

AN ANALYSIS OF JANE AUSTEN'S STYLE IN *EMMA*

Eko Budi Setiawan

Program Studi Sastra Inggris – Fakultas Sastra
Universitas Katolik Widya Mandala Madiun

ABSTRAK

Penelitian ini mendalami *style* Jane Austen dalam novel *Emma*. Pembahasan mencakup teknik yang digunakan oleh Jane Austen, yaitu ulasan *narrator* secara langsung dan tidak langsung para tokoh utama serta ungkapan *irony* atau *sindirian*. Pembahasan mengacu pada sifat dan sikap para tokoh ketika berinteraksi dengan tokoh-tokoh lain. Jane Austen mengulas para tokoh dengan teknik ulasan langsung pada awal bagian setiap bab, memperkenalkan tokoh dengan menyampaikan fakta melalui ekspresi dalam percakapan. Austen menciptakan kedekatan para tokoh dengan para pembaca dan membuat pembaca berpikir seksama ketika menilai para tokoh dan peristiwa. Jane Austen juga mengulas para tokoh dengan tidak langsung melalui pemahaman terhadap tingkah laku tokoh. Cara ini menjadikan pembaca memahami dan menyimpulkan sendiri perilaku mereka. Pembaca berimajinasi terhadap semua interaksi sosial antartokoh dalam cerita. Dalam penelitian ini juga ditemukan bahwa Jane Austen mengajak pembaca untuk memahami perbedaan makna dan sikap para tokoh dalam cerita melalui ungkapan-ungkapan yang mengandung *sindiran* atau *irony*. Kata *sindiran* yang dipakai seperti *indeed, however, in fact, of course*.

Kata Kunci: *narrator, irony, indeed, however, in fact, of course*

A. Introduction

1. Background of The Study

Jane Austen is generally acknowledged to be one of the great English novelists, so it is no surprise that her novels have remained continuously in print from her day to the present. Contemporary reviewers found much to praise in them. Reviewing *Emma* for the *Quarterly Review* (1816), Scott characterizes its strengths and weaknesses:

The author's knowledge of the world, and the peculiar tact with which she presents characters that the reader cannot fail to recognize, reminds us something of the merits of the Flemish school of painting. The subjects are not often elegant, and certainly never grand; but they are finished to nature, and with a precision which delights the reader....

Austen's merits consist much in the force of a narrative conducted with much neatness and point, and a quiet yet comic dialogue, in which the characters of the speakers evolve themselves with dramatic effect. The faults arise from the minute

detail which the author's plan comprehends. Characters of folly or simplicity, such as those of old Woodhouse and Miss Bates (characters in *Emma*), are ridiculous when first presented. Their characterization in fiction reflects as in real society.

Scott's review gives way, in 1852, to George Henry Lewes' excessive praise for Austen's works, in which he calls her the "greatest artist that has ever written," even repeating Macaulay's assertion that Austen is "a prose Shakespeare." Lewes tells us that "Her circle may be restricted, but it is complete" (qtd. in Parrish). His praise for her appears high:

Only cultivated minds fairly appreciate the exquisite art of Miss Austen. Those who demand the stimulus of "effects;" those who can only see by strong lights and shadows, will find her tame and uninteresting. [. . .] The incidents, the characters, the dialogue—all are of every day life, and so truthfully presented, that to appreciate the art we must try to imitate it, or carefully compare it with that of others. [. . .] Never does she transcend her own actual experience, never does her pen trace a line that does not touch the experience of others. (qtd. in Parrish)

Accordingly, the writer of this research is interested in analyzing Jane Austen's *Emma* related to Austen's style in narrating the story through the characters.

2. Problem Limitation

This research focuses on Jane Austen's style of writing which is related to innovative method of narrative in novel. The analysis concens with Jane Austen's style as reflected on *Emma*. In order to make this writing focus on the main problem, the method of narrative techniques will be analyzed. Secondly, the writer also interprets the characters' voice through their dialogues or conversations and all statements stated by the narrators in Austen's *Emma*. Consequently, Jane Austen's innovative method of narrative techniques will arise. Those aspects will be analyzed in this research.

3. Problem Formulation

After the research has considered the problem limitation of the research, the question is raised. There is only one question related to Jane Austen's novel, *Emma*. Then, the question will be answered in the analysis of the research. The question can be stated as follows:

- a. What is Jane Austen's innovative method of narrative techniques implied in *Emma*?
- b. What is the use of irony portrayed in *Emma*?

4. Research Goal

This research tries to explain Jane Austen's narrative techniques in writing the story by depicting the use of narrator's direct and indirect comments and the use of irony.

B. Theoretical Review

This chapter describes the theories which are used and applied in answering the statements of the problem. These theories are style, narrative, and irony.

1. Style

Style is the way the writers shape language to communicate ideas. Components of style include imagery, sentence structure, repetition, punctuation, diction, unity, tone, emphasis, and syntax. Some people believe that style indirectly reveals the writer's characters and worldwide.

In its most general interpretation, the word style has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on (Leech, 1981). Style can be applied to both spoken and written, both literary and non-literary varieties of language; but by tradition, it is particularly associated with written literary text, and this is the sense of the term which will concern to the readers. Thus style is relatively transparent; transparency implies paraphrasability; opacity implies that a text cannot be adequately paraphrased, and that interpretation of the text depends greatly on the creative imagination of the reader. Those aspects can be found in *Emma*. The writer narrates the story by using direct and indirect narratorial comments.

2. Narrative in Story

Narrative is generally classified as a mimetic medium. Mimesis is a term used to describe literary modes which aim to imitate human thoughts, speech, action and the world in which they take place (Amigoni, 14).

Narratives require action. Without action, we may have portraiture, catalogue but not narrative. A telephone, a car, and a detective do not produce a narrative until they are set in motion by a series of actions: the telephone rings, the detective answers then jumps in the car. Seen in this way, actions are like verbs creating contact among the separate substantives populating a narrative.

Linguistic (including literary) narrative is one variety of discursive act: more specific varieties can be established according to the needs of the classification. This approach can offer a new perspective on the literary genres and modes of discourse (Brown, 1983).

The psychological term was appropriate to describe a particular style of novel, or technique of characterization that was prevalent in some fictional works. This technique relied upon the mimetic (re)presentation of the mind of a character and dramatized the full range of the character's consciousness by direct and apparently unmediated quotation of such mental processes as memories, thoughts, impressions, and sensations (Bonheim, 1982).

Accordingly narrative is a powerful element of human culture, storing and sharing the cherished parts of our personal memories and giving structure to our laws, entertainment, and history. We experience narrative in words, pictures, and film, yet regardless of how the tale is told, story remains independent from the media that makes it concrete. Narrative follows humans wherever they travel and adapts readily to new forms of communication. Constantly evolving and always up-to-date,

narrative is a necessary strategy of human expression and a fundamental component of human identity.

3. Irony

The simplest definition of irony by Colebrook cited by Simpson in his article about ironic discourse says: "irony has a frequent and common definition: saying what is contrary to what is meant." (Simpson 2011). Irony is a set of words used to convey meaning opposite from the literal one that they have or a statement or situation where the meaning is contradicted by the appearance or presentation of the idea. Using linguistic terminology to put irony into a humorous context, one can say that irony is an incongruity between what is expected to be and what is, or a situation or result showing such incongruity.

C. Method of Research

This chapter describes the methodology employed in this study and consists of four parts. The first part is the subject matter that describes the novel *Emma* as the object of the study. Then, steps that are fetched for making the analysis complete are discussed in the second part. In the third part, the writer presents the data analysis. Finally, the last part gives the information about the sources such as books, journals, and websites, which support this research with their theories. Those sources are employed as the basic references of this study.

1. Subject Matter

This research analyzes Jane Austen's *Emma* related to Austen's style in writing the story. The introductions of the main character, Emma, the heroine of the novel, are especially important in looking for clues about their positions in the plot pattern as most of the events and characters are presented from their points of view.

The narrator's direct and indirect comments and the use of irony appear in *Emma*. The style of Jane Austen in narrating the story can be seen through the words or phrases spoken by the characters. Those words or phrases directly and indirectly are commented by the narrator. Austen also uses irony in criticizing the characters.

After reading *Emma* and comparing the plot with Austen's life, it is very evident that Jane puts a part of herself into her character Emma. Emma is convinced she will never marry because of personal feelings. Jane shares that same feeling; however, she follows through with staying single her entire life. Jane even rejects a marriage proposal that is offered to her. Emma and Jane both feel that marriage is for everyone but them. Emma feels marriage must be based on feeling, while Jane's reasons to stay unmarried are not made public. Jane's only sister, Cassandra, censored all of Jane's works after she died (Tomalin 25). This indicates that there must have been something of importance that Cassandra is trying to keep hidden from the literary world. If Jane Austen is a feminist it can create quite a stir. It will cause a disruption to the lives of her remaining family, and also jeopardize the success of her literary works that are published under her name.

2. Research Procedure

The research has three successive steps. As the first step, the writer read *Emma* for several times. In the first reading, the writer tried to follow and understand the story, then in the second reading, the writer focused on technique of writing the story. In the further reading, the writer tried to comprehend the narrator's and characters' direct comments, authorial interventions and the ironic attitude of the author. The data obtained is the primary data.

In the second step, the writer tries to find secondary data through books, websites, essays, and journals that could support the analysis. The writer browses some websites to find more information about *Emma*, its critics, technique of writing or style.

Finally the findings of the research are to answer the questions stated in the problem formulation. The answers then enable the writer to describe a conclusion of the study.

3. Data Analysis

The research tries to answer some questions dealing with the technique of narratorial comments, authorial interventions and ironic attitude of the author in the story.

There are two steps to be taken in the research. Those steps are explication and interpretation. In the explication step, primary data is read, collected and related to each other so that the meaning is understood. The meaning is mostly surface meaning because it is derived from what is stated in the novel. Secondly, the step of interpretation is used to dig up the hidden meaning of data. Interpretation is conducted by trying to find out the meaning from what is written, or from things, which are not stated in *Emma*.

4. Research Sources

The major source of this research is the novel itself, *Emma*. The novel provides primary data as the basis of analysis.

Additional readings have been extended to books on history, economy and sociology in order to reconstruct events and the socio-historical aspects of English society in the panorama of literary work studied. Besides the aforementioned, books on literary theories are selectively used to serve as the basis of the discussion. Those theories are related to style, narrative technique, irony, and Austen's life. In addition to books, there are more sources used in this study such as journals, periodicals, magazines, websites, which are considered to be supporting sources of the discussion.

D. Analysis

The study scrutinizes the analysis of Jane Austen's Style in *Emma*. The discussion consists of the techniques employed by Jane Austen, like the use of narrator's direct and indirect comments and the use of irony. Those discussions refer to characters' manners and appearance.

1. The Use of Narrator's Direct Comments

Amigoni argues that the concept of the implied reader draws attention to the fact that any writing, whether imaginative or critical, is addressed to a reader who is assumed to have temporarily at least an investment in the means and ends of that writing. He further suggests that "The pact that is established between a narrative discourse and the reader implied in that discourse is central to effective fictional prose narrative" (Amigoni, 21).

The opening of *Emma* can be analysed as an example to show this relation between the narrator and the implied reader:

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

.....

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of, Emma. Between them it was more the intimacy of sisters. Even before Miss Taylor had ceased the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now passed away, they had been living as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgement, but directed chiefly by her own. The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was so unperceived, that they did not by any means rank as misfortunes with her. (*Emma*, 1816)

The third-person narrator's opening description of Emma Woodhouse values good looks, cleverness wealth and domestic comfort. The real readers situated at a different point in history possess somewhat different social horizons, may value these less. However, to read the novel appropriately, the readers enter into the position of the implied readers.

The introductions of the main character, Emma, the heroine of the novel, is especially important in looking for clues about their positions in the plot pattern as most of the events and characters are presented from their points of view. Jane Austen as narrator makes her appearances as unobtrusive as possible. These appearances are more frequent in the opening chapters where characters are introduced. For this purpose, she introduces them with a few necessary facts and then permits them to be revealed and to reveal themselves in action and conversation.

Austen's attitude to Harriet Smith is also noteworthy. Firstly she is introduced by the narrator with very few facts about her background: Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs.

Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour boarder. This was all that was generally known of her history. After giving information about her background, the narrator gives information about her appearance:

"She was a pretty girl and her beauty happened to be of a sort which Emma particularly admired. She was short, plump and fair, with a fine bloom, blue eyes, light hair, regular feature, and a look of great sweetness" (*Emma*, 1816).

The introduction of Mr. Woodhouse can be given as an example: Having been valetudinarian all his life, without activity of mind or body, he was an older man in ways than in years; and though everybody beloved for the friendliness of his heart and his amiable temper, his talents could not have recommended him at any time. (*Emma*, 1816)

When he actually appears he displays a selfish personality, someone thinking of his own comfort firstly. He is discussing the Westons but he reveals himself as well. Consider the following quotations:

'Poor Miss Taylor! - I wish she were here again. What a pity it is that Mr. Weston ever thought of her !

...You would not have had Miss Taylor live with us for ever.... When she might have a house of her own. A house of her own!- but where is advantage of a house of her own? This is three times as large.' (*Emma*, 1816)

He detests the idea of marriage and he needs Miss Taylor as a companion for his own comfort. His next subject is Emma's matchmaking and his manner of speaking again reveals something of his own personality. "I wish you would not make matches and foretel things for whatever you say always comes to pass. You do not make any more matches" (*Emma*, 1816).

Mr. Knightley is established from the beginning as completely reliable and this is proved by his actions and speeches. As Craik points out, "his conduct is always irreproachable and his judgement unshakable" (1965). He is qualified via a simple reference to his age and his relationship to the Woodhouse family: Mr. Knightley, *a sensible man* (my emphasis) about seven or eight - and - thirty, was not only a very old and intimate friend of the family, but particularly connected with it as the elder brother of Isabella's husband. He lived about a mile from Highbury, was a frequent visitor and always welcome. (*Emma*, 1816)

When Frank Churchill is introduced by the narrator, a general idea of him has already been established in the minds of the readers. Now that his father was married, everybody expected his visit and before his visit, his much approved letter came. Jane Austen presents this event and we feel that it is exaggerated. Consider the following quotations:

"For a few days every morning visit in Highbury included some mention of the handsome letter Mrs. Weston had received". And then comes the comment of the narrator ; "It was, indeed, a highly - prized letter. Mrs. Weston had of course formed a very favourable idea of the young man and

such a pleasing attention was an irresistible proof of his great good sense" (*Emma*, 1816)

At the very beginning of *Emma*, Emma and her governess Miss Taylor are introduced and the readers become acquainted with the details of their relation and their degree of attachment for each other. We learn that Miss Taylor was a good companion for Emma and as she is married to Mr. Weston now, she is deeply missed by Emma. The narrator referring to Miss Taylor, asks the reader; "How was she (Emma) to bear the change?". And she proceeds to answer her own question. "It was true that her friend was going half a mile from them, but Emma was aware that great must be the difference between Mrs. Weston only half a mile from them and a Miss Taylor in the house" (*Emma*, 1816).

In a scene when most of the characters are gathered to make plans for the party at the Crown, while the scene is introduced through dialogues and we hear the voice of the characters, the narrator makes a comment on ladies and gentlemen: The ladies here probably exchanged looks which meant, 'Men never know when things are dirty or not;' and the gentlemen perhaps thought each to himself, 'Women will have their little nonsenses and needless cares'. (*Emma*, 1816)

As such examples of general comments indicate, we may come across authorial interventions coming through general comments. The interference is signalled either by such comments or by the use of signal words such as *indeed*, *really*, *however*, which make us suspect the difference between the appearance and the reality. In addition, sometimes the reader is addressed by questions concerning the feelings or the answers of the characters in given situations. In this way Austen establishes intimacy with her readers and leads them to think in a particular way when judging characters and events.

2. The Use of Narrator's Indirect Comments

Austen lets the heroine herself present as much of the action as possible. Emma is used as a kind of narrator, though in the third person, reporting her own experience. By showing most of the story through Emma's eyes, the author insures that we shall agree with Emma as much as possible, rather than criticize her.

However, there are some very clear authorial comments about Emma's character at the outset of the novel that should put the reader on his guard against identifying too readily with her attitudes and opinions. We learn that Emma, "had a disposition to think a little too well of herself", she is oversure of her own judgement, and has a propensity for match-making. She discovers and corrects her faults only after she hurts people. Craik points out; Once she (Austen) has made these deficiencies clear. It can use Emma's judgement, which on other matters is right and rational, anywhere she chooses instead of expressing her own. Jane Austen appears much less in person as narrator because here we need to know scarcely anything that Emma cannot tell us (1965).

Mr. Elton is also an object of interest for Emma. She has clear observations on him some of which are to the point and some of which are in fact not true, but they guide the readers to perceive the true state of the affairs.

You like Mr. Elton, papa, - I must look about for a wife for him. There is nobody in Highbury who deserves him- and he has been here a whole year and has fitted up his house so comfortably that it would be a shame to have him single any longer. (*Emma*, 1816)

In this scene it is clear that Emma is intelligent and perceptive, since she has noticed that Mr. Elton is eager to marry. Her fault is not to realize that Mr. Elton would choose Emma. Craik (1965) suggests that Jane Austen can give all the information she needs through Emma, because at the same time as Emma misreads what she sees she helps the reader understand it.

Austen moves in and out of minds with great freedom, choosing for her own purposes what to reveal and what to withhold. A good example of this occurs when Mrs. Weston suggests a possible union between Emma and Frank Churchill, at the end of her conversation with Knightley about the harmful effects of Emma's friendship with Harriet. Here we also get the inner thoughts of Mrs. Weston, a rare case in the novel: Part of her meaning was to conceal some favourite thoughts of her own and Mr. Weston's on the subject, as much as possible. There were wishes at Randalls respecting Emma's destiny, but it was not desirable to have them suspected. (*Emma*, 1816)

Lodge (1990) in his essay "Composition, Distribution, Arrangement, Form and Structure" in Jane Austen's novels', argues that: The nineteenth-century novel developed a new and more flexible combination of author's voice and characters' voices than the simple alternation of the two one finds in traditional epic narration, from Homer to Fielding and Scott - a discourse that fused, or interwove, them, especially through the stylistic device known as 'free indirect speech'.

Lodge further argues that Jane Austen was the first English novelist to use this technique, which consists of reporting the thoughts of a character while deleting the introductory tags, such as 'he thought', 'she wondered', 'he thought to himself' and the like. For instance, after Mr. Elton's unwelcome declaration of love to Emma, the next chapter begins:

Free indirect speech, which enters this passage at the second sentence, allows the novelist to give the reader intimate access to a character's thoughts, without totally surrendering control of the discourse to that character. Though Emma's consciousness remains focal, the summary in this passage makes the narrator's authority perceptible. Consider the quotation below:

Every part of it brought pain and humiliation, of some sort or other; but, compared with the evil to Harriet, all was light; and she would gladly have submitted to feel yet more mistaken - more in error- more disgraced by misjudgement, than she actually was, could the effects of her blunders have been confined to herself. (*Emma*, 1816).

According to Lodge (1990: 126), free indirect speech combined with presentation of the action from the perspective of an individual character allows the novelist to vary from sentence to sentence the distance between the narrator's discourse and the

character's discourse, and so to control and direct the reader's affective and interpretive responses to the unfolding story.

The phrase "seemed most favourably impressed", is the narrator's first subtle hint at Mrs. Elton's shallowness. By comparing Maple Grove and Hartfield she implies that she is used to grandness. Maple Grove mentioned here, is a topic that Mrs. Elton will return to on many later occasions. Thus, the narrative's authority does not commit itself through words, that is through direct comment, yet both the introduction of Mrs. Elton's words and Emma's negative assessment, "vain", "ignorant" are controlling our judgement.

Berendson (1991) comments that, "the use of third person indirect discourse points to the fictionality of utterances represented, and thus to manipulation - the reader is asked to side with Emma against Mrs. Elton".

The structure of *Emma* requires penetration, alertness on the part of the characters and the readers in order to be in control of the understanding of the novel. It is the complexity of evaluating events that makes the reader's position as judge, who needs to interpret and reinterpret as the novel proceeds. In this way Jane Austen creates her ideal reader who is receptive and able to follow the hints or clues either false or true but all help them arrive at certain conclusions. Consequently secrets apart from their social implications or structural functions, appear to be a structuring device to keep the reader's imagination busy.

3. The Use of Irony

It seems that in writing novels one of Austen's aims is to provoke the readers to think about different meanings and attitudes and this is achieved by the use of irony. Austen writes ironically, whatever the words mean on the page, we repeatedly find that they imply other, different meanings. By this way, the novel forces us to be sceptical about characters, events, and attitudes.

Jones describes Austen's style as ironic, and argues that the reader is often forced into making judgements, because the authorial voice, sometimes speaking from the point of view of one of the characters, offers a limited or mistaken view of a particular person or situation which the reader feels obliged to correct. "Irony is dependent on readers feeling that they know more or understand more either than the narrator or than one or more of the characters" (1997). Irony of this kind is often used in *Emma*, and several passages will be analysed to illustrate this technique. Irony appears as an essential element of the novel. In fact, Austen's method is ironic. As the analysis of *Emma* will illustrate, irony's function in the novel is to tease the readers into thinking and getting them involved.

Craik (1965) states that "irony is dependent on and coexistent with the heroine herself ". The introduction of Emma emphasizes the deficiency on which her actions will depend, and the circumstances which allow it to happen. Things that may distress her will be very much her own fault and because Emma is the dominant character, the reader's position is very close to hers, and so the reader shares Emma's process of self-discovery. But, at the same time, in reading her experiences we are constantly engaged in making judgements.

Although at the beginning of the novel, she dismisses marriage as a goal for herself, the novel ends with her happy marriage to Mr. Knightley with whom she has always been in love, but she could come to self-recognition only later in the novel.

Were I to fall in love, indeed, it would be a different thing! But I never have been in love; it is not my way or my nature; and I do not think I ever shall. And without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment I do not; consequence I do not want.' *Emma*, 1816).

When we take into consideration the conditions of her time, it is true that Emma's situation as a woman of 30.000 pounds fortune, brought up by a doting governess, and mistress of her father's house is really respectable and well established. However, as it turns out, she has always been in love with Mr. Knightley and it is her source of pride to be the most important person for him, so the early comment "she has never been in love", turns out to be misleading. Only towards the end of the novel, with Harriet's manifestation of love for Mr. Knightley does Emma come to recognize her feelings for Mr. Knightley.

Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so increased by Harriet's having some hope of a return? It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself! (*Emma*, 1816)

This passage is also important to show Emma's unawareness of her feelings:

There he was, among the standers-by, where he ought not to be; he ought to be dancing - not classing himself with the husbands, and fathers, and whist-players, who were pretending to feel an interest in the dance till their rubbers were made-up, - so young as he looked!-

.... His tall, firm, upright figure, among the bulky forms and stooping shoulders of the elderly men, was such as Emma felt must draw every body's eyes; and excepting her own partner, there was not one among the whole row of young men who could be compared with him. (*Emma*, 1816).

In this passage, we are primarily interested in the feelings of Emma. In her observation of Mr. Knightley we gain the impression that the stress is on his physical characteristics. The irony of the passage lies in Emma's unawareness of the real state of her feelings, feelings we suspect on a first reading and which are confirmed at the end of the novel. Here, Emma shows no sign of understanding why it is that she is so worried by his not dancing. There is thus an ironic opposition between her ignorance of her own emotional state and the self-awareness on which she prides herself, particularly when she examines her feelings for Frank Churchill.

The irony of plot plays an important role in directing judgment. In Emma we make judgments by a process of constant comparison between different points of view. In this scene, we have comments of different characters on Harriet's portrait, which was drawn by Emma in an effort to secure Mr. Elton's interest in her. Emma is pleased with the portrait:

There was no want of likeness, she had been fortunate in attitude, and as she

meant to throw in a little improvement to the figure, to give a little more height, and considerably more elegance, she had great confidence of its being in every way a pretty drawing at last.... (*Emma*, 1816)

Emma's friends comment on the portrait in various ways, offering the reader the chance to compare different views;

'Miss Woodhouse has given her friend the only beauty she wanted,'
- observed Mrs. Weston to him -

....

'You have made her too tall, Emma 'said Mr. Knightley.
(*Emma*, 1816)

Another example of irony is from chapter 45, which shows the contrast between the words of the characters and their real motives. Emma goes to visit Jane Fairfax at Miss Bates's, but Miss Bates comes to the door saying that Jane is too ill to see anybody, although she has seen Mrs. Elton, Mrs. Cole and Mrs. Perry earlier in the day. The narrator gives us Emma's reaction: "Emma did not want to be classed with the Mrs. Eltons, the Mrs. Perrys, and the Mrs. Coles, who would force themselves anywhere" (*Emma*, 1816).

The meaning of the words is that, Emma wishes to be different from three inferior women, so she decides not to insist on seeing Jane. However, we are surprised by this assertion for two reasons. Firstly, Emma has been humbled, especially after the rebuke of Mr. Knightley for her cruel remark about Miss Bates at Boxhill, and is determined to be tolerant of others. So her revived snobbery surprises us. Secondly Emma had sent a note to Jane, and the answer effectively told her not to come. Marsh (1998) makes the following observation:

Clearly there are two attitudes in this part of the text. First, there are the words, which give Emma's thoughts; second there is our surprise, which makes us disbelieve Emma's motives and question what is really happening (1998).

The vulgarity and snobbery of Mrs. Elton are seen. Mrs. Elton always talks about Maple Grove, the luxurious residence of her relatives, London society or the distinctions of a fine lady and enjoys attracting attention as a bride. And when such a character announces that "her taste is for simplicity" these words are far from convincing any reader and make us laugh at her:

I fancy I am rather a favourite; he took notice of my gown. How do you like it? - Selina's choice - handsome, I think, but I do not know whether it is not over-trimmed; I have the greatest dislike to the idea of being over-trimmed- quite a horror of finery. I must put on a few ornaments now, because it is expected of me. A bride, you know must appear like a bride, but my natural taste is for simplicity...

(*Emma*, 1816)

Mrs. Elton's introduction in the previous chapter confirms the irony here; "Mrs. Elton as elegant as lace and pearls could make her." She likes finery and this is revealed by her clothes and ornaments, so her words are contradictory.

The playful gap between subject matter and tone also reveals the ironic

attitude of the author and at the same time the triviality of the characters included in such scenes. For instance the presentation of Mr. Woodhouse in *Emma* is humorous and, like Mrs. Elton, is used for comic relief and has little to do with advancing the plot, however, he is still sympathetic. The reader has important matters kept before him by Mr. Woodhouse's trivial, but usually unconsciously ironic comments on them.

Isabella likes her father exaggerates everything and is over concerned with her children. When they come across the danger of being blocked up at Randalls, her horror is shown in its extremity and we can sense irony in the writer's attitude towards her:

His eldest daughter's alarm was equal to his own. The horror of being blocked up at Randalls, while her children were at Hartfield, was full in her imagination; and fancying the road to be now just passable for adventurous people, but in a state that admitted no delay, she was eager to have it settled, that her father and Emma should remain at Randalls, while she and her husband set forward instantly through all the possible accumulations of drifted snow that might impede them. (*Emma*, 1816)

Emma is conscious of the social gradations which are so prominent in the background of the story. She is proud of her status and family name and her snobbery is displayed with many examples. Emma's position as 'first in consequence' in Highbury entails a certain social responsibility. Though she is described as fulfilling her charitable obligations to the poor, there is a suspicion that this task is done without a sincere sense of obligation. For instance, she exhibits her snobbery in this quotation:

A young farmer, whether on horseback 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 hope to be useful to their families in some way 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. (*Emma*, 1816).

Emma becomes indignant that the clergyman, Mr. Elton should dare to propose to her or to 'suppose himself equal in connection or mind!' (*Emma*, 1816). She even declares that, 'He (Mr. Elton) must know that the Woodhouses had been settled for several generations at Hartfield, the younger branch of a very ancient family- and that the Eltons were nobody.' (*Emma*, 1816). The irony here derives from the fact that Emma is angry with Mr. Elton for humiliating her friend Harriet, but she herself is humiliating him by regarding him as socially below herself.

In these circumstances the Coles arrange a party inviting the best families in Highbury. Before the coming of the invitation, Emma, in expectation of an invitation, plans on refusing to go:

Nothing should tempt her to go, if they did; and she regretted that her father's known habits would be giving her refusal less meaning than she could wish. The Coles were very respectable in their way, but they ought to be taught that it was not for them to arrange the terms on which the superior families

would visit them. (*Emma*, 1816).

Here, the irony derives from the fact that, before the invitation Emma would like to refuse to go in order to teach them a lesson. However, as she does not receive an invitation, this time she is anxious of not having the chance to attend a dinner-party consisting of those whose society was dearest to her. And when at last the invitation arrives, she is only too glad to be persuaded by her friends to accept: "Upon the whole she was very persuadable" (*Emma*, 1816), comments the narrator. Indeed, this passage is important in illustrating Highbury's social mobility with Emma's acceptance of the invitation, and also displaying the attitude of people in Emma's position at that time.

E. Conclusion

This study has aimed to analyse the techniques used by Jane Austen in writing the story. It shows the use of the narrator's direct comments, the narrator's indirect comments, and the use of irony.

Austen is completely in control of her fictional world. This control, achieved by her skillful use of this technique. She brings the readers to recognize the importance of the technique to establish the interaction between the readers and the text. This can also be supported with the structure of a text has the biggest role in establishing the interaction between the reader and the text.

Austen's handling of point of view in the novel is important in the sense of conditions. It views the events and characters, leads and guides the readers to think in a particular way. Austen uses a deficient heroine as the center of consciousness, but we are warned from the very beginning not to trust her too much. The introduction of the characters is also important in displaying the author's style towards these characters. It is shown by words such as *indeed*, *really*, *however*.

Irony is another means widely used by Austen to force her readers into thinking by offering different points of view or contradictory opinions. The discrepancy between seeming and being, especially on the part of the characters and the discrepancy between their words and actions creates many ironical situations. In her narration the use of some words like *indeed*, *however*, *in fact*, *of course*, urges the reader to perceive the author's ironic tone. The contrast between Emma's observations and reality constitutes the basis of irony. The characters' preoccupations with money and marriage are handled ironically; we are invited to laugh at characters who over-estimate money and those who see marriage as a bargain for economic transaction.

BIBLIOGRAPHY

- Amigoni, David. 2000. *The English Novel and Prose Narrative*. Edinburg: Edinburg University Press Ltd.
- Austen, Jane. 1816. *Emma*. London: Penguin Books Ltd.
- Berendson, C. Marjet. 1991. *Reading Characters in Jane Austen's Emma*. Netherlands: Van Gorcum & Comp.
- Bonheim, Helmut. 1982. *The Narrative Modes: Techniques of the Short Story*. Cambridge: Brewer.
- Booth, Wayne C. 1993. *The Rhetoric of Fiction*. England: Penguin Books Ltd.
- Brown, G. and G. Yule. 1983. *Discourse Analysis*. Cambridge: Cambridge UP.
- Craik, W.A. 1965. *Jane Austen: The Six Novels*. London and New York: Methuen & Co Ltd.
- Halperin, John. 1984. *The Life of Jane Austen*. Baltimore: Johns Hopkins UP.
- Jones, Viven. 1997. *How to Study a Jane Austen Novel*. London: Macmillan.
- Leech, Geoffrey N. and Michael H. Short. 1998. *Style in Fiction: A linguistic Introduction to English Fictional Prose*. New York: Longman.
- Lodge, David. 1990. *Composition, Distribution, Arrangement Form and Criticism: After Bakhtin Essays on Fiction and Criticism*. London: Routledge.
- Marsh, Nicholas. 1998. *Jane Austen: The Novels*. London: The Macmillan Pres Ltd.
- Scott, Sir Walter. 1972. "Review of Emma." *Emma: An Authoritative Text*. Ed. Stephen M. Parrish. New York: Northon.