

CHAPTER ONE

Jane Austen's World: an Overview

Background

Jane Austen (1775-1817) is one of the prominent figures in the nineteenth century literary scenario. She is a remarkable novelist of manners who raised the genre of fiction to a new level of art. She is also considered as the best loved English novelist who wrote with a keen sense of irony about social values and institutions of her time. She has mainly written her six novels: *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816) and the posthumously published *Persuasion* together with *Northanger Abbey* (1818). Most of her novels deal with people and their interactions with one another. She deals with domestic issues rather than worldly ones. The heart of Jane Austen's literary genius is in her ability to take something small and insignificant and make it fascinating and amusing. Aside from her simple presentation and her pacing technique, her great talent is for irony and humor. She is an artist of incomparable skill. She creates vivid characters through whom her complex stories unfold. She masterfully orchestrates out reactions and attitudes, and provides a wealth of detail, humor and insight into the human condition.

A complex novel and one in which there is more light and shade is *Mansfield Park* (1814). It is the story of Fanny who is mistreated by her rich relatives. She is the most passive heroine of all her novels. Further the plot of the heroine is passive in that the decisive actions are all taken by others and her fate seems to depend on what others do. Though Fanny is not a saint or a martyr she is the most morally strong character in all Jane Austen's novels. *Northanger Abbey* (1818) is the story of an ordinary girl good hearted and rather simple who spends some weeks in Bath with a

middle-aged couple who are friends of her family. She makes many friends there including Henry whom she loves. The rich and intellectual Henry is attracted by her simple manners. Henry's father invites her, but he humiliates her and terminates her visit when he knows the truth. In fact, all of Jane Austen's heroines are educated by life. She is an affectionately ironic observer of the relation between society and individual personality. And finally, Austen's most characteristic work *Emma* (1816) is about the ambiguities of the self. Though quantitatively, Austen has written only a few novels, her novels have got tremendous success. Her novels are superb pieces of art, unique master pieces of the previctorian era. Whaitely has compared her with Shakespeare:

Shakespeare had had neither equal nor second. But among the writer who has approached nearest to the manner of the great master, I have no hesitation in placing Jane Austen, a woman of whom England is justly proud. She has given us a multitude of characters, all in a certain sense common place, all such as we meet every day. (42)

He appreciates her novels stating that they present a variety of characters of the middle class. Jane Austen and her works are generally considered representative of the late eighteenth century classical world view and its values- Judgment, reason perception-those of the age of reason. In its best term, this is a moral world view reflecting the values of the then society. Being a moralist, Jane Austen believes in right and wrong and seeks for justice in the society.

Jane Austen is considered a pioneer of the feminist movement. As a moral social artist, her attempt is just to picture the society as it is where she raises notable problems of women and seeks resolution. However, her moral sense and consciousness lead her to address humanity broadly in her works.

When Jane Austen was writing her novels, it was the time of political instability. At that time, Europe has plunged into a state of war and political turmoil. The execution of the French monarch, Louis 14th in 1783 and in the early nineteenth century the defeat of Napoleon at Waterloo. It was a time of political ups and downs which brought unemployment, social and moral degeneration, disturbances, and injustice in Europe, but Austen was neither influenced by the contemporary time politics, nor by any other occurrences of the world. Thus, her vision is limited to her immediate rural society. Sir Walter Scott in his book *Jane Austen's Art* comments Austen's art as "corn fields and collages and meadow" (108). She does not give any space to the violence and war in her novels. Her novels are quite aloof from the political scenario and the state of warfare.

Obviously, Austen's world is limited. Her fiction is quite different from the social and political events of her age. Margaret Oliphant comments: "Austen is not the judge of the men and women she collects round her" (qtd in Robinson 194). Her novels are appreciated by a number of prominent critics. Not only her technicality, but also her keen sense of irony and satire are appreciated by them. Though she did not get immediate popularity, her novels were well read throughout the Victorian era and the modern era too. R. Simpson opines her as a socialist and writes, "She manifests no idea she had not interest for the great political and social problems, which were being debated, with so much blood in her day" (174). In this regard, Austen only depicts a vivid picture of the contemporary society. She deals with the domestic life in the villages. She is also a writer of family issues and explores the problems of an individual, family and a society in relation to the male dominated society of her age. Austen's novels are the representations of the day to day activities with subtle satire and household sentiment. Admiring Jane Austen's talent, Walter Scott comments:

That young lady had a talent for describing the involvement and feelings and characters of ordinary life which is to me the most wonderful. I ever met with. The Big Bow-wow strain I can do myself like any novel going, but the exquisite touch which renders ordinary commonplace things and characters interesting from the truth of the description and the sentiment is denied me. What a pity such a gifted creature died so early! (qtd in Gillie149)

Walter Scott was a distinguished critical admirer of Jane Austen. The first critique of her work by an eminent hand was his *Review of Emma* into which he incorporated a survey of her other works.

Writing in the first two decades of the nineteenth century, Jane Austen appears historically in her social attitudes and formally in her art. But in her attitude to the individual, she looks forward to the later nineteenth century. The individual is not only settled within a distinctive social setting, but he or she faces with the problems that are primarily personal.

Her sense of social identity is much clearer than that of the earlier novelists. She has abandoned the romantic license in her characterization and relation of incidents, but has accepted the immediate day to day environment. At the same time, the conflict between the heroine and her environment reflects her mental state. She has to resolve inwardly a tangle in which egoistic revolt is confused with false motifs. It follows that the heroines have an interior life which relates closely to the exterior one. They are closer to normal beings living in normal circumstances.

Jane Austen herself was clearly very good with children, her niece Caroline has written in her short memoir, "As a very little girl, I was always creeping to Aunt Jane and following her whenever I could, in the house and out of it- her first charm to

children was great sweetness of manner. She seemed to love you, and you loved her in return” (qtd in Gillie 15). Her nephew has recorded that they had not thought of her as being famous, but they valued her as one always kind, sympathizing, and amusing.

It is true that if we compare her with the Victorian women novelists George Eliot, Charlotte Bronte, Elizabeth Gaskell, we find that she has some limitations. Though she is unique among the leading writers of her time, her isolation made her an indoor person and probably never encountered serious social conflicts. She scarcely knew much about the gigantic industrial changes in Europe. She never married and did not live long are also reasons for her limited experiences.

She was also extraordinarily isolated from contemporary writers Wordsworth, Coleridge, Scott, Byron, Shelley, Godwin. Even if the writer did not know one another personally, they met each other in periodicals. But Jane Austen does not seem to know about them. She has not even mentioned Wordsworth’s name anywhere in her writings. There is no evidence that Jane Austen met any of them. Her personal isolation from her friends proves that she has little to do with contemporary literary and intellectual life. She includes only her personal view of social environment and hers Judgments in her novels.

Austen presents a somber impression of the women in her books. Like herself, they had few opportunities. In some respects, the social status of women was worse in the eighteenth century than in the pervious periods but steadily they were becoming more informed and inclined to think for themselves.

There is no doubt that Austen did not write about the serious phenomena of her time like Industrial Revolution and The French Revolution. But it won’t be justice to say that she did not depict the social issues and happenings of her time. She

abandoned the contemporary features in relation to great movement, still her promulgation of society at the grass root level in her novels

Marvin Mudrick's article *Jane Austen: Irony as Defense and Discovery* probably displays the most full fledged and fully developed analytical study of Jane Austen. This does not only show her utilization of humor and irony, but also the several objectives of her novels. He opines Austen as, "having a relationship to the social world" (1). Austen has used irony as a defense against her own personal involvement and frequently as a means of exploration of a character and situation. The use of irony and satire are of course excellent in her novels. Similarly, R. Simpson, in his *Review of the Memoir of Jane Austen* writes of "Irony as a condition of her art ..." (174).

Austen's novels focusing on courtship and marriage remain well-known for their satiric depictions of English society and the manners of the era. She is the remarkable novelist of manners who has raised the whole genre to a new level of art. Her quiet penetrating vision of man as a social animal, her ironic awareness of the tensions between spontaneity and convention and between the claims of personal morality and those of social and economic propriety are reflected in her novels. Similarly, her controlled wit, beneath all her steady moral apprehension of the nature of human relationship, produces some of the great novels in English. Her novels have neither romanticism nor sentimentality, but they show a remarkable insight into the relation between social convention and individual temperament.

The eighteenth century England was a favorable period for the growth of the English novel. All her works are free of the ugliness of the outside world. She kept the action to scenes familiar to her through her own experience. Her knowledge, within her own limits, was deep and true; but her novelistic performance was astonishing.

The subject matters of most of her novels were the daily routine of visits, shopping, sewing, gossip and other trivial matters which are recorded with an easy liveliness. In this regard Daiches writes:

The world which her books present to us is essentially an eighteenth century world in its habits, tastes and appearance Jane Austen wrote just before the Industrial Revolution changed for the worse so much of the face of England and the clean stillness of their country towns, the unspoiled beauty of her countryside with its well kept estates and cheerful farms, provide a perfect background to her finely etched pictures of social life. (774)

It has been often remarked that, although the Napoleonic wars were going on throughout Jane Austen's writing career, she keeps mention of them out of her novels, in which soldiers appear only as attractions for the girls or in some similar social capacity. This is a tribute not to her narrowness but to the calm accuracy with which she saw her subject. In the days when wars were fought by small professional armies, the impact of the fighting on the daily life of people living in small country towns was negligible, and it would have been unrealistic as well as artistically inappropriate for (Jane Austen) her to have expanded her horizon to include discussion of world affairs which were not relevant to the situations.

***Emma*: a Critical Reading**

The fourth in order of publication of Jane Austen's novels and the fifth in order of writing, *Emma* was published in three volumes in December 1815 and dated 1816. The order of writing of the novel has assumed that *Emma* was written entire in 1814 after the completion of *Mansfield Park*. On the other, hand Mrs. Leavis has

reasoned that it was a slow development over the years from the early fragment entitled *The Watsons*, probably written in 1803.

The setting is in a large and prosperous village called Highbury, supposed to be situated sixteen miles from London and nine from Richmond, in Surrey. Emma Woodhouse and her father live on the edge of this village in what is evidently its principal house, named Hartfield. Just up the road at Randall lives Mr. Weston, a family friend, married to Emma's former governess whom old Mr. Woodhouse persists in calling "Poor Miss Taylor." A mile away is Donwell Abbey, an old country mansion belonging to George Knightley, another family friend. He is the principal landowner of the neighborhood and his large estate borders the Woodhouses' small one. Emma's sister Isabella is married happily to John Knightley, Mr. Knightley's brother.

Looking inwards to the village, there is the young, as yet unmarried vicar, Mr. Elton, and the middle-aged spinster daughter of a previous vicar, Miss Bates, who lives in poverty with her widowed mother. Besides, there is Mr. Cole who has retired from trade, Mr. Perry the apothecary, Mr. Coxe the lawyer, Mrs. Goddard who keeps a school but from Mrs. Goddard's school one other major character emerges, this is Harriet Smith. The other major characters not yet mentioned, all come from beyond Highbury and its neighborhood. They enter the novel afterwards. The advent of each is announced by gossip and discussion. Miss Bate's impoverished orphan niece, Jane Fairfax, first appears in the mid-part. Mr. Weston has a son by a rich aunt who obliged to take the aunt's surname of Churchill. After several postponements, Frank Churchill arrives to visit his father in the mid-part. The young vicar Marries and brings his wife to Highbury. *Emma* stands apart from the other novels in at least one respect. Whereas the heroines of the other novels are all to some extent disadvantaged

in a worldly sense, Emma Woodhouse starts with every worldly advantage. She is handsome, clever and rich and she has other advantages as well. Her mother's death happened too long ago and her Semi-Invalid father shows too much affection on her. Her elder sister, Isabella, is as gentle as Mr. Woodhouse.

At this point in the story, Emma has already gone far in her project of shaping the fortunes of her protégée, Harriet Smith. Surely, she excludes from having a romance herself, she is determined to arrange one for Harriet:

She would notice her; she would improve her; she would detach her from bad acquaintance, and introduce her into good society; she would form her opinions and manners. It would be an interesting, and certainly a very kind undertaking, highly becoming her own situation in life, her leisure, and powers. (33)

Perhaps, Jane Austen uses a word worldly for Emma which means a person who estimates others by their birth, breeding and wealth- in short social status rather than by their minds. *Emma* is the very climax of Jane Austen's work and real appreciation of Emma is the final test of citizenship.

We see the gradual humiliation of self conceit, through a long self-wrought succession of disasters, serious in effect but keyed in comedy throughout. Emma is never to be taken seriously. Everybody realizes her absurdities, her snobberies, her misdirected mischievous ingenuities. Emma is simply a figure of fun. So, Miss. Austen enforces the impression of reality, and we are sharing with the creatures of her imagination, her experience of life.

For Austen, human world is the most important. She shows a complete world creating a few family of a certain society in her novels. Most of her novels are written in rustic background. Her novels contain the theme of marriage, love, money,

misunderstanding, self deception, social and economic status and misjudgment. She is not only far from the industrial revolution, but also from The French revolution. She prefers the world around her. Professor Trilling comments in his *Emma Encounter* as “Almost as it were self evident that Highbury doesn’t correspond to anything real in the England of that time, but has an ideal, an imagined status, that it is in fact, Jane Austen’s vision of social unit conceived in the interest of her social moral purpose. (51)”. Undoubtedly, Austen’s world is fixed within the certain territories. She only takes a few numbers of families and describes in an artistic way in her novels. Her characters are not from distance. Geographical location is limited, and does not cover wide ranges even though this small planet is praise worthy enough to depict the ideas and social moral purpose which can be secretly peeped out in her vision of social unit.

On the other hand, Bradbury operates the broad and analytical study of the novel *Emma*. According him “Jane Austen is concerned with two kind of world – the social world and the moral world – and their interaction, an interaction that is intimate, but also complex” (qtd in O’Neill 78). It is often complained of her that she measures life from the conventional social standards of the upper middle class about which she writes and to which she belongs and this limits her wider relevance and excludes her from the modern novel. Bradbury here illustrates:

The whole structure of her inventions is a kind of moral assault in which candidates give their qualifications, undergo a succession of tests and are finally rewarded by the one prize that is possible and appropriate in their social context marriage ,a marriage which aesthetically right, morally and humanly balanced, financially sound.

The tests here are emotional and sexual, the final reward is genital.

(qtd. in O'Neill 78)

Most of the characters undergo trials and are tested in their social context. Their fate and luck are finalized and licensed with the marriage in socio cultural periphery.

Jane Austen has established social world and moral in *Emma*. There are also socially indeterminate characters, who serve so importantly in the action, e.g. Miss Harriet Smith. She is from obscure origins, unfixed by kinship or duty. Frank Churchill and Jane Fairfax are split between families. These figures come from outside the locale and exist in uncertain relation. These seem as the destructive forces in the novel. Their presence promotes most of the action. In particular Miss Smith is an anarchic force because she can fit in at any of possible class level. She can claim her class, her own merits. In this regard Bradbury says "All of them in the novel exist in a state of Uncertainty, finished by marriage, which fixes them at a deserved level in the class system" (qtd in O'Neill 79).

The characters think about similar things, but they think differently about the rank, value of the relative, courtesy or honor and about reason and emotion. Similarly, Frivolity is disliked and goodwill valued. On the other hand, people define themselves by their actions. Their action shows whether they are superior and inferior in moral as well as in social terms. Emma herself is at the same position. Emma highly admires elegance. She has a practical, advantage seeking view of attractive qualities in people. She criticizes Mr. Knightley not being practical, but Mr. Knightley reverses and condemns Emma's fancy and whim. In this sense, moral life is in the front of the character's minds throughout the novel.

And also from the very first of the novel, it is clear of disparity between the moral and the social scale. Emma's situation is from the start, shown to be happy.

But the complexities of the handling are already present. There is the point that she has not been vexed but rather over-indulged. Her father is affectionate, and indulgent. Her governess has a mildness of temper and with an explicit statement Jane Austen converts a hint into a direct moral observation. The moral scale is centered in a social life, and it's basic unit is the family. In this regard, Bradbury writes:

Jane Austen's novels are domestic novel, novels centered on marriage, most of the commentary and moral discussion is in fact directed toward defining the conditions for a good marriage, and preparing the one good marriage which contrasts with all others in the novel and so dominates it. (83)

The general expectation is when will Emma marry? Whom will Emma marry? This is the question on which the plot turns. Thus, Emma is concerned with a girl of many fine qualities, but of certain errors from the misuse of her powers. Ultimately, she realizes her errors, repents and marries the man who instructs her in an accurate time to the world.

In the beginning section, Emma is a detached agent in someone else's destiny. This is the part of the novel concerned with Emma's attempt to intervene in the life of Harriet Smith by marrying her to Mr. Elton. There is clearly demonstrated the nature of Emma's mistake about the world and the dangers of detached and desultory action. Consequently, Emma regrets and confesses her mistakes vehemently. This is caused due to her snobbery and whimsy tendency. The use of Harriet Smith as a device to expose the two different versions of the world supported by Emma and Mr. Knightley is particularly skillful. Harriet's illegitimacy means that she can be judged very differently by different people. Each of them associates her with a rank that indicates the nature of their Judgment. The uncertainty about Harriet's background thus

becomes a dramatic delaying device. And so the question arises is – is it Emma who is snobbish about Mr. Martin and trying Harriet to be closed with Mr. Elton or is it Mr. Knightley who is snobbish about Harriet Smith and thinks her harmful company to Emma?

The second part of the novel is concerned with Emma's mistakes about the nature of Frank Churchill's and Jane's, her inability is seen because of her pre-judgments. The situations are now more complicated, but Emma repeats her errors without real improvement, inventing a romance, she falsely predicts the romance between Jane and Mr. Dixon and another between Churchill and herself. Here, the purpose of the action is to show how she is capable of misusing herself. This part of the plot ends with significant and crucial discovery that Emma herself is in love.

The end of the novel beautifully closes the weight and meaning of the book; the waters clear. Repentance in Emma is delayed to the last, after the realization of her follies. On top of understanding comes marriage, a right resolution. The preparation is over and the novel closes with referring to the perfect happiness of the union. Jane Austen assures us that it is an effective understanding that Emma has come to. Admiring the concluding excellencies of Austen, Bradbury asserts:

The final effects of the novel are so precisely controlled and handled. It is reached through indirect method and at the vast number of threads that need to be woven into the resolution. The most complex strategy of the novel is the device of filtering it through the eyes of a character of whom Jane Austen does not wholly approve, yet with whom she is strongly in sympathy. (86)

Though the middle seems quite puzzling and confusing, Austen beautifully shapes the novel at the end. She is a serious and conscious writer, wrestling with its problems,

casting and recasting her materials, transferring whole novels from letter to narrative form, storing her subject matter with meticulous economy, she has the great artists concern with form and presentation.

In *Emma*, another aspect of tone is explicitly involved. For *Emma* is a comic novel, a novel concerned with comedy of manners in such a way to make this the comedy of morals. There is comedy in various veins. There is the straight forward humorous treatment of Mr. Woodhouse and Miss Bates as comic characters. This of course does function in the moral dimension of the book.

The irony dominates the novel. Mr. Woodhouse's affections are indulged to himself. Miss Bate's absurdities make her a kind of test case. The number of comic actions is found in the management of the plot, for example, at the beginning of the scene where Emma, Harriet and Mr. Elton are playing at picture making and with riddles. These scenes are treated lightly, and they are designed about trivial events. Emphasizing the final comic aspect in the novel Bradbury quotes:

One of Emma's faults has been her external view of persons, and her willingness to interfere in the destinies of others without being prepared to involve her-self. Marriages are to be made only for others. In being forced into true feelings of love, she is released and opened out; love is the final testimony, in fact, of her redemption. She concludes the book by involving herself in the essential commitment of the Austen universe, which is marriage; so she has opened out into tenderness of heart, tenderness without weakness or sentimentality.

(88)

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According to Jane Austen, for marriage to be successful it must be an intrinsic part of, and connected to the fabric of the genuinely ordered society, and thus represent a true moral and ethical reality.

The marriage theme in the Austen novel is fulfilled by the good match, some who misreads Austen may think that she merely endorses and reinforces the conventional structure of society, but such is not the case. The necessity for inner truth and reality is implicit behind the outer social structures. But Emma does not easily reach this stage. She makes many errors of judgment in her journey toward maturity, for example in her role as a social snob, she is condescending and looks down on and in accurately perceives a character such as Robert Martin, but hers is a false perception of class structure.

She fails to understand and acknowledge the fine qualities. She tries too hard to make matches and the process is mistaken and does wrong – even does Evil, in her extremely difficult match making for Harriet. Her errors involve not only Harriet, but all the other major characters, including Mr. Knightley, and most of all, and most unknowingly, herself. The result is chaos and confusion. It is the dilemma of Emma. She is a victim of her own illusions and creates a world of her own imagination, but it does not represent the true world, according to Andrew Wright who finds Emma's "supreme self-confidence and serene delusion" (135).

Emma is so attended in herself that she dramatically misconceives even her own attachment to Mr. Knightly. Her opinion, her fancy, and her behavior of people's lives are all created through a false perception of reality. She is referred to as an

'imaginist', (Tave7) a word derived by Jane Austen in this instance. At the starting of the novel, it is clearly exposed that Emma has a high rank and vain view of herself.

It is easily assumed her sufferings and troubles. Everybody has his or her own life apart from her perception of what she thinks. When Emma commits mistakes and errors, they cause her. Then, she ultimately starts to gain a new level of insight and maturity. The moral and ethical development in the novel advises the need for the decrement of Emma in the social sphere. Emma, in course of time, grows in a moral way as a result of her recognition of objective truth, she involves into a more integrated person and in the process she knows what is truly right for her as an individual. The significance of the moral issue of the novel is focused by Arnold Kettle:

The prevailing interest in *Emma* is not one of mere 'aesthetic' delight but a moral interest, and Austen's ability to involve us intensely in her scene and people are absolutely inseparable from her moral concern. The moral is never spread on top; it is bound up always in the quality of feeling evoked. The delight we find in reading *Emma* has in fact a moral basis. (114)

The characters think about similar things, but they think differently about the rank, value of the relative, courtesy or honor and about reason and emotion. Similarly, Frivolity is disliked and goodwill valued. On the other hand, people define themselves by their actions. Their action shows whether they are superior or inferior in moral as well as in social terms. Emma herself is at the same position. Emma highly admires elegance. She has a practical, advantage seeking view of attractive qualities in people. She criticizes Mr. Knightley not being practical, but Mr. Knightley reverses and

condemns Emma's fancy and whim and recommends Judging by nature. In this sense, moral life is in the front of the character's minds throughout the novel.

We have no doubt about *Emma*. It is there, a living organism, and it survives in the vibration of its own being. It is not an exaggeration to say that Emma is as convincing as our own lives and has the same kind of concreteness. We become extremely closely involved in the world of Hartfield so that we experience the precise quality of, say Mr. Woodhouse's affection for his daughters, or Harriet's embarrassment at meeting the Martins in the draper. It is clear that anyone who enjoys *Emma* and then remarks having no relevance today is in fact debasing the novel. Such an attitude is fatal both for art and life. The effective approach is to enquire why this novel still has the power to move us today.

Its smallness does not matter at all. There is no means of measuring importance by size. What is valuable in a work of art, the depth and truth of the experience cannot be identified with the breadth of the panorama. It is said that life in a railway carriage than making a tour round the world, a conversation between two women in the butchers queue may tell us more about a world than a volume of description from the front.

Austen's world is not merely small, but narrow. Her novels are sometimes referred to as miniature, but the analogy is not apt. We do not get from Emma a condensed and refined sense of a larger entity. The limitations of the Hartfield world in about 1814 are likely to be reflected in the novel. Austen establishes her reputation with the publication of *Emma* in 1816. In addition to understanding the novel in depth; it can be read in relation to classical Greek tragedy with the context of Christian moral world view.

Classical tragedy encompasses the concept of *hubris*, the excess of self – pride that invites the tragic fall; *hamartia*, the mistake and misdeeds of the tragic hero and leads with *anagnorisis*, the self-understanding of that error by the hero himself. All these terms and concept were coined and analyzed by Aristotle in the *poetics*. Truly speaking, the character of Emma reflects these ideas clearly in the novel. She is so self-oriented for her own betterment. Litz takes her of the “distorting power of her egoistic imagination” (40). She makes harm through her errors and through her misunderstanding of others and of herself.

At the end, she feels a correct recognition of her own mistakes after the Box Hill event when she was extremely disapproved by Mr. Knightley for condemning Miss Bates for being stupid. She presents her contempt and impertinence toward Miss Bates which shows her extreme self-pride, a sense of *hubris*. She is morally balanced after the Box Hill incident but her feelings and understanding of her own is vehemently enhanced when she realizes the possibilities of Harriet’s marrying Mr. Knightley. This episode suddenly darted through her with the speed of a wheel that Mr. Knightly must marry no one else but herself, such feeling breaks the closed narcissistic system in which the world always gives back to her a flattering image of herself, perfection achieved, and she comes to see, as we have seen, the real evils of thinking too well of herself and always having her own way. Emma displays for us her faults and the serious moral consequences of her misguided actions.

The hero in Greek tragedy with too much *hubris* occupies the truth. It is seen too little, too late as discovered by Oedipus in *Oedipus Rex*. The hero suffers continuously in Greek tragedy, but he is spoiled as a result of error. Unhappiness, sorrow, grief, disaster and complete disruption happen when the tragic fall occurs. At the beginnings, Emma was happy; she creates unhappiness, disunity, sorrow, and

jumbled and mismatched couples. She is highly instructed by Mr. Knightly and ultimately realizes her errors and we have the happy Comic ending with each an individual rightfully restored to his or her true partner.

Austen's novels lack spiritual or religious energy, but their strength lies in the values, ethics and moral force present in her work. It is a secular Christian ethic, such an ethic sees pride as the primal sin, and the human condition as fallen i.e., inevitably self – centered. Though it does not depict the traditional religious issues, the spirit and the way of recognition of wrong doing, and the ultimate insight that happens, can be illustrated as stereotypically Christian in nature. Truly, Austen knows the way of inner enlighten in terms of Christian doctrine, and she is basically Christian in nature which she has indirectly presented.

When Mr. Knightley expresses severe disapproval to Emma for her cruel behavior of Miss Bates at Box Hill, the event that has been called “one of the most intense moments in the whole of Jane Austen” (Lerner 145). She was “Vexed beyond what could have been expressed” and then she weeps, “Emma felt the tears running down her cheeks almost all the way home without being at any trouble to check them” (296). Her severe pain and tears from the eyes shows the beginning of her -self actualization, her anagnorisis which is caused by a kind of discovery. Here, Austen has coined the Christian terms of “contrition” and “Penitence”.

But it should be so no more. Austen also uses the Christian moral vocabulary in this passage for example “Confession”, “shame”, and “charity”. That implies to be morally and spiritually reconciled with what is true and what is wrong, but yet Emma has not truly repented her mistakes, still she maintains her erroneous class partiality by lamenting that The Martins were not of a little higher rank. At the end of the novel, When Emma delays to inform the truth that Mr. Knightly is not available to Harriet,

she is fortunately rescued from any long lasting pain and grievance when she is engaged with Robert Martin.

After the confirmation of losing Mr. Knightley herself, her dark confused mood is reflected in the scrambled unsettled weather like in the Greek tragedies and Shakespeare's plays *Hamlet* and *Stormy Weather* which flashes the disturbing nature of human intimacy. In this regard Austen writes "The evening of this day was very long and melancholy at Hartfield. The weather added what it could of gloom. A cold stormy rain set in and nothing of July appeared but in the trees and shrubs, which the wind was despoiling, and the length of the day, which only made such cruel sight no longer visible" (330).

After the clearance of the complication in the plot, there emerges the revelation of the resolution in the novel; the secret engagement of Frank Churchill and Jane Fairfax and Mr. Knightly with Emma attends, and Emma accepts that she "seems to have been doomed to blindness... my blindness to what was going on, led me to act... in a way that I must always be ashamed of, and I was very foolishly tempted to say and do many things which may well lay me open to unpleasant conjectures" (333).

Mr. Knightley's false notion that Frank is in love with Emma has been cleared recently. Mr. Knightley announces his affection to Emma, and in between half an hour, everything is solved and rectified, get pleasing: "This one half hour had given to each the same precious certainty of being beloved, had cleaned from each the same degree of ignorance, Jealousy, or distrust" (338). Consequently, Truth replaces concealment; self actualization and recognition replace wilderness and conceit, preposterous and redemption get victory over sin and darkness of the soul. Social

adjustment, co-operation and social harmony exist when Jumbled couples re arranged to their rightful mates.

At the end, Emma consoles herself, reconciliation occurs quickly and we have happy ending with appropriately matched couples. Not surprisingly, Mr. Wood house becomes supporting of his daughter's marriage when he realizes that it will benefit his own comfort. He agrees to the marriage after a string of robberies because he thinks that Mr. Knightley's presence at Hartfield will keep him safe. On the other hand, Mr. and Mrs. Elton share a vulgar attention to social status and lack consideration of other's feelings. But Jane Fairfax responds Frank's insubstantial character with a reserved demeanor, Robert Martin is sensible where Harriet smith is foolish and gullible and Mr. Knightley is perceptive where Emma misjudges situations.

Astonishingly, Jane Austen meets the criteria for good match after the announcement of a flurry weddings that physically, socially and spiritually approved based on a true love and understanding: Jane and Frank, Emma and Mr. Knightley, and Harriet and her first suitor Robert Martin.

So many critical approaches have been made to the novel, but it has not been analyzed in terms of its psychological aspect, which is one of the major messages in the novel. Attempts have been made to deal with the novel orienting the discussion on the study of the significance of unconscious process in normal and neurotic behavior. Emma is such a character who is trying to go beyond the limits due to libidinal psychic tension and the sexual drive which was a fluid and malleable force capable of excessive and disturbing power. The study discloses a new emphasis on the psychological reality or the reality of inner experience rather than empirical or the physical. Psychoanalysis and an inquiry into the exploration of the structure of inner experience will be taken as a tool to deal with the subject matter. In the following

chapters, the text *Emma* will be studied through the angle of psychoanalysis and the researcher will carve out the picture how psychoanalytical issues overwhelmingly dominate the text and simultaneously analyze the text in connection with significant psychoanalytic writers such as Sigmund Freud, Carl Gustav Jung, and others.

CHAPTER TWO

Freudian and Jungian Psychoanalytic Theories

Sigmund Freud

Sigmund Freud (1856-1939) was an Austrian neurologist, psychotherapist and the founder of psychoanalysis. Freud has developed the dynamic form of psychology that he called “psychoanalysis” (Jefferson 145) to utilize as a method of therapy for his neurotic patients; Freud can be called the most influential intellectual legislator of his age. His creation of psychoanalysis was at once a theory of the human psyche, a theory for the relief of its ills and an optic for the interpretation of culture and society. But later on, it has expanded as an account for many developments and practices in the history of civilization, including warfare, mythology, and religion, as well as literature and the other arts. In this regard Peck and Coyle illustrate:

Psychoanalysis is a method of studying the modes of our psyche’s function as reflected in our behavior and performances, although the experience of anxiety, fear or persecution and the fragmentation of the self are not peculiarly modern ones, they formed a systematic field of knowledge in the times after Mathew Arnold. This field of knowledge related with typical human experiences came to be known as psychoanalysis. Psychoanalysis deals with the sexuality and therefore there must be a discuss: one of the presences of sexuality in the text.
(188)

Human beings have innumerable wishes and desires that cannot be expressed freely due to social boundary, morality and other restriction. Psychology has emerged as a tool to study the modes of human psyche.

He was the first to draw attention to the significance of unconscious processes in normal and neurotic behavior, and was the founder of psychoanalysis as both a theory of personality and a therapeutic practice. The Freudian theory is concerned with the interpretation of the mind. It focuses on the study of unconscious level of human psyche.

Psychoanalysis is the analysis of the unconscious forces believed to affect the mind. Specifically, it is a therapeutic method originated by Freud for treating mental illnesses by bringing into consciousness a patient's unconscious fears, conflicts and fantasies through free association of ideas, interpretation of dreams etc. It can also be conceived as a theory of personality, motivation and neurosis derived from Freudian analysis based on the interaction of conscious, preconscious, and unconscious levels of the mind (classified as ego, id, and superego respectively) and the repression of the sexual instinct.

Since the 1920s, a very wide spread form of psychological literary theory has come to be "psychoanalytic theory". The Freudian theory is based on the interpretation of mind:

It is the study of unconscious aspect of human psyche. Freud argues that any mental activation like speech or dream or art, or literature may have a meaning which is shadowed that only a skilled interpreter can read. Freud, when was honored as the "discover of unconscious" said "The poets and philosophers before me discovered the unconscious, what I discovered was the scientific method by which the unconscious can be read." (qtd. In Trilling 53)

When Freud published his book *The Interpretation of Dreams* in 1900, it was criticized world widely. Though, he aroused sensation and controversy that gave him

well reputation and recognition. He stated that “dreams are fulfillments of wishes; they can be inserted into the chain of intelligible waking mental acts; they are constructed by a highly complicated activity of the mind” (155). He contended that dreams play a fundamental role in the psychic economy. All dreams are the disguised expression of wish fulfillments.

Despite his controversial psychoanalytical approach, its use for interpretation of literary work has increased. Freud claims literature is the expression of the repressed feelings of the author in distorted forms. The presence of unconscious and its vital role are the main jest of Freudian psychoanalysis, In this sense, Freud Justifies ‘Unconscious’ as the mental process of which existence we have to assume that “it was active at a certain time we know nothing about it” (qtd in Guerin in 128). Freud opines that conscious and unconscious processes are interrelated very closely to each other, but conscious processes are of short period and become latent instantly like unconscious and can be conscious again as well.

Freud fundamentally focuses on the individual mental processes which are unconscious. He further emphasizes that sexuality stimulates all human behavior. Sexuality here denotes ‘Libido’ or ‘Sex energy’. Such sexual impulses or desires are dominated by the power social taboos and restriction and remained in unconscious. Abrams has summarized Freud principle in meaningful words as:

Literature and other arts, like dreams and neurotic symptoms, consist of the imagined, or fantasized, fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. The forbidden, mainly sexual (“Libidinal”) wishes come into conflict with the “censor” (The internalized representative within each individual of a society’s standards of morality and propriety) and

are repressed by the censor into the unconscious realm of the artist's mind, but are permitted to achieve a fantasized satisfaction in distorted forms that serve to disguise their real motives and objects from the conscious mind. (257)

He opines that literature is the representative form of fantasized and unfulfilled wishes. The forbidden sexual wishes are censored into the unconscious realm but they are poured in distorted forms.

Freud focuses three human psychic zones – the id, ego and super ego. He thinks that id enforces erotic wish in a person. 'Id' is the store house of unconscious impulses and operates according to the pleasure principle. It is an irrational and immoral force located at the unconscious level of human mind. It guides sexual desires. It is completely unconscious whereas ego and super ego are conscious, idic factor is controlled by a stricter factor, which carries the principle of morality, value and humanitarian, called 'Super ego'.

Super ego does not let "id" express those desires. There is the conflict between "ego" and "super ego". But "ego", that works with the reality principle stands as a mediator between "id" and "super ego". When unfulfilled "desires are suppressed and pushed back in our unconscious, ego stands for reason circumspection" (Guerin 130). It is ego that helps the writers to express that repressed desires in a socially accepted form, not directly but in disguised form. If these uncontrolled and unrestrained urges are suppressed, these may cause a disaster to a person. So, Trilling quotes Freud; "if the little savage (i.e. the child) were left to himself, if he preserved all his foolishness and combined the violent passions of a man of thirty with the lack of reason of a child in the cradle, held wring his father's neck and go to bed with his mother" (54).

Freudian psychoanalytic theory's basic aspect is repression. The wishes or drives only emerge in dreams, jokes, tongue slips and literature in everyday life. The same psychoanalysis processes are happened in the mind of the author while creating a work of literature. Author's mind possesses many desires so he selects the wanted desires by leaving out the unwanted desires. In this regard, peck and Coyle write "The work is read as a symptom of the author who produces it... as if the work is a symptomatic reproduction of the author's in fantile and forbidden wishes" (188). So psychoanalysis may be the effective tool which seeks the interpretation of the author's hidden mind in the work he/she produced by the author is the unfulfilled infantile desires of the author.

When Freud published his master piece *The Interpretation of Dreams* in 1899, many commentators have given the date of the dawning century to emphasize its epochal character. He presented his findings from his own dreams. It is basically about what dreams actually are for him, dreams are the "fulfillment of wishes; they can be inserted into the chain of intelligible waking mental acts" (Freud155). Freud talks of two kinds of dreams: "Latent" and "Manifest". "Latent dream" can only be thought of in out mental imagination, which cannot be seen, but "manifest dream" is the revelation of the disguises one, which we perceive.

Freud thinks that the minds energy (which he called libido) is fluid and malleable force having disturbing power. Libidinal energy needs to be discharged to ensure pleasure and prevent pain and can seek its release through mental channels or in the language of the *Interpretation of Dreams*, a wish can be satisfied by an imaginary wish fulfillment, more precisely, dreams are the concealed expression of wish fulfillments. There are three phases upon which condensation refers to the selection of the wanted desires and leaving out the unwanted desires. Those selected

desires are combined into single desire. In displacement, those erotic and socially unaccepted desires are substituted by non-erotic ideas and are changed into socially accepted one. If symbolism means the representation of repressed, the writers use codes in symbolic forms from social acceptance. In this regard, Abrams writes:

The chief mechanisms that affect these disguises of unconscious wishes are (1) “condensation (The omission of parts of the unconscious material and the fusion of several unconscious elements into a single entity); (2) “displacement” (the substitution for an unconscious object of desire by one that is acceptable to the conscious mind); and (3) “Symbolism” (The representation of repressed, mainly sexual, objects of desire by nonsexual objects which resemble them or are associated with them in prior experience). (258)

Author’s mind possesses many wishes and desires, so he selects the wanted wishes but disguises the unwanted desires. The selected wishes are combined into single desire, and such process is called condensation. Displacement means substitution of erotic and socially unaccepted wishes into non erotic ideas. In symbolic stage, author uses the help of symbols to express non erotic idea in literature.

So, the disguised fantasies that are in consciousness compose the “manifest” content of a dream or work of literature and unconscious wishes that find a semblance of satisfaction in this distorted form are the latent. Thus, literary works are the fantasized wish fulfillments of author. There is no doubt that any literary work will represent the author’s repressed mental satisfaction.

Freud asserted that many of his views had been anticipated by insightful authors in Western literature, he himself applied psychoanalysis to brief discussion of the latent content in the manifest characters or events of literary works including

Shakespeare's *Hamlet*, *Macbeth*, *A Midsummer Night's Dream*, and *King Lear*.

Especially, after the 1930s, a number of writers produced critical analysis, modeled on classical Freudian theory of the lives of authors and of the content of their literary works. One of the best known psychoanalysts Ernest Jones says:

Hamlet's inability to make up his mind to kill his uncle by reference to his Oedipus complex – that is, the repressed but continuing presence in the adult's unconscious of the male infant's desire to possess his mother and to have his rival, the father, out of the way. (qtd in Abrams 259).

Hemlet's dilemma to kill his uncle is the repressed desire to get his other to take a revenge with the father.

Freud derived the term from Sophocles' Greek tragedy *Oedipus the King*, whose protagonist has unknowingly killed his father and married his mother. Ernest Jones proposes that Hamlet's conflict is "an echo of a similar one in Shakespeare himself" (qtd in Abram 259). In more recent decades there has been increasing emphasis by Freudian critics in a way suggested by Freud's later writing, on the role of "ego psychology". It focuses the function of manifest content and artistic form of a work of literature that the "ego" consciously manages to mediate between the conflicting demands of the id, the super ego and the limits imposed by reality. It should be noted, in addition, that many modern literary critics like many modern authors owe some debt to Freud; such major critics for example, as Kenneth Burke, Edmund Wilson, and Lionel Trilling assimilated central Freudian concepts into their overall critical view and procedures.

Jung

Carl Gustav Jung is a Swiss psychologist and psychiatrist who founded analytic psychology, in some aspect a response to Sigmund Freud's psychoanalysis. His work has been influential in psychiatry and in the study of religion, literature, and related fields. He held important positions in the psychoanalytic movement, and was widely thought of as the most likely successor to the inventor of psychoanalysis. Jung differed with the theories proposed by his own predecessor Sigmund Freud; a serious disagreement came in 1912 with the publication of Jung's *Psychology of the Unconscious*, 1916. However, both stressed on the effect of the conscious and Unconscious parts of the mind of human behavior. Jung's emphasis is not on the individual unconscious, but on "collective unconscious". By the collective unconscious, it is the set of inherited and typical modes of expression, feelings, thought and memory. It is innate to all human beings. Unlike Freud, literature as a disguised form of libidinal wish – fulfillment he regards it as the recurrent patterns in diverse cultures.

Carl Gustav Jung proposed and developed the concepts of extrovert and introvert personality, archetypes and the collective unconscious. Jung has a considerable influence on critics interested in the relation of myth and ritual to literature. Jung's most important concept was his theory of archetypes, which depends on his theory of the 'Collective unconscious. Actually, archetypes are the symbols and images, which are shared universally in every culture and community. Archetypes are recurrent patterns having universal validity. Jung takes archetypes as the recurring pattern obtained from Jungle ancestors. They are inherited ideas and racial memories acting as the energy source for the artistic creation.

Jung classifies archetypes as 'persona anima', 'shadow and self'; persona is different role type in our life that operates in disguise form. He introduces 'animos' as

male whereas 'anima' as female, in all human beings both male and female qualities are present with one as dominant. Our 'self' is the central organizing principle of psyche but 'shadow' is the dark side or negative force in our mind. The task of 'self' is to give cohesion to our thinking and behavior. It also gives direction and purpose to life. Collective unconscious is inborn. It lies beyond the domain of unconscious. In this domain of collective unconscious, collective experience of race, racial memory, primitive common experience and impulse for artistic creation exist. Freud takes unconscious as personal and erotic, but Jung takes unconscious as collective, where not only sexual but also social elements are also equally present. In Jung's terms, archetypes are instinctive patterns having a universal character. The archetypes exist in collective unconscious, which behaves as the source of artistic creation.

Literature is symbolic representation of archetypes. The primordial images of love, birth, marriage, divorce, dance etc constantly recur in our history, culture and civilization. The artist is bound to express these archetypes in his work. These images belong to the creative fantasy of the writers.

CHAPTER THREE

The Exploration of Fragmented Experiences in *Emma*

The Self and Dangers of Individualism

Emma Woodhouse, a young and beautiful lady lives with her father in their grand house, Hartfield. She spends most of her time drawing, visiting with friends or playing games. The character Mr. Knightley acts as the voice of sound judgment in the novel and pointing out where Emma is faulty in thought or action. The worst of Emma woodhouse is revealed in her attempts to improve Harriet Smith. She wishes Harriet to help by introducing and finding her a suitor, but is meddlesome and disturbed due to her un-matured psychic phenomenon. She assumes that she is the most appropriate person to improve her without knowing the context. Jane Austen introduces her nature as:

She would notice her; she would improve her; she would detach her from her and 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 under taking; highly becoming her own situation in life, her leisure, and powers. (33)

Emma tries to lead Harriet. She even focuses her endeavors to shape and mould Harriet's destiny.

Emma immediately assumes that the Martins are inappropriate, but Mr. Elton is a suitable suitor for Harriet. She also attempts to disparage Robert Martin as Uneducated, not handsome and too young to marry. She promptly informs Harriet that he is plain and clownish. Harriet easily believes Emma. Emma gets Harriet to follow her decision. She tries to make Harriet as she wishes. On the other hand, Mr. Knightley is able to recognize personality traits and the truth of each character. Mr.

Knightley takes the opportunity to point out Emma's flaws. Mr. Knightley has deep feelings for Emma. He is greatly concerned with Emma's behavior and worries that she has misguided herself. The situation is that Harriet will flatter Emma and indulge her worst quality, while Emma will teach Harriet to be refined that she will not fit among her true social equals.

Emma starts working to develop a romantic match between Mr. Elton and Harriet. Emma decides to draw a portrait of Harriet Smith for Mr. Elton, but he seems more interested in having a picture of Emma Woodhouse than of Harriet Smith. Mr. Elton gallantly offers to take the picture to London so that it can be framed. Emma has idealized both Harriet and Mr. Elton in her attempts to play as a matchmaker. She cannot presume that her plans would ever go awry.

When Mr. Martin sends letter to Harriet to whom he proposes marriage, Emma admits that the letter is better than she expected. She still speaks ill of the letter to Harriet claiming that one of his sisters must have written it. She further adds, "I think one of his sisters must have helped him to write a letter" (54). Emma ultimately dissuades Harriet from accepting the proposal claiming that a woman should always say no if there is even slightest doubt. She further says that if a woman hesitates whether she would accept or not, she certainly should to abandon the proposals. Harriet is disappointed to respect Mr. Martin. It is clear that because of Emma, Harriet has made a mistake.

Mr. Knightley tells Emma that he suspects Mr. Martin will propose soon to Harriet. Emma proudly informs him that Harriet has already rejected Mr. Martin's marriage proposal. Mr. Knightley actually looks red with surprise and displeasure as he stands, in tall indignation, and says:

Then she is a greater simpleton than I ever believed her what is the foolish girl about?

‘Oh, to be sure!’ cried Emma, ‘it is always in comprehensible to a man, that a woman should ever refuse an offer of marriage. A man always imagines a woman to be ready for anybody who asks her.’

Furiously Mr. Knightley replies, ‘Nonsense! A man does not imagine any such thing. But what is the meaning of this? Harriet Smith refused Robert Martin! Madness, if it is so; but I hope you are mistaken! You saw her answer! You wrote her answer too. Emma, this is your doing.

You persuaded her to refuse him. (61)

Mr. Knightley is furious thinking that Harriet is a Simpleton for refusing. He claims that Mr. Martin is Harriet’s superior. She is a foolish girl with dubious origin.

Angered by Mr. Knightley’s report, Emma argues for Harriet's superiority opposing Mr. Knightley.

Emma praises Harriet as “such an eye! The true hazel eye and so brilliant! Regular features, open countenance, with a complexion - oh, what a bloom of full health and such a pretty weight and size!” (44). Emma further strongly stands in her point that it is not her fault. She does not feel that she has done wrong. At the same time, Mr. Knightley exclaims loudly and warmly and says “She is the natural daughter of nobody knows whom, with probably no settled provision at all, She is not a sensible girl, nor a girl of any information” (61). Emma makes no answer and tries to look cheerfully unconcerned, but she is feeling uncomfortable and wanting him very much to be gone. She does not repent what she had done. She still thinks herself a better judge.

Mr. Elton gives Emma a poem that she assumes is intended for Harriet, but his intention is toward Emma. She continuously flatters Harriet on romantic matters especially telling her not to betray her feelings to Mr. Elton. She tells Harriet that she never wishes to marry because she will not find someone superior to herself. She reminds Harriet that even unmarried, she will never be as pathetic as Miss Bates. In a conversation with Harriet Smith, she expounds the strengths of her temperament and at the same time unconsciously exposes the fearful risks. In this regard, she adds:

I have never been in love; it is not my way, or my nature; and I do not think I ever shall. And without love, I am sure I should be a fool to change such a situation as mine. For tune I do not want; employment I do not want; consequence I do not want; I believe few married women are half as much mistress of their husband's house as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so I always first and always right in any man's eyes as I am in my father's. (80)

So, Emma does not see any importance of being married. She is fully satisfied with her father in Hartfield. She even cannot imagine about her marriage and lead her life as pathetic as Miss. Bates after her marriage.

Emma finally realizes that Mr. Elton has no interest in Harriet Smith and is instead infatuated with Emma herself. When Mr. Elton arranges a very private encounter, this is the first instance in which Emma is alone with a man. And when Emma realizes that Mr. Elton is interested in her, her opinion, worsens to him. She begins to realize his flaws. The next day, Emma realizes her fault because she tries to meddle in Harriet's and Mr. Elton's affairs. Emma is upset and has a burden of telling Harriet that Mr. Elton never has the slightest love in her.

Now, Emma begins to question her own value which is not a minor point. For the first time, Emma begins to think that she may lack some quality. Emma's mistake with regard to Harriet Smith had led her to greater self-examination. She begins to consider her own faults and attempts to improve them. Instantly, she begins to suspect that Jane Fairfax might be involved with a married man, Mr. Dixon. This clearly exemplifies the unstable emotional portrait of Emma. So, most of her behaviors are motivated by the hidden emotional content that is the psychological forces. In other words, her unconscious level is overwhelmed and poured on her thought and deeds which indeed is beyond her control.

Fatigued by the business of Harriet, the Martins and Mr. Elton, Emma visits the Westons where she hears about Frank Churchill. Without meeting Frank Churchill, Emma has already decided that he is a wonderful person. This is the first episode in which Emma actually considers marriage for herself. It is even striking that Emma decides Frank Churchill will be a suitable husband before even meeting him. But Mr. Knightly vehemently opposes her opinion about Frank Churchill. Emma erotically condemns Mr. Knightly and says "you are the worse judge in the world Mr. Knightly, you do not know what it is to have tempers to manage" (124). She automatically assumes that Frank has good intentions and is perfectly honorable. Mr. Knightly, in contrast, suspects Frank Churchill to be lazy and dishonorable and claims, "No, Emma: your amiable Youngman can be amiable only in French, not in English. He may be very 'amiable, have very good manners, and be very agreeable, but he can have no English delicacy towards the feelings of other people- nothing really amiable about him" (127). More significant is that despite the lack of tangible information, Emma is quite pleased with Frank. She knows that she will like Frank at first sight, when he has no opportunity to exhibit any personal qualities positive or negative. She

internally realizes, “He was a very good looking young man- height, air address, all were unexceptionable, and his countenance had a great deal of the spirit and liveliness” (156). She feels immediately that she will love him.

Emma’s good opinion of Frank Churchill is shaken when she hears that he has gone to London simply to get a haircut. She is still certain that he certainly tells her that he loves her. She convinces herself that he will reveal some true emotion about her before his departure. It is the event that Emma verifies that Frank Churchill may be in love with her. But whether he is in affair or not, nobody knows that Frank must love her, indicates some vanity and self-delusion. Nevertheless, Emma finds herself believing that Frank loves her and convinces her that she is in love with him. Emma who has previously thought of romance only in imagination finds herself considering actual love. She internalizes herself as, “This sensation of listlessness, weariness, stupidity, this disinclination to sit down and employ myself! This feeling of everything’s being dull and insipid about the house! I must be in love; I should be the oddest creature in the world if I were not- for a few weeks at least” (210). Emma has no doubt that she is in love, but wonders how much she can actually love Frank Churchill if she is not less unhappy during his absence. She realizes that she is not in love. She vows never to marry or quit her father.

Instantly, Emma starts to wonder if Frank may instead be a good match for Harriet. This indicates her unbalanced and fluctuated emotional trait. She also confesses that she does not truly love him and says, “I do suspect that he is not really necessary to my happiness. I am quite enough in love. I should be sorry to be more” (212). Though, she does not love Frank Churchill, she still enjoys his attention. It bolsters her own very high self-regard to know that a man such as Frank is so attentive to her. However, Emma makes the repeated errors that causes her so much

aggravation; she has not learnt the lesson of Mr. Elton, but instead fancies the idea of making match between Frank and Harriet. She knows the dangers of such thinking and actions, but is excessively tempted.

Though Frank behaves oddly towards Emma at ball, she wishes that she likes Frank better than she actually does. When Mrs. Weston encourages Mr. Elton to dance with Harriet, he blatantly refuses. Mr. Knightly asks her to dance. He exhibits a change behavior toward Harriet. Emma unnecessarily wonders that Harriet and Frank Churchill may make a good couple. This idea further reaches into the climax when she hears that Harriet was saved by Frank Churchill when she was assaulted by a group of gypsies. On the other hand, she predicts that Mr. Knightly may be too close to Harriet when she sees them together. Mr. Weston urgently calls Emma at Randall's and informs that Frank Churchill and Jane Fairfax have been engaged. Emma becomes furious with Frank Churchill for the deception. She is shocked for several reasons; she is astonished at Frank's duplicity, and condemns him quickly.

Emma gradually realizes that nobody has right over Mr. Knightly except her. She believes that Harriet may be upset by the turn of events. She regrets that she has again misled Harriet Smith into expecting the wrong romantic attachment. Emma does not only damage Harriet Smith by setting her for another heartbreak rather her great fault is that she makes Harriet to believe that she can be ambitious to an unreasonable social status. When she tries to sympathies her, Harriet is astonished that how Emma could have imagined an attachment between her and Mr. Knightly. After some coaxing, Harriet admits that Mr. Knightly is the man she admires so greatly. Emma is speechless with confusion when she hears from Harriet that Mr. Knightly appears to return the affection. Emma, then completely realizes the truth of her own

heart. Within a moment, she admits to herself that Mr. Knightly is unbreakable piece of her heart.

Emma realizes that she knows the secret of everybody else feelings. She has been proven consistently wrong on this account because she views the world as she likes it to be. Her pride and vanity have prevented her from understanding her own head and heart. Emma sees the blindness and madness that leads her on:

With insufferable vanity had she believed herself in the secret of every body's feeling; with unpardonable arrogance proposed to arrange everybody's destiny. She was proved to have been universally mistaken; and she had not quite done no-thing for she had done mischief. She had brought evil on Harriet on herself, and she too much teamed, on Mr. knightly. (324)

She is overwhelmingly considered that she can read everybody's destiny, but in reality she is slowly and gradually proving wrong. It seems that she has become the causative agent of infection. Emma is now facing the possibility of losing Mr. Knightly, and realizes how important he is to her. Her only consoling thought is that perhaps Harriet is mistaken and is overrating his regard for her. Emma will prefer if he remains unmarried all his life rather than taking a wife like Harriet.

It seems that she vows to improve Harriet, but shows degraded and biased nature inwardly. So, she appears as a woman capable of playing the game by the ruthless rules. Consequently, Austen has succeeded to explore the inner self of Emma. Emma's existence of unconscious mind has activated which ultimately led to the full of destruction. She has attempted to compress and hide her desires of getting married with Mr. Knightly for years in somewhere else in her unconscious level of mind, but it suddenly burst and exploded at a certain time. Her emotional force or sexual desire

that she can not openly express due to the powerful social restriction revealed. Her imagined or fantasized impulses are either denied by reality or are restricted by the social taboos and morality. Her forbidden emotional urges came into conflict as the open revelation of self.

Feminine and Masculine Psyches

It is obviously true to say that Emma is the story of a battlefield between two opposite souls-Emma with Mr. Knightley, Emma with Mr. Elton and Jane Fairfax and so on. They vary distinctly at the matter of truth and marriage. The difference between male and female psyche is drastically out of boundary and limitation. Here, it is portrayed that one is the ego alter of another. Seemingly, their function and motives correspond each other, but one disagrees others opinion and thoughts by no clear reason at all. This germinates a kind of tension among them. One group of critics criticizes it from psychological point of views. It is believed that the link between male and female is very troublesome since the starting of the human existence.

Whatever reasons, it is to some extent psychological matter to discuss the relation between male and female. It is the general truth that a boy and girl engage in love with each other; they may exchange their ideas, joys and sorrows. Even they cannot hesitate to tell that they are made for each other. Moreover, they promise each other to get married and live a long life for one another's shake. But they before their engagement start debating and opposing each others. The main inherent feature of female is to be polite and well mannered, but does it mean that males are harsh and rude than women. Naturally, males are stronger than females by birth.

After the arrival of matured baby in the outer world, the baby slowly and gradually learns for socialization. S/he also learns a language along with several social norms values and rituals. The social and communal stage and the familial

atmosphere may compel them to develop a particular habit and thought. For instance, if a small baby girl sees a puppy, the mother informs her not to tease and not to be near with him, but the mother with no hesitation motivates a son to kick and to expose enough with a dog.

In another sense, females are comparatively more talkative and have high matters of making ideas. This notion is clearly exemplified in John Milton's Paradise Lost in which a woman has violated the code of the god. It is also believed that due to women foolishness and absurd behavior human beings are cursed and descended in to the world of sufferings, troubles, disorder etc. The main cause of wars in Hindu religious books, Rama with Ravana and Pandava with Kaurava is primarily due to women kind.

So, the world is problematic and disordered in this sense. People have diverse thoughts, logic and opinion. We are compelled to believe that creator himself has not created male and female equally to some extent biased to the inhabitants. It is also assumed that the creator of the universe is not equal both masculine and feminine kind. To sum up, no one in the world is free of fear, anxiety or weariness.

In this sense, the relation between male and female is not constant. Though they pretend to love each other, but it is only superficial. They are highly attracted to each other. When a man sees a woman, he is lured by her and she may also fascinate with him, but very reality is that they will degrade their faith and respect in course of time and may change into a puppet of the enigmatic power. So, the intention of male and female in the world is somehow self willed and self imposed. The more they try to strengthen, the more they start devising. The more they yield each others at the introvert station, the more they intent harsh and chaotic, dusty and filthy.

In classifying Jane Austen's characters, heroines are to be found in the first. The character of heroines is not static in her novels. They grow and unfold into two directions-by critical self discovery on the one hand and by the slow fruition of innate virtue on the other hand. Truly speaking, Emma grows through both processes along with the inspirational awareness of Mr. Knightley. The heroines do not possess their virtue but are virtuous. The ripening of the virtue is the ripening of the self. The ripening occurs voluntarily and sometime is quite motivational as in Emma. This very idea can be analyzed while reading Jane Austen's Emma that moves from a vain spirit to a serious spirit.

Emma Woodhouse takes delight in match making, but Mr. Knightley does not approve her habit. She is eager to make suitable match for Mr. Elton. The main evil of Emma is to think a little well of her. She is primarily keen to select a wife for Mr. Elton. When Mr. Knightley and Mr. Woodhouse stands against her decision, she promptly bargains with them. She further claims that she gets the success after Mr. Weston's marriage when so many people thought that he would never marry again. Mr. Knightley instantly opposes and says "I do not understand what you mean by success" (25). Similarly, her father fondly wishes that she should not make any matches and foretell things but without caring she reveals:

Only one more, papa only for Mr. Elton, poor Elton you like Mr. Elton papa, I must look about for a wife for him. There is nobody in Highbury who deserves him; and he has been here a whole year, and has fitted up his house. So comfortably that it would be a shame to have him single any longer; and I thought when he was joining their hands today. I think very well of Mr. Elton and this is only way I have of doing him a service. (25)

She tells her father that she promises to make none for herself, but she must do for other people. It is the greatest pleasure in the world. She further says her father that Mr. Elton is such a poor man who needs her help.

As a result, she sets out to help those less fortunate than her. Her attempts with Harriet, with Mr. Elton are of course the beginning of a series of blunders that brings embarrassment to everyone involved. Her botched match making maneuvers are the start of Emma's journey to self degradation. However, Mr. Knightley who opposes every issues of Emma appears as an alter ego figure, has always tried to direct Emma. He does not only attempt to play as a valve to allow her positive views and attitude but also as a barrier to prevent her unhygienic thoughts and opinions. He is not only reliable and unbiased but also the character in the novel whose judgment we can trust.

On the other hand, when Mr. Martin writes a letter to Harriet, she is too pleased with the marriage proposal. But Emma insists that such a marriage of Harriet will be completely unsuitable. Emma's overt snobbery is evident in this episode as is her innate cleverness. Her comment about the proposal is "I lay it down as a general rule, Harriet that if a woman doubts as to whether she would accept a man or not, she certainly ought to refuse him" (54). It is clear all along that Emma is guiding her mind.

When Harriet is considering the unhappy effect her letter may have on Mr. Martin, Emma is quick to disregard these true feelings, and to replace them with fanciful thoughts of Mr. Elton. After much indecision, Harriet asks to Emma if she has better say 'no'. Emma smilingly approves her decision. This statement shows her intention to alter Harriet. Mr. Knightley calls on Emma and informs her that he may hear of something new, but Emma recently aware him that the proposal has been already rejected. Mr. Knightley is astounded that Harriet cannot turn down an offer

from such an excellent young man. Emma argues that Robert Martin can never be Harriet's equal. He accuses Emma of installing vanity in Harriet and of making Mr. Elton the objects of her efforts. Emma denies it all stating that her only concern is to keep Harriet's company for her for a while longer.

Mr. Knightley on the other hand is empowered to criticize Emma. He is one of the other close acquaintances and friends of the family. He is sixteen years older than Emma, and makes her often very well aware of this. A very clear example is when Emma influences Harriet Smith on making her decision of marrying Mr. Martin, there is a confrontation between Mr. Knightly and Emma.

Mr. Knightley disagrees with Emma, and thinks that Mr. Martin is a good match for Harriet. At the end, Emma feels uncomfortable. She does not repent what she has done. She still thinks herself a better judge of such a point of female right and refinement. This discussion further shows the tension between the two of them very well:

[Emma]' to be sure our discordances must always arise from my being in the wrong.'

'Yes', said Mr. Knightley, smiling 'and reason good. I was sixteen years old when you were born'.

'A material difference then; she replied and no doubt you were much my superior in judgment at that period of our lives; but do not lapse of one and twenty years bring our understanding-good deal nearer?

'but still, not near, near enough to give me a chance of being right, if we think differently'.

I have still the advantage of you by sixteen years' experience, and by not being a pretty young woman and a spoiled child. (90)

It shows the difference of opinions Emma and Mr. Knightley have. Emma thinks she can be Mr. Knightley's equal, but Mr. Knightley disagrees and thinks he is advanced. This continues throughout the novel until the end. Emma is very much fancied and thinks easily too well of herself. Mr. Knightley, on the other hand has a much more matured view on society. He is also very well aware of his position, but does not have the cockiness as Emma has.

So, Emma, the protagonist, is a young woman who experiences all comforts. She has nothing to fear, but, most of all, she is independent woman, as the narrator continues describing Emma, it becomes more and more clear that Emma is an independent woman; she is in control of her own business. The role of Emma is very critical in the novel. To say in words, she is presented in the novel as broad minded and sharp sighted. More than this, she has been depicted in the novel as a clever woman who has many folded personality.

Her roles in the novel are of very high level. She is graded as an influential and versatile figure so far her spiritual qualities are concerned. So, why should Emma marry? She has already so much power and confidence; she does not need a man. In this sense Claudia Johnson says "Emma does not think of herself as an incomplete or contingent being whose destiny is to be determined by the generous or blackguardly actions a man will make toward her" (124).

The other woman who is introduced at the start of the novel is Miss. Taylor. She is the governess of Emma and her sister Isabella. Miss. Taylor becomes Emma's governess when Emma is five years old. At the one hand, Miss Taylor is Emma's governess and this gives Miss Taylor an opportunity to overpower Emma on an intellectual level. On the other hand, Emma is "doing just what she; highly esteeming Miss Taylor's judgment, but directed chiefly by her own" (19). Emma esteems Miss

Taylor's judgment, but follows her own. She wants to be well disciplined and independent. To be in real point, Emma is a self-dramatizing domestic tyrant, and yet she is also admirable at the dark frontier of human ignorance. Miss. Taylor knows that this is Emma's difficulty, but she is failed to do something about it.

We assume that women's relationship with men is a natural outgrowth of shared experience. Women behavior tests the power of women within culture where women are weak, their relation and intimacy is inhibited and where they are strong it flourishes. Jane Austen's Emma is a good text which explores how a woman writer expresses the determining nature of gender psyche. She also shows how it affects her heroine Emma in relation to other men characters. Austen herself lived in a woman's enclave patriarchal system, and understood the effects of such doubled loyalties. Emma has cured of her vanity and arrogance by a man-Mr. Knightley who has watched over her, corrected her faults and given her advice and guidance since she was a little girl.

Emma has been taught not to manipulate people, not to interfere in their lives, not to think what is good for them better than they do. Critics have varied in their assessment of Mr. Knightley's morality and Emma's compatibility, but everyone knows that he keeps reining in Emma's imagination and criticizes her romantic scripts about Harriet, from his more realistic view points.

Emma imagines that Harriet must aspire to a match which is far above her station. But Mr. Knightley thinks Emma's romantic schemes of Harriet with Elton unrealistic and insists on the importance of birth and breeding. Instead, Emma tells him pertly "I am very much mistaken if your sex in general would not think such beauty, and such temper, the highest claims women could possess" (63). A sensitive

index of masculine and feminine value is due to problematic relations among the men and women, and their social position in community.

Emma: The Adventure of the Narcissistic Self

Emma stands out among Jane Austen's novels by virtue of a variety of interpretations. It reveals its astonishing complexity and richness. Although it is comically profound, it can be read as an entertaining pedagogical novel or even as moral comedy of high seriousness, but Mark Schorer is much inclined to call this novel "Pride and perception or perception and self -Deception" (170). The heroine of this novel is as Jane Austen herself averred a heroine whom no one but herself will much like which means that she has set herself in her novels.

Again, it is the only novel named after its heroine. It reveals psychic locus through a minute perspective of events, characters and situations. Indeed, the whole developing action is seen mainly from the heroine's point of view. Emma, being at the apex of society and more rich endowed commands a power, but other heroines even cannot dream of Emma's mental complexity. It seems deriving from the very design of the Austen's intent and psychology.

Superficially, Robert Liddell asserts "Emma is a very wrong -headed heroine - one who has to undergo a change of heart" (109). She seems suffering from a humiliation and leading to self discovery. Indeed, Emma manifests much psychological interest since she is romantic being cast in the novel. The action of Emma is so ordered that it represents a process of self -discovery or self -actualization. It presents a process that traces Emma's growth in innate awareness examined through a deepening perspective. In this regard, Darrel Man sell says "Emma is thus an encapsulated little world with Emma as its center" (149). Emma lives in a enclave within a patriarchal system where she faces a lot of troubles.

Emma is not merely a story of self deception, but a profound account to duality of self which need to resolve. Emma's own career presents a dramatization of the tension of the unrealized self. Emma's stubbornness and vanity produce many conflicts as Emma Struggles to develop emotionally.

The setting for the action of Emma is Highbury, "a large and populous village almost amounting to a town" (20) situated at a distance of sixteen miles from London which reflects the character of the country gentry of southern England. It presents topography of property, the principal landmarks of which are Harfield, the home of the woodhouse, Randalls.

The home of Mr. Weston, Donwell Abbey, is the seat of Mr. Knightley. Highbury, though located quite close to London, is an enclosed world in which the entire action takes place -a world made up of land owners having tenant farmers, and knit together by kinship and a commonality of social concerns. There are however person of higher social rank like Churchill and those of lower rank, like the tenant - farmer Robert Martin, Mrs. Goddard, Miss Bates and Miss. Taylor. The tenor of the life of this society is disturbed by those whose social rank is uncertain, especially Harriet smith, Frank Churchill and Jane Fairfax. Their arrival generates the action of the novel because of their indeterminate relation to the self - contained society of Highbury.

The life led by the members of the society is almost calm and peaceful with people coming together at dinner or in ford shop or by a formal arrangement. Certain unexpected meetings or encounters take place which prove climatic. It has been observed, the values that they live by are largely derived from middle-class morality, they add up to a very lively ethic of existence. The action of the novel is set, an action

that reflects Emma's commitment to life, her own love and marriage, in sum, self actualization.

Emma is clever, rich, and has a comfortable home and a happy life. Emma Woodhouse seems blessings of existence which gives her the image of the heroine of a fairy tale. In this regard, Austen writes she is a "Daughter of a most affectionate, indulgent father and mistress of her house from a very early period" (5). She is brought up by a governess, an excellent woman who has little short of a mother in affection.

But why she has a tendency to think too well of self that turns out to be as a great disadvantage. Indeed, her experience of life reflects right awareness of her situation in life. Jane Austen's fictional strategy consists in indentifying stages of Emma's growth in awareness with the factors responsible for disciplining herself and facing with the reality of situation. The beginning situation of Emma as Gillie describes "at the age of twenty one Emma rules her parental household and all her immediate circle; there is no one in it (except Mr. Knightley) to challenge her strong will and good intelligence, and no one who does not love and admire her" (135).

Indeed, she begins the career starting from being the detached agent in someone else's destiny and ending with the reconciliation with her own destiny. It shows a kind of emotional transcendence needed for self actualization.

Mr. Knightley is perceptive enough to observe that good looks alone are not enough to command a gentleman like Mr. Elton. When Mr. Knightley suggests that Mr. Elton may be in love with her and not with Harriet and advises her to be careful, Emma, with confident of her judgment, dismisses his suggestion saying:

I thank you, but I assure you are quite mistaken. Mr. Elton and I are very good friends, and nothing more; and she walked on assuming

herself in the consideration of the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgment are forever falling into, and not very well pleased with her brother for imagining her blind and ignorant and in want of counsel. (100)

This reflection reveals her unnecessary pretensions to judgment or discernment since every aspect turns against her in following events. Emma is shaken out of her work and self - complacency when Mr. Elton, during their drive home from Mr. Weston's house, proposes to her. She feels that half this folly must be drunkenness, and hopes that he will soon come to his senses. Accordingly, she tells him that she is very much astonished. She cannot understand how he purposes to her, it is just possible when he forgets himself. She wants to know whether he actually intends to purpose to Miss Smith or not, but it is not through her heart.

Now, it is Mr. Elton who will get Emma to shock by his clarification. It is shocking to hear that he never thinks seriously of Harriet, that his visits to Hartfield have been for Emma only. Emma in amazement expresses her sense of amazement. She confesses that she has never given encouragement of any kind and he has been entirely mistaken in arriving at such a preposterous supposition as she has looked at him only as an admirer of her friend. In or other light, she looks at him as a common acquaintance. She tells him she is extremely sorry for his unpleasant mistake. In this regard, Austen writes:

This blunder over Mr. Elton and Harriet resulting in such an over throw of everything triggers off a self -examination in Emma, she also recognizes that just also as she wrongly misinterpreted his feelings, in the same way Elton, blinded by his self interest, has foolishly

mistaken hers and concludes that the role of the matchmaker that she has assumed for herself, has drawn her a little further where she has foolishly ventured to trespass in to others lives, thereby committing serious errors of judgment. (63)

As Emma misinterprets the feelings of Mr. Elton, he also blinds with self desires and motives, and sets up his unlawful or unauthorized love affairs to her.

Although Emma is quite concerned and ashamed, she promises to do such thing no more to Mr. Knightley but, she is not fully awakened to the truth about judgement. Emma makes several mistakes. First, she attempts to make Harriet a wife of gentle man, but her social position dictates that she will not better suited to the farmer who loves her. Then, she flirts with Frank Churchill, but he even does not care for her. In this sense, Reddy says:

An imaginist, Emma weaves out a romance for herself with frank Churchill, who catches her fancy - a romance which is to make her more interesting to herself and other than to being about their marriage, since she has promised her father that she will not marry, although she helps other to get married. (64)

Emma only tests a romance with Frank Churchill because she promises her father not to marry with anyone.

Frank Churchill, for his part, lives up to the role in which Emma has cast him. He can enact his engagement with freely. He pays every attention to her by amusing her, pleasing her and trying to appear agreeable. Emma feels excited at these attentions and flatteries and gives him all possible encouragement by being gay and easy in her behavior even in the beginning of her acquaintance with him. She allows

him to behave as a gallant. He performs in the most animating manner, but it can be nothing except flirting.

Although Emma is able to perceive the strange marking behavior of Frank Churchill, she puts them down. She doesn't care his lady love's involvement with Mr. Dixon. On the other hand, Emma has clearly acquainted with relation between Frank and Jane. Gradually, she feels the behaviors of Frank and Jane absurd. She opines their conduct has been nothing but "a system of hypocrisy and deceit, espionage and treachery" (317) especially, Frank Churchill's that has turned her and Harriet into dupes. Although the joke is on Emma, she seems more concerned about Harriet:

Frank Churchill had behaved very ill by herself-very ill in many ways - but it was not so much his behavior as her own which made her so angry with him. It was the scrape which he had drawn her into or Harriet's account that gave the deepest hue to his offence. Poor Harriet, to be a second time the dupe of her misconception and flattery, Mr. Knightly had spoken prophetically when he once said "Emma, you have been no friend to Harriet smith." (319)

Thus, her misunderstanding and unwise belief over Mr. Elton and Frank is repeated in a more complex and serious form. Still her discovery of the truth does not take place till she has committed a few more blunders.

As Bradbury says, "Emma's faults are not peccadilloes to be regarded with indulgence, but total violations of a whole worthwhile universe" (230). Her abominable behavior towards Miss Bates at Box-hill, when she insults her, causes her great anguish as soon as she realizes her fault. In fact, she is so shocked by an unpleasant act that allows tears to run down her cheeks without checking them. The behavior can be called flirtatious. This improper behavior bothers the others a lot

because it is very improper to flirt too openly. In this regard, Mary Poovey writes, “They are governed by psychological and social realism and the iron law of cause and effect” (238). Her behavior seems very odd for the rest of participants, but it is not for Emma.

When Miss Bates says that it is not hard for her to say three things very dull indeed, Emma adds that why she has to limit herself to only three things. This mockery is instantly recognized by Miss Bates and she is hurt. She does not know why Emma makes such a comment towards her and says “she would not have said such a thing to an old friend” (292). This points out how hurt Miss Bates is. When they go back Mr. Knightley talks to her and questions “how you could be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? Emma, I had not thought it possible” (295). Mr. Knightley’s disappointment in Emma becomes very clear to her, and makes her sad. Mr. Knightley also points out to her that it is very wrong to her to act in such a way toward Miss Bates. He says if the Bates are poor, Emma should have compassion for them instead of mocking them.

This leads to even more involvement on the readers part, when he is angry with Emma, the readers see the tears growing in Emma’s eyes, and is really invited to see her sadness and guilt. Now, there has created a tussle between Mr. Knightley and Emma. Mr. Knightley, as said earlier, acknowledges the importance of good relationship with his tenants, but Emma sees them only as inferior human beings. This is also one of the reasons for the discussion between Emma and Mr. Knightley about the marriage proposal of Mr. Martin. The discussion between two becomes very intense because they both think that they are right and that the other one is wrong.

Even though Emma is on the top of the social ladder, this does not mean that she cannot do anything wrong.

Another important thing is that Emma lives in patriarchal society. Therefore her emotion as a woman is limited and suppressed. Emma's faith as an unmarried woman is that she will become a spinster, just like Miss Bates. This is at the same time her biggest worry. Therefore, she is compelled to minimize her conflict with Mr. Knightley. She concludes that the marriage with Mr. Knightley only saves her from a lonely life in which she will become a lonely old woman.

The climax is reached when she discovers that Harriet is in love with Mr. Knightley, not with Churchill. What most distresses Emma is the realization that it is she who has encouraged Harriet to think of marrying above her station and to confide her innermost thoughts. When Harriet reveals her want to Knightley, Emma feels a sense of tragedy because she convinces Knightley has to marry none but her.

After this incident, all her expectations evaporates in a jiffy, and she regrets a lot on being parted from him. She feels void in absence of the special person whom she has nestled and caressed in the core of her heart. Emma feels Mr. Knightley silently flapping away from her. It hurts her a lot. She can no longer tolerate the alienation. So, her shock is further deepened to learn that Harriet's affair with her suitor. Her tension deepens with Harriet's description about Mr. Knightley. At times, she feels, she is looted everything. All her aspiration and expectation turn into nothing. She feels that Harriet enters in her delicate world and disrupts the foundation. Austen explains her then time gloomy mood as:

Emma's eyes were instantly withdrawn; and she sat silently meditating in a fixed attitude, for a few minute. A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once

opening to suspicion, made rapid progress; She touched, she admitted, she acknowledged the whole truth. Why it was so much worse that Harriet should be in love with Mr. Knightley than with Frank Churchill? It darted through her with the speed of an arrow that Mr. Knightley 'must marry no one but herself!' (320)

It is the spontaneous burst of Emma's feelings that she has never felt. She is lost among the confusion that has rushed on her within the last few hours. She reviewed every fresh surprise. She walks about in every posture in her own room, and ultimately perceives that Mr. Knightley must be none except her.

There is no doubt that it has caused due to unsettled psyche and self indulgence. Similarly, it is apparent that it is jealousy that opens her eyes to the reality of the situation. The lesson that Emma learns is to be regarded to the resolution of the psychological dissociation within her and the intensification of her best self. Based on dramatic irony and capable of intensifying the contrast between thought and truth, Jane Austen vivifies her account of Emma's self discovery. Mistaken impressions and misjudgments generate situations which sharpen the travels of Emma's consciousness.

It may be seen that Emma's endeavor to improve Harriet's status in life rebounds on her causing a trauma. It seems necessary to pull away her out of her state of self - enclosure. The relationship between Emma and Mr. Knightley, as Wayne Booth remarks, "The chief corrective is Knightly, his commentary on Emma's errors is a natural expression of his own" (202). Mr. Knightley functions as her alter ego. He also symbolizes an objective reality needed to provide a correction to her intense subjectively. Sensing the danger of subjecting fancy to understanding, he cautions her repeatedly to control her ego centric tendency. Graham Hough says "He is everywhere a pricker of bubbles, the foe of unregulated fancy" (219). Indeed, he is so alarmed that he explains, "Upon my word, Emma, to hear you abusing the reason you

have, is almost enough to make me think so too. Better be without sense than misapply as you do” (52).

It is through him that the beauty of truth and sincerity is brought to Emma. The box -hill episode and Harriet’s revelation of her love for Mr. Knightley acts as a sudden violent shattering attack which leads to her recognition of where her happiness lies. She also accepts the truth which is a pre-requisite for self actualization. Emma traces the growth in awareness experienced by her. She seems to be trapped in her unconscious ego which has to relate herself to the objective reality. She is of a social rank which forces her to achieve a kind of break through to a desired marriage. The break through is no other than the realization of an identity. Specifically speaking, Austen is one of the highly praised novelists of her time. Emma consists human complexions and realities. She has a keen sense of observing the human behavior on how people indulge and react.

Significantly, this becomes easy because of recognition and victory over her ego centered values. The process of self-discovery traces through the story of Emma that reaches a climax with the achievement of emotional and moral understanding with marriage. Emma presents a subtle analysis of richly endowed personality. Emma is able to realize her errors and acknowledge the resultant false judgment. Emma repents and perceives of her own situation in the world. This becomes possible because of her lover Mr. Knightley who functions as her mentor and alter ego. What engineers the process of self actualization in her is the growth in awareness by her experience and especially by Mr. Knightley.

When Emma realizes that she is going to lose Mr. Knightley, she is conscience stricken which leads to heart searching on her part. Whimsical and snobbish, Emma has corrected her perception and judgment to release her from narcissistic self enclosure. Emma presents the inner landscape of self indulgence and

snobbishness. She corrects and ultimately achieves emotional, moral and personal wholeness. She also perceives self definition and self actualization through reconstruction of self.

CHAPTER FOUR

Emma: A Novel of Profound Psychological Study

Based on the analysis done in the preceding chapters, the present study is an inquiry into the exploration of inner experience of Emma which is at the heart of Austen's thematic. It examines the process of unconscious in normal and neurotic behavior marking the career of the heroine of the novel. It is a process that leads to the evolution of reconstruction of the self. In regard to Emma, Austen appears to be an author making psychological study in her writing. Austen no doubt is a feminist but she is more different than other feminist. Her novels are poised in the time between the neoclassic and the lyricism of the Romantic Movement. Her spare witty style, satiric insight and imaginative values share the sensitivity of the romantic poets.

By 'psychoanalysis' we mean the analysis of unconscious forces believed to affect the mind. By showing protagonist's, especially Emma's psychic side and her ultimate acceptance of social standard, Austen trains her characters in learning through suffering. In the beginning, the character Emma is thrown into her own individual world, suffers very much and learns through sufferings, she accepts her frivolity and imbroglio. In *Emma*, many of the characters such as Emma, Harriet, Frank Churchill and somewhat Mr. Woodhouse represent the world of human psyche. They seem to be beyond reality and the context, one way or the other way.

Emma Woodhouse is the heroine of Jane Austen's most accomplished novel. From an early age she had been mistress of her Valetudinarian father's household, so that she grows up from a carefree girls to adolescent and finally to a matchmaker. In course of her physical development, her consciousness too simultaneously develops, in the plantation of Heartfield. She develops her career as a match maker. Emma decides to match between Harriet and Mr. Elton following the very irresistible

psychic impulse. She knows Harriet is from uncertain family but on the other hand Mr. Elton is cunning and an untrustworthy fellow. The desire of the union between Harriet and Mr. Elton is Emma's initial trial of experiencing maternity inflicted by the unconscious part of psyche that as a female, she has an inappropriate communion that leads her to fail herself with the entanglement of abominable entrapment.

In this case, she does not only control her desires and impulses but also tries to shape Harriet's fate. Thus, by being a match maker, Emma destines Harriet in Mr. Elton's life. This kind of activity shows that Emma is deluded to improve Harriet whose own fate is uncertain. Instead of searching her life partner, she assists to match mismatched couples who are completely from different origin. One of the few people to guide Emma's faults and the only one ever to remark her is George Knightley a rich, clear sighted man. He opposes each and every activities of her that are irresponsible and immoral. So he has appeared as an alter ego since the very beginning to the end. Emma dares to challenge Mr. Knightley and has different opinions about Mr. Elton and Frank Churchill. Mr. Elton snobbish and ambitious sets his sights on Emma herself but she is discomfited and rejects him. So, she has a mild flirtation with Frank Churchill but he is secretly engaged to Jane Fairfax. She immediately decides not to marry, but takes oaths to give judgment to other people which can be taken as the overflow of disguised desires and motives. Emma lies unconscious in a drunken manner and quarrels with Miss Bates. Austen describes her madness as:

She was bewildered amidst the confusion of all that had rushed on her within the last few hours. Every moment had brought a fresh surprise; and every surprise must be matter of humiliation to her. How to understand it all! How to understand the deception she had been thus

practicing on herself, and living under! The blunders, the blindness of her own head and heart! She sat still, she walked about, she tried her own room, she tried the shrubbery- in every place, every posture, she perceived that she had acted most weakly. (323)

She walks to the paths full of confusion and chaos. She goes through life, internalizes the bitterness of sufferings, heartaches and difficulties due to her highly spirited spoiled manner. Austen has no doubt, the idea that love can be a creative force, but it is love that sometimes causes unexpected sufferings. As exemplified in Emma and Frank's love affair, for Austen the true and permanent love results from sharing each other's happiness and difficulties. Merely knowing each other's pleasures is not a way of true love. At the end, when Harriet indicates her interest in Mr. Knightley, Emma gets shocked and arranges Harriet's departure in London to disconnect her from Mr. Knightley and realizes herself in love with him.

What should be obvious by now is that wherever we turn in the novel, we will encounter some sense of a conflict between the conscious and unconscious aspects of her inner soul, and a whole range of disruptive instincts and passions. And finally, the conflict ends in Emma overcoming her wild passion and accepting the general rule of society. Emma fundamentally presents the theme of self-delusion and the notion of self-indulgent. Austen inaugurated a new line of exploration of the personal isolated and fragmented inner world in Emma. It proves her as a writer for all seasons since it is at once pure entertainment and a profound psychological study.

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