's sensibility, and the one present in the films, particularly in Heckerling's *Clueless*. Both Wilde's notion of suspensive irony and Rorty's concept of redescription in opposition to the belief in a final vocabulary constitute relevant principles that help situate the ironic discourse of *Clueless* within a postmodern context.

Also, the discussion of Jane Austen's use of irony automatically leads us to a discussion of *Emma*, where irony is seen in its bulwark. It is in this novel where irony is seen in all its implications spreading its shade on all the pages by extending its sovereignty over all the personae without any exception whatsoever. In the very opening page of the novel, Miss Emma Woodhouse, the heroine, is presented as a character who suffers from a real evil of "the power of having rather too much her own way". While it seems to be a general and casual remark without any undertone of meaning, it is full of dramatic irony which makes a penetrating insight into the character. Emma is always cocksure of being right, when she is actually wrong and extremely erroneous. She wholly devotes herself to "match-making", as though she has kind of supernatural talent to determine the destinies of the people. Emma's excessive self-confidence leads to deceptions. She chooses the amiable, soft and equally stupid Harriet Smith as the favourite object of her experiment. As soon as she thinks about Mr. Elton, she rushes to the speedy conclusion that he would be the suitable partner for Harriet and dissuades her to accept the reasonable and proper proposal of Robert Martin. Jane Austen satirizes the snobbish nature of Emma. There is a kind of steady running commentary on the behaviour and the manners of the characters, which undoubtedly lends intensity to irony.

The strength of Jane Austen's irony lies in the gradual process in which realization is brought in the character. As D.D. Devlin says, "Her irony is awareness and insight".<sup>3</sup> Snobbery and overconfidence on her innate talents are the ruling motives in Emma, which have ironical significance throughout the novel. Jane Austen satirizes such snobbish qualities present in the society. Emma criticizes Mr. Knightley of masculine understanding, "one of the few people who ever told her of them". When her first project fails, now she imagines that Frank Churchill is the proper person for Harriet. Anything is possible for Emma's imagination. Frank Churchill leads her completely into wrong path in estimating the character of Jane Fairfax. Emma is the last person to understand the cunning character of Frank. Her relationship with Frank is one of the major ironies of the book.

Emma is so stubborn that she even ignores John Knightley, when he warns her that Mr. Elton "seems to have a great deal of goodwill towards you". Instantly Emma replies, "I thank you; but I assure you that you are quite mistaken. Mr. Elton and I are very good friends and nothing more". (Emma :1909, 112) Emma fails to take the cue from him who is more of a mentor than a mere friend or casual visitor. She takes this warning in an amused way and talks to her well-wisher in her light-hearted tone. A.H. Wright says, "This is a marvelous piece of anticipatory dramatic irony".<sup>4</sup> The irony in the character of Emma gives rise to laughter and humour. Her stubbornness in prizing her own' insight into men and matters, her own confidence and her snobbery all these create comic effect in the novel. The study of her character, by itself, gives us any amount of amusement and she leads the irony in the novel and sets it ageing. Harriet Smith is a foolish and ignorant girl; mentally immature, she is one who always needs advice. She is an undeveloped priggish creature without individuality, relishing to have her shelter under the wings of Emma. She is a plaything in the hands of Emma. When Harriet gives Emma the letter of proposal by Martin, Emma talks for a long time in such a fashion that Harriet is not able to understand the meaning and when Harriet finally rushes to the conclusion that Emma is advising her to accept it, then Emma says that she is thinking in which manner the letter is to be rejected, assuming the refusal as granted. This episode is entirely comic and ironical with its undertones of meaning.

Jane Austen also satirizes persons like Jane Fairfax and Frank Churchill who do not seem to be fully dependable people. The former is too reserved, while the latter is too talkative and hypocritical. Even Mr. Knightley, who sees in Jane a finely accomplished young woman, cannot but remark to Emma in his conversation that she is too reserved in nature. Though she is sensitive, she is ineffective. In spite of her longstanding engagement with Frank Churchill, she passively suffers at the excursions to Donwell and Box-hill. She comes back from the Box Hill party with painful feelings not merely at Emma's outrageous flirting with the man of her choice but with Emma's unkind and even brutal treatment of Miss Bates. Of course, later, she is deeply touched at her cruel behaviour, when Mr. Knightley strongly and sternly admonishes her. The total change in her heart is the result of the mortification: "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".<sup>5</sup> (E.M. p. 376) with real tenderness of heart she tries to make amends for her past cruelty, by calling on Miss Bates. But Jane Fairfax does not easily forget it and forgive her. She doesn't disclose her heart to anyone in the novel and what is more astonishing in her character is that she prefers to be a silent sufferer even in the teeth of distressing circumstances, which must really be heart-breaking to her. Her silence adds to the mystery of Frank, the young and fashionable man with a dashing temperament and a touch of flair. At every stage he is contrasted to Knightley, whom as Dr. Champman says, "all must agree that he is a perfect English gentleman".<sup>6</sup>

Jane Austen makes a perfect aim of her shaft of satire when she makes him go to London with the only purpose of getting his hair cut.. This shows his frivolous nature and wanton lightness. It is so silly that even Emma observes. "There was an air of foppery and nonsense in it which she could not approve". Still she is fond of this man whose ways and means of doing things are dubious and morally repulsive. She doesn't so easily sever her connections with this man of doubtful character. It is quite ironical to see her deliberately flirting, to an outrageous degree, with the man, who uses her as a decoy and who is already engaged to Jane Fairfax who is in no way inferior to Emma either in accomplishments or in delicacy of feeling.

Jane Austen's powers as an inimitable ironist reach their acme in *Emma* forming a powerful undercurrent beneath the basic theme of the novel the theme of deception. In a way *Emma* is the delightful story of a spoiled wealthy girl whose defects are rectified by defeat and love, who learns humility through humiliation and who is rewarded in the end with a happy married life.

### **3.6 Conclusion**

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



***GENERAL  
CONCLUSION***

## **General Conclusion**

The study under investigating aims at investigating the use of irony in Austen's Emma. To achieve this objective, the paper went through two theoretical chapters and one chapter for tackling the analysis.

The first chapter dealt with the overview of irony. We defined it and added the historical account for its appearance. Furthermore, we gave well-explained types of irony namely: verbal, situational, structural and dramatic. To make it in context, we linked the feminism literary theory to better understand why Austen used this literary device.

From speaking precisely about the stylistic device under our interest, the second chapter spot the light on the second variable which is Jane Austen and her novel Emma. In our contextual overview, we gave an account about the profile about this prominent novelist. Austen considered as both social and literal critics who the novels by her side mirror what happened at that age.

The third chapter tackles the analysis to achieve out our aim. We started by plot summary and characterization to put the reader in the context. After that, we treated each type of irony alone. For each, we extracted quotes that give us the room where we can grasp the reason behind using this device. The four type of irony are all found in the text. There we found four situational irony and we extracted them all and four dramatic ironies and we picked up only two into analysis.

In this part of the dissertation we answered the research questions asked by the beginning of the dissertation. We stated that Austen used the for types of irony . In addition, we confirmed our proposed hypotheses and we stated that Austen used this

type of irony to tease the readers thinking and make them conclude that all the novel is ironic .

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

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

To end, this paper is an attempt towards analyzing this type of device in our literary work. We path the way for the students to have a direct account of the use of irony by which they can work further to generate another behind meaning to the use of this unique stylistic device

# **BIBLIOGRAPHY**

**Work Cited**

Arp, R. Thomas and Greg Johnson. 2006. *Perrine's Literature, Fiction*. London: West Group  
**Austen, J. (n.d). Emma.**

**Austen. New York: Penguin Inc.**

Bernard, J. (1978). *Characters and Conflict in Jane Austen's Novels*. Wayne Paris: Detroit

Bloom, Harold. (1987). *Jane Austen's Emma*. New York: Chelsea House Publishers.

Brown, L. (1973). "Jane Austen and the Feminist Tradition". In *Nineteenth Century Fiction*. 10(6). (pp.157-159).

Cecil, D. (1978). *A Portrait of Jane Austen*. London: Penguin Books: Rotledge.

Charlotte, B., & George, E., & Jane, A., (1974), *Studied in Their Works*. Deutschland: Dogma.

Chattopadhyay, I. (2013). "European Academic Research". In *the Economic Police*. 10(4). (pp.123-176).

*Chevalier, Haakon. (1932). The Ironic Temper: Anatole France and His Time. New York: Oxford University Press.*

Childs, P., & Fowler, R. (2006). *The Routledge Dictionary of Literary Terms*. London: Routledge.

Christine, M. (1992). "Dull Elves and Feminists". In *A Summary of Feminist Criticism of Jane Austen*. 10(5). (pp.143-144).

Colebrook, C. (2004). *Irony*. Psychology press .

Clark, H., & Gerrig, R. (1984). on *The Pretense Theory of Irony*. Stanford California: University Press.

Coleman, D. (2010). *John Webster, Renaissance dramatist*. Edinburgh: Edinburgh University Press.

Colerbrook, C. (2004). **Irony**. London and New York: Rotledge.

**complutense Madrid.**

Cuddon, J. A. (1982). **A Dictionary of Literary Terms**. USA: *Doubledoy & Company Inc.*

Culler, J. "The Turns of Metaphor." *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. London: *Routledge & Kegan Paul*, 1981. 188-209

Culler, J. (1997). **Literary Theory: A Very Short Introduction**. Oxford University Press, New York

Cummings, M., & Simmons, R., (1983), **The Language of Literature**. Oxford: Pergamon Press.

De Man, P. "The Epistemology of Metaphor." *On Metaphor*. Ed. Sheldon Sacks. Chicago and London: *Univ of Chicago Press*, 1979. 11-28

Drabble, D. (1985), **The Oxford Companion to English Literature**. (5th Ed). Oxford: Oxford University Press.

Fell, M. (2013). **Verbal irony: Theories and automatic detection**. London: Grin Verlag.

Gallagher, C. (1985). **The Industrial Reformation of English Fiction 1832-1867**. Chicago: UP of Chicago. Garay Allan, S. (2000). **Plato's Socrates As Educator**: New York: Infobase.

Geoffery, L., & Mick, S. (2007). **Style in Fiction**. Great Britain: Lancaster University Longman.

Gibbs, Raymond W., 1994. *The poetics of mind*. Cambridge: Cambridge University Press.

Gibbs, Raymond W. and Jennifer E. O' Brien, 1991. *Psychological aspects of irony understanding*. *Journal of Pragmatics* 16(6): 523-530.

Gökçen, E. (2003). **Control of the Readers in Jane Austen's Novel Emma and Sense and Sensibility**.

Hanafi, H. (2017) "Jane Austen's Novel *Emma* in a Journey to Celluloid: A Cine-semiotic Investigation of Close-ups in Douglas McGrath's *Emma*" *Al Athar*.

Harold, B. (2010). **The Truth Universally Acknowledged 33 Great Writers on Why we Read Jane**

Henry, F. (1967). **A Dictionary of Modern English Usage. Oxford: Clarendon Press.**

*Hutcheon, Linda. (1995). Irony's Edge: The Theory and Politics of Irony. London: Routledge*

Jean, Y. (2001). **Emma. Québec: Rosemère.**

Jhon, K. (1983). **Jane Austen among Women. Cambridge: Cambridge University Press.**

Kaufers, D. (1977). "Irony and Rhetorical Strategy". In *Philosophy & Rhetoric*. 10 (2). (pp. 90110).

*Knox, Norman D. (1973). Irony, in Philip P. Wiener, (Ed.). Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas. Vol. II. New York: Charles Scribner's Sons.*

Laura, A. (1995). **Verbal Irony and the Maxims of Grice's Cooperative Principle. Madrid.**

Lodge, D. (1988). **Modern Criticism and Theory. New York: Infobase**

Marvin, M. (1968). **Jane Austen Irony As a Defense and Discovery. Cambridge: Cambridge University Press.**

Meabh, I. (2010). **Derrida and a Theory of Irony: Parapaxis and Parataxis (PhDDissertation). Britain: Durham University.**

Monevea, R. (2001). **The Wards of a Historical Synthesis of Concept of Irony. Zaragoza California University Press.**

*Muecke, D.C. (1969). The Compass of Irony. London: Methuen.*

*Muecke, D.C. (1982). Irony and The Ironic. London: Methuen.*

- Paul, D. (1996). **Aesthetic Ideology**. Minneapolis: Minnesota University Madrid.
- Payne, M., & Barbera, G.R. (2010). **A Dictionary of Cultural and Critical Theory**. United Kingdom: Wiley Blackwell.
- Preston, A.M. (2012). **Language of Control and the Marriage Plot in Emma and Jane Eyre (MA Dissertations)**. United States: Iowa University press.
- Ralph Waldo, E. (1961). **Suicide Is Preferable on Jane Austen**. London: Routledge.
- Samuel, R. (1965). **Jane Austen and the Father of the Novel** London: Routledge.
- Schaffer, Rachel R., 1982. Vocal clues for irony in English. Unpublished Ph.D. dissertation, Ohio State University.*
- Sensibility (MA Dissertation). England: Cambridge University press.
- Susan, M. (1992). Jane Austen among women. London: Routledge.
- Weisgerber, J. (1973). "Satire and Irony as Means of Communication". In **Comparative Literature Studies**. 10 (2). (pp. 157-172).
- Widdowson, H. (1975), Stylistics & the Teaching of Literature**. London: Longman.
- William, W. (1990). The Rise of the Romantics. Oxford: Oxford University Press.
- Wilson, D& Sperber, D. (1992). On Verbal Irony. London: Routledge.*
- Wilson, D& Sperber, D. (1992). **On Verbal Irony**. London: Routledge.
- Wilson, D., & Deirdre, D. (2006). "The Pragmatic of Verbal Irony". In Echo and Pretence*  
**Lingua 116 (43). (pp. 122-143)**
- Wilson, D., & Deirdre, D. (2006). "The Pragmatic of Verbal Irony". In **Echo and Pretence Lingua 116 (43). (pp. 122-143).**
- Wolfsdorf, D. (2007). "The Irony of Socrates": In the **Journal of Aesthetic and Art of Criticism 65 (2). (pp. 234-239).**



## **Résumé**

La présente étude explore l'utilisation de l'ironie et sa signification dans un chef-d'œuvre de Jane Austen, Emma, le roman qui explore les préoccupations de la culture géorgienne au moyen de son utilisation pertinente de l'ironie. L'essentiel de cette étude est de connaître l'importance l'utilisation de l'ironie dans l'écriture de Jane Austen. Cette recherche fournit une enquête sur les principales définitions de l'ironie en tant que dispositif stylistique et son interprétation. Le présent travail est divisé en trois chapitres. Le premier chapitre présente un contexte théorique où l'accent est mis sur un dispositif littéraire qui est l'ironie. L'ironie est un terme général utilisé pour désigner différentes figures de style du langage. L'ironie peut apparaître dans une seule phrase ou peut s'étendre sur un roman complet. C'est notre principale préoccupation dans cette enquête. Le deuxième chapitre met en évidence la vue d'ensemble contextuelle de la période et de l'auteure, en soulignant son style et ses thèmes. Le chapitre trois est basé sur une enquête sur l'ironie dans son roman Emma, dans le but de découvrir les intentions d'Austen derrière l'utilisation de ce dispositif littéraire. L'objectif principal de son utilisation dans le roman est également présenté ici. Jane Austen a abusé de l'ironie dans le roman pour décrire ses personnages, leur action et leurs sentiments. En général, cette enquête met en lumière ce dispositif littéraire. Enfin, certaines recommandations sont présentées pour des recherches ultérieures sur le sujet.

**Mots-clés:** ironie, féminisme, théorie littéraire, Austen

## **Abstract**

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

**Key Words:** irony, feminism, literary theory, Austen