

**Tribhuvan University**

**Female Bildungsroman as a Means of Resistance to Patriarchal Literary Tradition  
in Jane Austen's *Emma***

**A Thesis Submitted to the Central Department of English, TU  
in Partial Fulfillment of the Requirements for the Degree of  
Masters of Arts in English**

**By**

**Puskal Dev Adhikari**

**Symbol No: 552**

**TU Regd. No: 5-1-37-277-2001**

**Central Department of English**

**Kirtipur, Kathmandu**

**February 2019**

Tribhuvan University  
Central Department of English  
Kirtipur, Kathmandu

**Letter of Approval**

This thesis entitled "Female Bildungsroman as a Means of Resistance to Patriarchal Literary Tradition in Jane Austen's *Emma*" by Puskal Dev Adhikari, submitted to the Department of English, Tribhuvan University has been approved by the undersigned members of Research Committee.

Members of the Research Committee:

---

---

Internal Examiner

---

---

---

External Examiner

---

---

---

Head

---

Central Department of English

Date: \_\_\_\_\_

### **Acknowledgements**

I would like to express my profound gratitude to Pradeep Raj Giri of Central Department of English, Tribhuvan University, without whose encouragement and guidance, this thesis would not have appeared in this shape and content. Any attempt to express my gratitude to him in words is bound to be inadequate.

I would also like to take this opportunity to express my thankfulness to Prof. Dr. Anirudra Thapa, Head of CDE, for his concrete assistance and scholarly guidance. Specially, I am indebted to Dr. Shiva Rijal, Mr. Badri Prasad Acharya, and other teachers of Central department of English who are not limited to the defined course syllabus but evaluate the students creative answers of the inferential question and for their constructive guidelines and invaluable suggestions who helped in all possible ways. I am grateful to my friends for helping me their utmost.

I owe the highest level of thankfulness to my parents, who have always encouraged me towards positive aspects of life. For their warm co-operation as well as moral and academic support, I would like to thank all.

November 2018

Puskal Dev Adhikari

## Abstract

This paper examines the concept of Austen's Bildungsroman in *Emma* and seeks to justify Emma more a female Bildungsroman figure. The traditional male Bildungsroman had been defined in a way that largely excluded the experiences and stories of females. So, it become important to redefine what female Bildungsroman meant. The middle class Victorian women led a largely prescribed existence and their well-being and security were often directly tied to the status and conduct of the men in their lives. To minutely observe the hidden female Bildungsroman features in *Emma*, Abel, Hirsch and Langland, Buckley, Ruth Perry's etc., new definitions of the Bildungsroman from the women's perspectives have been applied. Critics and novelists of the eighteenth and early nineteenth centuries deliberately missed the development, knowledge and enlightenment of the female protagonists in the journey of their lives. Like males, females also involved in their life journey and they ultimately could grow and mature. It might be that they had their own way of developing, but it was neglected in the novels and only focused upon the males' development. Taking this opportunity, Austen revolted against the traditional definition of the Bildungsroman by producing such novel, *Emma*. This paper minutely focuses on the neglected women's development in different phases of their lives, and tries to redraw the traditional concept of male Bildungsroman.

## Table of Contents

Acknowledgement

Abstract

Table of Contents

I. Introduction to the Concept of Bildungsroman and <i>Emma</i>	1-17
II. <i>Emma</i> : A Means of Resistance to Traditional Male Bildungsroman	18-47
III. <i>Emma</i> : A New Journey in the Patriarchal Bildungsroman History	48-51

Works Cited

## I. Introduction to the Concept of Bildungsroman and *Emma*

*Emma*, written by Jane Austen, is a novel of formation of character and maturation of its heroine, Emma, who from the beginning of the novel noticed, faced and encountered many more threatening events and adapted herself in every difficult situations and finally turned out to be a well-grown lady physically, socially, morally emotionally and psychologically. Thus she is the dynamic heroine. Not only that she is a Bildungsroman figure too. When the story of the novel progresses, the subject undergoes noticeable, mental, physical, social, emotional and often spiritual advancement and strengthening before the readers eyes. The novel extends Emma's quest beyond the traditional male developmental trajectory, which must be considered groundbreaking.

*Emma* deals exhaustively with the pains and pleasures of growing up in a typical Bildungsroman fashion. The author puts focus on Bildungsroman themes i.e., family relationships, formal/informal education, sexuality, love, career choice and search for independence, but in a rather different manner. Emma challenges her assigned female role and behaves in a manner which is not expected by her society. Austen has her protagonist break existing gender boundaries by claiming her right to choose the same developmental path as the male hero regarding sexual initiation, mentorship and independence. *Emma*, thus, fights the repression and restriction typically experienced by the female adolescent. To support that it is a female Bildungsroman novel, many critic like Johnson, Perry, Abel, Hirsch, Langland, Felski, Fraiman, Buckley etc., have provided their critical theories through their useful books. By applying these critics' theories in the plots of *Emma*, it can be justified that Emma is a female Bildungsroman.

Many investigations into the female Bildungsroman take on feminist critique. In the 1970s, feminist critics used the term "female Bildungsroman" to describe coming-of-age stories featuring female protagonists. These feminist critics analyzed nineteenth and early twentieth-century women novelists' portrayal of young women as they matured. The female Bildungsroman of these times depicted the "suppression and defeat of female autonomy, creativity and maturity by patriarchal gender norms" (Lazzaro-Weis 17). This portrayal was fitting for the Victorian woman, who struggled with the expectation of social accomplishments, and wifedom defining her entire being. Female development was a topic in literature that proved especially difficult to describe because of the social constrictions of the time. Writing the development of a female protagonist as parallel to a male lead character during this time period would have meant describing a girl undergoing personal development through education, growth and citizenry. Even though this approach was radical, it was not non-existent; it is embodied in Jane Austen's *Emma*.

*Emma* is a novel about the psychological and social development of the protagonist, Emma. Emma as a twenty one year lady, takes credit from her matchmaking task for Miss Taylor and Mr. Weston. Being encouraged, she again tries for Harriet and Mr. Elton, but fails in her attempt. This failure inspires her to grow psychologically and socially. What she had imagined goes wrong, and this wrong deed leads her toward learning. She herself internalizes her mistakes of her emotional imagination and in the later phase controls her interfere towards others. She feels the truth in Mr. Knightley's words which she had ignored before. She witnesses the success of Jane Fairfax and Frank Churchill's engagement, and realizes the importance of being a modest girl. She again sees her mistake in her misjudgment of

Robert Martin and finally becomes adjustable lady in the society. When she finally becomes matured and well-experienced ready for being the wife of Mr. Knightley, the novel ends.

The purpose of the novel was to show the maturation of the heroine from her ignorance to learning. In this sense *Emma* is nothing more than the novel of female Bildungsroman. To show the novel, *Emma*, as a female Bildungsroman, some factors can be applied in its proof which are: Emma's realization of her wrong deed to interfere Harriet's own freedom to choose Mr. Martin, Mr. Knightley's frequent correction to her inappropriate understanding, Emma's growth, her sudden outlet into the outward world, her error in the judgment of some characters, marriage plots etc. They are her sources of learning. *Emma*, as a female Bildungsroman, indeed gives expression to its meaning. Following the characteristics of a female Bildungsroman, *Emma* gives a full account of the growth of a young women, Emma, who was wealthy and kind, yet snobbish, self righteous. She eventually succeeded in achieving her moral growth. Emma represented the middle female class of the day.

When the novel opens, Emma has been shown as a successful girl for matchmaking between Miss Taylor and Mr. Weston. Being influenced from this act, she is again seeking another task of repeating the same event-matchmaking, and is somehow successful to take Harriet Smith under her wings and has made up of her mind to introduce her to Mr. Elton. At this point Emma seems to be immatured to think that her first successful act leads to the same successful attempt in her following task. She does not know that for any action to be successful, there is not only the role of passionate desire and wish but also coincidence. Not to understand the role of



coincidence in the life events is her ignorance or immaturity or lack of knowledge. At this stage, she is not fully developed.

When Mr. Elton refuses to marry Harriet but her, she realizes her mistake and happens to understand the nature of Victorian middle class boys in the choice of their brides or life-friends which includes the so-called higher class ladies with sufficient fortune. This prospect proves its truth when Mr. Elton marries Mrs. Elton having much fortune, but not so honest characters as that of Harriet. What Emma learnt is not from her outside journey which mostly male protagonists do, but only in her household activities, rather attending balls, parties or gossips with her friends.

Emma had been severely criticized by Mr. Knightley for her second attempt of matchmaking and her criticism on the nature of Robert Martin, but Emma turned her deaf ear towards him. No any women had criticized her that attempt, rather Miss Taylor had supported her. Her father had little criticized her that attempt which Emma easily neglected. From this point what we can say that male mentorship was evident for the correction of females' immaturity. This had violated the traditional male Bildungsroman concept in which the male protagonist would be enlightened by a scholarly sophisticated philosopher. Emma had learnt through her simple household activities and simply been educated or matured by a simple male, Mr. Knightley. These simple processes for maturation was quite different from the male Bildungsroman events where the protagonist would feel somehow great crisis in his life and would leave his entire society and with great opportunity met his tutor who imposed him the knowledge of the world's realities.

In *Emma* the simplicity of committing mistakes and realizing and correcting them has been presented in a simple way as the simple life of the Victorian Women.

This simple reality had been deliberately missed in the so-called invented movement of Bildungsroman while describing the life of the protagonist. In this sense *Emma* can be called a novel of resistance against the patriarchal literary tradition.

After being failure in the second matchmaking, Emma did not impose any direct intervention in Harriet's affair with Frank Churchill. She let Harriet decide herself. It is her turn from her immaturation. At this point Harriet's desire faded. Emma become stronger in her realization of the truth. At last when Harriet told her that she had feelings for Mr. Knightley, Emma was greatly shocked. She knew the real feeling for Mr. Knightley. She found all her presuppositions to be completely mistaken. Emma had not liked Jane Fairfax who was successful in concealing her love for Frank Churchill which succeeded.

Here, Jane Fairfax was successful but Emma was not. She had presumed much love of Harriet to Mr. Elton which was vain. T last the news of ongoing marriage of Harriet and Robert Martin relieved Emma. All the presuppositions of Emma were greatly wrong. All the things went in other ways than expected. Emma herself gave up her initial promise of remaining unmarried. She knew the differences between social realities and immature suppositions.

Emma had not attended any universities for changing her behaviour. She was not in the contact of any tutor. She had not any well planned journey to learn something new. The things happened unexpectedly. Unexpected things happen unnoticeably. So unexpected movement of female Bildungsroman happened unnoticeably while there was the prevalence of the domination of male Bildungsroman in the literary genre in nineteenth century England.

Besides Emma, another woman, Harriet Smith, also grew from ignorance to maturity. When Emma fully controlled Harriet emotionally in the beginning, Harriet was meek and gullible. She believed what Emma assured her. To blindly believe that Mr. Elton would marry her just due to her honesty and beauty was her innocence and childishness. Her teenage and teenager's romantic feeling had blinded her rationalism. From Mr. Elton's rejection, Harriet had asked herself why she was rejected. This had led her towards the feelings of her residence in the vulnerable world of reality. She had given up her blind belief in Emma's influence. She had entered the world where she herself could face difficulties along with the realization of the truth. She had desired to have feelings for Frank Churchil which also deceived her. Not only that her another feelings for Mr. Knightley had bitterly left her in her own world of isolation. Only at this time she knew who Robert Martin was and what honesty he had. She repented her misguidance by Emma and accepted happily the second proposal of Robert Martin. This had relieved her to a great extent. Though the ending seemed to have provided happy situations in all the characters, it had come a long way of learnings in a rather different way than that of prevailed other Bildungsroman stories. There is not only the development or character formation in the only one protagonist, but also others, too. There is neither noticeable separation or tragedy nor the so-called hardships or tragic events. Even simple ways of women's living style have contained a complicated journey of enlightenment. This hidden story was a reaction against male dominated literary history of male Bildungsroman.

*Emma* is a female Bildungsroman, which is a novel about the progress of an individual. In a female Bildungsroman, the goal is maturity which the protagonist achieves little by little and with difficulty. The genre often emphasizes a main conflict

between the heroine and the society. Emma eventually could learn from her own bitter experience and cast off original immaturity and impulsion, all reflecting Emma's improvement in the road of growth. Heading towards maturity, Emma failed once again as a result of her ignorance, and suffered a lot due to her own mistakes. As she recognized how painful others were due to her errors, she knew she was only too wrong and self-centred. From that time, she was gradually becoming mature. After reflecting and correcting her own vanity and arrogance, Emma's minds should have been sublimated. Emma's developments can be analyzed from the two perspectives: Psychological development and social development.

Emma is an imperfect heroine who has many setbacks in character. Her growth process can be divided into three stages. Firstly, Emma made a close friend to Harriet and tried to seek a lover for her, Mr. Elton. Mr. Elton rejected Harriet and proposed to herself. Emma was shocked and noticed and reflected her mistake for the first time. At this time, she turned out to be arbitrary, adventurous and smug. However, though she suffered a lot at this time, yet she did not take a lesson from it and continued her focus on every man coming to Highbury in order to search out a wonderful husband for Harriet. Secondly, at this time Frank Churchill came to visit his father. Emma thought he was an ideal man and a good choice for Harriet. She made many chances to date. To be frank, Harriet actually had her own choice at this time. What we need to pay attention to is that Emma did not overtly give hints. She just put her plan in her mind. From this point, we can get that Emma became matured. Moreover, in an outing to Box Hill, Emma was rude to Miss Bates. Mr. Knightly blamed her. Later, Emma quickly realized her mistake. Emma discovered her mistakes and felt rather humiliated and sorry for Miss Bates. At this stage, Emma got

improved and become more rational, and she could understand other's feelings. This was a critical turning point for her growth.

Thirdly, at this stage, unexpected things happened, when the attachment of Frank Churchill and Jane Fairfax was exposed. Emma was astonished. She felt humiliated towards Harriet who she thought was in love with Frank Churchill. But what made Emma more astonished was Harriet's affection towards Mr. Knightley. Not until then did Emma realize how deeply she loved Mr. Knightley.

Therefore, Emma started to reflect what she had done in the past. She felt extremely sorry to everyone she hurt for her arrogance. She knew she was totally mistaken and had made her friends suffer a lot, and she herself was too arrogant and even dared to arrange other's marriage and destiny. Until now, Emma had a full understanding of herself. She made up her mind in getting rid of her shortcomings and lived a brand-new life. This is a process of psychological growth.

After a series of attacks, Emma was developing step by step from a social view, that is, she gained her own identity. Emma gradually knew who she was, what she wanted, and which way she should take in the future.

At the beginning, Emma was preoccupied with making matches. She took up searching a husband for Harriet regardless of people's warnings. She became a social manipulator who arranged people's destiny freely. She encouraged Harriet to love Mr. Elton, who was a selfish and cunning man and wanted to take advantage of his marriage to gain property and great fame. At last, this plan failed. A short time later, Emma did not give up and selected another man, Frank Churchill, for Harriet. Unfortunately it did not work once again. Moreover, Harriet ever loved with whom Emma truly was in love in the deep heart.

Since then, Emma began to think about the questions what she wanted and which way she should take. Tears tugged down her cheeks. She knew she had done nothing but greatly impair all that she loved due to her arrogance and vanity. She knew she could not be self-righteous again. Thus, she was not a manipulator anymore. For another thing, Emma began to believe in marriage.

To be honest, Harriet had an extremely vital role for Emma's growth. Without Harriet's confession, Emma would not have seen through her own heart and made a right judgment of herself. At last, Emma was clear about what she wanted and who she should treasure. Her attitude towards marriage had changed greatly thanks to her growth. Furthermore, when Emma heard about Harriet's connection with Martin, she was surprised and felt happy for them.

Emma's attitude to Robert Martin had changed greatly. Firstly, Emma persuaded Harriet to decline Martin's proposal because she looked down upon Martin because he was just a common boy. Emma deeply knew the difference of the common people and the middle class people. So she refused to let Harriet be with Martin. With time going by, Emma became mature and less selfish. She understood Martin was reliable and kind. He was better than Mr. Elton and Frank Churchill in honesty, integrity and responsibility. After a series of attacks and failures, Emma had achieved her social development.

The novel has been popular with readers and critics alike for almost two hundred years, ever since its first publications in December 1815. Emma is a Bildungsroman and offers a vast array of themes to discuss. It deals with topics ranging from romance, patriarchy, feminism, community, friendship and gender. Besides them, a key theme of Bildungsroman cannot be avoided as all the plots

support for this theme. In deep analysis, the theme of female Bildungsroman can also be viewed.

In the last forty years, critics have shifted their focus from emphasizing the more traditional primary development of the male hero to the role of the heroine of the female Bildungsroman. This novel also supports for these critics' focus. The male protagonist begins his Bildung by venturing into the outside world, the women are confined to their domestic surroundings and "unable to leave home" (Labovitz 8) and develop only within this domestic environment. Emma seems to be developed only in her house and neighboring houses. She does not go any further. Her friends: Harriet, Elton, Mrs. Elton, Mr. Knightley are enough for her.

Some critics agree that the existence of separate public and private spheres for men and women in the long eighteenth century affected the lives of women in terms of female development, relations and roles available to women. As a result, the separate spheres enabled women to form bonds, depend on each other in their lives of domesticity. Women lived within the private sphere of their own homes within their near surroundings.

Claudia L. Johnson, in her analysis of Emma in *Women, Politics, and the Novel*, focuses on "strength rather than a decorous concession to "feminine" weakness or ignorance" (Johnson xxv). Emma is different and unique as she possesses qualities of "female strength" ((Johnson 124) in abundance. Mary Ferguson, in Abel, Hirsch and Langland, argues the importance of the role of motherhood in aid of the female protagonist's Bildung, "so that they may replicate the lives of their mothers" (228). Ruth Perry, in *Novel Relations*, supports the importance of the role of motherhood as well, despite the mothers often not being represented in literature of the time (336).

Additionally, Marianne Hirsch argues that this absence "gives the space in which the heroine's plot and her activity of plotting can evolve" (57) and therefore the *Bildung* of the female protagonist can begin.

For sixteen years, since the passing of Emma's mother, Emma's governess, Miss Taylor, "had fallen little short of a mother in affection" (Austen 5). Upon the marriage of Emma's sister Isabella, the governess student relationship changed to one of "equal footing" (Austen 6). When Miss Taylor marries and leaves her post as governess, Emma's *Bildung* starts. Emma is confronted by a "danger of suffering from intellectual solitude" (Austen 7) and a lack of somebody to educate her in developing from adolescence to adulthood.

Given that *Emma* is written by a female, Jane Austen, the title of the novel is feminine, the first sentence of the novel is credited with a description of the female protagonist, Emma, and given that there are more female characters present in *Emma* than male characters, it seems therefore arguably logical to trace Emma's *Bildung* and journey through the representations of women. This thesis will argue that Emma's journey into maturity, shares characteristics of a female *Bildungsroman* as outlined by Abel, Hirsch and Langland.

This thesis aims to argue that Emma's *Bildung* is first and foremost constituted by her psychological, social and moral transformation. This transformation is a process of the development of Emma herself. She learns through the experiences of and interaction with three pivotal female characters in the novel, which in turn represent three different stages in life. As Silvana Colella indicates, the novels of Jane Austen "illustrate the profits to be gained from the maturity, the end of youth and the



harmony of a perfect "match" (20). In the case of *Emma*, the 'profits' to be gained are, first and foremost, psychological in nature.

Up until this day, Jane Austen remains one of the most popular English female authors. It is fair to assume that many people enjoy her novels because they are romantic love stories. *Emma*, as a novel, appears not to be different, in the sense that the novel deals with the topics of marriage, love, and even with three marriages. However, upon closer analysis, one cannot omit the theme of personal development. The Bildung, of twenty-year-old Emma, is required to mature in order to become a responsible, respectable, understanding and self-understanding woman. As Catherine Reef states: "Austen's novels are not really about love" but are rather "about growing up."

Bildung traditionally happened to the male protagonist in nineteenth-century novels. The Bildungsroman is a novel of formation of the main protagonist who "discovers himself and his social role through the experience of love, friendship, and the hard realities of life" (Labovitz 2). At the beginning of the nineteenth century, approximately twenty years later, the genre had evolved when Jane Austen presented a Bildungsroman, *Emma*, with a female protagonist, and with a strong emphasis on Emma's journey of development from adolescence into a mature woman.

The original model for the protagonist of the Bildungsroman is the male hero. In Jerome Hamilton Buckley's study *Season of Youth: The Bildungsroman from Dickens to Golding*, the development of the English Bildungsroman is discussed at length. However, Buckley focuses exclusively on development of the male protagonist. In reaction to the neglect to include female authors and in particular the female protagonist, Elizabeth Abel, Marianne Hirsch and Elizabeth Langland edited

*The Voyage In: Fictions of Female Development*, an anthology especially on the female novel of development including essays by Susan J. Rosowski and Mary Anne Ferguson.

Female Bildung does not follow the same pattern as characterized by the traditional male Bildungsroman. Even though there are similarities in the male and female Bildungsroman, such as relationships to family and friends, education (formal and informal), finding a place in society as a mature man or woman, love and the ultimate goal of development of the self, Abel, Hirsch and Langland propose to create a new definition. Despite the fact that their anthology does not discuss Emma as a text, some of the findings outlined by Abel, Hirsch and Langland and in particular those by Mary Anne Ferguson, can be applied to Jane Austen's *Emma*.

Firstly, the female Bildung begins somewhat later than male counterparts, whose journey often starts in childhood (Abel, Hirsch and Langland 7). Secondly, most female protagonists do not receive formal schooling and even if they do, the lessons learned "do not significantly expand their options" (Abel, Hirsch and Langland 7). Therefore, the future role of the female protagonist is predominantly inward, and still takes place within the private sphere in female Bildungsroman.

The female protagonist is also not able to leave home in order to grow and mature as she remains at home in order to learn the ways of her mother instead of venturing outside of the private sphere. Both Esther Kleinbord Labovitz and Rita Felski emphasize the importance of a female role model as a characteristic of the female Bildungsroman in an effort to "further their self-development" (Labovitz, 248) either solitarily or in company of women, whereby "the model of the female community offers an alternative form of intimacy grounded in gender identification"

(Felski, 132). The female protagonist is therefore guided by other women who understand on the basic principle of being female, live within the same private sphere and limited possibilities.

Far too many readings of *Emma* have discussed the role of Mr. Knightley as a mentor to Emma. However, Emma is not guided by a male mentor as would be the case for a male protagonist. Mr. Knightley is first of all a man, a gender Emma cannot identify herself with. He has developed an independent self away from the community whereas Emma, as the female protagonist, will remain at Highbury. Additionally, Mr. Knightley is one of the few people, who sees Emma's flaws and points these but does not understand. According to Emma, he is "the worst judge in the world. . . , of the difficulties of dependence. [And does] not know what it is to have tempers to manager" (Austen 153). Instead, as this thesis will argue, Emma is educated informally by female characters who do understand, share their respective experience and influence the position of the female protagonist within novel.

Inevitably, the journey of the self as a female protagonist touches upon Emma's social development but the goal of *Emma* as a female Bildungsroman is not "a happy marriage" (47) as argued by Merryn Williams in *Women in the English Novel* (1984). Instead, as Catherine Reef stated, it is about the journey of self-development of the female protagonist whose Bildung is traced from the beginning until the very end when she has matured, she is rewarded by marrying the man she loves and who loves her (Shaffer 1992).

Abel, Hirsch and Langland stress the importance of the relationship of the Bildungsroman and the marriage plot as "successful Bildung requires existence of social context in order to grow" (Abel, Hirsch and Langland 6). The marriage plot

gives the nineteenth-century novel its form and framework. The narrative of *Emma* can be seen as reflecting the society and culture the female protagonist lives in.

In Elizabeth Sabiston's *Private Sphere to World Stage from Austen to Eliot*, she demonstrates that by virtue of writing and publishing her novels, Jane Austen placed her work in the public sphere of her time and therefore recognized the implication of the marriage market theme.

More often than not, women grew up in a patriarchal household and, when married, moved into their respective husband's homes. In legal terms, a married woman became invisible as she did not have a separate, independent legal identity. The husband owned her property, had legal rights over the children and handled her affairs. Single women had the same legal position as men but being a female would still exclude single women from rights and responsibilities men had. Women were often faced with poverty if they did not marry and hence the status of being single or married defined a woman's social position.

As a result of the increase of publishing and printing, a novel like *Emma* written by a female author became available to a larger public especially women. Emma's world, with its framework of the marriage plot emphasizing female characters and the social position they lived in, came alive through the eyes of early nineteenth-century women and came to exist beyond the boundaries of the text. Susan J. Rosowski calls this a "dual movement, both inward to self-knowledge and outward, toward awareness of social truths" (Abel et al. 67).

This world comes with expectations of understanding and knowledge of how to behave, respect, and adapt to any new situation in Emma's public and private world. These expectations form the norm, which in turn provides and reconfirms

order in her surroundings which has been unsettled by the marriage of her former governess Miss Taylor.

Jane Austen appears to intend the marriage plot to function as a literary convention which allows the female protagonist to grow, successfully mature and argue for a positive empowerment of women. This development promptly starts at the beginning of the novel where Emma is confronted with the consequences of marriage in her life. Her social life was very limited and her private formal or informal educations did not contribute to her development as a mature woman. The consequences of Miss Taylor's marriage force her to journey outwards and create future for her. However, Emma is at a loss as she has none of the usual inducement of women to marry, and additionally does not know what she wants, what her role is, how to act and behave towards others, especially of her own gender.

In the introduction to the *Wordsworth Edition of Emma*, Nicola Bradbury shows that it is the business of marriage to negotiate social distinctions (IX). It allows the novel to present complex issues related to gender and social standing within the community in relation to marriage. The novel addresses the roles available to women and represents how to adhere to the norm while adjusting to the norm in a changing environment. It achieves this by presenting multiple female characters living in different stages of their lives and their social standing affected by marriage. Therefore, she, as a female author, was able to address the issues underlying and present in her society when using the courtship novel.

Consequently, this technique allows the novel to present the gender and marriage issues. Being married, wishing or not wishing to marry should not be taken lightly as Emma does by match-making female characters in her surroundings. In the

case of Emma, contemplating marriage only becomes possible when she has gained self-knowledge, insight, and maturity. As Merryn Williams states the "heroine had a great deal to overcome" (47).

The process of Emma's development, her *Bildung*, displays her initial lack of guidance, maturity and understanding of her personal and social responsibilities. The outer framework of the marriage plot allows Jane Austen to address the norms of the social world and at the same time follow the development of Emma. Her *Bildung* is displayed through the interactions and representations of different female characters in the novel.

Being inspired from the fact that Austen's novel *Emma* not only has presented the knowledge-gained heroine, Emma, but also wished the readers to gain self-awareness; I have tried to analyze this novel, *Emma*, from the female *Bildungsroman* perspective. While reading the novel, I could not help getting the fact that Emma's each and every step of her journey in life taught her to commit mistakes and take lessons as well as be matured. So, thinking that female *Bildungsroman* perspective for analyzing *Emma* a better project, I have managed to prepare this thesis. While preparing, I have formed three chapters. In the first chapter, a detailed account of the concept of *Bildungsroman* and *Emma* has been made. Similarly, in the second chapter, *Emma* has been analyzed from the female *Bildungsroman* perspective. And, finally, a concluding chapter entitled 'A New Journey in the Patriarchal *Bildungsroman* History' has been made where *Emma* has been noticed as a challenge in the prevailing concept of traditional *Bildungsroman* genre. I have hoped this thesis will help the readers who are interested and seeking to know the deep concept of female *Bildungsroman* in the writing of Jane Austen's *Emma*.

## II. *Emma*: A Means of Resistance to Traditional Male Bildungsroman

This section draws some points about the concept of male Bildungsroman and female Bildungsroman and mainly see *Emma* as a female Bildungsroman comparing it with male Bildungsroman. In a sense they share some similarities in their spirit but in depth several components are there which certainly differentiate them from each other. *Emma* contains factors more appropriate to be compared with female Bildungsroman rather than male Bildungsroman because the role of the female protagonist than that of male is predominantly different as per the social options available to them.

While comparing these two concepts: male Bildungsroman and female Bildungsroman, although both novels have protagonists who gain sufficient knowledge and understanding in the course of their growth, yet different factors are there to lead them differently towards their goals. They have different background on the foundation of which they are able to make their Bildung. Social norms and values, economic background, family's support, the company of their friends, the mentorship they get directly influence the way they set to.

In 1983, Elizabeth Abel, Marianne Hirsch and Elizabeth Langland published *The Voyage In: Fictions of Female Development*, a collections of essays on the female novel of development. Their anthology was a reaction to the neglect of women authors in general and in particular, the female protagonists, in the Bildungsroman genre. The authors state "even the broadest definitions of the Bildungsroman presuppose a range of social options available only to men" (7); thus women could not occupy a site within the traditional genre as narrowly defined. As social constraints work differently for men and women, female development was not

characterized by the possibilities to explore a social environment. Specifically criticizing Buckley's definition, the critics claim among other things that rarely does a female novel of development begin in childhood nor does it include the opportunity for formal education or a move from home into the city in search for independence. Consequently they require a new definition.

In 1986 Esther Kleinbord Labovitz published her study *The Myth of the Heroine: The Female Bildungsroman in the 20<sup>th</sup> Century* as a response to the missing female protagonist in the Bildungsroman genre. Labovitz states that as the Bildungsroman describes "the period when the person works out questions of identity, career and marriage, it is a highly suggestive genre for studying formation of character" (2). She thus finds it remarkable that in the nineteenth century, when the novel of development flourished, so few novels portraying the self-development of a female protagonist were published. However, being of the same opinion as Ferguson that reality is reflected in literature, Labovitz argues "this new genre [the female Bildungsroman] was made possible only when Bildung became a reality for women in general, and for the fictional heroine, in particular" (6-7). Only when social and cultural changes made it possible for women to leave their place in the home and join the men's world, to engage in exploration and self development, only then did the same possibilities lie open for the female protagonist. Lessing could thus be considered ground breaking in that she portrays a female protagonist as having by and large the same development opportunities, as her male counterpart.

According to Felski, "[the feminist Bildungsroman] narrates a story of development toward coherent selfhood through a process of moving into a wider community" (140). Austen has developed the story of *Emma* coherently. All the plots



from the beginning centre about the plan of Emma. In the beginning Emma has been presented as a girl remained only in her house being guided and loved by Miss Taylor and her father. Her first successful attempt of match making let her move outside her house and gave her chance to understand the world and the nature of the people. The world outside was totally different from what she had thought. People's thoughts and ways of living were directly influenced by the prevailing norms and values, personal need, and prevailing practices. She came to know the difference between superficial guessing and the deeply rooted social reality. Finally Emma realized what her self was and what the self of the society was. She moved into a wider community from the four walls of her house. Thus, she matured herself at last.

Fraiman in his *Unbecoming Women: British Women Writers and the Novel of Development* notes that female protagonist typically has difficulties finding representative female role model, what she generally finds is a 'mentor' who she eventually marries: "when the mentor is a husband and when apprenticeship reduces to a process of marital Bildung, it never leads the heroine to mastery but only to a lifetime as perennial novice"(6). In the village of Highbury, there were several women like Harriet, Mrs. Elton, Jane Fairfax, Miss Taylor, Isabella etc., but no one was appropriate role model for Emma. She felt something faults in all them. Harriet was meek and ignorant girl, Fairfax was introspective, Mrs. Elton was vain or conceited. Emma felt herself superior to them. But she had keen devotion to Mr. Knightley's suggestion to some extent albeit she sometimes had dispute with him. She was guided by him from the beginning to the end; as a result she married him. Knightley did not propose her in the beginning because he was waiting for her overall development and maturation. After their marriage, Emma's role will be not more than docile and

submissive wife. Thus, as Fraiman has noted, Emma could not find female role model and whom she found a mentor was not other than the man she loved and married. And she won't have greater role than Mr. Knightley because she was inferior to him.

There is such gender difference to be found between the male Bildungsroman and the female variant as far as marries is concerned. There are different circumstances for the choice of marriage for the male hero and the female heroine. Whereas the hero typically marriage when he is mature young man who has decided upon a career choice and has found his place in society, the heroine typically marries when she is still a young woman who has not yet found her identity. In case of Emma, she married when she was still young, but not too young. It is the same time when she has just realized her identity and when she has decided to marry. In case of male hero, he marries when he has observed the bitter reality.

Emma had decided not to marry throughout her life desiring to be the heroine or heiress of her father's property. She was not satisfied with the married life of the time as she says "I promise you to make none for myself, papa; but I must, indeed, for other people (Austen 6). Married life might end up in unhappy life. Rather a life in solitude and withdrawal from the world might be the right choice for female protagonist like Emma. But she decided to marry at last and married too. The women had only there two choices: either to lead an unhappy married life or to lead a life in solitude. But male hero is free to embark on his quest for self-discovery; the female protagonist has to struggle to gain a sense of self by freeing herself from martial subordination and dependence. This shows the confined and limited world of the woman of nineteenth century Victorian era in England. Such poor position of the women might have encouraged Austen to revolt against confinement of women in the

society by producing such novels in which the protagonist realizes all and finally understands the gendered identity of the women. It led Austen to produce the female Bildungsroman novel, *Emma*.

Unlike male Bildungsroman, Emma began to see the world when she was twenty one years old, when she helped Miss Taylor to marry Mr. Weston. To be over twenty is to be matured enough. In that age one can walk in the troublesome world alone. Though Emma has not married nor has she given birth, her development has started in the later phase of her life. This factor helps or supports Abel et al's statement about female Bildungsroman.

Abel, Hirsch and Langland state that the male Bildungsroman usually begins in childhood, whereas the fictions of female development (with a few exception) begin when the protagonist is older and has already married and perhaps given birth; her self-development is then motivated by her feelings frustrated with her life as it is. They say that unlike the young boy, most female protagonists don't receive formal schooling. The critics contend that "even those directly involved in formal education don't significantly expand their options, but learn instead to consolidate their female nurturing roles than to take a more active part in the shaping of society" (Abel et al. 7). They also agree that the male hero has the possibility to leave his home in quest for an independent life in the city, an option usually not available to the female heroine.

As Abel et al. say that female protagonists don't receive formal education, Emma has not taken formal education at school or university. She lost her mother at the age of five and her mother's role was substituted by Miss Taylor, "Her mother had died too long ago for her to have more than an indistinct remembrance of her

caresses; and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection" (Austen 1).

As protagonist of female Bildungsroman, Emma takes a nurturing role. Being inspired by her first matchmaking, she tried to take care of Mr. Elton and Harriet Smith. Her much help was for Harriet, for Harriet was from unknown parents, having regarded to have low status in the society. She wanted to be a proper guardian of Harriet by forming her destiny.

Abel et al. state that unlike male protagonist, female heroines don't leave their houses for an independent life. Emma has not left her house. She still had the desire to live in her parents' house forever by not intending to marry and by taking care of her hypochondriac father. Emma can't leave home for experiencing the outer world because she has domestic duties to perform. Where she can go is just neighboring villages with friends and relatives just to attend parties or celebrations. The confined place for women in nineteenth century was normal as Jane Austen herself went nowhere except passing the time in her house creating literary works. Her place for setting does not cover wider place but smaller one.

Buckley in his *Season of Youth: The Bildungsroman from Dickens to Golding* (1974) adds that the cost for self development is remarkably higher for the female protagonist; although the young man might experience "painful soul searching" before he reaches maturity (Buckley, 17), a woman not only experiences the threat of social isolation but also of death. To apply Buckley's statement in *Emma*, we can see that the cost for Emma's self-development is higher. She has not easily gained knowledge. In the time span of two years, several ups and downs in different steps of life can be seen. In doing matchmaking she has been suggested by her father not to make more

matches "Ah ! my dear. I wish you would not make matches and foretell things, for whatever you say always comes to pass. Pray don't make any more matches" (Austen 6). "But my dear, pray don't make any more matches; they are silly things, and break up one's family circle grievously" (Austen 8). She was also scolded by Mr. Knightley for making Harriet refuse Martin's proposal "Emma, your infatuation about that girl blinds you". "You saw her answer ! you wrote her answer too. Emma this is your doing. You persuaded her to refuse him" (Austen 46). Mr. Knightley's severe criticize and her father's pleading request were strong dashing suggestions which Emma neglected. These were challenging for her. She had to be successful in her matchmaking to win over these comments but could not be so. Another great shock for Emma was to find Mr. Elton to be in love with her, rather than Harriet. She repented much, for she had no answer to Harriet because she herself had encouraged Harriet to love Mr. Elton making her refuse Martin forcefully. How much she repented can be seen as:

The hair was curled, and the maid sent away, and Emma sat down to think and be miserable . It was a wretched business indeed ! Such an overthrow of everything she had been wishing for ! Such a development of everything most unwelcome ! such a blow for Harriet ! that was the worst of all. Every part of it brought pain and humiliation, of some sort or other; but compared with an evil to Harriet, all was light; and she would gladly have submitted to feel yet more mistaken—more in error more disgraced by misjudgment, than she actually was, could the effects of her blunders have been confined to herself. (Austen 105)

Inwardly, Emma was in love with Frank Churchill but had not exposed. When she heard the news that Frank and Jane Fairfax were in secret affair, she was again mistaken and had a kind of shock. She, then, realized more truth. Such ups and downs has happened in Emma's life which are essential characteristic features of a female Bildungsroman.

Labovitz claims that one gender difference is that "every male hero of the Bildungsroman is guided by a mentor; something that the female heroine rarely acquires" (24). Emma is not guided properly from her childhood after her mother's death. Her father instead of mentoring her, loved her much. A little mentorship was done by her tutor but she behaved her more as a friend than a pupil. After her matchmaking Mr. Knightley did a little mentorship indirectly. How much she was matured was the result of her emotional and psychological development. But male hero is directly guided by a mentor.

Labovitz also states, "the female Bildungsroman requires expansion beyond the point when the heroine is married, for up until this point of maturation the heroine has no sharp delineation of herself or her role, taking her identity from the man she marries, and wavering between self-narrowing and growth" (194). Unlike the male hero who has modeled himself on his mentor, the female protagonist, Emma, lacking a representative model, has not yet found her identity but instead models on her husband, Mr. Knightley, thus hesitating between narrowing and developing herself. Emma's growth continues well beyond matrimony. It means she has matured before her marriage.

Labovitz states that, "the theme of equality between sexes is one sharply raised in the female Bildungsroman, alone" (225). He highlights the fact that patriarchy

plays a rather significant role in the female Bildungsroman, as well as the heroine's repudiation of male power. Austen was fed up with the male dominated world of the time. She found the role of women very poor. Women had no outer world. From birth to death, they would go nowhere but neighboring villages. This scene has been set in *Emma*. To hold a party, to hold meeting, and to sing and dance together, were only options for the women. Society didn't consider that women needed formal education and consequently it was generally reserved only for men. As a result, it was rare to find women in the skilled jobs that required higher or intermediate education. Women then were generally expected to be housekeeper or house wives. The role of the women did not generally go beyond that of wife or mother who took care of children and maintained her house of her husband in proper order. This was all due to patriarchal dominance over women. In *Emma*, Emma was confined due to patriarchal practice, which made her ignorant in the initial phase of the novel. The ignorance paved her way towards realizing her mistakes in her understanding the outside world i.e., her society. It is her redemption. This redemption is Bildungsroman. But males could travel far. They could experience the outer world. That was all due to inequality in sexes. Austen wanted to raise this issue through *Emma*.

Labovitz again argues, "By definition, the female heroine seeks equality where it has not before existed, even as she enters spheres where she was formerly excluded in fiction as in life" (225). Whereas gender equality is a major concern in the female novel of development exclusively, the male hero, in contrast, will "grapple with social equality" (ibid) by means of his vocation. The male protagonist starts to climb the social ladder, while his female counterpart rebels against the structure of society and its injustices. In England, in the nineteenth century, boys with higher social rank did

not like to make relationship with lower class girls. They had class conscious minds. Mr. Elton did not like to marry Harriet. When he proposed Emma, she rejected and told him that Harriet was only his true fiancé for what purpose she had been near him. But Elton refused and told her "Good Heaven ! What can be the meaning of this ? Miss Smith ! I never thought of Miss Smith in the whole course of my existence never paid her any attention, but as your friend; never cared whether she were dead or alive, but as your friend. If she had fancied otherwise, her own wishes have misled her, and I am very sorry-extremely sorry. But Miss Smith, indeed ! Oh ! Miss Woodhouse ! who can think of Miss Smith, when Miss Woodhouse is near ! No, upon my honor there is no unsteadiness of character" (Austen 102-103).

Harriet was considered to be of lower class, as a result she could not make Mr. Elton have a dream in her .Though she was beautiful and more honest than Emma ,she was not the centre of attraction of the middle class boys like Mr. Elton, Mr. Knightley, Frank Churchill. Harriet knew that she was low in class, but in her deep heart she wished she could be like Emma or Jane Fairfax who could easily win the heart of the middle class boys .To believe that Mr. Elton will certainly love her is her inner desire to be equal to middle class girls like Emma .She seems to have been dissatisfied with the prevailing unequal behave in regard to class based on money or family background. Emma's attempt to uplift the level of Harriet as her own by marrying her to Mr. Elton is her desire to seek equality .This equality was not put into practice then. To put this into practice was a matter of difficulty which has been set in *Emma*. This is the cause that helped Emma and Harriet realize the truth regarding social practice .This realization matured them. This maturation is their Bildung of the selves. Especially women loved to uplift the social ladder by marrying into higher



class. Harriet and Emma's desire to follow Mr. Elton was the result of their intention to rebel against the structure of society. Males wanted to maintain the social structure but females did not. The males had a freedom of career choice that a young woman lacked. This is the point that Emma was considered as female Bildungsroman. If female protagonists rebelled against societal norms, risked punishment. Emma's failure for matchmaking for Harriet and Mr. Elton, and Harriet's final compulsion to marry Robert Martin whom she had initially rejected, in a sense, is a punishment for them, who had gone beyond social structure. So female Bildungsroman contains such elements in which heroines are punished if they avoid the social norms.

The female protagonist of a Bildungsroman encounters problems specific to growing up females in a male dominated world. This issue can be easily seen in *Emma*, who has lost her mother when she was about five years old, and she had no one to teach her at home. Though she had her tutor, Miss Taylor, who could not be a real mother who could teach every things. She did not feel like real mother who could teach her more. Emma was loved by her father blindly letting her decide every decision freely so that she might have assimilated wrong doings. Women had little freedom to escape out the male dominated world. But male protagonist had bigger freedom in the society. Due to the loss of his father or mother or tutor he would have more chances to easily go to another world of experience. Thus, male and female protagonist have different situations while growing up.

While male protagonist in a Bildungsroman may meet his pivotal crisis in the course of his professional career, female protagonist's turning point begins from a romantic entanglement. Goethe's protagonist, Wilhelm, attempts to find a way into a Tower of society-a group of enlightened aristocrats, after his failure to marry an

actress, where he meets crisis and gets enlightened. But Emma's turning point started when matchmaking was done between Miss Taylor and Mr. Weston. Being influenced from it, she liked to make a match for Harriet. She loved Harriet much and wanted to be a destiny maker for her. She felt alone without Harriet. Emma's romantic feeling for Mr. Elton caused her to make Harriet and Mr. Elton near to each other. From this time, Emma's psychological journey started. Emma was 21 years old when she had a keen interest in matchmaking and marriage. Being guided from her romantic feeling, she made a match for Harriet.

As female protagonist sees marriage as her fulfillment, Emma, at last, desires to marry Mr. Knightley and does so and feels herself to have grown well and matured. Her intellectual and social development is achieved through the mentorship of a knowledgeable and sophisticated man, Mr. Knightley, who was highly aged and had much more experience than Emma. What Emma learns more is from her older and wiser husband, who has corrected her ways from the beginning of the novel.

Mostly male protagonist in a Bildungsroman leaves his house or society in order to gain experience of outer world. When he is a learned man, he is no more in the house of his own. For male protagonist journey to the outside world is almost inevitable. But as a female Bildungsroman, Emma does not leave her home till the end of the novel. Moreover, she decides not to leave her house even after her marriage with Mr. Knightley. Emma wanted to maintain the distance between her married house and her parental house. She had no desire to leave her father alone, "Emma hung about him (her father). . . : but she was not going from Hartfield; she should be always there; she was introducing no change in their number or their comforts but for the better; and she was very sure that he would be a great deal the happier for having

Mr. Knightley always at hand" (Austen 370). Emma's journey was just from her house to Enscombe, to Box Hill, to Crown Inn etc., which were only a few kilometers. Her development was circular. To remain at home was the obligation for female protagonist because if they violated norms and values and refused to follow the female pattern of development, they were perceived as rebels and would end up unhappy or insane.

Female protagonist, as they have no any options to be free from the society, feel truth before marriage. Truth is achieved and internalized by encountering bitter and heart-touching events. The more we interact with the difficult situation, the more truth we internalize. Emma felt truth and knew the intention of the middle class boys like Mr. Elton and the purity and honesty in the yeomanry class like Robert Martin when witnessed the events from the beginning till the ending of the novel. Till the end, she was unmarried. Single in life helped her to freely observe any kinds of events. Thus, marriage implies a hindrance to self-development for the female protagonist like Emma, but it, generally, does not do so in case of male protagonist.

Labovitz refers to a process 'shedding', which is a specific feature of the female Bildungsroman. Shedding is "a significant act whereby the heroines rid themselves of excess baggage as they proceed in their life's journey", hence it is connected with the female protagonist's Bildung and general growth process (253). Shedding might imply getting rid of anything from feeling of guilt, fear, self hatred and nothingness to feeling oneself from familial bonds or the burdening yoke of ideology/religion. Emma in the beginning of the novel had a kind of class conscious mind which she used for making Harriet neglect Mr. Martin's proposal. She told Harriet of Mr. Martin as:

A young farmer, whether on horse back or on foot, is the very last sort of person to raise my curiosity. The Yeomanry are precisely the order of people with whom I feel I can have nothing to do. A degree or two lower, and a creditable appearance might interest me; I might hope to be useful to their families in some ways or other. But a farmer can need none of my help and is, therefore, in one sense, as much above my notice as in every other he is below it. (Austen 20)

How much class-conscious mind she has when Emma says to Harriet about Mr. Martin. She is ignorant. She does not, at any cost, allow Harriet to have positive feeling towards Mr. Martin, albeit he was a good natured, honest and appropriate match for Harriet. This is the point of time when she started her journey towards maturity.

When she was told by Mr. Knighting that Harriet marries Robert Martin, and that marriage is already fixed with Harriet having happily accepted the proposal, and while asked to Emma about her feeling to the marriage of Robert Martin to Harriet, she said with Knightley's conversation:

"I am perfectly satisfied," replied Emma, with the brightest smiles,  
"and most sincerely wish them happy".

"You are materially changed since we talked on this subject before."

"I hope so – for at that time I was a fool." (376)

Emma's maturation can be clearly seen towards the end of the novel. After her failure in each and every plan, she realized that her initial outlook of other people was totally wrong. What she had told Harriet about Mr. Martin was her egoistic behavior and sense of inferiority to others. She thought that she was blindfolded by her sense of

egotism. To see Mr. Elton good and Mr. Martin vain was her complete immature outlook which she realized at last. Mr. Knightley was the true person to make Emma feel the truth. Mr. Knightley is there when Emma commits a mistake in the judgment of others and is again there when Emma realizes her complete disillusionment. Mr. Knightley wanted to make Emma feel that Mr. Martin was a good natured farmer. When Emma realized this, Mr. Knightley felt his duty to be performed well upon Emma.

While begging for her opinion by Harriet on the subject of Martin's proposal's response, Emma had said,

Ought to refuse him ! My dear Harriet, what do you mean ? Are you in any doubt as to that ? It though - but I beg your pardon, perhaps I have been under a mistake. I certainly have been misunderstanding you, if you feel in doubt as to the purport of your answer. I had imagined you were consulting me only as to the wording of it. (Austen 38)

Emma took Harriet under her wings and intentionally made Harriet feel hatred towards the proposal of Martin but, in surface, she herself would like to seem not to have forced Harriet on her personal affair. She felt sorry for her misguiding to Harriet at last and let Harriet do whatever she liked, and wished her best. She changed herself from her initial thought. She realized herself to have been fool before and to have gained knowledge then. This is the change in Emma which satisfies the word, 'shedding', used by Labovitz while talking about the characteristics of female Bildungsroman.

A feature characteristics of the female Bildungsroman is, according to Labovitz, the heroines' "loss of self, efforts to gain control over their own minds, to

win their freedom without hindrance and to further their self development" (248). In contrast to the male protagonist, the female has to regain a sense of self that was lost in childhood. Unlike him, she also has to gain her freedom in order for her spiritual and psychological growth to be successful. It is noteworthy that the heroine's search for selfhood is more often than not completed either in solitude or in the company of other women. If she chooses the latter option ". . . the model of the female community offers an alternative form of intimacy grounded in gender identification," according to Felski (132). By socializing with other women, by modeling herself on other female figures, the young heroine acquires increased self-knowledge; not only her lost sense of self but also a gendered identity.

Emma had a distinctive self. Even being pupil, she behaved her tutor as her friend. Not only that she found a match for her tutor. She had keen interest in matchmaking. She showed upper class-conscious mind and had low level of outlook towards lower class of people like Robert Martin. She kept a jealousy feeling towards Jane Fairfax, who was not less talent and beautiful than her. In the course of two years' period, she changed her overall self and attitude. She found Mr. Knightley an experienced person, Mr. Martin an honest lover of Harriet, Jane Fairfax a fit and wise girl. At last she lost all her self and regained a new one. Initially, what she thought to be good and inevitable turned out to be wrong in practice. So she had to reshape her mind and thought on the social ground of reality. Emma, from the beginning, was brought up in a free environment. There was no restriction to her till the end. This freedom enabled her to gain insight and to develop into maturity. Emma's freedom, loss of self and her efforts to gain control over her own mind certainly satisfies the characteristics of female Bildungsroman.

Unlike the male hero, however, the female heroine, Emma's quest for growth takes place under completely different circumstances: "Bildung would function from her life experience rather than from a "*Priori* lessons to be learned", Labovitz maintains (246). Instead of learning by reason, by basing decisions on previous knowledge, like the male hero, Emma grows by learning from life itself. According to Labovitz, a defining characteristic of female Bildungsroman, is thus that "Bildung takes a greater toll from the heroine in that she embarks upon a quest of self-discovery, of discovering things she has known but can't yet act upon" (150). What Emma has learned is not from reasoning as rationalists do. Though truth can be realized by having objective reasoning and using the theory of induction and deduction, it does not do so in all cases. Many people learn from feeling, experiencing, seeing, hearing, smelling and tasting. Empiricism is also a variant factor that makes ones learn truth .This is the pragmatic theory, which is close to Realisms. Emma has gained maturity not from rationalism but from empiricism. It means she has felt, experienced herself, not focusing her judgment upon her previous knowledge of reason.

While being matured, females take a greater toll. It implies that maturation needs damage or loss. Knowledge is not the cheapest things in the world which can be gained free. It is such a valuable and hard-to-find thing that very very few ones get. It needs much effort .Emma also has matured by losing many more things :by being insulted from Mr. Knightley, by being unreliable friend of Harriet at last. She has cried and wept many times .She has got much more criticism from Knightely. She has given up her vows to remain single throughout her life. This is the great renunciation of Emma for getting developed. So females need more efforts to get self –discovery

and self-identity which Emma has got.

Nancy Chodorow believes that that females usually develop through "relation and connection" however to other people while males usually develop through separation has reshaped twentieth century understanding of female development (qtd. in Gilligan, 7). Emma also has developed through relation with various people in Highbury and she has more or less connection in much events of the story. Here close connection to Miss Taylor as a friend helped her start matchmaking which was the first step of her way towards maturation. Being influenced, she again tried for Mr. Elton whom she thought to be modest. She met Harriet coincidentally in the party. She made a close connection to her. They could not be far from each other afterwards. She made a good relation to her and psychologically convinced her to reject Mr. Martin. What we can guess that if Emma had not met Harriet on her way of life, she had rare chance to be matured socially and psychologically. Her failure on her matchmaking was the point of departure to gain insight and to know the society better.

Her connection with Jane Fairfax also helped her to be serious in each and every event. Jane had kept the relation with Frank Churchill secret. No one had any clue that they were engaged until they exposed themselves. Initially Emma had a confidence that she was far better in knowledge in comparison with Jane, later she felt totally opposite. Mr. Knightly frequently visited the Woodhouses from the beginning. He was like a guardian for them. He knew each and every affair of the Woodhouses as he talked with Mr. Woodhouse and Miss Taylor much. They were also fond of him. He frequently had a talk, a debate too, with Emma about many events, and he took her under his control logically. If he could not convince her alone, he would warn her father and her tutor about her misconduct. Emma's connection or relation with Mr.



Knightsley has helped her grow matured. He has told her about lower position of Harriet, modesty of Robert Martin, fortune-seeking mind of Mr. Elton, miserable and innocent place of Miss Bates which were all unavoidable truth which Emma felt at last. So relation and connection of Emma with Harriet, Jane, Mr. Elton. Mr. Knightsley etc., has helped Emma to develop.

One of Austen's greater achievement in *Emma* is that she writes a novel of education—a Bildungsroman—that instructs her readers to deconstruct the pervasive image of "ladyhood" created by her period's conduct book writers. Austen resists the view of a "lady" as passive and selfless and redefines the highest ideals of "ladyhood" as self-assurance, strength and compassion through the depiction of her heroine, Emma. Such a reading of the novel, however, not only shows how *Emma* redefines the Bildungsroman within the context of early nineteenth-century domestic value, but also the empowerment that women are searching for.

"A child of some sensibility grows up in the country or in a provincial town, where, he finds constraints, social and intellectual, placed upon a free imagination" (Buckley 17). Emma has some unique qualities. She is genius to some extent. She was born in the village of Highbury. As a Victorian period of nineteenth century, in England, there were some norms and values. There was still hierarchy in people in terms of wealth, caste, family background, class etc. People's behavior depended on its cultural practice. Harriet to be of unknown family and to be looked upon as a low level of girl even by Mr. Knightsley "What are Harriet Smith's claims, either of birth, nature or education, to any connection higher than Robert Martin? She is the natural daughter of nobody knows whom, with probably no settled provision at all, and certainly no respective relations" is a kind of social constraint. Elton not to be willing

to marry Harriet but to be ready to marry Mrs. Elton for her fortune shows the money-minded psychology of the so-called higher ranked boys. This is another example of social constraint. Emma obviously felt this constraint, and these practices indirectly helped her shape opinions and be matured.

Emma is the protagonist of the novel. She is the heroine too. She has been heroine in the sense that she developed her career in the later phase of her life. In the beginning of the novel, she was not heroine, since she was guided emotionally having very low experience of life and the society. Not to be heroine is to have lack of something, that may be lack of knowledge, honesty, experience or maturity. She was proud of being in upper class family. She was extremely class conscious. She thought beauty could uplift to higher class family. She had arrived at this pinnacle because of her family's wealth, her own twenty thousand pound dowry and because she was the mistress of her father's estate. Wealth and bloodline defined one's social mobility and marriage opportunities. Wealth is an important theme in all of Austen's novels and plays a significance role in the marriages of Elizabeth, Elinor, Marianne, Catherine, Anne; and Emma's wealth and social superiority directly affect her character and behavior. She has an excessive amount of free time, time that she uses to fuel her overactive imagination.

Terry Eagleton in *The English Novel: An Introduction* explains the connection between Emma's wealth, imagination and social responsibility:

If you are too rich and socially prominent you are likely to be idle . . . idleness can lead to imaginative self-indulgence, which in turn can result in harm to others. There is thus an indirect route from being extremely well heeled to being morally irresponsible, which is the

opposite of the paternalistic ethic of *noblesse oblige* - the doctrine that wealth and high rank bring with them responsibilities to others. Emma is at the summit of her society, but exactly because of this she is a kind of transgressor. (112)

Emma was the girl from the aristocratic family. She had her own property of about twenty thousand pound. She was raised in a very free and loving environment since her childhood. Because of her father's love and her tutor's guidance, she had been very important member of the family. She did not have any troublesome life. Her days passed meeting her friends and other women in the surrounding village and attending balls, party, dinner etc. She became idle, therefore, she had chance to indulge in imagination. Because she was at marriageable age, the idea of matchmaking entered her mind and fueled her overactive imagination. This act heavily spoiled her in case of Harriet's plan. It harmed not only herself but also to Harriet. Having been praised by everyone for her beauty and her fortune, she could not get chance to learn what is fruitful or vain. It should generally occur that Emma's wealth and knowledge had to be advantageous to others like Harriet, instead it troubled them. Emma could not conduct the role of a superior girl of the society, rather, she went against the ethic of *noblesse oblige*. Her wealth and her position at the summit of the society did not lead her imagination and social responsibility to right course of life. That's why she repented and realized her mistake. This mistake was the foundation from where she set to the way of enlightenment. This shaped her overall Bildung. This kind of chain of events was what was not considered in male Bildungsroman. She grew up in a different experience.

Emma's ignorance and snobbery are based upon her power and wealth. She

also belonged to high rank lady. She was indulgent. Her indulgence made her conceited. Jane Austen herself has stated this in the first page of the novel:

The evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her. (Austen 1)

Austen herself realizes that Bildung does not come free. It seeks a kind of wrong-doings. She dug up the social fact that wealth and power might be the source to correct one's misunderstandings or wrong-doings. It was traditionally believed that social evils only affected male's perspectives and thus they undergo change; but Austen is the one who sees that these social evils categorized as social position and wealth, equally affects the world of perception in case of females, too. That's why she challenged the traditional concept of only male's Bildung. She created the character Emma who was heavily spoiled by her power and wealth which were her sources of learning. Social power, position and wealth make people blind who don't see even themselves and don't care about small things that might be much more important. Happiness lies upon those neglected small things. Loss of happiness is the start of the search of a real cause. Search of any event's cause is to search for truth The realization of truth is psychological maturation. This psychological maturation equally happens in a different circumstances in case of female protagonist which Austen shows through *Emma*.

Emma's immaturity coupled with her sense of privilege results in a snobbery

that is distasteful and discerning to many characters in the novel including Emma's future husband, Mr. Knightly. It is Emma's snobbery and insistence on a strict social hierarchy that readers dislike most about her. Austen herself despised social snobbery.

Austen's six novels are also stories of 'Bildung' or 'novels of education', Moretti even sees Austen as one of the starters of the Bildungsroman genre. However, Austen focuses on female Bildung since the protagonists in her novels are all female. In *Jane Austen and Education*, Devlin says, "[e]ducation, for the heroines, is a process through which they come to see clearly themselves and their conduct, and by this new vision or insight became better people" (1). As Devlin points out this education does not involve gaining knowledge or attending university like boys from wealthy families would. Wolfson emphasizes this view and states that "[a] girl's education tended to cease around the age of eight: her "finishing" was aimed at winning a hand in marriage with the advantage of "accomplishments, the only improvement they are excited, by their station in society, to acquire" (Wollstonecraft qtd. in Wolfson 114).

Women are not necessarily searching for a meaningful existence within society like men but are learning how to become a good wife because the "feminine Bildung takes place in or on the periphery of marriage": (Hoffman Baruch 335). In Austen's novel, *Emma*, the emphasis of the plot lays on the "wish-fulfilling marriage [which] must therefore be the plotted destiny of Austen heroines, without detours on the bedevilled path of traders" (Bagchi-par-19). Women are therefore developing through finding the right partner. "The development of the self through marriage involves many trials, for assuredly finding the right man to be one's mentor (lover) is far more difficult and dangerous undertaking than finding the right university" (341).

Though many studies in the field of female Bildung have only focused on

marriage as the ultimate goal of female Bildung, women have to marry to secure their position in society but marriage is not the goal of their development. As Austen herself proves, a woman does not have to marry. Bagchi emphasizes this in her *Instruction a Torment* ? "it is only before Austen's young heroine get married that their fluctuations, eccentricities, and delicious play of mind can have freedom of expression; "thorough pictures" of female hearts can't be drawn after they dwindle into married women" (37).

In *Emma*, most female characters marry to get good position in society. As the nineteenth century Victorian women in England, they had their goals to marry an appropriate match. If possible they wanted to uplift the social ladder through the relation with higher class family. Women gathered in a ball or dinner parties and sang and danced. Such parties would be the appropriate place for meeting and winning the heart of their lovers. It was the place where they were able to attract each other through mutual singing and dancing. For matchmaking too, it was a good occasion, Emma tries to utilize this occasion for Harriet with Elton. Jane and Frank also use the occasion for the same purpose to some extent. The period of before marriage was a fruitful period when they were able to express their desire freely in public. There would not be any restrictions on that occasion. If they behaved according to the social norms and values, they would be fit there and would end up in marriage. But if they were carrying distinctive thoughts and antisocial actions, they would be failure in their missions which would set them to the realization of their faults. To be matured and developed, committing a mistake and realizing it would be necessary. This process of committing a mistake and realizing it can be seen in *Emma*. All these activities have taken place before marriage which are essential for the realization of

their faults. Harriet also realized her faults. She knew impractical and impossible whims of Emma regarding Harriet's matchmaking. So, she did not share her opinion when she decided to marry Mr. Martin. This maturation in Harriet is before her marriage. How much active role can be seen in Emma, Harriet, Jane etc., can't be seen in married women like Miss Taylor, Mrs. Elton because after marriage women's role would be to remain at home being a submissive, docile wife of their husbands. They have no freedom as they had before.

After reading *Emma* as a female Bildungsroman, I came to realize that *Emma* has challenged the traditional concept of male Bildungsroman in which only the growth or development of male protagonist would be considered natural whereas female's growth was not taken for granted. Many of the early coming of age stories, or Bildungsroman, centered on male protagonists that often left the familiarity of their homes for parts unknown. Esther Kleinbord Labowitz claims that the female Bildungsroman was not possible until "cultural and social structures appeared to support women's struggle for independence, to go out into the world, engage in career, in self-discovery and fulfillment" (7). I believe Labovitz is mistaken in her assumption. It is not that the Bildungsroman did not exist for women until they could make the same journey as men, but rather, the feminine Bildungsroman differed from its male counterpart because a girl's reality was unlike her brother's reality and, as such, her story would be defined by a different set of standards. Though Emma did not leave her home for knowledge, she did not have any lack of situation to know the bitter reality of the people in the society. Truth is prevailed everywhere. The moment of coincidence matters when to realize it. It is not that if males realize truth only after leaving home for parts unknown, the same case should be in the case of females too.

Even home and her surroundings are sufficient enough to learn something new. This evident has challenged the belief in Bildungsroman.

In the first half of the nineteenth century, a women's place was in the home. Ambition in girls was seen as danger to the family and girls had few examples of independent, self-motivated woman to admire. Few women sought to defy the conventions of the day and stories of women who did, were not likely to become fireside reading. Instead, the female character stayed at home but evolved intellectually and emotionally. Whereas male protagonists identify the deficiencies in their lives and then set on a course to correct those shortcomings, female protagonists have to learn that they have the ability to challenge those limitation before they can take steps to effect change in their lives. The heroine does not know that this action is possible because she lacks agency. Broadly defined, agency refers to the internal powers and capacities, which their exercises make the girl an active participant in the events around her. However, agency will emphasize the mental and emotional process involved and will not simply be reduced to thought in action. I believe it is important to stress the psychological aspects of agency because the heroine does not exist in a vacuum, subject only to her desires: she exists and acts with the knowledge of the social order. Family, community and society play important roles in the access to ideas as well as the ability and motivation to put those ideas into action. In keeping with societal norms of the era, a typical Victorian women like Emma lived under the authority of her nearest male relative, usually her father and later her husband or brother.

A Victorian father had a considerable amount of influence over this daughter and thus played an important role in her quest for agency. If a girl's father resisted the



idea of education for his daughter or if he resisted and directed the quality of her contact with person and institutions outside of his household, then she was undoubtedly limited not only in what she was able to do, but also in what she was able to believe about herself and her own ability to effect change in her life. If, at the beginning of the boy's story, he has already been imbued with the sense that he can change his circumstances, then his coming of age story is a saga of actions and consequences. On the other hand, because of the society in which she lives, a female protagonist must struggle to achieve a certain level of personal authority before she can attempt to do the same. And when she does manage to connect with a deeper internal understanding of her own desires, her choices will be different because her options are different. The evolution of thought that has to occur to allow her access to her own desires and then act on them is her coming of age story.

By producing a female Bildungsroman novel, *Emma*, Jane Austen seems to uplift the position of women of the Victorian period. By taking Emma as a central character, who has gained emotional and intellectual maturity at the end, she wants her readers, especially dominated and marginalized Victorian women, to gain a kind of rebellious sense against the prevailing male-dominated society and practice as Emma has done. She wants to show that maturation on males is not an only option, but it is so in case of females, however in a different way. By her creation of a female Bildungsroman novel, *Emma*, women of the time are encouraged to feel that they are equal to men, and are not constrained by their sexuality and have a sense of sexual freedom and at times should use their sexuality as a weapon. They should value freedom and independence. They should experience a sense of self at a young age and know or have an idea of what they want in life. They should be willing to fight for

equality and should challenge the status quo. They should not let others define them; they should define themselves. On the way of life, they should feel that they believe in love but love is not the answer to all her wants and needs. They should have a sense of empowerment that is based on that of women who have already paved the way. They should stop dreaming of home and concentrate on the path that life takes them. They should learn to fit into the roles in which they had been placed.

The nineteenth century English Bildungsroman was a realistic novel focusing on the social and moral education of a character who evolves over time as a result of encounters with others. As Clara Reeve and Moria Edgeworth tell us, it was because critics considered that women readers were already modeling their lives, their behaviors, their expectations, and their values on the shoddy and fantastic novels and romances they borrowed from circulating libraries that lady-novelists from mid-century on set out to change the book that women were imitating in order to change their very lives. The nineteenth century female Bildungsroman was not always designed to give a minute account of the Bildung of the heroine; but to effect the Bildung of its readers and thus to effect changes in the manners and morals of the times.

New historicist critics have tended to assume that nineteenth century lady novelists were spoken of more than they spoke. Following Foucault or Derrida, they have tended to argue that where nineteenth century lady novelists departed from the gender roles imposed by the patriarchy and depicted in sermons and conduct books, they did so unconsciously, subversively in such a way that they were divided against themselves. They also have argued that the gender roles defined in sermons and conduct books and repeated in women's novels produced a new kind of woman, a

domestic woman, gave her power over the household and sexual relations; and produced a single idea of the household, which not only served the interests of emergent capitalism but also helped to generate the belief that there was such a thing as the middle class well before one existed in any other form.

In fact there was considerable debate throughout the nineteenth century about what constituted female nature, female virtue, female propriety, and female roles, and as Marilyn Butler demonstrated sometime ago, nineteenth century women's novels were very much part of this debate. During the course of nineteenth century, preachers, moralists, essayists, conduct book writers, and novelists, feminist and non-feminist, were all engaged in inventing new female typologies. But they were doing so dialogically and there was considerable disagreement, for instance, about whether women were to be ruled by their hearts or by their heads, about whether it was really to their advantage to be fashioned as gentle and sentimental creatures about how women's minds should be educated and used, and indeed about whether women could not and should not be able to lead happy single lives. Moreover, lady novelists often used very similar sounding ideals that of domestic happiness, for example to very different political ends. Such novel of female Bildungsroman serves a radical politics, one that would overthrow the extant class structure and level everyone with the lower and middle orders; it also serves rather to level the aristocracy, the gentry and the newly wealthy trading classes and, not to invent the middle class, but more probably to provide a format and a justification for the marriages between new money and old name which had begun to proliferate.

It is possible to show that there were great shifts in the representation of women between the end of eighteenth century and the end of nineteenth century. If at

the end of eighteenth century women had been portrayed as vain, lustful, and inconstant, by the end of nineteenth century they were being portrayed as virtuous, modest and chaste. If at the end of eighteenth century women had been conceived as having satanic powers of temptation and social destruction, by the end of nineteenth century they were given almost messianic powers of moral influence and social reconstruction. And if marriage had once been portrayed as based on money and convenience, they came increasingly to be portrayed as based on domestic companionship, mutual affection, and mutual consideration.

Thus, *Emma* has been a new form of Bildungsroman which is different from the concept of traditional Bildungsroman in which only boys or males were narrated as having grown and matured and learned to adjust in the society after struggling with difficult situations. Emma, without going to any new place and without any mentorship has changed her vanity into insight. Novelists in early eighteenth and nineteenth century only focused on the development of males but women were neglected this kind of development. There is hidden development or psychological maturation which the people in the outside world don't notice. Women keep their change in knowledge secret because they are used to be only in the society. Males need some kind of difficult situations to be completely changed in their knowledge but women can change even through small or trifle things like love, romance, or failure in matchmaking. This kind of novel is against the traditional concept of Bildungsroman which can be seen in *Emma* by Jane Austen.

### III. *Emma*: A New Journey in the Patriarchal Bildungsroman History

*Emma*, by Jane Austen, has been a profound literary piece that has artistically paved a new way to establish a new kind of journey in the Bildungsroman genre, for it has challenged the prevailed dominant factor in the understanding of the concept, Bildungsroman. How Bildungsroman was perceived or understood was, in a deep heart, gender biased, partial, superficial, and incomplete which only considered males to have been capable to enlighten through some social factors. Traditionally, those critics had not thought that what males could learn or mature was possible in case of females, too. It might be that males were freer than females due to the construction of the social norms, values and practices, but females could also learn within themselves in a rather different circumstance. Austen tried to dig out the neglected or ignored reality of the maturation of women through the novel, *Emma*.

Emma, even being a female protagonist at home; not educated in any university and constantly barred in the social barrier, matured psychologically and emotionally and became a well-knowledged lady at last. It has been clear that what Emma was inspired by for learning was, certainly, different from what male protagonist could get in the traditional Bildungsroman genre. However, she learned like male protagonist, so *Emma* has been a deviant literary piece to resist against the dominant concept of male Bildungsroman.

From the era of eighteenth century when Bildungsroman concept was developed, Bildungsroman novelists made a story of a male protagonist especially orphan in a village, not properly guided by his guardians and not being able to go to university. They frequently presented the boy neglected by his society who would go on a spurious journey and met a lot of obstacles which encouraged him to learn

something new; if not to face death. After facing numerous difficulties and pains, he would be enlightened and at last returned to his village with the light of knowledge. It was more than attending university in regard to his knowledge. By the invention of this kind of novel, the novelists tried to impress the readers that only males had the capacity to leave the place in search of knowledge and they are more adventurous than females who dare not try this kind of risk for knowledge. Obviously females were not pointed out directly for their weakness, but in depth this kind of sense of inferiority could be realized. Austen realized this sense of dominance and presented a central character, Emma, in *Emma*, who, in a different social and familial background perceived truth with so many ups and downs in the entire course of her learning. With a different obstacle - matchmaking project - as a means of inspiration, Emma gradually left her world of egotism and ignorance and set to the world of enlightenment. She was not at teen age; she had not attended any university nor had she left the society as male did, but she equally matured not less than male protagonist. In this sense *Emma* is a new form of creation which is against the traditional definition of Bildungsroman.

*Emma* is different from the male Bildungsroman in the sense that male Bildungsroman contains a boy having a freedom of career choice, but Emma does not have that freedom. Though seemed free from her family members, she would not go even to neighboring city like London. She could go only to neighboring village. It means she was restricted. Males would be guided by a knowledgeable mentor but Emma lacked female role model. However, she got mentorship from Mr. Knightley, her would-be husband. Males would meet pivotal crises in the course of their professional career, but Emma has not met any crisis but failure in her project, with

sense of humiliation. Several noticeable differences there are between male Bildungsroman and *Emma*. The aim of producing such different novel with different design of plots was to seek a new form of idea than that of traditional ones.

To have female protagonist as central character instead of male, to present different factors for inspiration for one's development, to present much of the female characters who play supportive role for Emma's maturation, and to construct the plot only revolving in the small place as setting, is Austen's attempt to grow the idea of female's maturation in a different ground of reality. She wants to counter against the traditional concept. She attempts to show that there is something incomplete in the definition and perception of the term, Bildungsroman. Males and females being physically different; are treated differently by constructing the different roles of gender or sex. Gender is made by the society. It is social construction. Basing the concept of gender, they are treated differently. While treating, feminine gender is ignored. That ignorance not only lies in providing social facilities but also in imagination which is put into ground through literary piece. Sense of patriarchy lies even in literature like traditional Bildungsroman. So, to counter that negligence or ignorance or patriarchy, resistance through the same kind of literature is necessary. Females mostly feel female's suppression and they revolt. Jane Austen herself attempted this kind of revolt through the creation of the female Bildungsroman novel, *Emma*. This novel is the counter literary piece against the traditional Bildungsroman genre. So this is the new journey on the field of Bildungsroman history.

By presenting the novel, *Emma*, Jane Austen has really challenged the traditional male Bildungsroman history. To do this, she created a female protagonist, Emma, who focused the mind of the readers from the beginning till the end. Several

women were there around her like Harriet, Jane, Miss Bates, Miss Taylor, Mrs. Elton etc., who played the role of encouragement or inspiration for committing mistakes as well as learning lessons from them. *Emma* was presented in a small confined setting where only few characters could go far. Most of the events take place nearby. Austen wanted to show that learning can take place surrounding the house and village, and the protagonist need not go any further making a risk of adventure. Emma did not need to go to any university, nor did she need the help of enlightened philosopher to shed the light in her heart. Confinement in the walls of house and society does not hinder getting knowledge which is proved by Emma. So, presenting a female protagonist as a figure of enlightenment and inventing plots unlike that of traditional Bildungsroman, Austen proved that female Bildungsroman can occur. Not only that she let the readers be informed about the conscious lacking of the presentation of female figure in the place of Bildungsroman tradition. So, *Emma* is a resistance to the patriarchal literary tradition of Bildungsroman genre.



### Works Cited

- Abel, Elizabeth, Hirsch, Marianne and Langland Elizabeth. Eds. *The Voyage In: Fictions of Female Development*. Hanover: University Press of New England, 1983.
- Austen, Jane. *Emma*. London: Penguin Classic, 2006.
- Bagchi, Barnita. "Instruction a Torment" ? Jane Austen's Early Writing and Conflicting Versions of Female Education in Romantic Era. "Conservative" British Women's Novel". *Romanticism on the Net*. 40 (2005) Web. 18 Feb. 2012.
- Bradburg, Nicola. Introduction. *Jane Austen. Emma*. Ware: Wordsworth Dictions Limited, 2007.
- Buckley, Jerome Hamilton. *Season of Youth: The Bildungsroman from Dickens to Golding*. Cambridge: Harvard University Press, 1974.
- Collela, Silvana. "Intimations of Mortality: The Malthusian Plot in Early Nineteenth-Century Popular Fictions." *Nineteenth-Century Contents*. 24.1 (2002): 17-32. Web. 30 November 2012.
- Devlin, D. *Jane Austen and Education*. London: The Macmillan Press Ltd., 1975. Print.
- Eagleton, Terry. *The English Novel: An Introduction*. Maldon, M.A.: Blackwell, 2005. Print.
- Felski, Rita. *Beyond Feminist Aesthetics: Feminist Literature and Social Change*. Cambridge, Massachusetts: Harvard University Press, 1989.
- Ferguson, Mary Anne. "The Female Novel of Development and the Myth of Psyche", In: Abel, Elizabeth, Hirsch, Marianne and Langland Elizabeth, Eds. *The Voyage In: Fictions of Female Development*. Hanover: University Press of New England, 1983, pp. 228-243.

- Fraiman, Susan. *Unbecoming Women: British Women Writers and The Novel of Development*. New York: Columbia University Press, 1993.
- Gilligan, Carol. *In a Different Voice: Women's Conceptions of Self and of Morality*. New Brunswick, W.J. Rutgers University Press, 1985.
- Hirsch, Marianne. *The Mother-Daughter Plot*. Bloomington: Indiana University Press, 1989.
- Hoffman Baruch, Elaine. "The Feminine" Bildungsroman: Education through Marriage." *The Massachusetts Review*, Vol. 22, No. 2 (Summer, 1981), pp. 335-357.
- Johnson, Claudia L. *Jane Austen: Women, Politics and the Novel*. Chicago and London: The University of Chicago Press, 1998.
- Labovitz, Esther Kleinbord. *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century: Dorothy Richardson, Simon de Beauvoir, Doris Lessing, Christa Wolf*. New York: Peter Lang, 1986.
- Lazzaro-Weis, Carol. "The Female 'Bildungsroman': Calling It into Question." *NWSA Journal*. 2.1 (1990): 16-34. JSTOR.Web.19Feb.2013.
- Perry, Ruth. *Novel Relations: The Transformation of Kinship in English Literature and Culture, 1748-1818*. Cambridge University Press, 2004.
- Reef, Catherine. "Jane Austen's Great Subject: Growing Up", 05 Sept. 2009. 28 Dec. 2012.
- Sabiston, Elizabeth. *Private Sphere to World Stage from Austen to Eliot*. Aldershot and Burlington: Ashgate Publishing Limited, 2008. Web. 06 January 2013.
- Shaffer, Julie. "Not Subordinate: Empowering Women in the Marriage Plot". *Criticism* 34.1 (1992): 51-73. Web. 28 December 2012.

Wiesenfarth, Joseph. "The Civility of Emma." *Jane Austen Society of Australia 11*

(December 1995): n. pag. Web.

Williams, Merryn. *Women in the English Novel. 1800-1900*. Basingstoke and London:

The Macmillan Press Ltd., 1984.