Sudan University of Science and Technology

College of Graduate Studies

Analyzing the Approaches in which Free Indirect Discourse Works with Narrative Authority

In"Emma" Novel by Jane Austin

تحليل الأساليب التي يؤثر بها استخدام الخطاب الحر غير المباشر في السلطة السردية في رواية " أيما" للكاتبة الروائيةجين أوستن

A Thesis submitted in Partial Fulfillment of the Requirements for the Master Degree in English Language (Literature)

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Dedication

To the soul of my beloved father

My beloved mother

My sisters and brothers.

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Abstract

The study aims to discuss the role of stylistics in interpreting literature. This research analyses the problems of using Free Indirect Discourse as a narrative technique in Jane Austen's novel Emma. The use of Free Indirect Discourse as stylistic device creates possibilities of tension amongst the characters of the novel and the readers. Due to the fact that the use of such narratives stylistic blends so well in terms of the subjectivity and objectivity consequently leads to misinterpretation ,from which point of view the story has been told. In order to conduct this study, some extracts drawn from the novel in question will be analyzed, to evaluate Austen's usage of this Free Indirect Style. The research includes different opinions coming from different critics and scholars. The researcher recommendations for teachers and students are to be aware of the style of the language been used in the novel which shows how spoken and written language is used, to manipulate people in terms of perceptions, judgments and choices, moreover to demonstratehow Austen in particular interested in both the problem of evaluating others and the use of Free Indirect Discourse as a narrative style to address this problem.

المستخلص

تهدف هذه الدراسة الي مناقشة دور الاسلوب اللغوي في تفسير النصوص الادبية. يحلل البحث المشاكل الناجمة عن استخدام الخطاب الحر الغير مباشر كوسيلة سردية في رواية أيما للكاتبة البريطانية جين أوستن و ما يخلقه هذا الاسلوب من توتر ما بين شخوص الرواية و ما بين القُراء نسبة لامتزاج هذا الاسلوب السردي في حبكة الرواية مما يدي الي سؤ فهم في تفسير تشخيصية و موضوعية وجهات النظر. لتنفيذ هذه الغاية قام الباحث بتحليل بعض الاقتباسات المأخوذة من النص الأدبي المعني و ذلك بهدف تقييم استخدام جين اوستن لهذا الاسلوب الحر الغير مباشر كوسيلة سردية .كما و يحتوي البحث علي أراء مختلفة صادرة من نقاد ادبيين و بعض المختصين في المجال الادبي.يوصي الباحث كل من أساتذة و دارسي الادب عند قراءة الرواية الانتباه الي استخدام اللغة مخاطبة و كتابة كوسيلة للتلاعب بشخوص الرواية مما يؤدي الي اساءة الفهم عند الحكم عليهم وعلي دوافعهم واختياراتهم.وكيف ان جين اوستن اهتمت بصورة خاصة بمشكلة تقييم الاخرين من خلال استخدامها للاسلوب الحر الغير مباشر كاسلوب سردي لاحداث الرواية.

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“Vanity working on a weak head produces every sort of mischief.”

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INTRODUCTION

CHAPTER ONE

1.0 Introduction

"Jane Austen is one of the most renowned novelists in English literature. Her works usually present the story of a young lady who has some kind of limitations, including social standing, economic insecurity and even her own distorted understanding of the world. All of her heroines have to learn to overcome these limitations by developing self-understanding and sound judgment of people around them before they have a happy ending" (McMaster 1996).

Austin as a female novelist is regarded by some critics as the first English author who used Free Indirect Discourse extensively. In her novel Emma the story is being told from the point of view of an omniscient narrator, who expresses Austin's views and values, but the narrative authority in this novel is more complex than the use of omniscient narrator in the novel the narrator presents thoughts and speeches of Austin as well as Emma the hero of the novel, that is why the reader needs to distinguish between Emma's values and judgment and the narrator's. In term of stylistic analysis of a literary text Austin in Emma is often considered to be one of the first novelist who gain the ability of controlling the readers response, by manipulating the mode of speech and thoughts through the use of Free Indirect Discourse as a writing technique which allows her to createintellectual, emotional and moral characters whose their development is incomplete and problematic in some way.Austin often combines the thoughts of a narrator with the feelings and muses of the focalized character.Emma is her prominent example of Free Indirect Discourse, wherethe narrator’s voice is often diffused into that of the characters. The effect that FID has on a reader's response is obvious it is

functioning as an imitation of figural speech or thought in which the narrator echoes the idiom of the characters for the purpose of fiction _the double voices express the characters want to escape the control of narrative authority as a voice of resistance.

1.1Statement of the problem

Austin's use of Free Indirect Discourse blends so well in the novel and make it difficult to recognize who is speaking?It is hard to tell whether the character is the one expressing these thoughts/speech or the narrator. The disruptive as a technique results in destabilizing in the speech it allows other voices to compete with and so undermine the monologic authority of the speaker and stress the contrast between the subjectivity and objectivity of the characters .The research is a trial to explore the use of Free Indirect Discourse as a creator of tensions.

1.2 Questions to be answered

1. To what extent the use of Free Indirect Discourse allows for contrast between the characters figural Subjectivity and Objectivity?
2. How the disruption allows other voices and thoughts to help in narrating the story?
3. To what extent the use of Free Indirect Discourse contributes in the development of the characters?

1.3 Hypothesis:

1. The use of FreeIndirect Discourse allows for contrast between voices in term of subjectivity and objectivity throughout the novel.
2. The disruption make it possible for other voices to compete and help to narrate the story.

3. Free Indirect Discourse as a writing technique contributes in theDevelopment of the characters.

1.4 Research Methodology

This research aims to analyze Austin's writing technique in her novel Emma .Austin as a novelist and through the ways she usesFree Indirect Discourse in telling Emma and her professional use of ambiguous sentences which could be the character's voice but could also be the narrator's. In accordance to this the novel will be investigated to gain a clear sense in particular of the use of FID and how does it affect the narrative authority.This research will focus on Austin's use of Free Indirect Discourse and it will concentrate on some examples of the use Free Indirect Discourse provided in Emma by examining certain situations in which this narrative technique appears within the novel genre and picking some quotations in a trial to discover why certain characters are given narrative authorityprecedence over others. That is to say how the use of FID affected the connection to the reader as opposed to objective narration throughout the novel vs the subjectivity of the characters.

1.5 Significance

This thesis will lead to a more cohesive understanding of the use of Free Indirect Discourse as a writing technique adopted by Austin to narrate a literary fiction, in particular the way the story being told and by who and how the narrator guides our response to the characters through the mode of speech presentation .One can say that what make this novel unique in its writing style is that Austin was aware of the comic potential of the use of Free Indirect Discourse as a stylistic device . Emma needs a smart readers who is sensitive enough not to be trapped in her words. The use

of Free Indirect Discourse in the novel reinforces the reader's sense that the character is untrustworthy in some way.

1.6 Limitation of the research

The research will focus on the use of Free Indirect Discourse in Emma by Jane Austin and how this narrative technique affects the way readers respond to the novel does.

1.7 Key terms:

Free Indirect Discourse (FID), Narrative Authority, Figural Subjectivity, Figural Objectivity, Omniscient,External focalization, InternalFocalization.

CHAPTER TWO

THEORETICAL FRAM WORK AND PREVIOUS STUDIES

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2.0Overview

In analyzing literature and as one of the basic requirement in understanding a literary text, the first step is to know the style of language been used as the medium of the literary work .Accordingly this research is an attempt to study and analyze the use of Free Indirect Discourse as a Style of Narration in Jane Austen's novel Emma in term of stylistic analysis.

2.1Stylistic and literature

Styling, a branch of applied linguistics, is the study and interpretation of texts in regard to their linguistic and tonal style. As a discipline, it links literary criticism to linguistics. Stylistic analysis in literary studies is usually made for the purpose of commenting on quality and meaning in a text.

Style in literature is the literary element that describes the ways that the author uses words the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the . Style describes how the author describes events, objects, and ideas.

Bakhtin once more, who also comments on the role of literary languages in relation to the center. He writes,

At any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word (according to formal linguistic markers, especially phonetic) but also into languages that are

socio-ideological: languages of social groups, professional‘andgeneric‘, languages of generations and so forth. From this point of view, literary language itself is only one of these heteroglot languages (generic, period-bound and others), (1930/1981: 271–272).

2.2 Free Indirect Style

The theory of narrative style is interesting from both the standpoint of literary stylistics as well as from that of the theory of communication. All narrative points of view have their advantages and disadvantages. Any analysis of the narrative techniques of a novel necessarily has to begin with discerning what type of narrator we are confronted with. There are two main ways to report what someone said or thought. There’s direct discourse, where the reporter mimics the original words verbatim, and there’s indirect discourse, where the reporter takes the content that was originally expressed and paraphrases that in his\her own words.

According to McArthur (1998), there are four types of represented discourse: direct speech, indirect speech, free direct speech and free indirect speech. the major markers of direct speech (DS) are the exact words in the report and the quotation marks in writing and print; indirect speech (IS) conveys the report in the words of the reporter, with verbs generally ‘back shifted’ in tense and changes in pronouns and adverbials of time and place are made to align with the time of reporting, In a narrative using Free Indirect Discourse, Indirect Speech is being displayed in a Direct fashion. Unlike Direct speech, there’s no qualifying “he said” or “he thought” on the page, but unlike Indirect Speech, it’s the actual character making the claim it’s a fleeting insight, a temporary flash occurring within the manifold of a third-person narration. free direct speech (FDS) lacks a reporting clause to show the shift from narration to

reporting,, it is often used in fiction to represent the mental reactions of characters to what they see or experience; free indirect speech (FIS) resembles indirect speech in shifting tenses and other references, but there is generally no reporting clause and it retains some features of direct speech (such as direct questions and vocatives). This research deals with the latter type that is Free Indirect Speech.

According to The Concise Oxford to English Literature" Free Indirect Discourse is a way of narrating characters' thoughts or utterances that combines some of the features of third-person report with some features of first-person direct speech, allowing a flexible and sometimes ironic overlapping of internal and external perspectives, and adopts the idiom of the character's own thoughts, including indicators of time and place". Another definition; according to David Lodge, free indirect speech: “Renders thought as reported speech (in the third person, past tense) but keeps to the kind of vocabulary that is appropriate to the character, and deletes some of the tags, like ‘she thought,’ ‘she wondered,’ ‘she asked herself’ etc. that a more formal narrative style would require. This gives the illusion of intimate access to a character’s mind, but without totally surrendering authorial participation in the discourse”.

Free Indirect Discourse is essentially the practice of embedding a character’s speech or thoughts into an otherwise third-person narrative. In other words, the narrative moves back and forth between the narrator telling us what the character is thinking and showing us the character’s conscious thoughts, without denoting which thought belongs to whom. The result is a story that reads almost like it shares two “brains”: one belonging to the narrator, the other belonging to the character.

The biggest drawback to Free Indirect Discourse is that, well, it's experimental and strange. It looks weird on the page, and can be challenging and off-putting to readers. The idea of a text changing perspectives without warning can be very confusing unless the reader is clued in to what's going on and why you're doing it. In other words, the writer should be consistent in his/her application of this tool from the beginning of the story.

2.3 Austin and Free Indirect Speech

Jane Austen is generally acknowledged to be the first English novelist to make sustained use of free indirect discourse in the representation of figural speech and though a technique that allows other voices to compete with and so undermine the monologic authority of the narrator or the implied author. Whatever their relevance to later fiction, these characterizations of FID are inadequate and misleading when applied to Austen's novels, which deploy FID in conjunction with a trustworthy, authoritative narrative voice and which repeatedly intertwine FID with narratorial commentary, sometimes inside of a single sentence. As in Emma, FID is best seen not as a representation of autonomous figural discourse but as a kind of narratorial mimicry,provided by the stylistic narrative technique to the reader ,the act of seeing into the consciousness of someone else ,which brings the audience into\within a close narrative distance of the characters. The readers must comfort theconflict between the assumptions about the characters and their subjective view of them after spending an entire novel close to their perspective and accept that they may both be true. This sort of misreading can be traced to the assumption that FID entails the displacement of narratorial presence, judgment, and stimulate further theoretical discussion of the interaction between narrative voice and figural discourse in texts that, like Austen's,

have strong, authoritative narrators. A combination of purely objective narrative sentences and sentences that dramatize the speech or thought of characters. For Banfield, neither kind of sentence has a speaker; in the name of representation, language has "solved the technical problem of silencing the speaker and his authority," even in those sentences that articulate figural subjectivity (274).

In the novel Emma Jane Austin uses different narrative perspectives experiential didactic tools for her audience .Using both confined and fluid narrative perspectives , Austin simultaneously presents subjective and objective perspectives to her readers .These seemingly conflicting perspectives present multiple realities that challenges readers assumptionsabout certain characters . The different perspectives used in Emma allow for multiple reading .The ability to effectively speculate about and communicate with others was particularly vital to have successful relationships .To address this Austin experimented with a narrative perspective of her own invention Free Indirect Discourse , a kind of third person close narration that forces the reader to see the narrator's character and character's perspectives simultaneously , narrated perception can offer both subjective and objective perspectives of the same event.The primacy of narrative perspective as a didactic tool, not as a didactic message in and of itself, gives Austin's readers a novel method for moral perception. Austin does not tell the reader what the result of moral improvement should be, although she does provide hints.

Daniel P. Gunn who wrote “Free Indirect Discourse and Narrative Authority in Emma” presents theoretical approaches to understand the function of FID How Free Indirect Discourse Works in the Novel “There is a mimicking of a character’s words, but these words are permeated with the ironic intonation of the author; there is inner speech, but it is

transmitted in a way regulated by the author, with provocative questions from the author and with ironically debunking reservations." (Gunn, 42)

A close narrative perspective in Emma allows readers to experience and accept multiple realities that help them empathize and relate to a character who is not immediately endearing, as well as examine their own habits of mind and tendencies to judge others.

2.4 Employing omniscience

The narrator in Emma can be characterized as heterodiegenetic so can choose to possess certain knowledge privileges. It is quite noticeable how the narrator chooses to employ this omniscience to effectuate suspense. One manner, in which she exercises her abilities, is shown in the delicate foreshadowing of events. The reader is confronted with this omniscience, fairly early on. Once again, allow me to draw attention to the incipient sentence.

Jane Austen's novel *Emma* is written in the third person. Although the narrator is omniscient, we are generally restricted to Emma's point of view, and therefore, like Emma herself, the readers often are lacking crucial pieces of information. This lack of information or understanding often causes Emma to behave in ways that eventually turn out badly or embarrass her. Austen's narrative techniques make us empathize with the process of Emma's development.

Another major characteristic of Austen's narrator is that it is an "intrusive" narrator and occasionally addresses the reader directly. The narrative voice is normative and ironic, providing a model of balanced understanding against which we judge the characters.

2.5Subjectivity

Is a central philosophical concept, related to consciousness, agency, personhood, reality, and truth, which has been variously defined by sources? Something being a subject, narrowly meaning an individual who possesses conscious experiences, such as perspectives, feelings, beliefs, and desires.

A subjective pointof view is something based on one's opinions, perspectives, beliefs, discoveries, desires, and feelings. It has no concern with right or wrong, other than the person's opinion of what is right and wrong. Likewise, subjective writing or point of view is based on the writer's own observation and experience. It focuses on the writer's personal point of view and not built on facts that others see or things others go through.

Third person point of view can also be subjective. It is known as "limited omniscience," in which a writer knows every detail about a character and sees the whole story through that character's eyes.

2.6Objectivity

Objective Description: words are "neutral" or "denotative" because they aren't likely to carry any emotional charge. They convey information but not much feeling about that information. They are neutral because they don't make you feel positive or negative about the subject they describe.Not influenced by personal feelings, interpretations, or prejudice; based on facts; unbiased: an *objective* opinion, intent upon or dealing with things external to the mind rather than with thoughts or feelings, as a person or a book.

2.7 External Focalization

External focalization occurs when the narrator presents the aspects of the story using solely observable, external information.The narrator focus on visible, external aspects of events and characters in the narrative. The narrator, in this method, does not impart any information as to characters' thoughts or feelings, but merely relates physically ascertainable facts to the reader. Assuming a role outside of the characters' consciousness, this type of narrator or focalize has access to the characters' utterances, but adds no interpretation or analysis.

2.8 Internal Focalization

Takes place when events or thoughts are mediated through the point of view of the focalize .Describes the sort of focalization which emphasizes the description of the thoughts and feelings of characters and analysis and interpretation of their actions.

David Lodge declares that:

The choice of point(s) of view from which the story is told is arguably the most important single decision that the novelist has to make, for it fundamentally affects the way readers will respond, emotionally and morally, to the fictional characters and their actions (The Art of Fiction, p. 25-29).

2.9 Previous Studies:

1. NaokoTakekuma writes in the article about(Free IndirectDiscourseasPyschological DescriptioninJaneAustin's*Emma):*

   In the epilogue to The Rise of the Novel, Ian Watt deals with Jane Austen as the novelist who successfully united the two kinds of realism developed by Richardson and Fielding that is, "realism of presentation" and "realism of assessment." These two kinds of realism are characterized by Watt as "the internal and the external approaches to character." External approach to a character is given to the reader through the narrator's information or comments about the events or situations in which the character is involved. Jane Austen's narrators carry out this function, though they are not as intrusive as Fielding's. Jane Austen also offers the reader internal approaches to a character by blending the narrator's point of view with the character's. The narration containing a certain character's point of view produces, in Watt's words, the "psychological closeness to the subjective world") of the character. Hence, in reading a Jane Austen novel, the reader is afforded the pleasure of traveling in the subjective world of a certain character and simultaneously given by the narrator's intermittent commentary some information about the character from an objective point of view.

2. Jane Austen's Style in *Sense and Sensibility*

   Zahra Tounsi in her research about (The Motives behind the Use of Free Indirect Style in Jane Austen's *Sense and Sensibilit*y)declares that:

   Stylistically, *Sense and Sensibility* is composed mainly from the mixture of free indirectspeech and direct speech ,this narrative

technique allows a narrator to mix his thoughts withthose of the character, when he or she is speaking it seems to the reader to be reporting onparticular character's thoughts or reports. This leads to ambiguity as to whose views beingexpressed; those of narrator or character. Therefore, this style "admits many unobtrusive butpowerful effects" (Burrows, 1997:171). Elinor as any of Jane Austen heroine, she takes a roleof Austen's voice and her narrator within this narrative. She sat as keen observer in all of hersocial surroundings, she displays her Judgment attitudes and correcting such characters'behaviors.With regard of the point of view in this corpus, it is considered as one of an omniscientnarrator; all knowing the events of the story, he is as an observer who can see or and heareverything because he is familiar with the orientation of the events is not related to a singleperson and he is familiar with all the aspects of the novel. Thus, he presents differentcharacters point of views in order to give us an opportunity to read their minds, then judgingwhat and how they are thinking and feeling from distance. All of this is in the presence ofElinor in order to create Austen's voice through her evaluation and assessment to certainactions. This technique of all knowing-observer is directed to the reader in order to respondhim to make his judgment, comments, it reveals what characters are feelings and thinking. Allof this can be achieved through word choice. This later reflects the significant feature of thiscorpus which is related to the use of adjectives, it is displayed within this corpus to describecharacter's attitudes and behavior, it can be either positive or negative, it is shown italic orcapitalized form. Therefore, we conclude that the given technique in this corpus tends torespond a reader to make his judgments and comments about certain character through theirthoughts and speech in order to empathies or sympathies with those agents (2015,34).

3. Stephanie Chen in research about the (Austen's Narrative Perspective and the Problem of Interpretation in *Emma* and *Persuasion*) writes :

   Throughout her works, Jane Austen is particularlyinterested in both the problem of evaluating othersand the use of narrative perspective to address thatproblem. Though Austen's oeuvre is popularly viewedas a refinement of the novel of manners, a genre thatdepicts a specific historical context, her novels alsoconsider the problem of interpretation, a theme thatresonates beyond the world of nineteenth centuryEngland that Austen's characters inhabit. Indeed,current interest in theory of mind, or the ability tointerpret one's mental states and distinguish them fromthose of others, underscores the ongoing necessityof understanding one's relation to others. Improvingtheory of mind is thus a problem of particular interest,to which literary fiction has been cited as a possiblesolution (Kidd and Castano). Centuries before theoryof mind hypotheses were popular, however, Austenherself was interested in how her fictional works anduse of narrative perspective could provide readers atool with which to engage in practiced empathy.Austen experiments with the third-person closeperspective to explore this complex problem ofunderstanding others, a technique that also providesthe reader an opportunity to reexamine his or herown habits of thought. In both *Emma* and *Persuasion*,the others' actions and motives, as well as their own. These two novels directly engage with the problem ofrelating to others and are of particular note becausetheir protagonists and narrative strategies inhabitopposite ends of Austen's authorial spectrum, eventhough *Persuasion* was written directly after *Emma*'spublication. The different narrative perspectives usedin *Emma* and *Persuasion* allow for multiple readingsof the text, a process by which may elucidate howthe novels' protagonists, as well as Austen's

audience,can understand and interpret others—a practice thatallows the literary work to extend far past the printedpage novels' protagonists must continuously revaluate.(2014.34).

CHAPTER THREE

ANALYSIS OF FID AND HOW IT WORKS WITH NARRATIVE AUTHORITY FROM A CRITICAL POINT OF VIEW

CHAPTER THREE

Analysis of FIDand How It Works With Narrative Authority from a Critical Point of View

3.1 Plot

Rich, beautiful, and privileged Emma Woodhouse fancies herself to be an excellent matchmaker. When her governess marries the well-to-do widower Mr. Weston, a match that Emma views herself to have made, Emma befriends the lower class Harriet Smith and sets out to similarly assist her. She is convinced that her friend deserves a gentleman, though Harriet's own parentage is unknown. She coaxes Harriet into rejecting Mr. Martin, a farmer whom Emma believes below Harriet, and she instead encourages her friend to admire Mr. Elton, the neighborhood vicar.Mr. Knightley, a long-time friend and Emma's brother-in-law, discourages Emma's matchmaking efforts. It turns out that all the signs that Emma has been interpreting as evidence of Mr. Elton's interest in Harriet were in fact intended for Emma herself. Harriet is heartbroken, and Emma mortified. Humiliated by Emma's rejection of him and her attempt to pair him with Harriet, Mr. Elton retires to Bath. Emma realizes that personal pride in her judgment and her desires for Harriet blinded her to the real situation. She resolves to never play matchmaker in the future.Meanwhile, Jane Fairfax, another accomplished and beautiful young woman, returns to Highbury to visit her aunt and grandmother, Miss Bates and Mrs. Bates. Orphaned at an early age, Jane has been educated by her father's friends, the Campbells. She is expected to become a governess, as she has no independent fortune. Emma greets her arrival with mixed admiration and jealousy, as another favorite within their social circle. Emma also suspects Jane's romantic involvement with

her friend's husband,Mr. Dixon.Mr. Weston's son, Frank Churchill is also expected to visit after many delays. He lives with his snobbish aunt and uncle, Mr. and Mrs. Churchill, in London. Emma anticipates his arrival with pleasure and finds him charming. Mr. Knightley, on the other hand, immediately dislikes him as superficial and silly. Frank's flattering attentions soon single Emma out as the object of his choice. Mr. Elton returns from Bath with his new bride, the self-important Mrs. Elton, who takes a liking to Jane and distaste for Emma.Misperception abounds, as various characters speculate over developing romances.Word games, riddles, and letters provide fodder for mixed interpretations of who loves whom. Emma enjoys Frank's attention, but ultimately decides he is not for her. Mrs. Weston suspects a match between Mr. Knightley and Jane, which Emma vehemently dismisses. Mr. Knightley saves Harriet from social humiliation, asking her to dance when Mr. Elton snubs her. Emma encourages what she believes to be Harriet's developing interest in Frank, who long ago saved Harriet from the gypsies.Everyone regards Frank and Emma as a match, but Mr. Knightley suspects Frank's interest in Jane and warns Emma. Emma laughingly dismisses his warning, believing she knows the secrets of each character's heart. When Mr. Knightley reprimands her for mocking the harmless Miss Bates, however, she feels great remorse and resolves to improve her behavior to the Batistes.Mrs. Churchill dies, setting in motion the shocking revelation that Frank and Jane have been secretly engaged. Frank's courtship of Emma was a cover to hide his true attachment, which his aunt opposed. Through a series of painful misunderstandings, Jane broke off their engagement and was about to take up a governess position. Frank frantically obtained his uncle's approval to marry her, and the two reconciled.Emma also misperceived Harriet's interest in Frank, as Harriet reveals herself to be in love with

Mr. Knightley. In turn, Emma's distress over this revelation triggers her own realization that she, too, is in love with Mr. Knightley. Emma feels considerable anguish over her various misperceptions about Frank, Jane, Harriet, and herself. She reproves herself for being blinded by her own desires and self-interest.Emma fears that Mr. Knightley will confess his love for Harriet, but to her surprise and delight, he declares his love for Emma. Emma happily accepts Mr. Knightley's proposal, and she later has the opportunity of reflecting with Frank that, despite their many blunders, they have both been luckier than they deserve in their beloveds. Emma is further cheered upon learning that Harriet has accepted a second proposal from Mr. Martin. The novel concludes with three marriages: Harriet and Mr. Martin, Jane and Frank, and Emma and Mr. Knightley—the final match which is celebrated as a happy union of equals.

3.2The analysisfrom a critical Point of View

David Lodge in his essay 'Composition, distribution, arrangement, Formand structure in Jane Austen's novels', argues that:The nineteenth-century novel developed a new and more flexiblecombination of author's voice and characters' voices than the simplealternation of the two one finds in traditional epic narration, from Homerto Fielding and Scott – a discourse that fused, or interwove, them,especially through the stylistic device known as 'free indirect speech'.(Lodge, 126)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.

This research will analyze the techniques employed by Jane Austen in Emma to control the readers when they make judgments about characters

and events.The research will argue that the point of view used in this novel to present events and characters has great influence upon readers. In addition, the role of skillful use of Free Indirect Speech by Austen, and withholding of information by characters and author in keeping readers alert will be analyzed.

In reading Jane Austen's novels the readers are constantly engaged inmaking judgments in various occasions Jane Austen's method is ironic, and here especially the reader is forced into making judgments because the authorial voice, sometimes speaking from the point of view of one of the characters offers a very limited or mistaken view of a particular person or situation which the readers feel obliged to correct."Jane Austen is thus a mistress of much deeper emotion than appearsupon the surface. She stimulates us to supply what is not there. Whatshe offers is, apparently a trifle, yet is composed of something thatexpands in the reader's mind and endows with the most enduring formof life scenes which are outwardly trivial.The turns and twists ofthe dialogue keeps us on the tenterhooks of suspense. Our attention is half upon the present moment, half upon the future. Here, indeed inthis unfinished and in the interior story, are all the elements of JaneAusten's greatness."(Woolf in Bennett, 23)

In the novel the narrator moves between statements which invite inference, and statements which didactically state the conclusion which the reader is invited to draw. In this novel, we find direct references to the characters' attributes in the narrator's and as well as in the characters' speeches. The novelistic worlds of *Emma* are worlds of many opinions amongst which the narrator's direct definitions and authorial interventions are found. They provide some but not all of the evidence upon which the reader builds his understanding of the story.

Jane Austen's *Emma* begins by defining the central character's position within the family and within the larger community. Essentially an orphan, Emma Woodhouse is left alone with her invalid father when her governess and friend is married. In addition, Emma's sense of exclusivity isolates her from many of the families within the community of High bury,to compensate for this isolation, she attempts to set up a little set of friends separate from the larger community of which Hartfield is a part. In doing so, she almost ensures her own complete isolation because she fails to understand the need to share in the friendships of the community as a whole. The novel begins from the description of Emma, and the first function of FID can be observed:

"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her" (Emma, 55).

The narrator's commentary from the beginning help to direct our reactions.

"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, p.5)

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

position of the implied reader. Actually the implied reader is invited to look beyond these values by appreciating at relevant points a tone of playfulness and irony. This tone is conveyed by the narrator in the use of words such as; “seemed”, “however”. The fact that Emma “seemed to unite some of the best blessing of existence”, implies a distance between appearance and reality. “The danger, *however,* unperceived”, “the real evils, *indeed,* of Emma’s situation”. The words *indeed,* and *however*, are cautionary remarks of the narrator for the reader to take into consideration while drawing conclusions about Emma. Thus, our stand-point from which to judge Emma is determined from the very beginning and we learn not to trust Emma too much.

The following part shows how the use of Free Indirect Discourse can potentially mislead the perception on from whose point of view the story is told.This eventually will mislead the reader’s interpretive understanding of the story.

He stopped again, rose again, and seemed quite embarrassed. He was more in lovewith her than Emma had supposed; and who can say how it might have ended if hisfather had not made his appearance? (Austen, 1964: 206-7)

This part in a glance looks as if it is coming from an objective observationof an omniscient narrator. Yet, if we take a closer look, we can see that the narrator herepresents Emma’s *assumption*. In relation to this, in order to understand why it is so, one canrationalize that if this part is not read closely it is as if the point of view used is externalfocalization, since what is described is the gestures of the sentence’s subject (he/Mr.Knightley). The first sentence does show that: the lens of the objective camera eyes of theexternal vocalizer describes Mr. Knightley’s

gestures (*stopped* and *rose*) and also Mr.Knightley's expression (*seemed quite embarrassed*). The next sentence is not descriptivebecause it contains the narrator's piece of mind. The first clause of this sentence is infiltratedwith the narrator's subjective opinion:

(*He was more in love with her than Emma hadsupposed; and who can say how it might have ended if his father had not made hisappearance?*).

Since this sentence is put right after the sentence before that uses externalfocalization which contains the narrator's objectivity, when it is then read simultaneously, theinfluence of this objectivity still has its effect on the sentence that comes after. Thisinevitably causes the interpretation of the second sentence to be objective as well.When the narrator says '*He was more in love with her than Emma had supposed'*, itpotentially builds the reader's assumption that Mr. Knightley has certain romantic interestwith Emma. What is neglected here is the fact that what is said in this sentence is—asmentioned earlier—the narrator's subjective opinion, as the result of concluding Mr.Knightley's awkward gestures, which is the result of Emma's presence in the room. Therhetorical question that comes after this ('*and who can say how it might have ended if hisfather had not made his appearance?'*) opens up a space of expectation in the mind of thereaders. If Mr. Knightley's awkward gestures which reflects his romantic interest towardsEmma is not interrupted by the presence of Emma's father afterwards, then there is greatpotential that such a reflection of Mr. Knightley's gestures will give result to an action thatactualizes such a romantic interest. In my view, such a narrative technique is strategicallycapable of manipulating the reader's interpretation. The manipulation is seen when theexpectation which most probably occurs in the reader's mind is capable of causing the readerto cling on the hope that the real action of Mr. Knightley's

supposedly romantic interesttowards Emma could happen in the next segment of the plot.

FID has an effect especially in the scenes in which significant changes occur in Emma's mind. For instance, the following passage is the description of the scene in which Emma notices Mr. Knightley's attractiveness as a man for the first time:

She was more disturbed by Mr. Knightley's not dancing, than by anything else .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! ~He could not have appeared to greater advantage perhaps anywhere, than where he had placed himself. 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.-He moved a few steps nearer, and those few steps were enough to prove in how gentlemanlike a manner, with what natural grace, he must have danced, would he but take the trouble. Whenever she caught his eye, she forced him to smile; but in general he was looking grave. She wished he could love a ballroom better, and could like Frank Churchill better.- He seemed often observing her. She must not flatter herself that he thought of her dancing, but if he were criticizing her behaviour, she did not feel afraid there was nothing like flirtation between her and her partner. They seemed more like cheerful, easy friends, than lover's .That Frank Churchill thought less of her than he had done, was indubitable.

(Emma, 325-26)

The italicized parts are narrated in FID. The first two sequences ofdescription in FID convey vividly the surprise accompanying Emma'sdiscovery that Mr. Knightley is still a young man. It is a new idea to Emmabecause his being her brother-in-law and sixteen years older than she hasprevented her from regarding him as a man. But Emma herself does notnotice that she is first attracted by his sexual appeal, as we can see from thenarrator's comment which tells Emma's innocent action of catching his eye.Her action is not a coquetry but a sign to inform him of her watching him. Ifshe were conscious of her discovery of his sexual attractiveness, she wouldbe too embarrassed to catch his eye, let alone, to force him to smile. Thenarrator also gives the information that Mr. Knightley is in a bad mood, fromwhich the reader, already aware of his ill opinion of Frank Churchill,perceives that he is jealous of Frank. Emma fails to notice the fact, too. Thelast sequence of description in FID shows that she interprets his grave lookas an expression of his moral criticism of her flirtation with Frank. In otherwords, in Emma's consciousness Mr. Knightley remains her brother inLaw. Thus, the narration in FID: combined with the apt and adequatecommentary by the narrator, produces an effective rendering of the situationin which Emma unwittingly undergoes an experience which has an important meaning inher whole experience in the novel.

The novel’s stylistic innovations allow it to explore not just a character’s feelings, but, comically, her deep ignorance of her own feelings. Out of vanity, encouraged by the promptings of Mr. and Mrs. Weston, Emma has persuaded herself that Frank, whom she has never met, might be the perfect partner for her. When he finally turns up he proves handsome and humorous and intelligent. Understandably, she soon starts seeing the signs that he must be falling for her; better still, she also starts convincing

herself that “she must be a little in love with him”. A few amusing confidences shared with smooth Frank Churchill, and she presumes it is the real thing. “Emma continued to entertain no doubt of her being in love.” Her capacity for self-congratulation deceives her about even the workings of her own heart. Austen does not tell us this, as George Eliot would eloquently tell us: she simply lets us inhabit Emma’s consciousness, simply lets us see the world according to Emma.Even better is her self-deception about the man whom she does love. When Mrs. Weston suggests that Mr. Knightley’s evident admiration of Jane presages their likely marriage, the narrative tells us of Emma’s response, but also stages her self-deception.

"She could see nothing but evil in it. It would be a great disappointment to Mr. John Knightley; consequently to Isabella. A real injury to the children—a most mortifying change, and material loss to them all;—a very great deduction from her father’s daily comfort—and, as to herself, she could not at all endure the idea of Jane Fairfax at Dowell Abbey. A Mrs. Knightley for them all to give way to!—No—Mr. Knightley must never marry. Little Henry must remain the heir of Dowell. (Emma)

How natural, then, that when our heroine does realize what love is, it is as a nasty shock. Harriet reveals that she (no longer quite so modest) has her heart set on Mr.Knightley and has good reason to think that he returns her affection. Why is the idea of Harriet marrying Mr. Knightley so unacceptable? *“It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself!”* What a brilliant sentence that is! With absolute daring, Austen shows us that love can be a discovery of what a person has unknowingly felt for many a long month or year. Now, suddenly and for the first time, Emma understands the plot of her own story. But even at this moment of self-knowledge Austen lets

us hear or feel the character's imperiousness, her overpowering sense that events "must" meet her desires.

Austen has several different ways of getting us to read throughEmma. At key moments, free indirect style becomes something closer to dramatized thought. Austen develops her own system of punctuation for this. Here is our heroine, back home after the Weston's' Christmas Eve dinner party, reflecting on Mr. Elton's marriage proposal ("actually making violent love to her") in the carriage home. She had persuaded herself that he was amorously interested in Harriet; worse, she had persuaded Harriet of this too.

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 the evil to Harriet, all was light; and she would gladly have submitted to feel yet more mistaken—more in error—more disgraced by miss-judgment, than she actually was, could the effects of her blunders have been confined to herself.(Emma,p.103)

Austen's idiosyncratic punctuation, that system of exclamation marks and dashes, allows for a kind of dramatized thought process. Yet because it is still in the third person, we can judge Emma even as we share her thoughts. She is a person worth our sympathy because she is capable of acknowledging and feeling sorry for her mistakes. But, by the unprecedented subtlety of Austen's narrative technique, we sense that Emma regrets the scotching of her plans ("Such an overthrow of everything she had been wishing for!") as much as (or more than?) the

impending pain for Harriet. We can even hear her trying to persuade herself (“she would gladly have submitted …”) of her unselfishness.

Here is another example of the use of FID in the novel when the narrator recounts what Mr. Woodhouse says upon discovering the Christmas Eve snowfall. His speech, rendered in free indirect form, is set off by brackets:

"*Not all that either could say could prevent some renewal of alarm at the sight of the snow which had actually fallen, and the discovery of a much darker night than he had been prepared for. [“He was afraid they should have a very bad drive. He was afraid poor Isabella would not like it. And there would be poor Emma in the carriage behind. He did not know what they had best do. They must keep as much together as they could;”] And James was talked to, and given a charge to go very slow and wait for the other carriage". (Emma, p.128)*

This is readily identifiable as free indirect speech: the idiom is Mr. Wood houses (“poorIsabella” and “poor Emma” are his descriptions, not the narrator’s), yet the lines are presented inthird person with the tense of reporting, indicating that a narrator is telling us what Mr. Woodhouse said. And because no tag or introductory clause is attached to tell us “Mr. Woodhouse said that …” the clause is considered free. Rewriting the passage as direct speechshows how the forms differ:

Mr. Woodhouse said with renewed alarm, *“I am afraid we shall have a very bad drive. I am afraid poorIsabella will not like it, and there will be poor Emma in the carriage behind. I do not know what we hadbest do. We must keep as much together as we can.”(Emma)*

In the original passage, rendered as free indirect speech, one can hear the overcautiousvaletudinarian worrying over a half inchsnowfall. The

passage rewritten as direct speech,while still showing his concern, sounds more reasonable, like a sensible man making arrangements for the safety of his daughters. Ann Banfield has noted that dialogue presented in free indirect form “is not understood as actual spoken words, but as words heard or perceived, registering on some consciousness” (31). In this case, the passage is reported as it must have sounded to Mr. Knightley and Mr. Weston, and the effect is a concentration of the absurdity of Mr. Woodhouse’s fears. Because it is an echo of his words, not the words directly reported as he must have spoken them, a greater distance is put between Mr. Woodhouse and the reader.

Often free indirect speech is filteredthrough Emma, upon whose consciousness it registers. It increases the irony to know that“clever” Emma hears the vacuous speech of Harriet but does not seem to recognize her for thefool she is. It is a testimony to Emma’s imaginative powers that she can find Harrietcompanionable considering what she hears of her foolishness. In fact, by examining Emma’sthoughts about Harriet, it becomes obvious that she does know her limitations, but they areoverlooked because Harriet is serviceable to her in providing diversion and expanding her set,which was diminished through the marriage of Miss Taylor. The following passage, forinstance, shows Emma’s faulty logic as she gauges Harriet’s value:

She was not struck by anything remarkably clever in Miss Smith’s conversation, but she found heraltogether very engaging – not inconveniently shy, not unwilling to talk – and yet so far from pushing,showing so proper and becoming a deference, seeming so pleasantly grateful for being admitted toHartfield, and so artlessly impressed by the appearance of everything in so superior a style to what

shehad been used to, that she must have good sense and deserve encouragement. (Emma)

This passage serves several functions. It reinforces our own judgment of Harriet, that she is not“remarkably clever.” It provides the motive for Emma’s taking on the admiring protege in thatHarriet will defer to Emma and be grateful, paying court to her in her kingdom of Hartfield. Butmost important, the passage tells us how Emma’s logic can be distorted; the thoughts are in freeindirect form, used against Emma as the narrator gathers together the most telling phrases toundermine the cleverness Emma believes she uses in making the arguments for encouraging theacquaintance with Harriet.In contrast, Emma avoids friendship with Jane Fairfax, because to do so would meaninvolving herself in Miss Bates’s set. Even though Jane Fairfax would provide an equal matchin intelligence and accomplishments, to be her friend would mean she would defer to MissBates and the circle of friends who gather around her. When Emma examines her own feelingsconcerning her acquaintance with Jane, the free indirect speech collects together arguments thatmust have been made at different times over many years to Mr. Knightley and others. Bybringing them together in one passage, the narrator effectively undermines their sincerity andhonesty:

“She could never get acquainted with her: she did not know how it was, but there was such coldness andreserve – such apparent indifference whether she pleased or not – and then, her aunt was such an eternaltalker! – And she was made such a fuss with by everybody! – and it had been always imagined that theywere to be so intimate – because their ages were the same, everybody had supposed they must be so fondof each other.” These were her reasons – she had no better. (Emma)

Excuses for bad behavior always appear more unconvincing when registered in free indirectform, perhaps because someone else, the narrator in this case, is repeating the words to a reader.When the character speaks directly, the effect is usually believability because no one standsbetween the character and the reader. The narrator's presence is obvious here: the repetition of*such* four times, of *so* two times, and the overused coordination – *and* appears three times given feeling of excess that points to the narrator's arrangement and selection, undermining Emma'sattempt to explain away the jealousy she feels toward the "so very accomplished and superior"Jane Fairfax. Emma's jealousy is exposed by the rendering of her words as free indirectspeech, although reader empathy is not diminished greatly. As DEven animpersonal narrator shows commitment to irony or sympathy through the use of free indirectdiscourse (what Cohn calls narrated monologue).Precisely because they cast the language of a subjective mind into the grammar of objective narration,they amplify emotional notes, but also throw into ironic relief all false notes struck by a figural mind.

When Emma meets Jane for the first time, the audience learns Emma's opinion of Jane. The narrator says,

"[Jane] was, besides, which was the worst of all, so cold, so cautious!There was no getting at her real opinion. Wrapt up in a cloak of politeness, she seemed determined to hazard nothing. She was disgustingly, was suspiciously reserved" (Emma,p.175).

Though the narrator seems to objectively present Jane as a reserved, formal person, the syntax also indicates Emma's subjective perspective. One indication of her subjective perspective is the past progressive verb form, exemplified in "there was no getting." This verb form reveals that

an act of perception and the perceived reality occur simultaneously. Other indicators of subjectivity include modifiers such as “seemed,” “disgustingly, suspiciously reserved” and“the worst of all,” which imply a subjective perception that filters objective observations (Pallarés-Garc171). In addition, the narrator indicates that Emma is the perceiver earlier in the scene, noting, *“In short, Emma sat, during the first visit, looking at Jane Fairfax with two-fold complacency”* (Austen 174). The close narrative distance presents multiple, seeminglyconflicting, views of Jane: as an active antagonist who is “determined” to ignore her, and as the victim, someone who is subject to Emma’s judgment and insecurity.

In *Emma*, Austen seems to take great pains to presentthe titular character as an imperfect protagonist who,by all reasonable standards, readers should not likeor approve of. Emma is self-centered, naïve, reckless,proud, and often condescending. For example, Emma’sfriend Harriet is in love with the landowner Mr. Martinbut Emma does not approve of the match, even thoughHarriet and Mr. Martin are on similar social andemotional footing. The narrator says that Emma admitsshe

“Would have given a great deal, or endured a greatdeal, to have had the Martins in a higher rank of life.They were so deserving that a little higher should havebeen enough” (Austen 189).

This statement is presentedin third person, and though it initially seems to be anobjective truth of Emma’s thoughts, presented fromthe narrator’s point of view, the statement is actuallypart of a narrative within Emma’s mind. Austen sets upa series of conditionals—that she “would have given”and endured much for another family’s benefit—thatdemonstrate Emma’s mental exertion and need toconvince herself of her good intentions. Within thecontext of the passage, however, Emma’s self-

interestbecomes clear. The Martins' "deserving" higher socialstatus is not her primary motivator for wanting them to rise in social status; rather, Emma wants Mr. Martinto be higher in social status so that Harriett will alsobe elevated if she marries him, and thus will be a moresuitable social companion to Emma herself.

In *Emma* Austen lets the heroine herself present as much of the action aspossible. Emma is used as a kind of narrator, though in the third person, reporting herown experience. By showing most of the story through Emma's eyes, the authorinsures 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 atthe 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 tothink a little too well of herself",* she is oversure of her own judgment, and has apropensity for match-making. She discovers and corrects her faults only after shehurts people. Craik points out;once she (Austen) has made these deficiencies clear can use Emma'sjudgment, which on other matters is right and rational, anywhere shechooses instead of expressing her own. Jane Austen appears much less inperson as narrator because here we need to know scarcely anything thatEmma cannot tell us.(Craik, 126)

Once it is clear what Emma's limitations are, there are scarcely any facts thereader knows which Emma herself does not know, and although she misinterpretssome of the events, her remarks and questions open the way and enable the readers tointerpret the events. On first reading the reader can't draw the right inferences butshe/he is supposed to notice the evidence to reconsider it with Emma and can see itsstrength when the truth is told. Thus, although Emma's interpretation of what shesees of the relationship between Jane and Frank is wrong, all the judgmentsshemakes

lead the reader to evaluate the events once more and reconsider herevaluations. For instance, she thinks that Frank is foolish and also inconsiderate toMrs.Weston for wasting a day of his stay by going to London for a haircut.However, he has really gone to buy Jane the piano; this also is foolish andinconsiderate but in a different way, as is revealed, when Jane has all theembarrassment of Emma's speculations and suspicions of a present from Mr. Dixon.

An unwary reader might easily mistake Emma's opinions, feelings, and judgments for the narrator's. Take, for example, the passage describing Emma's feelings after spending an evening with Harriet. Emma's vanity is gratified by Harriet's admiration of her and of Hartfield, with the implicit acknowledgement of Emma's superiority and Harriet's inferiority. Unaware of her own egotism or comic illogicality, Emma draws the conclusion that Harriet's being impressed by *her* superiority is an obvious sign of Harriet's sensibleness. Emma reasons from Harriet's

"*deference, seeming so pleasantly grateful for being admitted to Hartfield, and so artlessly impressed by the appearance of everything in so superior a style to what she had been used to, that she must have good sense and deserve encouragement. Encouragement should be given... She would notice her; she would improve her; she would detach her from her bad acquaintance and introduce her into good society; she would form her opinions and her manners. It would be an interesting and certainly a very kind undertaking, highly becoming her own situation in life, her leisure, and power". (Emma, p. 42*)

The judgment that manipulating Harriet and determining the course of her life would be an "interesting" and "certainly a very kind undertaking" is Emma's, not the narrator's. Ironically, in reproducing Emma's thoughts,

Austen reveals how self-centered, how self-deluded, and how presumptuous and arrogant Emma is being.Emma, in her relationship with Harriet, is the superior, the figureof authority, the one who manipulates. Harriet is the child-like, submissive,ingenuous girl. Emma's reasons for manipulating Harriet are good, but her endeavor to "educate" Harriet never succeeds. Harrietnever becomes "the heroine Emma, tries to make of her." (Harriet’slanguage shows nonetheless that even though Emma is notsuccessful with her plans, Harriet has by the end of the novel acquireda certain degree of articulation which she completely lacks at thebeginning of the novel. The narrator tells us that Harriet "was notclever, but she had a sweet, docile, grateful disposition; was totallyfree from conceit; and only desiring to be guided by anyone shelooked up to. “She also says that "Harriet had no penetration." These statements which imply judgment occur in a narrative passage.Soon after, we find some lines in inverted commas in the samenarrative passage. We hear then, for the first time, what we supposed to be Harriet's voice:

"two parlous, two very good parlous indeed; one ofthem quite as large as Mrs. Goddard's drawing-room; andof her having an upper maid who had lived five-andtwentyyears with her,- and of their having eight cows,two of them Alderneys, and one a little Welch cow, avery pretty little Welch cow, indeed; and of Mrs. Martin'ssaying, as she was so fond of it, it should be called hercow; and of their having a very handsome summer-housein their garden, where some day next year they were allto drink tea: — a very handsome summer-house, largeenough to hold a dozen people." (Emma)

The first characteristic of this speech, setting aside its subject matter, is the run-on repetitious sentences, the child-like flow ofHarriet-like narrative: and of . . . , and of . . . , and of . . . .We become aware that the

narrator's judgment of Harriet revealsitself in the unvaried sentence structure present in her language.The second important characteristic in this passage is the repetitionof "aesthetic" judgments (if we can call a "pretty little cow" an aestheticjudgment) followed by the word indeed.

Austen plays a tricknonetheless in Harriet's last expression of "aesthetic" judgment.When the narrator repeats: "a very handsome summer-house" weare already conditioned to insert indeed. But there is no "indeed"in the passage.The ingenuous docility in Harriet is so far only conjecture. When we actually see how she speaks, we realize that conjecture becomeswell-founded judgment, and that Austen's use of free indirect style is completely in character. Harriet's language is mostly fragmentary,full of clichés and exclamatory expressions; her grammar is faulty,and her sentence structure unvaried. When Emma asks her if Mr.Martin does not read, Harriet answers.

"Oh, yes! — That is, no — I do not know — but I believehe has read a good deal — but not what you wouldtrink anything of. He reads the Agricultural Reports andsome other books, that lay in one of the window seats— but he reads all them to himself. But sometimes of anevening, before he went to cards, he would read somethingaloud out of the Elegant Extracts — very entertaining.And I know he has read the Vicar of Wakefield.He never read the Romance of the Forest, nor these Childrenof the Abbey. He had never heard of such booksbefore I mentioned them, but he is determined to getthem now as soon as ever he can." (Emma, p.17)

Note the fragmentary aspect of the beginning of her speech, themistake in "all them to himself", the colloquial "sometimes of anevening" and the awkwardness of "them now as soon as ever he can."Faulty grammar also occurs later when Harriet is talking aboutMr. Martin. "Not that I trink Mr.

Martin would ever marry anybodybut what had had some education,for they the Miss Martinsare quite as well educated as me." Ignoring all the "Oh!’s" and "Ah's" and "!'S" of Harriet's styleshe delights in the use of exclamations with the word odd as itsnucleus "very odd" she says “so very odd' (pp. 20 and119), "so odd" (p. 57), "very odd" (p. 231), "how very odd"(p. 278). (No more comments about lack of variety!) Oddly enoughthere is usually nothing odd in the situations Harriet thinks as odd."He was four-and-twenty the 8th of last June, and my birth-day isthe 23rd — just a fortnight and a day's difference! Which is veryodd!" (p. 18) what is odd about it?

"And so, there she had set, without an idea of anythingin the world, full ten minutes, perhaps — when all of asudden, who should come in — to be sure it was sovery odd — but they always dealt at Ford's — who shouldcome in, but Elizabeth Martin and her brother! — DearMiss Woodhouse only think. I thought I should havefainted. I did not know what I do. I was sitting nearthe door — Elizabeth saw me directly; but he did not;he was busy with the umbrella. I am sure she saw mebut she looked away directly, and took no notice; andthey both went to quite the farther end of the shop; Iwas so miserable! I am sure I must have been as whiteas my gown. I could not go away know, because of therain; but I did so wish myself anywhere in the worldbut there." (Emma, p. 119).

This passage should be quoted in full not only because Harriet seemsto be at least partially aware that her expression "so veryodd" is meaningless in the context but also because it illustratesthe run-on repetitious sentence structure we find in free indirectstyle. The passage goes on like this for more than half a page andHarriet uses the pronoun I as the subject of more than 40 sentences.A case can be made that Harriet, in this occasion, is excited and tired,but the repetitious sentence structure cannot be taken

as an excusefor being out of breath. Disturbance or perturbation reveals itself ratherby fragmentation than by repetitious sentence structure. Harriet'ssentences here are mostly complete. Since the beginning ofthe novel Harriet's language contains no connectives to give smoothnessto her style.

"Only think of our happening to meet him! — How veryodd! It was quite a chance, he said, that he had notgone round by Randal's. He did not think we ever walkedthis road. He thought we walked towards Randall'smost days. He has not been able to get the Romance ofthe Forest yet. He was so busy the last time he was atKingston that he quite forgot it, but he goes again tomorrow."(p. 20)

Her style here is very similar to the passage in which *I* is the subjectof all sentences and she is neither excited nor tired.Later in the novel, after Harriet's first disillusion in love, herlanguage seems to become more varied and flexible. She decides toburn, in front of Emma, little useless relics she considers tokens oflove from Mr. Elton.

"It is my duty, and I am sure it is my wish," she continued,"to have no reserves with you on this subject.As I am happily quite an altered creature in one respect,it is very fit that you should have the satisfaction of knowing it. I do not want to say more than is necessary — I am too much ashamed of having given way as I havedone, and I dare say you understand me." (p. 229)

Besides the awkwardness of "I am sure it is my wish" and the melodramatictone of this passage, Harriet's language shows smoothnessand control; she is even capable of uttering a clause beforeher main sentence. But soon after she exclaims her peculiar "It isvery odd" which becomes ironically revealing of Emma's unconsciousattachment to

Mr. Knightley.In direct contrast to Harriet's childlike, simple, faulty language,we have Emma's articulate, correct, straight-forward speech. Herstyle, when she is talking to Harriet, is marked by assertive expressionswhich establish her superiority (and her awareness of it) instatus and intellect to Harriet: "but I would have you" (p. 19), "Iwant to . . ." (p. 19), "I wish you . . ."' (p. 19, "Do not you begin . . . " (p. 10). Expressions such as these vanish from Emma'slanguage after her plan to have Harriet married to Mr. Eltonfails. She neither imposes her will so openly nor plays the role of an authoritarian figure whose judgment is flawless.

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

(Emma, p. 387)

This quotation comes at the key moment of Emma's discovery of her own faults ,the narrator made it clear that Emma's self-involved ignorance of her own faults was a major conflict of the novel. Although she may have been well-meaning, Emma's conceit and arrogance informed her behavior toward those around her and ultimately caused more problems. With this moment of clarity, Emma is no longer a problematic heroine, she transforms into the compassionate and self-aware woman that Mr. Knightley has been striving to help her become. Emma’s realization, shared with the reader as sympathetic free indirect thought.

Emma’s position within the community of Highbury – her distance from its center and her closeness to her own set – corresponds with how closely readers all with her thoughts and words. Near the end of the novel

Emma fears that Knightley may have involved himself with Harriet, and that such a match would mean the desertion of two more of her friends from Hartfield. At this point, her lowest in the novel, she fears that she and her father will be left alone, her circle of friends diminished to just themselves:

"If all took place that might take place among the circle of her friends, Hartfield must be comparatively deserted; and she left to cheer her father with the spirits only of ruined happiness". (422)

As these examples of free indirect discourse reveal, the craft of Jane Austen's fiction has reached a very sophisticated level in the novel *Emma*. While it is not possible to know if Austen was consciously aware of free indirect discourse as a stylistic device, there appears to be striking evidence that she understood its significance as a means of controlling the reader's sense of distance from characters.

CHAPTER FOUR

FINDINGS, CONCLUSION, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES

CHAPTER FOUR

Findings, Conclusion, Recommendations and Suggestions for further studies

4.1 Conclusion

Combining linguistic theory with analytical concepts and literary interpretation and appreciation, Jane Austen's Narrative Techniques employs the tools developed by post-war linguistics and above all pragmatics, the study of the ways in which speakers communicate meaning, since Austen's 'wordings' can only be interpreted within the fictional context of character-character, narrator-character, narrator-reader interaction. Examining a wide range of Austen texts, from her unpublished works through masterpieces like Mansfield Park and Emma. Jane Austen's Narrative Techniques offers Austen specialists a new avenue for understanding her narrative techniques**.**

In discussing Austen's style, one has to point to what has been called her mastery of dialogue. Her ear for the way women in particular talk is very good indeed.But in terms of authorial style, it should be further noted that the use of direct and indirect conversation varies according to how much the reader needs to be involved in the immediate material, for the indirect reportage puts more distance between the reader and the material and allows at times a better satirical view.

In the novel he narration follows the path of Emma's errors. Indeed, the first-time reader will sometimes follow this path too, and then share the heroine's surprise when the truth rushes upon her. Yet it is still a third-person narrative; Emma is not telling her own story. We both share her judgments and watch her making them.

Austen was the first novelist to manage this alchemy. She was perfecting a technique that she had begun developing in her first published novel, *Sense and Sensibility*. It was only in the early 20th century that critics began agreeing on a name for it: Free Indirect Style (a translation from the original French: *style indirect liber*). Before Austen, novelists chose between first-person narrative (letting us into the mind of a character, but limiting us to his or her understanding) and third-person narrative, allowingthe readers view of all the characters, but making them pieces in an authorial game. Austen miraculously combined the internal and the external.

Austen's audience learns to evaluate characters apart from their actions and personal qualities. The audience empathizes with a complex, imperfect heroine not because her perspective is morally justified, but because the audience has, to a certain extent, internalized Emma's own thoughts.Readers learn the possibility and validity of seeing from others' perspectives through the immediate experience of "being" Emma. As Emma must confront her assumptions and objective reality, readers must confront the conflict between their assumptions about Emma and their subjective view of her after spending an entire novel close to her perspectiveand accept that both the assumptions and subjective perspective may be true.

4.2Findings:

1) In the novel Emma Jane Austin uses different narrative perspectives experiential didactic tools for her audience .Using both confined and fluid narrative perspectives, Austin simultaneously presents subjective and objective perspectives to her readers .These

seemingly conflicting perspectives present multiple realities that challenges readers assumptionsabout certain characters .

2) The different perspectives used in Emma allow for multiple reading
3) The ability to effectively speculate about and communicate with others was particularly vital to have successful relationships.
4) Emma demonstrates how narrated perception can offer both subjective and objective perspectives of the same event.
5) The primacyof narrative perspective as a didactic tool, not as a didactic message in and of itself, gives Austin's readers a novel method for moral perception.Austin does not tell the reader what the result of moral improvement should be, although she does provide hints.
6) Provided by the stylistic narrative technique to the reader, the act of seeing into the consciousness of someone else, which brings the audience into\within a close narrative distance of the characters.The readers must comfort theconflict between the assumptions about the characters and their subjective view of them after spending an entire novel close to their perspective and accept that they may both be true.

The findings presented above throw lighton important points in relation to theresearch questions addressedin the beginning of the research and their relationship to meaning in JaneAusten’s Emma and the stylistic technique Free Indirect Discourse which being used to narrate the novel.

4.3Recommendations

The researcher recommends that:

Teachers must be aware when studying*Emma*about;

1) How the style of the language been used plays with the opportunity to show how spoken and written language is used, to manipulate people in terms of their perceptions, judgments and choices.
2) How Austen in particular interested in both the problem of evaluating others and the use of narrative perspective to address thatproblem.

4.4Suggestions for further Studies

The researcher suggested that thy should be studies about;

1) Psychonarration and Free Indirect Discourse in *Emma*.
2) Free Indirect Discourse and Irony in *Emma* between what is said and what is meant.
3) Gossip and the Free Indirect Style in *Emma*.

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