



A Censorial Study of Emma by Jane Austen

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Abstract :

Jane Austen's novel Emma is the subject of this research. Jane Austen's femininity is depicted by a researcher in the novel Emma. Emma has exemplified the rise of women by learning to function within society without surrendering one's own identity. She's progressed from a caring and loving nature. Emma is married to an intelligent man who values women. She married for love, and she still has command of the house's stairwell. Austen also depicts a male viewpoint that is unusual. When Emma tripped, George Knightley had his first experience criticising her. Emma had made a sacrifice, but she had gotten a lot out of it. Emma is attempting to learn from his mistakes and grow. Emma, like a man who has lived a virtuous life, has got life experiences and morals.

The Study's Background

Literary works aren't magically inspired or explainable solely in terms of the psychology of their creators. There are different ways of looking at the world. "Austen addressed the common issue of women's economic struggle with dazzling merciless realism," according to Rogers, "as she illustrated that women were practically forced to marry and yet were hampered in their prospects to find a husband."

Many of the distorted masculine values unfriendly to women during Austen's period have been rejected through Emma, and she has done it gently, not geared for war, but rather armed with paper and pen and ready for mediation. Emma's unique storytelling techniques enable her to create characters who highlight her divergence from the usual in terms of her knowledge of the world around her and the significance of her personal place in it.

Emma is often thought to be a novel about the maturation of its protagonist.

According to this viewpoint, Emma symbolises all people, and she must give up her selfish and juvenile individual aspirations in order to assume her place as an adult who complies with social standards and communal demands. Emma portrays a conservative drama that is intrinsic to human nature and societal cohesion.

It presumes that women's roles are secondary to the patriarchal order.

Emma not only addresses societal issues, but also demonstrates how a female writer attempts to express herself via her literary works. These are depicted in the story through the experiences of the characters. Although Lewes notices certain unique aspects in Austen's work, their culturally conditioned eyes only see a basic romance story conveyed in a feminine voice.

As a result, the author of this study is inspired to believe that a large part of Austen's attraction stems from the importance and worth of femininity. Women nowadays are expected to have great professions and families, and much of their feminine elegance appears to have been lost in the process.

Though they did not have the same legal rights as women today, Jane Austen's female characters were masters in the art of femininity.

Limitation of the Issue

The focus of this study is Jane Austen's Emma. The focus of the examination is on Jane Austen's femininity as it is expressed in Emma. The lives of Jane Austen are examined in order to focus this essay on the essential issues. Second, the writer interprets Emma's interaction with other characters through their dialogues or talks, as well as all of the narrators' comments in Emma.

As a result, Emma serves as a reflection of femininity. In this study, those aspects are examined. Although the novel's dialogues and chats show colloquialism and local flavour, none of these language characteristics are examined separately.

Formulation of the Issue

Some questions are raised after the research has evaluated the problem limitation. There are two questions, both of which are about Emma, the primary character.

Then, throughout the research analysis, those questions are answered. These inquiries can be expressed as follows:

1. How does Emma reflect Jane Austen's femininity?
2. How does Jane Austen portray femininity through Emma?

Research Objectives

Through Emma, this study attempts to describe Jane Austen's femininity. These primary goals are stated in the following statements.

1. To show Jane Austen's femininity through Emma, the protagonist.
2. To describe Jane Austen's approach to telling the story of femininity through Emma.

Theoretical Analysis

This chapter explains the ideas that are utilised to answer the problem's assertions. Femininity, feminism, and Jane Austen's life are the topics of these theories.

Femininity

Femininity is mostly a romantic attitude, a nostalgic legacy of imposed limitations. Even as it rushed forward in the 1980s, donning lipstick and high heels to appear well-dressed, it trips over ruffled petticoats and hoop skirts from another age. Armstrong also clarifies that femininity was something that women had more of in the past, not only in the historical past of previous generations, but also in each woman's personal past, in the virginal innocence that is replaced by knowledge, in the dewy cheek that is coarsened by age, and in the inherent nature that a woman seems to forget whenever she steps out of bounds.

Armstrong goes on to say that femininity is always demanding.

more. It must consistently reassure its audience by demonstrating willingness to help.

It must seize and embrace a difference, even if one does not exist in nature, or it must seize and embrace a difference.

On the notes, compose a rhapsodic symphony. to exist

Inadequate femininity is considered as a failing of basic sexual identity or a failure to be feminine.

Take appropriate care of oneself, for a lady who is found deficient will be judged (and punished).

will judge herself) as mannish, neutered, or plain unattractive, as men have done.

These concepts have been defined.

Feminism

Feminism is a study that sees the current gender systems as being structured by basic binary oppositions, masculine and feminine, in which one term, masculine, is always privileged over the other, and that this privileging has had the direct effect of allowing men to occupy positions of social power more frequently than women. Not all men are suitable for these positions of power; additional binary oppositions, such as old/young or rich/poor, are constantly present at work, and will minimise the effect of gender alone; therefore, a wealthy old lady may have more kinds of social power than a poor young man.

The origins of discrimination against women have long been established in Western culture, according to Bressler's book *Feminist Criticism*. Gender discrimination may have its origins in the biblical storey, which focuses the responsibility for humanity's fall on Eve rather than Adam. The ancient Greeks classified gender inequality in a similar way, assuming that the male is superior by nature and the female is inferior, and that one rules and the other is ruled.

In his book *Literary Criticism*, Bressler also claims that a woman is not a man; she has evolved into the other, not masculine. Man is the subject, the one who gives meaning to things; woman is the object, whose existence is defined and dictated by men. As a result, the man is the central character in the male/female relationship, while the woman is submissive.

As a result, the feminist goal might be stated as changing the degrading perspective of women so that women know they are not a non-significant other, but rather valuable individuals with the same rights as men.

In politics, culture, education, and the arts, women must define themselves and assert their own voices.

The Life of Jane Austen

Although Austen has long been represented as someone who lived in a narrow world, recent biographies of her life paint a different image. She was well-read, and although not being a globe traveller, she managed to visit London and Bath, as well as a slew of relatives in various locations, meeting and befriending a great number of individuals. She was the daughter of a minister and was born in Steventon, Hampshire, England, in 1775.

Jane and Cassandra, like many other girls of their time, were educated at home after a brief term of official schooling. This was in stark contrast to most guys in Austen's class, who were frequently sent away to boarding school for extended periods of time.

ANALYSIS

Jane Austen's *Femininity as Reflected in Emma* (1816) is the storey of a wealthy, beautiful young woman, as the novel's opening words indicate: "Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence.

Perhaps the greatest place to begin understanding Austen's representation of an awakened female character is on the outside, in the external surroundings. The reader could begin the journey into Austen's and her characters' minds by moving from the outside to the inside. An initial note to be made is how Austen presents Emma as an incomplete character in the phases of evolution, beginning to awaken to an increasing awareness of the world around her and her position in that world, from her authorial perspective.

Austen first portrays Emma as someone who is continually leaving things unfinished to highlight her incompleteness and developing nature. Mr. Knightley ironically, though affectionately, points out this particular flaw in Emma as it relates to her reading plans during his discussion with Mrs. Weston.

Jane Austen's Femininity-Presentation Approaches as Demonstrated in Emma

In *Emma*, Austen allows the reader and the text to form a relationship in order to offer the reader a growing closeness with a woman who is becoming more self-aware. Austen is able to portray Emma in a paradoxical character as a strong-willed, independently thinking woman while still making her a believable, appealing person using a variety of storytelling strategies. She also helps the reader to engage with Emma on a personal level by giving the reader access to Emma's expertise. However, most of what the reader learns about Emma is gotten through the narrator since much of what the reader learns is not information Emma would freely share with another.

Any writer would have struggled to make such a connection between reader and text. However, it's important to note that Austen and her colleagues were breaking new ground by entering a previously male-dominated industry and only then began to attract female readers and writers. While her novels appeared to be about ordinary life, they also gave the reader a view inside the minds of her main characters, allowing the reader to form a bond with the text.

Austen allows us as readers to see what Emma is seeing, to judge (or misjudge) events through her eyes, and to sense what she is feeling, especially when she is feeling shame or self-disapproval, through her method of free indirect style of consciousness, a narrative technique she used extensively in her later novels. We are able to relate to her by comparing her feelings to our own.

Even, or perhaps especially, when Austen switches from the narrator's voice to Emma's, the reader can sense Emma's emotions.

Austen's shifting of consciousness is one of the storytelling methods she employs to give the reader this perspective. Austen frequently switches between the narrator and Emma's voice throughout this novel, as Wood has deduced.

She frequently begins with the voice of what appears to be an objective, implied author, and then, quite effortlessly, slips into the head of the character and into her voice. We grow pretty familiar with Emma when we transition from the author's perspective to Emma's, and we know the pangs of self-recrimination and come to the knowledge, concurrently with Emma, that she has erred, allowing us to feel sympathy for and sometimes empathise with her.

Even when Emma has made awful mistakes and caused others grief, however unintentionally, Austen is able to elicit this emotion. Emma's self-flagellation is demonstrated after she discovers her mistake about Mr. Elton's emotions for Harriet.

Roger's claim that Austen's view of women's status is less evolved than her predecessors is likely to spark disagreement, especially among this reading. Rather, Austen's true sense of women's constraints in society may have provided the impulse for creating a figure as emancipated as Emma.

Austen developed this character to be not only a female who felt and proclaimed her self-worth, but also a female who felt unencumbered by society's expectation that she would marry, and marry well. Instead, she had no financial necessity to marry, and she had no desire to marry simply for the sake of marriage, thus she was not dragged to the altar like so many other women of her time, but went there on her own terms.

When reading Emma, it is clear that Emma is not a conventionally demure late-eighteenth-century lady. Emma is vocal in her opinions, confident in her actions, and assertive in her attempts to influence others around her, despite the fact that she is often dumb in her observations and incorrect in her judgments. The fact that a woman has set goals that aren't directly related to herself is a first step. Emma develops as a woman by seeking to direct not only her own life but also the lives of people around her.

Austen has shifted from the outside to the inside perspective in order to apportion the reader's information as she sees fit in order to steer the story toward the predictable ending expected from a novel of her time—marriage. Austen has, in a sense, demonstrated an alternative understanding of how women in the eighteenth century might relate to the great picture through Emma's negotiation in regard to the larger world.

She's eschewed the traditional happily-ever-after finish in favour of a different kind of conclusion. Emma marries, but she refuses to give up her independence. She has steered her own course—she is still at the helm of her own kingdom, as she has been since the beginning of the story.

CONCLUSION

Emma has demonstrated a maturing feminine worldview and the ability to thrive within her society without surrendering herself. She has transformed from an egotistical character to a caring and empathetic individual. She's married to a man who is intellectually equal to her and whom she respects; she's married for love, and she's kept control of her home. She hasn't had to transport all of her worldly belongings to her husband's established home, where she might acclimatise to his atmosphere and control; she has moved on, but not out of Hartfield.

Austen has also gone a step farther by presenting an unusual male viewpoint. George Knightley's experience shows that he will continue to criticise Emma if she makes a mistake. When she stumbles, he will encourage her to get back on her feet, but she will do so on her own. This isn't always a negative assessment of a character, though. Austen has recreated

the hero's journey, but her traveller is dressed in a gown rather than pants, and her weapons are words rather than armour. Her heroine has faced and overcome her difficulties.

Austen has used the means at her disposal—the education and views available to Austen as a woman—to present a realistic, atypical female figure, according to Claudia L. Johnson. She's also used them to proclaim that women are capable of reasoning, learning, and growth. Austen contributes by employing the weapons at her disposal in the eighteenth century to liberate the female perspective.

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