

Emma

Characters

Mr. Woodhouse — Mr. & Mrs. John Knightley
Emma Woodhouse — Mr. Knightley
Harriet Smith — Robert Martin
Mr. Elton — Mrs. Elton
Mr. & Mrs. Suckling — Churchills
Mr. & Mrs. Weston (Taylor) — Frank Churchill
Mrs. & Miss Bates — Jane Fairfax
Colonel and Mrs. Campbell
Mr. & Mrs. Dixon
Mr. and Mrs. Cole
Mr. Perry (Mrs. Perry), Mr. Wingfield
Servants (e.g., James)

Issues in the novel

- **Marriage/Single Woman
- **Friendship
- **Gender (masculinity/femininity)
- **Education
- **Social class/manners
- **Game playing (material games (e.g., backgammon, cards), Emma's matchmaking as "amusement," Emma & Mr. Knightley as "adversary(ies)" (1.8)—debate as a contest
- **Individualism — Social Order (19th century-Romantic) — (18th century-Age of Reason)
- **Romantic: individualism, freedom, impulsiveness, emotion, individual response to nature
- **Sensibility (expression and display of emotion and sentiment, empathy and feeling) vs Reason & logic/thought

Narration

Free indirect discourse: discourse represented rather than directly related (firsthand) to reader. Readers hears a character speaking from within his/her consciousness indirectly. Narrator enters a character's mind, speaking on his/her behalf. Narrator's and character's thoughts overlap

- **Notion that the perception of reality is a confluence of the objective and subjective
- **For ironic/satiric commentary
- **Reveal feelings/thoughts/perspectives characters don't realize themselves

Historical Refs/Context (See Notes—Penguin)

Domestic, rural life in country villages: landed property of Hartfield/"absolutely fixed, in the same place" (1.17)

Larger world: French Revolution and War with France (1793-1815)/economic depression. Military expressions used by characters. Challenge to traditional social class boundaries: gentleman and gentlewoman/rise of the middle class challenges aristocracy and landed gentry. Slave trade (1807—slave trade outlawed; 1833—slavery abolished).

Novel as Genre

- **Narrative voice creates a tension between romance/romantic viewpoint and a critique of this viewpoint. But not a didactic interest: not a simple punishment and reward moral.
- **Jacobin (revolutionary) novel of ideas and backlash
- **Use of dialogue