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„A cognitive approach: The representation of interiority in Jane Austen´s novels”

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I declare that I have authored this thesis independently, that I have not used other than the declared sources / resources, and that I have explicitly marked all material which has been quoted either literally or by content from the used sources.

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Introduction

"Until fairly recently, consciousness was not much studied by the natural sciences. It was considered the province of philosophy. Psychology, inasmuch as it aspired to be an empirical science, regarded consciousness as "a black box". All that could be observed and measured was input and output, not what went on inside."

David Lodge (6)

It is a truth universally acknowledged that little to no research has been done on the workings of fictional minds. Reading stories has always been considered as an automatic process but there is indeed more behind it. Some linguists and theorists, however, have tried to come up with a suitable answer to the question of how exactly a character´s interiority is presented in a narrative. Unfortunately, the theories are not precise enough, including only analyses of selected authors and decisive examples for interpretation.

This diploma thesis sets out to thoroughly examine how consciousness is presented in fiction and how fictional minds are constructed by the narrator and the reader of the narrative. Therefore, this thesis should be regarded as an interdisciplinary project, including different research areas, such as narratology, cognitive science and psychology. It is, in a way, designed to be a source book for non-specialists, as it also provides basic knowledge for an analysis of narratives. Another aim of this thesis is to enlighten the reader that consciousness does not have to be implicitly considered as David Lodge puts it, "a black box", but a systematic application of theoretical methods (6).

Nevertheless, the first part of the thesis provides a theoretical foundation, including an analysis of various approaches, presenting the strategies of how authors give access to their characters´ minds and how readers make sense of a narrative. The second part of the thesis is, therefore, the practical application of the attempts discussed in the first part based on Jane Austen´s novels *Emma*

and *Pride and Prejudice*. Therefore, a detailed analysis and interpretation of several passages of both novels is presented. However, the second part also shortly introduces the author Jane Austen, providing a historical background and analysis of her exceptional writing style.

I have chosen to analyze Jane Austen´s use of language in her novels because it is extraordinary and I have always been fascinated with her ability to capture the reader´s attention. Contrary to traditional analyses of the representation of interiority, my thesis aims at providing a larger amount of insight into the author´s writing style. I have not only tried to answer the questions mentioned above but also to compare Austen´s methods in both novels.

PART A – Theoretical foundations

It takes a lot of knowledge to be able to understand how fictional minds are constructed. Since this topic has not yet been discussed in great detail by linguists and literary theorists, the amount of methods is enumerable. Nevertheless, the problem is that the theories are not precisely enough explained and sometimes confusing, as the terms are used interchangeably for different approaches. The following paragraphs, however, provide a representation and analysis of selected approaches which can be used in order to analyze fictional mental functioning in narratives.

First, the meaning and purpose of fictional mental functioning is explained. In addition, attempts regarding narrative theory and cognitive science are described in great detail, including the analyses of story, action and focalization. Second, the speech categories are presented, as they are often used by authors to give access to their characters´ minds. Last, but not least, the strategies of the readers are shortly introduced.

The theoretical foundation provides the methods and the background knowledge for the further analysis of Jane Austen´s novels *Emma* and *Pride and Prejudice* in the second part of the thesis.

1 Meaning and purpose of fictional mental functioning

Various attempts have been made in order to find out how fictional minds function. From cognitive scientists to psycholinguists and to narratologists; all have come up with possible explanations for fictional mental functioning. Yet only the most relevant approaches are described in detail below, namely the attempts regarding narrative theory and cognitive science. Nevertheless, it might well be that further disciplines occur, since the theories are all interdisciplinary.

1.1 Attempts regarding narrative theory and cognitive science

Narratology, narrative research and narrative theory; each term refers, according to Patrick O´Neill, to "the theory (or theories) of narrative structure" (13). Even Alan Palmer does not distinguish between these terms (*Fictional Minds*, 16). In his outstanding book *Fictional Minds* Palmer argues that "the constructions of the minds of fictional characters by narrators and readers are central to our understanding of how novels work because, in essence, narrative is the description of fictional mental functioning (Palmer, *Fictional Minds* 12). Palmer further argues that there are various areas in narrative theory, which deal with fictional minds, such as:

> [T]he study of how narrators give readers direct access to characters´ thoughts (the speech category approach); the analysis of the structure of narrative stories in which characters are considered as units or functions within the structure; the concept of focalization or point of view; and the issue of characterization, or how narrators and readers use the various sorts of knowledge of character types that are gained from real life and other novels in order to build a sense of a character´s personality. (*Fictional Minds* 12)

Nevertheless, narratology is not the only field of research which is concerned with fictional minds. Uri Margolin states that cognitive science also adds to the understanding of fictional minds, as it "is one of the main areas of the theory of mind" (272). He continues that "[t]ogether with theories of emotion, motivation, and possibly personality […] [it] can be viewed as basically the study of the thinking mind, its structures, and its activities" (Margolin 272).

The following paragraphs include basic definitions of narrative techniques, which are preconditions for a further analysis of fictional mental functioning. As Gérard Genette, a French narrative theorist, puts it:

> Anyone who has begun the study of fiction has encountered terms like *point of view, flashback, omniscient narrator, third-person narrative.* One can´t describe the techniques of a novel without such terms, any more than one can describe the workings of a car without the appropriate technical vocabulary. [original emphasis] (7)

1.1.1 Story analysis

Story analysis is a branch of narrative theory and deals, as its name applies, with the analysis of stories. This includes "the doings of particular *actors* involved in various *events* at particular *times* and in particular *places*, and […] saying who did what, and when, where, and why they did it" [original emphasis] (O´Neill 33). Nevertheless, some literary theorists make a further distinction between story and discourse. Palmer, for example, defines story as "the content plane of narrative, the what of a narrative, the narrated" and discourse as "the expression plane of narrative, the how of a narrative, the narrating" (*Fictional Minds* 18). In addition, Patrick O´Neill argues that story and discourse are inextricably linked with each other and that a story is only accessible by means of the discourse (34). O´Neill believes that the division into story and discourse represents the "founding principle upon which contemporary narratology is constructed" (3).

However, a typical story evolves very quickly, presenting the reader a fictional storyworld with ongoing events and upcoming actions (O´Neill 34). Storyworlds are defined by Palmer as "possible worlds that are created in worlds of literature […] and differ ontologically from the real world because they are incomplete" (*Fictional Minds* 33-34). The resulting temporary or permanent gaps are either filled by the narrator and characters of the story or inferred by the readers on the basis of the discourse (Palmer, *Fictional Minds* 34-35). O´Neill argues that "[h]owever hard and fast (or otherwise) the ostensible facts of the world of story may be, they all exist in at least one real-world dimension, namely that of time" (42). Literary theorists further differentiate between story-time and discourse-time. Story-time is measured in "temporal units", such as days or months, and discourse time is measured in "spatial units", such as words or lines (O´Neill 42).

Furthermore, there are certain techniques which are used in order to speed up or slow down the narrative. As O´Neill puts it, "[t]he unit of measurement in this category is the discursive *speed,* classified in terms of acceleration or deceleration" [original emphasis] (43). Not only the pace of a narrative can be controlled, but also the order of events can be changed through flashbacks (analepsis) and flashforwards (prolepsis) (O´Neill 42). Catherine Emmott, author

of *Narrative Comprehension*, argues that flashbacks are worth taking a look at because "they are a type of context-shifting which can place contexts from two quite different times adjacent to each other in a text" (117). However, Gérard Genette describes the concept of order in a slightly different way:

> To study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue. (35)

In other words, the order of events is also revealing when it comes to analyzing a story. Palmer defines events as "actions that are performed by individuals who experience the mental episodes that constitute the motives, intentions, and so on that cause the action" (Palmer, *Fictional Minds* 31). If, for example, characters of a story decide to change their state of being because they know that a certain action would result in an improvement of their situation, the action of the story rises (Palmer, *Fictional Minds* 118). In his essay "The Mind Beyond the Skin", Palmer devotes himself to the decoding of actions and argues that "[d]eciding, wanting and regretting are the mental events and states that provide the causal network behind the physical events, and they are just as much a part of the storyworld as the physical environments, events, and happenings" (333). However, narratives cannot be fully comprehended unless "the storyworld is understood as a complex, ever-changing intermingling of the individual narratives of the various characters in it (Palmer, *Fictional Minds* 146).

1.1.2 Characterization

It seems as if there is a lack of theory concerning characterization. Both, Palmer and Hansen, claim that little attention has been paid to characters in narrative theory in the past (*Fictional Minds* 37), (99). Characters are, in fact, one of the main components of narratives and more attention should be paid to them by literary theorists.

Solely, Dorrit Cohn dealt in great detail with fictional character´s consciousnesses and how they are reflected in narratives. In her book *Transparent Minds,* she states that "[i]n depicting the inner life [of characters], the novelist is truly a fabricator" (6). In contrast to this, Palmer states that "[r]educed to the very minimum, a character is simply a collection of the words which relate to a particular proper name occurring at intervals within the long series of words that makes up a narrative" ("The mind beyond the skin" 324). However, considering what impact fictional characters can have on people, these words cannot be taken seriously. In his essay "Formalizing the Study of Character: Traits, Profiles, Possibilities" Hansen describes the effect of fictional characters on people in the following way:

> [E]ven though characters are created in (and therefore dependent on) autonomous stories and story worlds, they are nevertheless functioning at least partly independently. Just think of how children pick up the identity of a character – whether it is Tarzan, Spiderman or Harry Potter […] [.] […] When the story is brought to an end, the characters often live on in the mind of the reader. […] More often than not, we leave the text with some sort of close relationship to the characters in focus. […] Not as words, but as beings. And where most readers tend to react negatively towards plots they already know of, they welcome returning characters. Just think of the vast number of examples of "sequels" we might be reading for the plot, but we most certainly also read for the character. (101-102)

In short, fictional characters can have indeed a great impact on the readers. Although there are only a number of words that refer to a character, readers can call a character easily into existence by applying knowledge of similar storyworlds (Palmer, *Fictional Minds* 41). As Palmer puts it, "it helps to know that one is reading a romance rather than a thriller in order to use previously existing knowledge of other romances to interpret the various genre-related textual cues that invariably arise" (*Fictional Minds* 42). Hansen opines that characters are, in fact, a "reader-construction" dependent on "genre" and "folk-psychological assumptions of behavior and action" (102).

For this reason, Gerald Prince has come up with a number of key features which characters can adopt and are identifiable by the readers:

> [Characters] can be more or less textually prominent, dynamic or static, consistent or inconsistent, and simple, two-dimensional, and highly predictable or complex, multi-dimensional, and capable of surprising behavior; they are classable not only in terms of their conformity to standard types […] or their corresponding to certain spheres of action but also in terms of their acts, words, feelings, appearances, and so on; and their attributes can be directly and reliably stated […] or inferred from their […] behavior. (qtd. in Palmer, *Fictional Minds* 36)

This quotation summarizes exactly how diverse characters can be. Nevertheless, all characters are introduced to the readers through a narrator, who can be present and part of the story itself, or not (O´Neill 60). In addition, O´Neill claims that the narrator can take on any position in a narrative and be either reliable and omniscient or unreliable and unknowing (60). Eventually, it is up to the reader to construct the characters of the story through the multiple descriptions and cues of the narrator or other characters.

1.1.3 Action

Defining the concept of action in narratives has been a difficult task for narrative theorists and not many have dared to express their opinion on it. Still, the analysis of action is another way of exploring the interiority of characters (Palmer, *The Mind Beyond the Skin* 333). The question as to what motivation or intention lies behind an action may also provide helpful insight into fictional mental functioning. David Lodge has dealt with this topic in great detail and asserts that "[t]he deeper you go […] into the minds of […] characters – the more detailed and refined your registration of their thoughts, feelings, sensations, memories, scruples [is]" (74).

However, behind every physical action lies a certain intention or motivation (Palmer, *Fictional Minds* 120). Palmer argues that it is "impossible to separate physical actions from the mental network" and calls this phenomenon "thought-action continuum" (*Fictional Minds* 120). The thought-action continuum claims that an action arises when a character mentally decides that a certain physical action or non-action would change his or her situation to the better, or to the worse (Palmer, *Fictional Minds* 120). The desires and beliefs behind a

character´s action are, on the other hand, "explicitly specified by the narrator […] [and] understood by the reader, or they may remain mysterious" (*Fictional Minds* 122). Unfortunately, it must be said that there are different sorts of intentions and intending to take a certain action may have unforeseen consequences, which were not considered in this theory (Palmer, *Fictional Minds* 120).

1.1.4 Language, thoughts and emotions

The expressive function of language in literature has been of great importance within narrative theory, but very little research has been done on the role of emotions. Nevertheless, emotions are indeed decisive when it comes to analyzing fictional mental functioning (Palmer, *Fictional Minds* 92). David Lodge, for example, reckons that emotions and feelings of characters are what truly matters and not the physical actions (46). Alan Palmer believes that narratives with a "high emotional content" are memorized easier than emotionless stories (*Fictional Minds* 117). Nevertheless, without language, thoughts and emotions could not be verbalized.

In his controversial book *The Language Instinct: The New Science of Language and Mind*, Pinker deals with the concepts of language and thought. At one point he asks himself the following questions and expresses his personal opinion:

> *Is* thought dependent on words? […] Or are thoughts couched in some silent medium of the brain – a language of thought […]? […] The idea that thought is the same thing as language is an example of what can be called a conventional absurdity: a statement that goes against all common sense but that everyone believes because they dimly recall having heard it somewhere and because it is so pregnant with implications. [original emphasis] (Pinker 56-57)

It is, in fact, sometimes difficult to find proper words in order to convey a thought. Sometimes, words are not even good enough to express a thought in the right way (Pinker 57).

However, Lev Vygotsky argues that thoughts are driven by emotions and desires, that there is an "affective-volitional tendency" behind each thought (252). He

claims, that thoughts are not the “superior authority” and a “true and full understanding of another´s thought is possible only when we understand its affective-volitional basis”, namely its corresponding emotion (Vygotsky 252). Relating to this, Alan Palmer enumerates Antonio Damasio´s famous categories of emotions, the so-called “*primary, secondary* (or *social*) and *background emotions*” [original emphasis] (*Fictional Minds* 114).

All in all, language, thoughts and emotions play an important role in fictional mental functioning, as they can reveal a great deal of insight into the minds of characters. Unfortunately, due to the lack of research in this area, many questions remain unanswered.

1.1.5 Frames

In order to make sense of a story, readers have to make use of certain reading strategies. Many cognitive linguists have been trying to come up with a suitable answer to the question of how exactly readers make sense of a narrative. Uri Margolin, an Israeli-Canadian literary theorist, has given the following explanation:

> The internal representation of information includes at least typification, hence concepts and categories, frames and scripts, semantic networks and propositions, as well as design and organization features […]. Storage and retrieval, or memory and remembering, includes, among other cognitive capacities, long and short term memory and routines for the retrieval of stored information. (272)

In Palmer´s words, readers use certain knowledge structures of events that they have experienced before, so that they can make sense of the scenes in a narrative (*Fictional Minds* 46). If a narrative includes, i.e. a scene at a restaurant, readers “retrieve from memory their own past knowledge of restaurants to make sense of the general framing of the scene” (Gerrig and Egidi 33). This particular concept of knowledge structures is called by cognitive linguists “frames” (Palmer, *Fictional Minds* 46). Frames and scripts are used by readers in order to understand a scene and form a mental representation (Palmer, *The Mind Beyond*

the Skin 325). If a narrative scene resembles a situation that people might have similarly experienced before, they simultaneously recall the experience and the corresponding information or scripted structure from their memory (Gerrig and Egidi 36).

In addition to the cognitive frames, literary theorists have added another concept of framing, namely the contextual frame (Emmott 104). Contextual frames include information about "characters, location, and time at any point in a narrative, rather than details about individual people and places" (Emmott 104). Emmott further distinguishes between cognitive and contextual frames in the following way:

> Knowledge of a specific fictional context is built up from reading the text rather than from general knowledge. The reader is given information about each new context as it occurs (i.e. who is present, where, and when) but must hold this information ´in mind´ as specific events are described. Each time an event occurs, it must be views within this fictional context even if the full context is not mentioned for some time. (106-107)

In other words, the gained contextual information might be important for the moment of the scene, but irrelevant beyond that (Emmott 121). Readers must be aware of the fact that storyworlds are changeable and that they must keep in mind the gained (contextual) information in order to be able to retrieve them at a later date (Emmott 220).

In conclusion, frames are indeed a useful tool for authors and allows them to "delineate a scene with quick gestures" and "call quiet attention to departures from the norm" (Gerrig and Egidi 41).

1.1.6 Focalization

Focalization can be defined as the perspective or point of view, through which a narrative is presented (Palmer, *Fictional Minds* 48). Usually, a story is told by a narrator who is either part of the story and involved in the events (just like a character), or merely an absent voice (non-involved in the narration) (O´Neill 60). Palmer speaks, in this connection, of "heterodiegetic" (non-involved) narrators

and “homodiegetic” (involved) narrators (*Fictional Minds,* 25). Furthermore, a distinction between different types of narrators is made, namely first, second and third person narrators (Stanzel 89). Also the degree of insight a narrator might have into the inner workings of a character´s mind can differ (Genette 189). Genette, however, claims that there is an omniscient narrator, who knows more than any other character, and the limited omniscient narrator, who knows the thoughts of one particular character, i.e. protagonist (189). Last but not least, there is also the so-called objective narrator who sees everything, just like a camera, but cannot directly perceive the thoughts of the characters (Genette 189).

Nevertheless, Genette also introduces the term “focalization” as a substitute for “point of view” and defines three degrees of focalization: zero focalization, internal focalization and external focalization (189). As Thomas G. Pavel, a literary theorist, puts it, “*non-focalized* [zero focalization], corresponding to the omniscient narrator, *internally focalized,* with a point of view restricted to that of a given character, and *externally focalized,* where the narrator knows less than a character [original emphasis] (38). O´Neill, however, describes the concept of focalization in the following way:

> [T]he story is presented – transformed into the narrative text – through a double mediation, namely a ´voice´ that ´speaks´ and ´eyes´ that ´see´: the former belonging to the narrator […], the latter to the *focalizer*, the perceived centre of consciousness, ´who´ may or may not […] be identical with the narrator. The focalizer is not a ´person,´ not even an agent in the same way that the narrator or implied author is a narrative agent, but rather a chosen *point,* the point from which the narrative is perceived […]. This point of origin may be perceived as *external* or *internal* to the story presented. [original emphasis] (85-86)

At first glance it seems easy to define whose voice a reader perceives when reading a story, but against this background it is not. On the contrary, “the more ambiguous the focalization […], the more scope there is for interpretation” (O´Neill 94). Unfortunately, the way how readers identify the point of view in stories has hardly ever been discussed by literary theorists until fairly recently (Bray 37). In the course of his book *Fictions of Discourse: Reading Narrative*

Theory O´Neill often emphasizes that focalization is “an absolutely crucial, entirely unavoidable, and fundamentally characteristic component of narrative as a discursive system” (106). According to Alan Palmer, however, there are some concerns which arise concerning focalization:

> [Focalization] was envisaged primarily for, and works very well for, one aspect of mental functioning – perception. It is noticeable that theorists of focalization are much more comfortable talking about perception than about other areas of mental life, and most of the examples used in explanations of focalization are of perception. […] When other types of thinking such as cognition or the emotions are discussed, the conceptual framework can become rather cumbersome, uninformative, and even misleading. (*Fictional Minds* 49)

As a consequence of which, a more accurate classification system is needed which also deals with more complex and ambiguous cases (Palmer, *Fictional Minds* 51).

2 The speech categories

An author has various possibilities how to give access to a character´s thoughts. Besides direct and indirect speech, there is another interesting speech category, namely the so-called free indirect speech. Unfortunately, discussing the speech categories is difficult and confusing because theorists have developed several models with each different names (Palmer, *Fictional Minds* 54). Nevertheless, there is the general assumption that the speech categories are also applicable to the representation of thoughts (Palmer, *Fictional Minds* 53). Alan Palmer has, therefore, redefined the above-mentioned categories into "direct thought, thought report, and free indirect thought" (*Fictional Minds* 54). In the following paragraphs, the terms of Alan Palmer will be used instead of the various general terms, since this paper deals, among other things, with the representation of thoughts in literature. However, the different expressions may be mentioned too, due to quotations of other linguists and literary theorists.

2.1 Direct thought[1]

Direct thought reports the thought of a character in its original form. Usually, the thought is cited within quotation marks and the speaker is mentioned by a "related adjacent clause containing a verb of saying […] like *say, ask, request, command*" [original emphasis] (Banfield 23). Although direct thought allows the narrator to present a character´s actual thoughts and interiority, it is not often used in novels but rather thought report and free indirect thought (Palmer, *Fictional Minds* 207). Palmer states that "thought report and free indirect thought can also be used to represent inner speech" (*Fictional Minds* 207). The Austrian literary scholar Monika Fludernik, however, argues that "direct speech is the basis of transformations that convert direct into indirect or free indirect discourse" (281). Although direct thought is not often used in novels, its roots are yet visible.

[1] The examples of direct thought, thought report and free indirect thought in the following paragraph are fictitious. Any similarities are, therefore, purely coincidental.

Nevertheless, the following samples serve as a guide for further differentiations:

(1) Direct thought: She sat down on the chair and thought about the funny meeting. “Why was he acting so strange?” she asked herself.
(2) Thought report: She sat down on the chair and thought about the funny meeting. She asked herself why he had been acting so strange.
(3) Free Indirect thought: She sat down on the chair and thought about the funny meeting. Why had he been acting so strange?

[Explanation] Considering example (1) and (2), they show that thought report is a repetition of a direct thought but in own words. As Banfield puts it, “[d]irect and indirect speech often paraphrase one another” (23). Free Indirect thought is, then again, a combination of direct thought and thought report, using both the subjective language of the character and the presentation of a narrator (Palmer, *Fictional Minds* 55).

2.2 Thought report

Thought report means that a narrator is presenting a character´s thought without quoting it as in direct speech. It is composed of an introductory phrase and a subordinate speech representation clause (Fludernik 74). Although not much research has been done on thought report, it is the most frequently used narrative mode in novels (Palmer, *Fictional Minds* 62-63). Dorrit Cohn, however, is one of the few people who has dealt with thought report in great detail. In her book *Transparent Minds,* she presents three basic techniques in the context of third-person narration, and devotes every single one of them an entire chapter. The first and most indirect technique she calls “psycho-narration” (Cohn 11). It is “the narrator´s discourse about a character´s consciousness” (Cohn 14). The second technique, “quoted monologue”, is, in fact, a “quoted interior monologue” (Cohn 13). Cohn describes it to be a character´s mental discourse (14). The third and lesser-known technique she calls the “narrated monologue” (Cohn 13). Cohn explains the last technique in the following way:

> Linguistically it is the most complex of the tree techniques: like psycho-narration it maintains the third-person reference and the tense of narration, but like the quoted monologue it reproduces verbatim the character´s own mental language. […] [It presents] a character´s mental discourse in the guise of the narrator´s discourse. (14)

The main aim of thought report is, obviously, to present a character´s thought and link it to the narrative context (Palmer, *Fictional Minds* 77). However, Alan Palmer has also dealt with thought report in great detail and describes it in a slightly different way than Dorrit Cohn:

> Thought report is a mediation by the narrator between the character and the reader. At certain points in the text, the pragmatic requirements of the narrative may indicate the need for a high level of mediation, for example, when it is necessary for the narrator to indicate to the reader the various contexts in which the thought of the characters is taking place. (*Fictional Minds* 78)

Nevertheless, thought report is not the only technique which can be used to connect characters´ thoughts with the narrative context but it is the most suitable mode (Palmer, *Fictional Minds* 78). Palmer has also defined some key attributes of thought report, whereas the most interesting ones are:

- Presentation of a variety of mental events, such as inner speech, emotions, tone or mood;
- presentation of latent states of mind, such as attitudes, judgments or beliefs;
- presentation of a mental action, such as motives, intentions, and reasons for action;
- presentation a summary of the narrative and expanding important moments in the narration; and
- presentation of background information, including negative knowledge, physical context, presupposition and other contextual information. (*Fictional Minds,* 81-82)

The presentation of the above-mentioned aspects and many more would not be possible to present entirely through the other two modes because they are not as

flexible as the mode of thought report (Palmer, *Fictional Minds* 81). As Palmer puts it, “direct thought and free indirect thought tend to be centripetal: it directs the reader´s attention outward into the context of social situation and action, while the others direct the reader´s attention inward into scenes of thoughtful self-communion” (*Fictional Minds* 86).

2.3 Free indirect thought

Defining free indirect thought constitutes a difficulty because it is situated somewhere between direct thought and thought report (Fludernik 280). As Monika Fludernik puts it, “with regard to grammatical form […] it is closer to the indirect; with regard to syntax and mimetic truthfulness […], closer to the direct” (74). Palmer, however, argues that “if the character´s subjectivity is present but not the character´s language, then the passage should be regarded as free indirect thought” (*Fictional Minds* 56). In her outstanding article on free indirect discourse, Anne Waldron Neumann defines free indirect thought in the following way:

> Free indirect discourse, I suggest, is that mode of indirectly reported speech or thought which quotes what we feel could be at least some of the words of a character´s actual utterance or thought but which offers those words interwoven with the narrator´s language (though not syntactically subordinated to it) *without explicitly attributing them to the character in question* […]. [original emphasis] (366)

She further differentiates between three types of free indirect discourse, namely definite, almost definite and indefinite free indirect discourse (Neumann 370). The almost definite discourse, and the most common kind, is when the reader recognizes a possible quotation and the character who uttered it (Neumann 370). The indefinite free indirect discourse looks like a quote of a character but it is unclear whether the words were spoken or thought by the character or reported by the narrator (Neumann 370). The definite free indirect discourse is when it is certain that the words were used by a character (Neumann 370). As a sentence is assignable to both a character and the narrator, the reader must actively follow

the narration in order to infer the appropriate persons to the corresponding quotes (Neumann 369).

However, Daniel P. Gunn, Professor of English at the University of Maine, argues that "FID [free indirect discourse] has often been characterized as innately disruptive and destabilizing – a technique that allows other voices to compete with and so undermine the monologic authority of the narrator or the implied author" (35). Monika Fludernik also claims that the interesting aspect of free indirect discourse is, indeed, that it allows an overlap between the characters´ and the narrator´s language (3). In Neumann´s words, "one voice quotes and frames another, typically shifting any verbs or first- and second-person pronouns in what may be quotation to the narrative past and to the third person" (367).

Nevertheless, free indirect thought is a highly useful technique and many authors from the nineteenth century onwards and from every literary form have used it in order to present their characters´ interiority (Fludernik 86). As Fludernik puts it, "free indirect discourse can effectfully outline a character´s mental situation, his or her emotional upheaval, and follow the train of thoughts and emotions through their turmoil to a possible resolution" (80).

2.4 Difficulties with the speech categories

In *Fictional Minds*, Alan Palmer argues that the analysis of narratives based on the speech category approach might be problematic (57). He claims that the speech categories do not give an adequate account of the different forms of presentations of thought and defines five particular problems (Palmer, *Fictional Minds* 57). The problems, shortly summarized, are the following ones:

- As very little research has been done on thought report and more on free indirect thought, sometimes it happens that instances of thought report are simply mistaken for free indirect thought.
- Direct thought and free indirect thought tend to show only highly verbalized and inner speeches of characters. Unfortunately, this one-dimensional

view is outdated and incomplete because the mind is actually a three-dimensional container due to its countless latent states.

- Latent states, such as dispositions, beliefs and character traits, are not suitable for an analysis on the basis of the speech category approach.
- Usually only certain scenes of novels by chosen authors are analyzed through the speech category approach. Most novels would not be even suitable for an analysis through the speech categories as there are too many differences between authors.
- It is simply not recognized that much of the thoughts in novels are purposeful and engaged. Characters´ minds do not only consist of a private passive flow of consciousness. (Palmer, *Fictional Minds* 57-59)

Nevertheless, what Palmer is trying to explain is that the relationship between thought and context is insufficiently theorized because in most theories only selected authors and thoughtful characters are approached and unknown authors not included or compared (*Fictional Minds* 60).

3 The strategies of the reader

Reading and understanding a narrative at the same time is for most people a rather natural process. Still, there are various implicit procedures which are automatically performed by the readers. Many theorists from every research area have been dealing with the strategies of readers during the last decades, including linguists, literary theorists and psychologists. Umberto Eco, for example, has fully devoted himself to this topic in his outstanding book *The Role of the Reader: Explorations in the Semiotics of Texts.* Also Catherine Emmott has dedicated a chapter to the mental processing of texts. Even Alan Palmer has compared several theories and came to the conclusion that the reading process is a unique mechanism in terms of decoding fictional minds. However, in the preface of *Narrative Comprehension: A Discourse Perspective*, Emmott describes the complex reading operation in the following way:

> Readers of narrative text […] manage to create a richly represented fictional word from mere strings of words. […] Reading a story is an astonishing feat of information processing, requiring the reader to perform complex operations at a number of levels, assign meanings to the words, and recognize the grammatical structure. The reader must also judge how a sentence is linked to the previous text, often by making inferences based on general knowledge or stored information about the fictional world. The significance of a sentence has to be assessed and the reader´s model of the fictional world altered accordingly. A single sentence can perform a number of functions. It might describe one action in a chain of events, yield information about one or more of the characters, signal a shift to a new location or context, add to the overall plot, and contribute to one of the themes of the book. In addition, the reader invariably has some awareness of the style of the text, particularly for literary works. The speed and ease with which experienced readers carry out all these operations when processing a text is remarkable. (v-vi)

In other words, a meaning of a text cannot fully unfold unless the reader has undergone all the above-mentioned operations. Still, a reader can access a storyworld much easier if he or she can apply certain knowledge of other or similar storyworlds (Palmer, *Fictional Minds* 41). According to Palmer, “it helps to know that one is reading a romance rather than a thriller in order to use previously

existing knowledge of other romances to interpret the various genre-related textual cues that invariably arise" (*Fictional Minds* 42). Also Emmott believes that readers use their knowledge in order to make sense of a narration and "particular genres may rely more heavily than other on certain types of knowledge" (3-4). However, Emmott further distinguishes between four types of knowledge that are needed to read a text: general knowledge representations, text schemata, text-specific knowledge and text-specific stylistic knowledge (22-43). In contrast to this, Palmer thinks that readers do not need any special knowledge in order to makes sense of fictional minds because they are perfectly visible from the characters´ actions (*Fictional Minds* 11). He explains that "[t]he individual constructs the minds of others from their behavior and speech, so the reader infers the workings of fictional minds and sees these minds in action from observation of characters´ behavior and speech" (*Fictional Minds* 11). Eco Umberto, however, claims that a reader has indeed many tasks to perform and decoding the codes an author has assigned, might be the most complex one (7). Umberto also remarks that "[y]ou cannot use the text as you want, but only as the text wants you to use it" (9).

Another key point is that there may be differences among readers because of several factors, such as origin, educational background, age and class affiliation (Emmott 67). Furthermore, there are people who pay more attention to details or a have a more vivid phantasy than others (Emmott 65). Emmott claims that readers "filter" texts through their personal viewpoint and add inferences from their knowledge (66). She notes that "[i]f, for example, a text describes a fictional character as beautiful, readers may superimpose their own notion of beauty onto the text, regardless of whether detailed information about the character´s appearance is given" and this "will differ from reader to reader" (Emmott 67).

3.1 The continuing-consciousness frame

Every story begins with a description of the setting and the introduction of the protagonist or main characters. As soon as the reader recognizes the presence

of the main characters, he or she allocates them to a possible world (Eco 17). The knowledge of this storyworld is built up from reading the story, adding information each time something new happens or a new context is described (Emmott 107). The reader, however, must keep in mind all the given information and pursue the story line attentively in order not to ´lose track´ (Emmott 107). As Emmott puts it, "[a] reader, therefore, need not only to be able to identify and monitor the context, but to identify which ´version´ of the character is being referred to at any particular point in the text" (175). Alan Palmer had come up, in this context, with the continuing-consciousness frame which enables the reader to "read a character´s mind as an embedded narrative" (*Fictional Minds* 175). Although characters may not be mentioned many times in a story, readers try to get as much information about them as they can, because by collecting all the references, the readers are able to construct a consciousness of those characters in between their mentions (Palmer, *Fictional Minds* 176). In his book *Kinds of Minds: Towards an Understanding of Consciousness* Daniel Dennett has also come up with a similar concept for constructing fictional minds, namely the so-called intentional state (27). He describes the intentional state as a "strategy of interpreting the behavior of an entity (person, animal, artifact, whatever) by treating it as *if* it were a rational agent who governed its "choice" of "action" by a "consideration" of its "beliefs" and "desires" and remarks that people adopt this perspective also towards other people [original emphasis] (27). As Alan Palmer puts it:

> The reader can cope with the gaps in the continuing consciousnesses of fictional minds because in the real world we experience gaps in other, real minds too. From an aspectual point of view, another mind is sometimes present to us (when we are with that person) and sometimes absent. Our real-world cognitive frame enables us to construct a continuing consciousness for the absent person […]. […] When we see them again we generally attempt to reconstruct what they have been doing since we last saw them in order to work out roughly how they are feeling now. We reconstruct their narrative. (*Fictional Minds* 199-200)

One of the main tasks of the reader is, therefore, to actively follow and memorize the references to any characters (Palmer, *Fictional Minds* 179). Catherine

Emmott, however, has enumerated all the tasks a reader has to fulfil while reading in the following way:

> The reader must work at a number of discourse levels. He or she must not only monitor the events overtly specified in recent sentences, but also remain conscious of the full context and be aware of any on-going action on other ´temporarily suspended´ contexts. Obviously, representations of the characters must also be built up and updated as events occur. At the same time, significance of events in relation to the overall plot and themes of a story has to be assessed. All of this requires not only stores of information, but assumption-making about the continuity of contexts and the ability to respond to linguistic signals of context changes. (267)

Usually, experienced readers fulfil these tasks automatically and with remarkable ease (Emmott 269). Palmer, in addition, argues that there is a certain pattern behind the processing of fictional minds (*Fictional Minds* 176). He explains the reading process in the following way:

> The processing of fictional minds, and in particular the applications of the various frames and subframes relating to thought, actin, context, causation, and so on are bidirectional and interactive in that the information flows are both top-up and bottom-down. A character frame is established on meeting them or hearing of them for the first time (this is top-down). It is then fed by specific information about the character from the text (this is bottom-up). The reader then sets up some initial hypothesis (top-down) that are modified by further information (bottom-up) and so further refined and so on. (*Fictional Minds* 176)

Nevertheless, the processing of fictional minds is a highly debated topic with numerous theories trying to explain it. The most important fact about the continuing-consciousness frame is, for this reason, that without a proper context it would not be possible to create fictional minds. As Palmer puts it, “[n]arrative is in essence the presentation of fictional mental functioning” (*Fictional Minds* 177).

3.2 (Doubly) embedded narratives

In his essay “Stories within Stories: Narrative Levels and Embedded Narrative” William Nelles claims that the concept of embedded narratives is “an

underdeveloped resource in literary theory" and that there is no coherent model or terminology of it (339). In addition, Alan Palmer states that literary critics have always used this approach in practice but without having sufficiently theorized it (*Fictional Minds* 185). Palmer defines embedded narratives as "the product of the application of the continuing-consciousness frame to the discourse" (*Fictional Minds* 183). Furthermore, he remarks that the embedded narrative approach is valuable for a number of reasons:

> [I]t is a detailed precise approach to the whole of a particular fictional mind that avoids fragmentation of previous approaches; it views characters´ minds not just in terms of the presentation of passive, private inner speech in the modes of direct or free indirect thought, but in terms of the narrator´s positive role in presenting characters´ social mental functioning, particularly in the mode of thought report; and it highlights the role of the reader, the process by which the reader constructs the plot by means of a series of provisional conjectures and hypotheses about the embedded narratives of characters. (*Fictional Minds* 185)

However, a character is not only analyzable through the embedded narrative approach but also through the doubly embedded narrative approach (Palmer, *Fictional Minds* 184). Characters can, therefore, also exist within the minds of other characters in a story (Palmer, *Fictional Minds* 230-231). Still, it seems as if it is a difficult task to analyze a character in the right way and sometimes it may happen that the descriptions by a narrator are more accurate than the characterization of a character him- or herself. Although we tend to query a narrator´s reliability, it usually is true that the narrator is more objective than the characters themselves (O´Neill 62). Palmer has, therefore, come up with a possible procedure for readers to use when they are picturing a character:

> An informative way to look at narratives is to examine the distance between a character´s view of their own embedded narrative and the doubly embedded narratives of other relating to that character. Embedded narratives and the doubly embedded variety relate in interesting ways. For example, they may coincide or they may be divergent; if divergent, the doubly embedded narrative can be more accurate […] or less accurate […]; the views of the reader might change on the relationship […]. (*Fictional Minds* 233)

Nevertheless, the interest of most novels is to see how the various embedded and doubly embedded narratives interweave, so rich and complex patterns are not coincidental but on purpose (Palmer, *Fictional Minds* 233).

3.3 Filling the gaps of a limited storyworld

In her article “Completing the Incompleteness of Fictional Entities” Ruth Ronen claims that fictional storyworlds are incomplete because “it is impossible to construct a fictional object by specifying its characteristics and relations in every detail” (497). This incompleteness is usually filled in by the readers (Palmer, *Fictional Minds* 198). Emmott argues that in order “[t]o understand a story fully, […] the reader needs to make inferences about what is not mentioned (105). The readers, however, are used to apply frames and scripts to fill gaps, as they also exist in the real world (Palmer, *Fictional Minds* 198). The reader has no other choice but to construct continuing-consciousnesses of absent characters until the characters dies or other exceptional circumstances happen (Palmer, *Fictional Minds* 201). Nevertheless, Palmer remarks that if real world frames were not applicable to narratives, they would not be intelligible (*Fictional Minds* 203). In other words, fictional minds are very much like actual minds.

4 Conclusion

The theoretical foundation has provided some insight into the current state of knowledge regarding the analysis of fictional mental functioning.

First, the meaning and purpose of fictional mental functioning was described, including a description of story analysis, characterization, action, frames and focalization. Each of these aspects contributes to the construction of fictional minds. Second, the different speech categories have been compared and analyzed in consideration of their functions and problems. Last, but not least, the strategies of the readers have been explained, including the continuing-consciousness frame, the (doubly) embedded narratives and the gaps of a limited storyworld.

All in all, the first part of this thesis shows perfectly how many approaches are needed in order to be able to analyze a narrative and understand how fictional minds are constructed. Each method has its particular function and is, therefore, indispensable. Not only the author, but also the narrator and the reader have certain tasks to fulfil in order to make sense of fictional minds.

However, it can be concluded that it was sometimes difficult to differentiate between the methods of the linguists and literary theorists, as they all seemed to talk about different methods although referring to the same terms.

PART B – Practical application

The second part of this thesis opens with an introduction of the author Jane Austen, including a historical background and a presentation of her writing style. Then, it continues with a description of the story plot and setting of the novels *Emma* and *Pride and Prejudice*. In addition, short characterizations of the main and secondary characters are presented. Thereupon, the practical application of the theoretical foundation is provided on the basis of several quotations from both novels.

5 Jane Austen

Jane Austen is considered to be one of the most highly praised English authors in literary circles. Her style of writing is outstanding and incomparable. The following paragraphs provide a short summary and historical background of her life. In addition, her writing style will be shortly introduced, including several opinions of reputable linguists and literary theorists.

5.1 About the author

Born in 1775, Jane Austen grew up to become one of the most widely read English writers. As the daughter of a wealthy family, she had a peaceful childhood and enjoyed home schooling from her father, a cleric. In *A Portrait of Jane Austen* David Cecil writes that “[f]rom her father she could acquire a love of literature and a feeling for style, from her mother a sense of comedy and a power of shrewd realistic judgment” (23). Already in her youth, she started writing short humorous verses to entertain her seven siblings, especially her beloved elder sister Cassandra (Cecil 22). In one respect, however, she stood out against her siblings. As Cecil puts it, “[s]he was born an artist, a being endowed by nature with the instinct and capacity to express her creative impulse and her sense of life in the form of a work of art, in her case the art of literature” (42). Unfortunately, from 1810 onwards, only a handful of letters have survived and the sequence of

Austen´s late period of life can only be roughly reconstructed. There is a high probability that she was writing in secret, because at the end of October 1811, Austen´s first novel *Sense and Sensibility* was published anonymously and in three separate volumes (Cecil 154-156). Over the next few years, three more novels were published, including *Pride and Prejudice* in 1813 and *Emma* in 1815 (Cecil 158, 176). In Cecil´s words, *Pride and Prejudice* "marks the start of the most memorable period" and *Emma* the "climax of Jane Austen´s literary career" (160, 162). Nevertheless, during 1816 the health condition of Austen changed for the worse. Cecil argues that "[t]he doctors could not explain […] [the symptoms], but we know now that they showed Jane Austen to be in the early stages of the malady called Addison´s disease, at that time fatal" (183). Only a year later, on July 18th, Jane Austen died in the arms of her sister Cassandra (Cecil 198). However, just like her sister Cassandra, Jane never married. Her nephews and nieces, and most importantly, her books, were substitution enough for having own children (Cecil 141).

5.2 Historical background

Jane Austen was born in the 18th century, and "[e]ighteenth-century England […] was a hierarchic society run by a hereditary oligarchy of nobles and squires, in which everyone, high or low, accepted distinctions of rank as part of the natural order as ordained by God" (Cecil 14). Although she grew up in between wars and political turmoil, her stories do not include any of the "stressors of her time" (Scheuermann 171). Scheuermann states, that "[i]t is fascinating to read the novels against this background" because "[f]rom her writings, one would hardly know, however, that it was Austen´s generation" (181, 194). As a matter of fact, Austen only wrote humorous and romantic stories with happy endings. Scheuermann believes that Austen tried to escape reality by creating her own peaceful world (171).

5.3 Writing style

Jane Austen has an extremely interesting way how she creates consciousness for her characters. In *The Language of Jane Austen* Norman Page argues that "the ´triumph´ of the novels is to a large extent a triumph of style" (9). In his analysis, Page took a closer look at the morphology and exceptional subtlety of Austen´s use of language. At one point, he states that "she has not one style but many" and that she is, in fact, testing various narrative and linguistic techniques (Page 12). Obviously, dialogues and letters are among her favorite techniques, as most of her novels are full of both spoken and written conversations (Page 25). As Page puts it, "[f]or the heroine, speech is the chief means of self-assertion, of demonstrating her qualities of mind and characters, and of insisting upon her right to independent judgments" (28). Only through conversations do the characters "come into existence, grow and flourish" (Page 26). David Lodge, however, claims that in Jane Austen´s novels, "an exchange of dialogue between characters is customarily framed within a narrative description of the situation, including the body language of the speakers, and […] a passage in which the authorial narrator comments on the import of what was said, or reports the reflections of the protagonist on the import of what was said." (64-65)

Thereby, Austen does not only use direct speech, but also indirect or reported speech. However, the usage varies depending on how much insight the author wants to give the reader (Page 121). According to Julia Prewitt Brown, Professor of English literature at Boston University, Austen "often shades into a free, indirect style, or a style deeply colored by the point of view of a particular character" (31).

Nevertheless, Page argues that Austen uses free indirect speech only to describe the tone of the novel. He then goes on analyzing the importance of letters in Jane Austen´s novels. In *Pride and Prejudice,* for instance, letters are a substitute for spoken dialogues and "can thus be seen as a form of ´speech to the absent´" (Page 32). To conclude, language is, in any form, the main medium of communication for Jane Austen (Page 43). In addition, it also transfers her personal and moral view (Cecil 151). Although she was not very conservative herself, her stories and societies were characterized by morality and

conservatism (Brown 21). Nevertheless, she was also a brilliant ironist, whose main aim was to entertain and not educate her readers (Cecil 151). Cecil also points out, that “[h]er great characters are each the product of many diverse pieces of observation, selected, assembled and fused together by the action of her individual imagination” (151). She was thoroughly an ironist, who was “just as ready to be ironic about herself as about other people” (Cecil 61).

6 *Emma*

When *Emma* was first published, Jane Austen claimed that people will dislike the heroine Emma, because she is quite different from the other heroines of her novels (Pinching 586-587). Nevertheless, the author was also proud of the protagonist, Emma Woodhouse, because she could fully hypnotize the reader to join in on her dubious adventures in Highbury (Pinching 583). As Pinching puts it, "[s]he encourages us to be drawn into the fiction completely as if observers of people moving within a living doll´s house" (583).

The story takes place from Emma´s point of view but there is also an omniscient narrator, who steps in and out of the characters from time to time. Interestingly, by the end of the first half of the book, "Emma seems to have usurped the narrator´s role and to be telling her own story" (Dry 88). It seems as if the narrator withdraws from the happening, the more Emma develops.

One might say that *Emma* is a novel about morality, but there are also literary theorists, just as Norman Page, who believe it to be a "comedy of errors" (42). From the very first page onwards, Austen "sets up the social grid of the novel", lets her characters intersect and find complete expression on their own (Scheuermann 116). No matter how complex the story becomes, in the end, every couple finds a happy ending. It must be said that the author manages to keep the readers in suspense continuously throughout the book and if they really disliked Emma, the book would be unreadable. David Pinching, however, believes it to be solely a novel about a delightful young lady named Emma Woodhouse, "a study in imperfection conducted perfectly; a story about sweet nothings" (589).

6.1 Story plot and setting

Emma tells the story of a 20-year-old girl from upper-middle-class in the early 19th century. The novel is separated into 55 chapters and is mainly set in Highbury, England. Several estates, such as Hartfield, Donwell Abbey and Randalls, are

mentioned throughout the story but detailed descriptions of the country are, nevertheless, not included and per se left out. The story takes mainly place in the drawing rooms and at various dinner parties around Highbury.

The German novelist and critic Gustav Freytag had come up with a pyramid plot structure in the 19th century, which defines the key elements of a narrative (Stern 137). Every story consists of an exposition, a complication, a climax and, after a reversal or falling action, a catastrophe (Stern 137). This system has been created to underline the five act play of a drama but is adaptable to any fiction, including *Emma* (Stern 137).

The exposition of the story in *Emma* is the introduction of the protagonist Emma Woodhouse, the surroundings of Highbury and the other characters. After successfully setting her former governess up with Mr. Weston, Emma decides to help her new friend Harriet Smith finding a suitable man. Unfortunately, Mr. Elton, the vicar, falls in love with Emma and not Harriet. As Emma realizes that the she has been wrong about the match between Mr. Elton and Harriet Smith, the action slowly rises.

Mona Scheuermann argues that "[t]he first major incident of the book revolves around Mr. Martins proposal of marriage to Harriet and Harriet´s refusal of that offer" (119). Emma does not believe Mr. Martin to be a suitable match for her friend Harriet and struggles to understand that love can indeed prevail over social status. When Frank Churchill, Mr. Weston´s son, arrives in Highbury, she immediately tries to persuade Harriet into flirting with Mr. Churchill. Unfortunately, Frank is secretly engaged to Jane Fairfax and Harriet is about to be disappointed again. Harriet, however, is not at all interested into Frank Churchill, but into Mr. Knightley. She believes that he is in love with her and when Emma hears that, she is utterly upset. At that moment, she realizes that she, herself, has been in love with Knightley.

The climax of the story is the incident at the Box Hill party when Emma insults Miss Bates in front of her friends. There she realizes that she has committed a terrible moral mistake, which finally leads her to rethink her mindset. She feels

remorse about her actions and decides to change to the better. This is, according to Norman Page, Emma´s personal “emotional crisis” (46). Emma fears to have lost Mr. Knightley due to her childish “manoeuvrings as a match-maker” (Page 46).

When Emma and Mr. Knightley finally confess their feelings for each other, the action is falling and leading slowly to the end of the story, which is then marked by Mr. Knightley´s proposal. The story of *Emma* ends with a happy ending for all the characters: Harriet receives another proposal of Mr. Martin, Frank Churchill and Jane Fairfax prepare to marry after having made their proposal public and Mr. Knightley offers to move to Emma to Hartfield after their marriage, so that her father is not left alone.

6.2 Characterization

Emma consists of more than a dozen characters. Yet only the most important ones are characterized in detail below, namely Emma Woodhouse, George Knightley and Harriet Smith. Nevertheless, the secondary characters are also listed and shortly summarized afterwards.

6.2.1 Emma Woodhouse

Emma Woodhouse is the main character of *Emma*. She is 20 years old and lives, together with her father, in the village of Highbury. Since her mother died at a very young age and her older sister married, she has been the mistress of Hartfield. The narrator of the story first introduces Emma to the readers as “handsome, clever, and rich, with a comfortable home […] [and] with very little to distress or vex her” (Austen, *Emma* 9). Emma does not only care for her father but also for the entire society of Highbury. She loves being a matchmaker, although she has not always chosen wise matches. As the story opens, Emma feels a bit lonely and sad because her governess Miss Taylor has left her to marry Mr. Weston. Shortly after, she meets a new friend, Harriet Smith, whom she

decides to set up with Mr. Elton, a clergyman. Although Emma does not see herself getting married, she finds herself falling in love with her close friend George Knightley by the end of the story. Anyways, the novel tells the story of a self-confident but clumsy young woman who learns from her mistakes and becomes mature and sensible.

6.2.2 George Knightley

George Knightley is one of Emma´s closest friends and advisor. He is a 37-year-old noble gentleman who owns the estate of Donwell Abbey. Furthermore, he is the elder brother of John Knightley, who is married to Emma´s sister Isabella. Interestingly, the author of the novel, Jane Austen, uses George Knightley to reveal her "own position" throughout the story (Scheuermann 122). Therefore, he acts as a representative of Austen´s judgments of Emma. He is first described to the reader as a "sensible man […] [and] one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them" (Austen, *Emma* 14-15). Knightley has known Emma since she was a child and does not fear to point out her flaws and argue with her. For instance, when Emma persuades Harriet Smith to reject the marriage proposal of Mr. Martin, Knightley is the one to warn Emma to stop being an awful matchmaker. He also argues with Emma about Frank Churchill, whom she starts to flirt with. Later it transpires that he was very jealous of Frank Churchill because he also started having feelings for Emma at that point in the story. When he finally tells Emma about his affection for her, he even suggests moving to Hartfield, so that she would not have a single reason or chance to reject him. His love to Emma is the only thing that he cannot control in his life. It turns him into a jealous and unpredictable nervous wreck. But this makes him even more likeable than any other character in the novel.

6.2.3 Harriet Smith

Harriet Smith is a pretty 17-year-old girl with an unknown parentage, who lives at Mrs. Goddard´s boarding school. She and Emma Woodhouse are first introduced to each other during one of the hosted visits at Hartfield. Emma is immediately delighted with her and decides to properly introduce her into the society of Highbury. Harriet also admires Emma from her very first acquaintance and tries to match her in all respects. Soon Harriet confides a secret to Emma that she is fond of Mr. Martin, a farmer´s son, but Emma is bewildered because she does not think of Mr. Martin as a suitable match for her friend. Nevertheless, when Mr. Martin proposes to Harriet, Emma urges her to reject the proposal because he was from a lower class. After that, Emma decides to set up Harriet with a more respected gentleman, namely Mr. Elton. Unfortunately, the undertaking results in a terrible disaster because Mr. Elton falls in love with Emma instead of Harriet. Harriet is devastated and Emma feels bad for her. Eventually, Harriet falls for another man, who Emma believes to be Mr. Churchill. After encouraging her to confess her love, she discovers that Harriet is talking about Mr. Knightley. Tragically, Emma also started having feelings for Mr. Knightley. When Mr. Knightley finally proposes to Emma, Harriet is once again disappointed. In the end, however, Harriet marries her true love Mr. Martin and lives happily ever after.

6.2.4 Secondary characters

Each character in *Emma* provides an important insight into every other character. Even the secondary characters have a role to play and are indeed significant to the analysis of the story.

Henry Woodhouse, Emma´s father, is an elderly gentleman who is incessantly concerned about his and other people´s health. His first-born daughter Isabella, wife of Mr. John Knightley, shares this attitude with her father. After his wife´s death, Mr. Woodhouse engaged Anne Taylor as a governess for his daughters. When Miss Taylor marries Mr. Weston (a neighbor and good friend to the Woodhouses) and leaves Hartfield, he is devastated. But since he is a very kind

and generous person, many people come to keep him company whenever they can. Such as Miss Bates and her mother Mrs. Bates. Miss Bates is a very talkative woman, who lives together with her mother in a rented room. Emma does not always agree with her and one day she even publicly humiliates and insults her at a party. Miss Bates, however, is not offended by her words and forgives her straightaway. Jane Fairfax, niece of Miss Bates, is another character, whom Emma seems to dislike. Jane is a beautiful and well-educated young woman, who is secretly engaged to Mr. Weston´s son, Frank Churchill. As the Westons were hoping that Frank would marry Emma, he obviously plays games with the other characters and flirts with Emma, so that his secret with Jane would be safe. For a second, Emma seems to be taken away by Mr. Churchill, but then she believes him to be a better match for her friend Harriet Smith. In the end, however, the secret of Frank and Jane is revealed and they get married.

6.3 The representation of interiority in *Emma*[2]

As mentioned before, *Emma* is one of Jane Austen´s most popular novels. It has also been often used as a suitable model for the research of fictional mental functioning and other topics. Unfortunately, only decisive quotations have been analyzed in theory. In the following paragraphs, however, various randomly chosen quotations are analyzed and interpreted based on the theoretical approaches discussed in the first part of the thesis.

6.3.1 Chapters 1-18

> "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." (9)

[2] All the quotations from *Emma* in the following passages are taken from this edition: Austen, Jane. *Emma*. 1815. Reprint. London: CRW Publishing Limited, 2003.

Emma opens with the third person narrator introducing the protagonist, Emma Woodhouse, and her life to the reader. The first passages are written in a rather neutral and informative way. There are no judgments or emotions expressed by the narrator, only introductory words to the narrative. As a side note, however, the narrator mentions that Emma has indeed some flaws which might become a problem for her in the course of the story.

> "The real evils indeed, of Emma´s situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her." (9-10)

This quotation displays the narrator´s omniscience and subjectivity in the book. The homodiegetic narrator is part of the story and knows more than any other character. In addition, he is able to foreshadow that Emma will fail due to her self-centered nature at some point in the story.

Nevertheless, the narrator also adds that Emma was born into a highly respectable family, who everybody looks up to. It seems, as if Mr. Knightley, a close friend of the Woodhouses, is the only person who could see through Emma and be truly honest with her.

> "Mr. Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them: and though this was not particularly agreeable to Emma herself, she knew it would be much less so to her father, that she would not have him really suspect such a circumstance as her not being thought perfect by everybody." (15)

Jane Austen was a master of thought representation. This example above shows how smoothly she could change the narrative perspective from the narrator´s voice to Emma Woodhouse´s thoughts by using free indirect thought form. Sometimes the sentences are short and simple, sometimes long and ambiguous due to different thought representations, so that the readers might not be able to differentiate who is speaking anymore.

Nevertheless, the first real conversation in direct thought form happens initially on page twelve, when Mr. Woodhouse grieves for the loss of his former governess Miss Taylor, who left Hartfield to marry Mr. Weston. Emma also mourns the loss of her governess and best friend, but is eager to find a replacement soon. Shortly after that conversation, Emma is introduced to Harriet Smith, whom she immediately is fond of. Emma was pleased having found a potentially new friend and does not want to realize that she is not as perfect as she first thought.

> "She was not struck by any thing remarkably clever in Miss smith´s conversation, but she found her altogether 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 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. Those soft blue eyes and all those natural graces should not be wasted on the inferior society of Highbury and its connexions. The acquaintance she had already formed were unworthy of her." (31)

Austen was one of the first authors to use free indirect discourse. There are moments when Austen used it so well that it is hard to know whether Emma is the one thinking those thoughts or still the narrator´s voice. Usually, in *Emma*, Austen restricts her narrator's perspective to Emma's thoughts. Only on few occasions, she lets Mr. Knightley express his thoughts too.

The quotation above is in free indirect thought form and it shows Emma´s blindness about Harriet´s character. It seems as if the narrator does not agree with Emma´s plans and wants to distance himself from the happenings. Unfortunately, Emma does not want to accept that Harriet is a simple-minded girl and convinces herself that Harriet could be improved.

> "*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 powers." [original emphasis] (32)

This quotation, from Emma´s perspective, represents perfectly her emotional state at that moment and reveals a lot of her character. She is desperately looking for somebody to distract her since Miss Taylor has left Hartfield and Harriet Smith seems like the perfect person. The anaphoric repetition of “she would” at the beginning of the clauses indicates that she, Emma Woodhouse, will be the one to form Harriet Smith into a respectable young lady. Harriet, on the other hand, is depicted as a hidden treasure, who is about to be discovered by the fabulous Emma Woodhouse. It seems as if Harriet has no choice but to be thankful for Emma´s devotion and generosity.

Interestingly, the characters´ personalities in *Emma* are all distinguishable through their particular thought representation. First, the narrator characterizes the characters and then, through free indirect thought or thought report, lets the characters express themselves. Finally, Austen removes the narrator completely and lets the readers be witness of the characters´ behavior, so that they can build their personal opinion. This systematic method is visible with most of the characters, i.e. Harriet Smith, Jane Fairfax and Mrs. Elton.

Nevertheless, some of the characters even change their speech style throughout the story. Harriet´s way of expressing, for example, is very childlike and colloquial in the beginning. It is full of exclamatory expressions and grammar mistakes, as the quotation below illustrates.

> "´Oh, yes! — that is, no — I do not know — but I believe he has read a good deal — but not what you would think any thing of. He reads the *Agricultural Reports* and some other books, that lay in one of the window seats — but he reads all *them* to himself. But sometimes of an evening, before he went to cards, he would read something aloud 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 *The Children of the Abbey*. He had never heard of such books before I mentioned them, but he is determined to get them now as soon as ever he can.´" [original emphasis] (37)

This quotation from Harriet, in direct thought form, shows exactly how simple her way of expressing was at that point of the novel. For example, “sometimes of an evening” and “get them now as soon as ever he can” show her colloquial use of

language (37). By the end of the novel, however, her language becomes more controlled and is almost unrecognizable.

After Emma influences Harriet to decline the marriage proposal of Mr. Martin, a farmer´s son, she decides to set her friend up with a more suitable gentleman, such as Mr. Elton, instead. As soon as Mr. Knightley, who has approved of this marriage proposal, hears of the refusal, he confronts Emma. After fighting with him, Emma tries to keep her cheerful face but has obvious difficulties.

> "Emma made no answer, and tried to look cheerfully unconcerned, but was really feeling uncomfortable and wanting him very much to be gone. She did not repent what she had done; she still thought herself a better judge of such a point of female right and refinement than he could be; but yet she had a sort of habitual respect for his judgment in general, which made her dislike having it so loudly against her; and to have him sitting just opposite to her in angry state, was very disagreeable. Some minutes passed in this unpleasant silence, with only one attempt on Emma´s side to talk of the weather, but he made no answer. He was thinking." (82)

This paragraph, a mixture of thought report and free indirect thought, shows exactly how Emma feels in this moment towards Mr. Knightley. Her feelings become apparent not only through her thoughts but also through her behavior. On the one hand, she is speechless and feels uncomfortable looking him directly in the eyes, "wanting him very much to be gone" (82). On the other hand, she does not want him to see that she is concerned about his words and tries to downplay it by talking about the weather. Yet, Emma knows exactly that Mr. Knightley´s words are true. Mr. Knightley, however, is described to be furious and silent. He does not want to talk to her, but he also does not want to relent and leave her alone.

Nevertheless, the free indirect thought form used by Jane Austen in such critical moments represents her skills in making her characters´ minds visible. Her incomparable use of free indirect thought form is also viewable in the passage when Mr. Elton returns to Hartfield after delivering his charade to Emma and Harriet.

> “Later in the morning, and just as the girls were going to separate in preparation for the regular four o´clock dinner, the hero of this inimitable charade walked in again. Harriet turned away; but Emma could receive him with the usual smile, and her quick eye soon discerned in his the consciousness of having made a push – of having thrown a die; and she imagined he was come to see how it might turn up. His ostensible reason, however, was to ask whether Mr. Woodhouse´s party could be made up in the evening without him, or whether he should be in the smallest degree necessary at Hartfield. If he were, everything else must give way, but otherwise his friend Cole had been saying so much about his dining with him – had made such a point of it, that he had promised him conditionally to come. (101-102)

This passage is mainly worded in free indirect thought form but with an ironic twist. It is conceivable that Jane Austen has been aware of the effects that free indirect thought form can have. First, Austen is mocking Mr. Elton by calling him “the hero of this inimitable charade” and second, she lets the narrator imitate his speech style in order to make fun of him (101).

Another outstanding example of her use of free indirect thought form is presented in the passage below. The narrator recounts Mr. Woodhouse´s anxious words after realizing how much snow had fallen.

> “The carriages came: and Mr Woodhouse, always the first object on such occasions, was carefully attended to his own by Mr Knightley and Mr Weston; but 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.” (158)

“He was afraid they should have a very bad drive” and the following two lines are obviously Mr. Woodhouse´s own words, only rendered through the narrator in third person (158). It seems as if it is possible to overhear Mr. Woodhouse´s thoughts and feel his fear for his beloved ones. Therefore, free indirect thought form is used here in order to emphasize the feelings of Mr. Woodhouse. Direct speech, solely, would not have reproduced the dramatic situation properly.

However, Austen often gives us the permission to share her characters´ pain. For example, after Mr. Elton had confessed his love for Emma, she sits down and vents her thoughts and feelings.

> "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 misjudgment than she actually was, could the effects of her blunders have been confined to herself." (164)

This quotation shows how the narrator slowly retreats from the narration and moves the focus onto Emma´s state of mind. The narrator, however, is still present, for he presents the protagonist´s thoughts in a reproduced way. This particular technique is called narrative monologue and, according to David Lodge, Jane Austen was a master of this technique (48). This technique allows a "smooth, seamless transmission to a more summary, and syntactically complicated, description of Emma´s state of mind, in which the authorial narrator´s voice mingles with Emma´s" (Lodge 48).

> "The first error and the worst lay at her door. It was foolish, it was wrong, to take so active a part in bringing any two people together. It was adventuring too far, assuming too much, making light of what ought to be serious, a trick of what ought to be simple. She was quite concerned and ashamed, and resolved to do such things no more." (167)

This extract illustrates Emma´s realization in a rather long way. It seems as if Austen wants the reader to experience the same feelings along with the protagonist. Emma admits to herself that she was wrong in trying to set Harriet up with Mr. Elton. She feels remorse and swears to herself that she will change. Finally, Emma understands that she is the one who should be improved, not Harriet.

6.3.2 Chapters 19-36

> “The house belonged to people in business. Mrs and Miss Bates occupied the drawing-room floor; and there, in the moderate sized apartment; which was everything to them, the visitors were most cordially and even gratefully welcomed; the quiet neat old lady, who with her knitting was seated in the warmest corner, wanting even to give up her place to Miss Woodhouse, and her more active, talking daughter, almost ready to overpower them with care and kindness, thanks for their visit, solicitude for their shoes, anxious enquiries after Mr Woodhouse´s health, cheerful communications about her mother´s, and sweet-cake from the buffet – ´Mrs Cole had just been there, just called in for ten minutes, and had been so good as to sit an hour with them, and *she* had taken a piece of cake and been so kind as to say she liked it very much; and therefore she hoped Miss Woodhouse and Miss Smith would do them the favour to eat a piece too.´” [original emphasis] (185)

Chapter 19 opens with Emma and Harriet being out for a walk. As Harriet cannot stop talking about Mr. Elton and Emma cannot listen to her whining anymore, she decides to call in on Mrs. and Miss Bates, whose house was on their way.

The quotation above shows how the narrator first neutrally describes the Bates´s house and the doings of the present characters. Next, the narrator switches into thought report, describing the course of the action in a comprising way. Moreover, it seems as if the narrator winds forward the action, summarizing and listing Miss Bates´s talk about “thanks for their visit, solicitude for their shoes, anxious enquiries after Mr Woodhouse´s health, cheerful communications about her mother´s, and sweet-cake from the buffet” (185). After that, the narrator retracts and lets Miss Bates, using free indirect thought, express her thoughts. Miss Bates tries to persuade Emma and Harriet into trying her cake, adding that even Mrs. Cole had tried it before and liked it.

In chapter 20, the reader finally comes to know why Emma dislikes Jane Fairfax, Miss Bates´s niece, so much.

> “Why she did not like Jane Fairfax might be a difficult question to answer; Mr Knightley had once told her it was because she saw in her the really accomplished young woman, which she wanted to be thought herself; and though the accusation had been eagerly refuted at the time, there were moments of self-examination in

> which her conscience could not quite acquit her. But ´she could never get acquainted with her: she did not know how it was, but there was such a coldness and reserve – such apparent indifference whether she pleased or not – and then, her aunt was such a fuss with by everybody! – and it had been always imagined that they were to be so intimate – because their ages were the same, everybody had supposed they must be so fond of each other.´ These were her reasons – she had no better." (198-199)

The narrator, using thought report, makes it clear that there are multiple reasons for Emma´s antipathy towards Jane. First he mentions what Mr. Knightley believes to be the main reason, namely jealousy. Mr. Knightley had told Emma that she sees in Jane "the really accomplished young woman, which she wanted to be thought herself" (198). Although she denied his assertion, Emma had grave doubts about herself and made multiple comparisons between her and Jane. Furthermore, Emma did not like Jane´s reserved behavior. By this point, the narrator switches into free indirect thought form in order to display Emma´s mixed emotions. It seems as if Emma does not like the idea that everybody thought of her and Jane becoming friends only because they were the same age. Moreover, becoming friends with Jane Fairfax would also mean involving herself more with her aunt Miss Bates, whom Emma could not suffer at all.

All of her arguments listed in this paragraph lack convincement and are, presumably, an emotional shield. Emma would never admit to herself that Jane might be superior to her in some aspects. Nevertheless, Emma made an effort to change her opinion towards Jane on their first encounter after many years. Initially, it seems as if Emma could forget about her prejudices against her, but the she cannot abstain from her suspiciously reserved manner.

Interestingly, Austen manages to convey not only Emma´s opinion of Jane Fairfax, but also the opinion of the society about beauty.

> "Her height was pretty, just such as almost every body would think tall, and nobody could think very tall; her figure particularly graceful; her size a most becoming medium, between fat and thin, though a slight appearance of ill-health seemed to point out the likeliest evil of the two." (199)

In this passage, the readers have the possibility to experience not only Emma´s personal view on Jane´s appearance but also the opinion of the society of Highbury. Jane´s height is "as almost ever body would think tall, and nobody could think very tall" (199). The two phrases "every body" and "nobody", thereby, represent the society of Highbury (199).

In chapter 22, Mr. Elton returns unannounced and accompanied by his new fiancée, Augusta Hawkins. Harriet is devastated by the news that Mr. Elton has become engaged and Emma tries her best to cheer her up.

> "Harriet was one of those, who, having once begun, would be always in love. And now, poor girl! She was considerably worse from this re-appearance of Mr Elton – She was always having a glimpse of him somewhere or other. Emma saw him only once; but two or three times every day Harriet was sure *just* to meet with him, *just* to hear his voice, or see his shoulder, *just* to have something occur to preserve him in her fancy, in all the favouring warmth of surprise and conjecture. She was, moreover, perpetually hearing about him; for, expecting when at Hartfield, she was always among those who saw no fault in Mr Elton, and found nothing so interesting as the discussion of his concerns; and every report, therefore, every guess – all that had already occurred, all that might occur in the arrangement of his affairs, comprehending income, servants and furniture, was continually in agitation around her." [original emphasis] (221)

This quotation opens with Emma´s concern about Harriet. In free indirect speech, the narrator renders Emma´s thoughts on Harriet´s behavior since Mr. Elton´s return to Hartfield. Emma knows that it was her who had talked Harriet into believing that Mr. Elton would become fond of her and now she has to bear the consequences. At the same time, it seems as if Emma grows desperate because she cannot help her friend to forget about Mr. Elton. "Harriet was sure *just* to meet with him, *just* to hear his voice, or see his shoulder, *just* to have something occur to preserve him in her fancy" reveals how much Harriet suffers [original emphasis] (221). She is sure to having seen and heard Mr. Elton "just" now, although it is clear that Harriet only imagined it. Fortunately, Harriet soon receives an invitation from Elizabeth Martin to visit her and Emma is relieved when Harriet decides to comply with her request.

Two days later, Emma is finally introduced to Frank Churchill, Mr. Weston´s son, whom everybody believes to be a potential suitor for Emma.

> "The Frank Churchill so long talked of, so high in interest, was actually before her – he was presented to her, and she did not think too much had been said in his praise; he was a *very* good looking young man; height, air, address, all were unexceptionable, and his countenance had a great deal of the spirit and liveliness of his father´s; he looked quick and sensible. She felt immediately that she should like him; and there was a well-bred ease of manner, and a readiness to talk, which convinced her that he came intending to be acquainted with her, and that acquainted they soon must be." [original emphasis] (229)

Emma´s first impression of Frank Churchill meets her expectations. Austen´s use of free indirect thought here depicts Emma´s positive emotions towards Frank Churchill. There is a little emphasis on "very" to stress her enthusiasm about him. It seems as if Emma has already fallen in love with Frank during their first encounter. However, only a few days later, Emma has a change in mind concerning Frank Churchill.

> "Emma´s very good opinion of Frank Churchill was a little shaken the following day, by hearing that he was gone off to London, merely to have his hair cut. A sudden freak seemed to have seized him at breakfast, and he had sent for a chaise and set off, intending to return to dinner, but with no more important views that appeared than having his hair cut. There was certainly no harm in his travelling sixteen miles twice over on such an errand; but there was an air of foppery and nonsense in it which she could not approve. It did not accord with the rationality of plan, the moderation in expense, or even the unselfish warmth of heart, she had believed herself to discern in him yesterday." (246)

After hearing that Frank has left for London in order to have his hair cut, Emma is a little disappointed. She cannot understand why he would take the trouble to drive so far just to have his hair cut. It seems as if her picture of the perfect gentleman has been destroyed by his vanity.

Chapter 25 deals with Emma´s irritation about the Coles´s dinner party. Nearly everybody in Highbury has been invited except for the Woodhouses.

> “But she had made up her mind how to meet this presumption so many weeks before it appeared, that when the insult came at last, it found her very differently affected. Donwell and Randalls had received their invitation, and none had come for her father and herself […]. She felt that she should like to have had the power to refusal; and afterwards, as the idea of the party to be assembled there, consisting precisely of those whose society was dearest to her, occurred again and again, she did not know that she might now have been tempted to accept.” (250-251)

This quotation of Emma´s thoughts about the missing invitation is rendered through the narrator in free indirect thought form. Emma does not like the fact that all of her closest friends and acquaintances have been invited to the Coles´s party. Although she would have declined the invitation, she feels insulted and excluded. Nevertheless, the narrator also adds that the more she thinks about the party, the more she would like to attend too. Emma is quite relieved when, at last, an invitation arrives, because she had feared to become of no interest to the society of Highbury.

At the party, Mrs. Weston tells Emma of her thoughts about Mr. Knightley being in love with Jane Fairfax. Emma is bewildered and cannot believe her words because she knows that Mr. Knightley will never get married. Moreover, she adds that Mr. Knightley would never agree to such a “very shameful and degrading connexion” (270).

> “´How would he bear to have Miss Bates belonging to him? – To have her haunting the Abbey, and thanking him all day long for his great kindness in marrying Jane? – “So very kind and obliging! But he always had been such a very kind neighbor!” And then fly off, through half a sentence, to her mother´s old petticoat. “Not that it was such a very old petticoat either – for still it would last a great while – and, indeed, she must thankfully say that their petticoats were all very strong.”´ (270-271)

This quotation, also presented in free indirect thought form, can be seen as a parody of Miss Bates. It begins with Emma´s own wording, then switching into mimicking Miss Bates´s way of expressing. She taunts Jane Fairfax and the bad connections her marriage to Mr. Knightley would bring to him. Mrs. Weston, who is listening and watching Emma amusingly, suddenly, urges her to behave and stop imitating Miss Bates. On the one hand, this imitation of Miss Bates illustrates

and emphasizes Emma´s childlike nature. On the other hand, it shows that Emma is misbehaving as Mrs. Weston warns her that such mockery is wrong. Gunn, however, describes Austen´s mocking verbal play in the following way:

> "As Mrs. Weston´s response suggests, there is, for Austen, an unsettling moral content to this sort of verbal play; the passage, like Emma´s mockery of Miss Bates on Box Hill, demonstrates Austen´s tendency simultaneously to take pleasure in energetic, mocking verbal play and to worry that such play is wrong, dangerous, threatening." (44)

In chapter 32, Emma finally becomes acquainted with Mrs. Elton. The quotation below presents Emma´s train of thoughts right after Mrs. Elton has left Hartfield.

> "´Insufferable woman!´ was her immediate exclamation. ´Worse than I had supposed. Absolutely insufferable! Knightley! – I could not have believed it. Knightley! – never seen him in her life before, and call him Knightley! – and discover that he is a gentleman! A little upstart, vulgar being, with her Mr E., and her *cara sposo*, and her resources, and her airs of pert pretension and under-bred finery. Actually to discover that Mr Knightley is a gentleman! I doubt whether he will return the compliment, and discover her to be a lady. I could not have believed it! And to propose that she and I should unite to form a musical club! One would fancy we were bosom friends!´" [original emphasis] (335)

Emma is obviously shocked and cannot find the right words to describe her antipathy towards Mrs. Elton. She cannot believe how Mrs. Elton dares to address Mr. Knightley directly by his last name although they have never met before. Emma´s way of expressing, using various exclamations, depicts her outrageous emotional state.

6.3.3 Chapters 37-55

> "´Ah! here's Miss Woodhouse. – Dear Miss Woodhouse, how do you do? – Very well I thank you, quite well. This is meeting quite in fairy-land! – Such a transformation! – Must not compliment, I know (eyeing Emma most complacently) – that would be rude – but upon my word, Miss Woodhouse, you do look – how do you like Jane's hair? – You are a judge. – She did it all herself. Quite wonderful how she does her hair! – No hairdresser from London I think could. – Ah!

> Dr. Hughes I declare – and Mrs. Hughes. Must go and speak to Dr. and Mrs. Hughes for a moment.´" (386)

This quotation, from Miss Bates´s point of view, resembles a stream of consciousness. The reader has direct access to Miss Bates´s thoughts but not the responses of Emma. Once again, Austen brilliantly illustrates her character´s mind through their character´s language use. In this case, she obviously wants to emphasize Miss Bates´s eloquent personality.

Later at Mr. Weston´s Ball, Emma overhears Mrs. Weston talking to Mr. Elton. The quotation below, in direct thought form, shows how Mr. Elton resorts to excuses in order not to have to dance with Harriet Smith.

> "The kind-hearted, gentle Mrs Weston had left her seat to join him and say, ´Do not you dance, Mr Elton?´ to which his prompt reply was, ´Most readily, Mrs Weston, if you will dance with me.´ ´Me! – oh! No – I would get you a better partner than myself. I am no dancer.´
> ´If Mrs Gilbert wishes to dance,´ said he, ´I shall have great pleasure, I am sure – for, thought beginning to feel myself rather an old married man, and that my dancing days are over, it would give me very great pleasure at any time to stand up with an old friend like Mrs Gilbert.´
> ´Mrs Gilbert does not mean to dance, but there is a young lady disengaged whom I should be very glad to see dancing – Miss Smith.´ ´Miss Smith! – oh! – I had not observed. You are extremely obliging – and if I were not an old married man – But my dancing days are over, Mrs Weston. You will excuse me. Anything else I should be most happy to do, at your command – but my dancing days are over.´" (393)

Direct thought, as in this example, allows the narrator to present the actual thoughts of the characters. Here, it reveals the thoughts of Mrs. Weston and Mr. Elton. Interestingly, Mr. Elton´s language behavior changes obviously throughout the conversation. First, he is greatly friendly and agrees to dance with Mrs. Weston and when she declines, he suggests to dance with Mrs. Gilbert instead. Though, as soon as Mrs. Weston asks him to dance with Harriet Smith, Mr. Elton starts to become anxious and stumble. He tries to excuse himself not having noticed Harriet before and then tells Mrs. Weston that he cannot dance with Harriet because his "dancing days are over" (393). Thus, he has no objections to

dance with either Mrs. Weston or Mrs. Gilbert, but with Harriet Smith. It seems as if he does not feel comfortable even talking about Harriet and wants to get away from Mrs. Weston.

However, Emma is concerned that Harriet might be devastated again but when she turns to her, she sees her joyfully dancing with Mr. Knightley. Emma has no opportunity to thank Mr. Knightley for helping her with Harriet Smith until after dinner and when she does, he is very understanding and kind to her. At this point of the story, it gets clear that Mr. Knightley has fallen in love with Emma. This is also noticeable by means of his behavior and language. Before, he was rather reserved and silent. His way of expression towards Emma was friendly and, in a way, consulting. At Mr. Weston´s ball, however, his style has completely changed. His way of expression is kind and intimate now.

The next day, however, Frank Churchill arrives with an unconscious Harriet in his arms telling that she has been attacked by gypsies on her daily walk. The quotation below, in free indirect thought form, depicts Emma´s belief that this incident may be of advantage for Harriet.

> “Such an adventure as this – a fine young man and a lovely young woman thrown together in such a way, could hardly fail of suggesting certain ideas to the coldest heart and the steadiest brain. So Emma thought, at least. Could a linguist, could a grammarian, could even a mathematician have seen what she did, have witnessed their appearance together, and heard their history of it, without feeling that circumstances had been at work to make them peculiarly interesting to each other?” (402)

Emma is excited about the idea of setting Harriet up with Frank Churchill. She believes this incident to be purely romantic and fated. When Harriet entrusts Emma that she has fallen in love with a gentleman, Emma cannot believe her words. She is very pleased to hear that her friend has overcome her feelings for Mr. Elton. Unfortunately, Harriet has not become attached to Frank Churchill, as Emma believes, but with Mr. Knightley. However, Emma urges Harriet to be “observant of him” and see if he reciprocates her feelings (411).

At the Box Hill picnic, Emma finally realizes that she has no romantic feelings towards Frank Churchill anymore.

> "Not that Emma was gay and thoughtless from any real felicity; it was rather because she felt less happy than she disappointed; and though she liked him for his attentions, and thought them all, whether in friendship, admiration, or playfulness, extremely judicious, they were not winning back her heart. She still intended him for her friend." (443)

This quotation is a good example of how mental functioning works in Jane Austen´s novel. Austen represents Emma´s mind in action using thought report. The reader experiences Emma´s realization about her feelings for Frank Churchill.

Unfortunately, the picnic turns out badly for Emma when she asks Frank to play a game with all the present people. Frank asks them to come up with "one thing very clever, be it prose or verse, original or repeated – or two things moderately clever – or three things very dull indeed" (445). However, Miss Bates is the first to begin to speak. She admits that it would not be difficult for her to come up with dull things. As soon as Emma hears her words, she passes a comment for fun.

> "Emma could not resist. ´Ah! ma´am, but there may be a difficulty. Pardon me – but you will be limited as to number – only three at once.´
> Miss Bates, deceived by the mock ceremony of her manner, did not immediately catch her meaning; but when it burst on her, it could not anger, though a slight blush showed that it could pain her. ´Ah! – well – to be sure. Yes, I see what she means (turning to Mr Knightley), and I will try to hold my tongue. I must make myself very disagreeable, or she would not have said such a thing to an old friend." (446)

Miss Bates is visibly irritated by Emma´s words and tries to apologize for her manners. This quotation, a combination of direct thought and free indirect thought, allows the reader to observe multiple perspectives. On the one hand, Emma´s thoughts before uttering the insult towards Miss Bates and, on the other hand, Miss Bates´s reaction afterwards, both physical and mental.

Mr. Knightley, however, could not forget about Emma´s words and approaches her before she could leave the picnic.

> "While waiting for the carriage, she found Mr Knightley by her side. He looked around, as if to see that no one were near, and then said, ´Emma, I must once more speak to you as I have been used to do: a privilege rather endured than allowed, perhaps, but I must still use it. I cannot see you acting wrong, without a remonstrance. How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation? Emma, I had not thought it possible.´ Emma recollected, blushed, was sorry, but tried to laugh it off." (450)

It is obviously not pleasant for Mr. Knightley to approach Emma, but as he is her critical guide and cannot tell her his opinion, he hopes to hear a reason for her behavior towards Miss Bates. Emma, on the other hand, does not immediately answer but shows a physical reaction, namely blushing and irritation.

> "He had misinterpreted the feelings which had kept her face averted, and her tongue motionless. They were combined only of anger against herself, mortification, and deep concern. She had not been able to speak; and, on entering the carriage, sunk back for a moment overcome – then reproaching herself for having taken no leave, making no acknowledgment, parting in apparent sullenness, she looked out with voice and hand eager to show a difference; but it was just too late. He had turned away, and the horses were in motion." (451-452)

This quotation describes Emma´s reaction to Mr. Knightley´s words. She knows that he is right but before she can tell him how deeply devastated she is, he had turned away and her carriage had started to move. Emma´s feelings are, on the one hand, directly accessible for the reader but, on the other hand, hidden from Mr. Knightley. Interestingly, Mr. Knightley misjudges her silence and believes that Emma is angry with him. The narrator, however, wisely presents both their thoughts and feelings via thought report. Nevertheless, Emma is obviously ashamed and regrets her behavior at the picnic. It also seems as if she fears having lost Mr. Knightley as a friend due to her misbehavior.

Alan Palmer, however, argues that this incident is one of the main events in the story and interprets it in the following way:

> "The passage also shows that the presentation of emotion plays a vital part in the creation of character. Knightley´s anger and disappointment arise from his high standards of conduct. It is a demonstration of his love for Emma that he allows these feelings to show. It also shows that Emma is basically a good person who regrets the results of her high spirits and her desire to show off. She will try harder in future to be more considerate and to help Knightley to think better of her." (*Fictional Minds* 113)

The quotation above shows clearly how emotions can become public by thoughts and vice versa. The incident at the Box Hill picnic is the consequence of Emma´s high self-consciousness and also the moment when she learns to take responsibility for her actions. Emma is determined to apologize to Miss Bates and "it should be the beginning, on her side, of a regular, equal, kindly intercourse" (453).

Chapter 45 opens with the sudden death of Mrs. Churchill and the rumor that Frank Churchill and Jane Fairfax have been a couple in secret and are about to announce their love publicly. Soon Emma hurries to the Westons´s house to assist them. Mrs. Weston, however, fears that Emma might be devastated after hearing of Frank´s attachment to Jane Fairfax. It must be said that the Westons have been secretly hoping that Frank and Emma would become attached to each other. Emma, by contrast, is shocked about the news and worries about Harriet instead.

> "´Harriet, poor Harriet!´- Those were the words; in them lay the tormenting ideas which Emma could not get rid of, and which constituted the real misery of the business to her. Frank Churchill had behaved very ill by herself – very ill in many ways – but it was not so much *his* behaviour as her *own*, which made her so angry with him. It was the scrape which he had drawn her into on Harriet´s account, that gave the deepest hue to his office – Poor Harriet! to be a second time the dupe of her misconceptions and flattery." [original emphasis] (483)

This quotation, in free indirect thought form, once again shows how emotions become public through language. Emma is deeply concerned about Harriet being disappointed by her second failure in love matters. At the same time, she is extremely angry and accuses herself of not having been a good friend to Harriet.

Harriet, however, is not depressed at all and confides to Emma that she has not fallen in love with Frank Churchill but Mr. Knightley.

> "Emma´s eyes were instantly withdrawn; and she sat silently meditating, in a fixed attitude, for a few minutes. A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once opening to suspicion, made rapid progress. She touched – she admitted – she acknowledged the whole truth. […] It darted through her, with the speed of an arrow, that Mr Knightley must marry no one but herself!" (489-490)

After hearing that Harriet has not become attached to Frank Churchill but Mr. Knightley, she starts thinking. The quotation depicts Emma´s realization about her feelings for Mr. Knightley.

Austen uses free indirect thought form in order to let her readers directly experience the mixed feelings of Emma at this particular moment. Emma finally admits to herself that she had always been in love with Mr. Knightley but, unfortunately, unconsciously. Furthermore, Austen uses an imagery figure of speech ("It darted through her, with the speed of an arrow") in order to create a visual image in the reader´s head and to portray the emotions of Emma in that very moment (490).

> "How Harriet could ever have had the presumption to raise her thoughts to Mr Knightley! – How she could dare to fancy herself the chosen of such a man till actually assured of it! – But Harriet was less humble, had fewer scruple than formerly. – Her inferiority, whether of mind or situation, seemed little felt. – She had seemed more sensible of Mr Elton´s being to stoop in marrying her, than she now seemed of Mr Knightley´s – Alas! Was not that her own doing, too? Who had been at pains to give Harriet notions of self-consequence but herself? – Who but herself had taught her, that she was to elevate herself if possible, and that her claims were great to a high worldly establishment? – If Harriet, from being humble, were grown vain, it was her doing too." (497)

This flood of thoughts, in free indirect form, illustrate Emma´s obvious fears that she has evoked Harriet´s vanity and that she has encouraged her to "elevate herself if possible" (497). Emma realizes that she has put herself in this difficult and hopeless situation. At her lowest point in the story, Emma fears that Knightley

may also have romantic feelings towards Harriet. Moreover, she dreads the consequences which a marriage of her two closest friends might bring with it.

> “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.” (506)

Emma is afraid that she and her father will be left alone at Hartfield without any friends or family. She also repeats that if her visions were true, it would have been “all her own work” (506).

The next day, Emma decides to be brave, no matter what will happen. When walking with Mr. Knightley, she tries to keep her face but when Mr. Knightley starts speaking to her, she nearly loses her self-control.

> “Emma was almost ready to sink under the agitation of this moment. The dread of being awakened from the happiest dream, was perhaps the most prominent feeling.” (514)

Nevertheless, different than originally imagined, Mr. Knightley confesses his love for Emma. The quotation below is a very expressing one. Mr. Knightley´s language is very confusing and uncontrolled. For the first time in the novel, the readers have the possibility to observe Mr. Knightley´s real train of thoughts.

> "´As a friend!´ – repeated Mr. Knightley. – ´Emma, that I fear is a word – No, I have no wish – Stay, yes, why should I hesitate? – I have gone too far already for concealment. – Emma, I accept your offer – Extraordinary as it may seem, I accept it, and refer myself to you as a friend. – Tell me, then, have I no chance of ever succeeding?´" (514)

The sentences are all uncomplete and full of emotions. It is obviously difficult for Mr. Knightley to put his feelings into words. Mr. Knightley seems to be unsure whether to tell Emma about his love for her or not. It can be said that for the first time in the story, the reader has direct access to Mr. Knightley´s mind.

Emma, however, ends with the marriage of Emma and Mr. Knightley. Jane Austen lets the narrator summarize the event in a few words, before changing the perspective to Mrs. Elton.

> “The wedding was very much like other weddings, where the parties have no taste for finery or parade; and Mrs Elton, from the particulars detailed by her husband, thought it all extremely shabby, and very inferior to her own. ´Very little white satin, very few lace veils; a most pitiful business! Selina would stare when she heard of it.´ But, in spite of these deficiencies, the wishes, the hopes, the confidence, the predictions of the small band of true friends who witnessed the ceremony, were fully answered in the perfect happiness of the union” (581)

The thoughts of Mrs. Elton are rendered in direct thought form in order to fully present her interiority. Mrs. Elton is shocked about Emma´s wedding dress and claims that her friend Selina would also agree with her. This quotation emphasizes the superficiality of Mrs. Elton for one last time. After her quotation, the narrator takes over and admits that, apart from Emma´s wedding dress, the wedding was perfect.

7 *Pride and Prejudice*

Pride and Prejudice has been defined to be a novel of manners and courtship (Hitchings 483). According to Hitchings, an English literary critic and reviewer, the title of the novel should have been a completely different one (485). As the novel deals with first impressions and their influence on the feelings and thoughts about somebody, Austen wanted to name her novel “First Impressions” (Hitchings 485). Unfortunately, another writer chose to publish a novel under that very same name and Austen was forced to rename her novel (Hitchings 485).

Nevertheless, *Pride and Prejudice* is one of the most popular English novels and its first line is known worldwide (Hitchings 484). Brown, however, describes the opening line of *Pride and Prejudice* in the following way:

> [T]he opening claim of *Pride and Prejudice* is either an instance of unalloyed irony or comic hyperbole. Read ironically, it means a great deal more than it says; read comically, its assurance is baffling. No matter how we read it, its finality is its irony (or comedy); it holds its “truth” and the resistance to its truth in one – the quintessential stance of the ironic comedies. (65)

Austen “ridicules the notion of love at first sight” and wants to convince the reader that “satisfying relationships can develop only gradually” and by reciprocity (Hitchings 486). The novel was written during a time where women did not marry out of financial security anymore but out of love. Furthermore, Scheuermann claims that Austen wants to show us that “happiness or unhappiness in marriage is not a matter of gender but of a rational engagement of emotion” (112).

However, emotions are not only expressed in spoken conversations but also in various letters. Hitchings claims that the letters in *Pride and Prejudice* “allow what public communication does not – a full account of their authors´ feelings” (488). Darcy´s letter to Elizabeth, after his first proposal, is the best example for this. Usually, Darcy is quite uncommunicative and in his letter, he finally “exposes his emotions as he would never risk doing in public” (Hitchings 488). The language of the letters and the dialogues also vary in style, because when the lovers speak in person to each other, it seems very distanced (Scheuermann 108).

Scheuermann adds that Austen is “moving back away from dialogue to an authorial commentary” in such personal situations in order not to “intrude on her character´s most intimate moments” (108).

In general, the novel is told from Elizabeth Bennet´s point of view, although a third-person omniscient narrator also steps in from time to time. Brown claims that “we always know who is speaking when we read it” although “Austen does not keep to one point of view with Jamesian scrupulosity” (31). What he is trying to say is that Austen often switches between different speech types, in order to produce an effect and, of course, let the characters clarify their viewpoint (Brown 31-35).

7.1 Story plot and setting

Pride and Prejudice tells the story of the five unmarried Bennet sisters, who are desperately looking for wealthy men to marry. The story is set in the 19th century in Longbourn, England and is divided into 61 chapters. The estates of Longbourn, Netherfield and Pemberley are the locations where the story takes mainly place.

The story opens with the news of Charles Bingley´s intentions to move to Netherfield. Mrs. Bennet, mother of the five daughters, immediately urges her husband to go and introduce himself to Mr. Bingley, so that maybe he would choose one of the girls as his future wife. Nevertheless, the girls do not have an imminent chance to meet the mysterious bachelor until a ball, which he and his friend Fitzwilliam Darcy attend. While Mr. Bingley is immediately taken by Jane, Mr. Darcy is unpleased and keeps complaining about everyone and everything. Elizabeth eventually overhears him insulting her sister and herself. However, this is the moment, according to Page, where one might “reasonably begin by attributing ´pride´ to Darcy and ´prejudice´, largely created by the same pride, to Elizabeth; but we quickly learn that each has a share of both qualities” (24).

On her way to Netherfield, to visit Miss Bingley, Jane catches a terrible cold and is forced to stay there until she recovers. Elizabeth, caring as she is, accompanies

her and stays with her sister at Netherfield. During her stay, Elizabeth also has to join Miss Bingley and Mr. Darcy in the drawing room. Interestingly, Mr. Darcy continues to annoy Elizabeth but, also, finding her more and more attracting. At one point, the narrator states that he “had never been so bewitched by any woman as he was by her” (Austen, *Pride and Prejudice* 72).

One day after the girls return to Longbourn, Mr. Collins, the real heir of Longbourn estate, comes to visit the Bennets. He has planned to marry one of his cousins, so that he could permit the Bennet family to stay at Longbourn. However, Elizabeth rejects his proposal and offends him deeply.

In the meantime, a group of military officers had arrived in Meryton and Elizabeth becomes acquainted with the officer George Wickham. When Wickham tells Elizabeth about his unpleasant past history with Mr. Darcy, Elizabeth´s antipathy towards Darcy enlarges.

After Mr. Bingley´s ball at Netherfield, he and his sister unexpectedly return to London and leave Jane devastated. She cannot believe that Mr. Bingley had been pretending to have feelings for her and decides to follow him to London.

Elizabeth intends to visit her best friend Charlotte, who has married Mr. Collins and moved to Hunsford, Kent. During her visit there, she meets Darcy at his aunt´s estate and he is quite unrecognizable. Shortly after that meeting, he comes to find her and propose to her, but she rejects it. He then writes her a heartbreaking letter, apologizing for his awful behavior towards her and explaining to her the story about him and Wickham. After reading, Elizabeth is shocked about her prejudices she had against Mr. Darcy and feels remorseful. On her trip with the Gardiners, she coincidentally visits Pemberley, the estate of Mr. Darcy. Having seen how gorgeous her future could have looked like and how wrong she was about Darcy, she finally admits her feelings for him. Unfortunately, Elizabeth has to return to Longbourn because her sister had run off with George Wickham.

Eventually, Mr. Bingley returns to Netherfield and asks Jane to marry him. Elizabeth finds out that it was Mr. Darcy and not her uncle, Mr. Gardiner, who had payed Wickham money and forced him to marry Lydia. When she thanks him for his help, he confesses his ever-growing love for her and proposes to her for a second time. Scheuermann, however, claims that “for the end of a love story, it contains much more philosophy than romance” (107). Yet, Elizabeth accepts the proposal and the novel closes with a flashforward of the lives of the other characters.

7.2 Characterization

Pride and Prejudice comprises very diverse characters. In the following paragraphs, only the most decisive ones are described in detail, such as Elizabeth Bennet, Fitzwilliam Darcy and Charles Bingley. The remaining characters are, subsequently, briefly summarized as secondary characters.

7.2.1 Elizabeth Bennet

Elizabeth Bennet is the protagonist of *Pride and Prejudice*. She is introduced to the reader as a beautiful and humorous 20-year-old girl, who lives together with her four sisters and parents at Longbourn in rural England. Since her father cannot leave his estate to a female heir, Elizabeth and her sisters need to marry wealthy men. However, Elizabeth does not want to marry only for her personal advantage but mainly for love. *Pride and Prejudice* basically tells the story of how Elizabeth casts off her prejudices against the conceited Mr. Darcy and learns to love him. Before she learns to overcome her mistaken impressions of Darcy, she has to withstand many other vexations, such as the embarrassing proposal of Mr. Collins, a clergyman, who has come to Longbourn to find himself a potential spouse. In addition, she is seduced and mislead by George Wickham, a handsome militia officer, who is actually a fraud. After realizing her misjudgments, she slowly recognizes the sincerity of Darcy and concedes her feelings to him.

Elizabeth and Darcy might not be the epitome of a perfect relationship but they are willing to work hard for their marriage.

7.2.2 Fitzwilliam Darcy

Fitzwilliam Darcy is an immensely wealthy gentleman and the nephew of Lady Catherine de Bourgh. When he first appears in the novel, he is described as tall and handsome but "proud, to be above his company, and above being pleased" (Austen *Pride and Prejudice*, 22). When he first sets eyes on Elizabeth Bennet, we learn that he finds her "tolerable; but not handsome enough to tempt [him]" (Austen, *Pride and Prejudice* 23). Unfortunately, she overhears his words and dislikes him from that moment onwards. Fitzwilliam has a tendency to judge everything and all too fast, because only a few pages later, he admits having misjudged Elizabeth´s beauty first. Nevertheless, when he proposes to her in the most unromantic way, she tells him how much he had offended her feelings with his words. At that moment, he realizes how arrogant he must have been and swears to himself that he would change to the better. He then writes Elizabeth a heartbreaking letter, apologizing for his bad behavior. Shortly afterwards, he even helps Elizabeth´s family, when Lydia elopes with George Wickham. Darcy proves himself worthy of Elizabeth´s love and proposes to her again. In the end, he is willing to marry her, no matter how poor and embarrassing her family is.

7.2.3 Charles Bingley

Charles Bingley is Fitzwilliam Darcy´s best friend and utterly in love with Elizabeth´s elder sister, Jane Bennet. He is introduced to the reader as a good-natured gentleman, quasi the opposite of Darcy. The narrator states that Darcy highly appreciates Bingley for his "easiness, openness [and] ductility" (Austen, *Pride and Prejudice* 28). However, Jane and Charles meet at the Lucases ball in Meryton for the first time and it seems as if he had fallen in love with her that very evening. Jane believes him to be exactly "what a young man ought to be, […] sensible, good humoured, lively […] [and] with such perfect good breeding"

(Austen, *Pride and Prejudice* 26). Nonetheless, when Darcy and his sister Caroline falsely tell him that Jane does not like him, he wordlessly leaves town and does not return for a year. After his leave, Jane Bennet is devastated and blames herself for chasing him away. As Darcy confesses his wrongdoings to Bingley, he immediately returns to Longbourn to finally propose to Jane.

7.2.4 Secondary characters

The list of characters in *Pride and Prejudice* is endlessly long, since it is a novel with a high "physical mobility in its characters" (Page 32). Almost in every chapter new characters are introduced, which are also decisive and part of the complex narrative. In the following paragraph, some of the secondary characters are shortly introduced.

Mr. Bennet is the head of the Bennet family and the husband of Mrs. Bennet. Although he loves his wife, he prefers to stay out of her matchmaking plans for their five daughters. Mrs. Bennet´s only goal is to see her daughters married to wealthy men. Sometimes she unhappily repels the candidates with her embarrassing manner instead of drawing their attention closer. However, when Mr. Collins arrives at Longbourn to marry one of the Bennet´s daughters, Mrs. Bennet tries to push Elizabeth into the unwanted marriage, although Collins would have wanted Jane as a spouse first. When none of the two Bennet sisters agrees to marry him, Collins proposes, just one day later, to Elizabeth´s best friend Charlotte Lucas.

Last but not least, Mr. and Mrs. Gardiner are Mrs. Bennet´s brother and his caring wife. When Lydia ran away with Wickham, Elizabeth first thinks that her uncle and her aunt had bribed him to marry her. Later it transpired that it was in fact Mr. Darcy, who had payed Wickham and forced him to marry Lydia.

7.3 The representation of interiority in *Pride and Prejudice*[3]

Pride and Prejudice is the other novel by Jane Austen which provides an insight into how fictional minds are constructed. In the following paragraphs, different quotations from the novel are analyzed and interpreted in order to find out how exactly the narrator gives access to the characters´ minds.

7.3.1 Chapters 1-20

> "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." (11)

Pride and Prejudice opens with the narrator expressing an ironic comment on the imminent story. He basically reveals the story´s main theme, namely marriage and wealth. The tone of the narrator, however, also advises the readers to question this "truth" in the upcoming story.

Interestingly, this line reappears throughout the entire novel, reminding the readers to scrutinize the happenings in the story. Nevertheless, it is a matter of fact that in the nineteenth century women could not inherit money from their family, so their only concern was to find a wealthy man to marry and secure their status.

Before even introducing the novel´s main characters, the narrator announces Mr. Bingley´s arrival at Netherfield, which actually puts the story into motion. After that, the reader is introduced to the Bennet family, whose five daughters are unmarried and in hope to be possible admirers for the wealthy Mr. Bingley. All of the Bennet´s daughters are aware of the fact that they must find a husband in order not to be a burden to their parents anymore. Brown, however, describes Mr. and Mrs. Bennet in the following way:

> "The first chapter of *Pride and Prejudice* reveals the parents of the generation the book will examine. Not only are the parents the psychological and moral source of their daughters´ personalities;

[3] All the quotations from *Pride and Prejudice* in the following passages are taken from this edition: Austen, Jane. *Pride and Prejudice*. 1813. Reprint. London: CRW Publishing Limited, 2003.

> they also set the example of adulthood and marriage for them, and ostensibly are to provide them with advice and aid." (9)

After the narrator´s introductory words, the reader finds himself in the middle of a conversation between Mr. and Mrs. Bennet. She is asking him to go and visit Mr. Bingley as soon as he arrives in Netherfield. The conversation is rendered in direct thought, letting the readers build their first impression of the Bennets on their own.

In comparison to Austen´s novel *Emma*, it seems as if the author has changed her way of introducing a character to the reader. In *Emma,* the narrator either neutrally describes the character himself or lets the protagonist or another describe the character via thought report or free indirect speech. Only after the external description are the characters permitted to express their personality in a conversation. In *Pride and Prejudice*, however, the narrator applies himself only after the characters have led a direct conversation with another one. It seems as if the narrator summarizes the personality of the characters which they have presented to the readers in the prior conversations.

In chapter 3, the Bennet daughters are first introduced to Mr. Bingley and his companion Mr. Darcy at the Meryton ball. Mr. Bingley is immediately delighted with the eldest Bennet daughter, Jane. After dancing with Jane twice, he approaches his friend Mr. Darcy to join him and dance with Elizabeth, the second eldest daughter of the Bennets. Unfortunately, Elizabeth overhears his mean answer to his friend. The quotation below is an outtake of Mr. Darcy´s answer to Mr. Bingley. It is rendered in direct thought, whereas the narrator´s voice is still present, describing Mr. Darcy´s behavior in between his thoughts.

> "Which do you mean?" and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, "She is tolerable; but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.´" [original emphasis] (23)

This passage reveals that Mr. Bingley and Mr. Darcy are two quintessentially different persons. Mr. Bingley seems to be sociable and likeable, whereas, Mr. Darcy is unfriendly and cold. He refuses to dance with Elizabeth, because she is not “handsome enough” for him. The emphasis on “me” stresses his superiority, for he believes the people of Meryton to be all inferior to him. Elizabeth, who has overheard the conversation, is not disappointed or angry about his words but it creates a negative image of him in her mind. Nevertheless, this is the first deep-rooted prejudice of Elizabeth against Mr. Darcy, and she will not forget it until the very end of the story.

The next day, Mrs. Bennet and her daughters meet to talk with their neighbor Mrs. Lucas and her daughter Charlotte about the ball and the newcomers. Especially, Mr. Darcy´s strange behavior was thoroughly debated. On the one hand, Miss Lucas, argues that Darcy´s behavior was reasonable because as a “young man, with family, fortune […] has a *right* to be proud” [original emphasis] (31). The emphasis on “right” stresses the Lucases´ attitude towards wealth. Taken out of its context, one might say that the Lucases were a supercilious family themselves but the narrator soon convinces the reader of the contrary.

Surprisingly, the middle Bennet daughter also expresses her opinion about Mr. Darcy and his pride but in a rather different way.

> "´Pride,´ observed Mary, who piqued herself upon the solidity of her reflections, ´is a very common failing, I believe. By all that I have ever read, I am convinced that it is very common indeed, that human nature is particularly prone to it, and that there are very few of us who do not cherish a feeling of self-complacency on the score of some quality or other, real or imaginary. Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us.´" (33)

This quotation, in direct thought form, describes Mary Bennet and her attitude towards pride and vanity. It also provides the reader with the story´s main vice. Mary describes pride and vanity in a rather philosophical way, indicating that pride and vanity are a “very common failing” (33). In between her thoughts, the narrator

passes the comment that Mary is a very prideful and conceited person herself. Unfortunately, the reader does not come to know how the other present ladies think of Mary´s comment because another Lucas interrupts the conversation.

Soon after this conversation, another topic arises which reveals Charlotte´s attitude towards marriage. Charlotte and Elizabeth are talking about Mr. Bingley´s obvious affection towards Jane.

> "´Well´, said Charlotte, ´I wish Jane success with all my heart; and if she were married to him tomorrow, I should think she has a good chance of happiness if she were to be studying his character for a twelvemonth. Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other, or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life.´" (36)

This passage, in direct thought form, describes Charlotte Lucas in a very precise way. Charlotte believes that happiness in a marriage is not a matter of course. She emphasizes that that it is "better to know as little as possible of the defects of the person with whom you are to pass your life" (36). What the reader is not yet aware of, is that Charlotte will be getting married to a man soon after this conversation, although she does not even know him.

As mentioned previously, women in the nineteenth century had no options but to find a wealthy man in order to financially secure themselves and financial security was the main priority at that time. Charlotte´s view of love and marriage is very different to Elizabeth´s romantic view. Nevertheless, it reflects the reality of the women in the nineteenth century and this conversation can be seen as a description of the relationship Charlotte will have with her future husband. Interestingly, Austen often wisely hints her characters´ process even though they have not yet been directly involved in the story plot.

Chapter 7 opens with Jane having received an invitation from Caroline Bingley. Mrs. Bennet is delighted about the fact that Jane would be dining at Netherfield and suggests that she "had better go on horseback, because it seems likely to

rain” (46). Jane and Elizabeth cannot believe her words. Mrs. Bennet, however, is convinced that her daughter would be invited to stay overnight and become acquainted with Mr. Bingley. It was bound to happen. The next day Elizabeth receives a letter from her sister telling her that she had caught a bad cold and that she would stay at Netherfield until her full recovery. Thereupon, Elizabeth leaves to accompany her sister at Netherfield.

> "She was shown into the breakfast-parlour, where all but Jane were assembled, and where her appearance created a great deal of surprise. That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it. She was received, however, very politely by them; and in their brother's manners there was something better than politeness; there was good humour and kindness. Mr. Darcy said very little, and Mr. Hurst nothing at all. The former was divided between admiration of the brilliancy which exercise had given to her complexion, and doubt as to the occasion's justifying her coming so far alone. The latter was thinking only of his breakfast." (50)

Interestingly, Austen chooses to describe this moment from the narrator´s perspective. The narrative mode of thought report allows a summary of the narration and provides the reader with background information. In this case, it also gives the reader access into the minds of the other present characters. The reader comes to know the reaction of each character to the sudden appearance of Elizabeth. A variety of emotions are mentioned, such as incredibility and admiration. Mr. Darcy´s reaction, for example, reveals his mixed feelings towards Elizabeth. It seems as if he admires Elizabeth for her coming to support her ailing sister.

Nevertheless, Elizabeth is also invited to stay at Netherfield and she thankfully accepts the offer. During her stay, she often joins the Bingleys and Mr. Darcy in the drawing room for talking. Eventually, Miss Bingley and Elizabeth tease Mr. Darcy´s personality and at one point during their conversation, Darcy speaks out.

> "´No´ – said Darcy, ´I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is I believe too little yielding – certainly too little for the convenience of the world. I cannot forget the follies and vices of

> others so soon as I ought, nor their offenses against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. My good opinion once lost is lost for ever.´" (80)

This quotation of Darcy, in direct thought form, presents the readers his perception of himself. On the one hand, it seems as if he is completely self-aware and knows his flaws, but, on the other hand, this speech seems to be ironic as well. He knows how people think of him and is aware of Elizabeth´s antipathy towards him. Therefore, it seems as if he provokes his listeners by recognizing their thoughts. It might be said that his words are directed towards Elizabeth and not the other present people.

By the end of chapter 12, Jane has fully recovered and asks Mr. Bingley to borrow them a carriage in order to go home on the following day. Mr. Bingley is sad to hear that they would leave. Mr. Darcy, however, is quite grateful to hear the news about their departure.

> "To Mr. Darcy it was welcome intelligence – Elizabeth had been at Netherfield long enough. She attracted him more than he liked – and Miss Bingley was uncivil to *her*, and more teasing than usual to himself. He wisely resolved to be particularly careful that no sign of admiration should *now* escape him, nothing that could elevate her with the hope of influencing his felicity; sensible that if such an idea had been suggested, his behaviour during the last day must have material weight in confirming or crushing it. Steady to his purpose, he scarcely spoke ten words to her through the whole of Saturday, and though they were at one time left by themselves for half an hour, he adhered most conscientiously to his book, and would not even look at her." [original emphasis] (82)

This quotation, a free indirect thought, presents Mr. Darcy´s change of feelings towards Elizabeth during her stay at Netherfield. He believes to have exposed himself far too much to her and admits that she "attracted him more than he liked" (82). In addition, he decides not to pay attention to her for the remaining stay. He fears that she would notice that she, in fact, is "influencing his felicity" (82). This quotation, however, gives the first real insight into Mr. Darcy´s mind. Up to that point, the readers could have only guessed his emotions towards Elizabeth.

Although the reader has come to know his thoughts, it is unclear why he fears exposing his feelings to her.

After their return to their parents, Mr. Bennet announces that his cousin, Mr. Collins, is about to come and stay at their house for the following days. Soon the readers come to learn that Mr. Collin´s intentions were to marry one of the Bennet´s daughters.

The following day, during a walk through Meryton, the Bennet daughters are introduced to the good-looking officer Mr. Wickham. Elizabeth is immediately taken away by his appearance and manners. During their conversation, Mr. Bingley and Mr. Darcy appear and Elizabeth witnesses a strange happening between Mr. Wickham and Mr. Darcy. As soon as Mr. Wickham sees Mr. Darcy, his facial expressions change to anger and disgust. Elizabeth is confused and eager to learn the reason for their antipathy against each other.

At the Philipp´s dinner party, Elizabeth finally has the chance to ask Mr. Wickham about the incident with Mr. Darcy. Mr. Wickham tells her that he had known Mr. Darcy for a very long time. After Darcy´s father had died, he should have inherited money but Darcy had kept the money for himself. Elizabeth is shocked to hear that Mr. Darcy had been so cruel to Mr. Wickham. Nevertheless, since she trusts Mr. Wickham, she does not question the story at all but accepts it right away. Elizabeth leaves the party with “her head full of him […] and what he had told her” (113).

Chapter 18 opens with the ball at Netherfield. After her arrival, Elizabeth is walking around and looking for Mr. Wickham.

> "She had dressed with more than usual care, and prepared in the highest spirits for the conquest of all that remained unsubdued of his heart, trusting that it was not more than might be won in the course of the evening. But in an instant arose the dreadful suspicion of his being purposely omitted for Mr. Darcy's pleasure in the Bingleys' invitation to the officers; and though this was not exactly the case, the absolute fact of his absence was pronounced by his friend Denny, to whom Lydia eagerly applied, and who told them that Wickham had been obliged to go to town on business the day

> before, and was not yet returned; adding, with a significant smile, 'I do not imagine his business would have called him away just now, if he had not wanted to avoid a certain gentleman here.'" (118)

This quotation, spoken by the narrator, renders Elizabeth´s thoughts in free indirect thought form. It reveals that Elizabeth´s pride is the cause of her prejudices against Mr. Darcy. Moreover, it confirms Elizabeth´s apprehension that Mr. Wickham is not present due to Mr. Darcy´s attendance. However, Elizabeth does not consider approaching Darcy to ask for his version of the story about Mr. Wickham. Her pride blinds her and when Darcy asks her to dance with him, she cannot believe having accepted his invitation.

> "´I dare say you will find him very agreeable.´
> ´Heaven forbid! - *That* would be the greatest misfortune of all! To find a man agreeable whom one is determined to hate! – Do not wish me such an evil." [original emphasis] (120)

This direct quotation is an outtake from Charlotte and Elizabeth´s conversation shortly after Mr. Darcy´s dance invitation to Elizabeth. It further confirms Elizabeth´s antipathy towards Mr. Darcy. The language in this quotation is very expressive and it seems as if Elizabeth is getting more and more angry with Darcy. Her prejudices towards him have blinded her mind.

Nevertheless, Elizabeth has soon something else to worry about. At the beginning of chapter 19, Mr. Collins braces himself and proposes to Elizabeth. Elizabeth, deeply shocked, politely declines his proposal. As soon as Mrs. Bennet hears of her refusal she urges her husband to force Elizabeth to coerce her to accept the proposal. The quotation below represents Mr. Bennet´s address to Elizabeth.

> "´Very well. We now come to the point. Your mother insists upon your accepting it. Is not it so, Mrs Bennet?
> ´Yes, or I will never see her again.´
> ´An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do *not* marry Mr Collins, and I will never see you again if you *do*.´" [original emphasis] (146)

This quotation shows how great of a character Mr. Bennet is. Austen chooses to let the reader directly observe this humorous moment. Mr. Bennet knows how much his wife wants to see their daughters married but he does not want to see them unhappy and he knows how much Elizabeth dislikes Mr. Collins. Since he also cannot suffer him, he tells Elizabeth that if she decides to marry him, he would not want to ever see her again. The language in this quotation is extraordinary. Until the very last word, it seems as if Mr. Bennet will force his daughter into this unhappy marriage.

7.3.2 Chapters 21-40

Chapter 21 opens with Jane receiving a letter from Caroline Bingley, explaining to her that she and her entourage had left Netherfield to accompany her brother in London. Jane cannot believe her words and is devastated. Elizabeth immediately tries to comfort her by telling her that a six-month absence would not change Mr. Bingley´s feelings towards her.

> "She represented to her sister as forcibly as possible what she felt on the subject, and had soon the pleasure of seeing its happy effect. Jane´s temper was not desponding, and she was gradually led to hope, though the diffidence of affection sometimes overcame the hope, that Bingley would return to Netherfield and answer every wish of her heart." (158)

At this point, it can be said that the author did not use free indirect thought form in *Pride and Prejudice* as often as in *Emma.* In *Pride and Prejudice,* it is used mostly in scenes where the narrative demands it. In this particular case, the narrator presents both Elizabeth and Jane´s interiority. On the one hand, the reader comes to know that Elizabeth tries her best to cheer her sister up and, on the other hand, the reader learns that Jane is struggling and hoping that her beloved Mr. Bingley would come back for her.

In chapter 22, Mr. Collins surprisingly proposes to Charlotte Lucas. When Elizabeth hears of it, she is rather shocked than happy for her friend.

> "´I see what you are feeling,´ replied Charlotte, ´you must be surprised, very much surprised – so lately as Mr Collins was wishing to marry you. But when you have had time to think it all over, I hope you will be satisfied with what I have done. I am not romantic you know. I never was. I ask only a comfortable home; and considering Mr Collin´s character, connections, and situation in life, I am convinced that my chance of happiness with him is as fair, as most people can boast on entering the marriage state.´" (165)

This quotation, a direct thought, aims to express Charlotte´s justification for her marriage with Mr. Collins. As was mentioned at an earlier date, Charlotte did not believe it possible for her to marry out of love but out of financial security and Mr. Collins can, at any rate, provide it. Elizabeth, however, cannot imagine her friend to attain happiness with a person like Mr. Collins.

> "She had always felt that Charlotte´s opinion of matrimony was not exactly like her own, but she could not have supposed it possible that when called into action, she would have sacrificed every better feeling to worldly advantage. Charlotte the wife of Mr Collins, was a most humiliating picture! – And to the pang of a friend disgracing herself and sunk in her esteem, was added the distressing conviction that it was impossible for that friend to be tolerably happy in the lot she had chosen." (165)

The quotation above is obviously a free indirect thought. The sentences seem to be uttered by Elizabeth but they are reported by the narrator. In other words, the thoughts of Elizabeth are interwoven with the narrator´s language. For example, "Charlotte the wife of Mr Collins, was a most humiliating picture!" is the exclamation of Elizabeth (165). The following sentence is, again, another thought of Elizabeth but reproduced by the narrator as an indirect thought (165). The readers, however, must exert themselves in order to recognize whose voice they are actually hearing. Although this seems to be an easy task, it sometimes can be very confusing to distinguish correctly between the voices in a narration. Neumann argues that "sentences which first looked like the narrator´s indirect report of a character´s thoughts can seem on closer inspection to be free indirect discourse" (374).

After all chapter 25 introduces Mrs. Bennet´s brother Mr. Gardiner and his wife Mrs. Gardiner to the reader. They have come to stay at Longbourn over

Christmas. During their stay, they persuade Jane to join them on their journey back home in order to be distracted. Jane, however, accepts the idea with the ulterior motive to meet Mr. Bingley in London.

In chapter 27, Elizabeth visits her sister at the Gardiners and receives an invitation to join them on a "tour of pleasure which they proposed taking in the summer" (199). Elizabeth is very much excited and looking forward to travelling around with her aunt and uncle.

In chapter 29, Elizabeth and the Collins are invited to dine with Lady Catherine de Bourgh a couple of times. During one visit, she comes to learn that Mr. Darcy is Lady Catherine´s nephew. One day, while Elizabeth is sitting by herself, Mr. Darcy comes storming into her room at the Mr. Collin´s house, wishing to talk to her. Unfortunately, their conversation is soon interrupted by the entrance of Charlotte and her sister.

> "´What can be the meaning of this!´ said Charlotte, as soon as he was gone. ´My dear Eliza he must be in love with you, or he would never have called on us in this familiar way.´" (230)

This direct quotation by Charlotte verbalizes the thoughts which some readers might have at that point of the story. During the last chapters, Mr. Darcy has changed his behavior from cold and distant to anxious but eloquent. He is obviously longing for Elizabeth´s proximity but it seems as if Elizabeth does not understand his intentions yet.

One day, shortly after Elizabeth had found out that Mr. Darcy had advised Mr. Bingley to leave Netherfield and forget about Jane, Mr. Darcy comes rushing into her room, approaching her "in an agitated manner" (243).

> "´In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.´ Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense

> of her inferiority – of its being a degradation – of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit." (243-244)

This quotation above shows how much Darcy´s feelings towards Elizabeth have changed since the beginning of the story. The first sentence is a direct thought of Mr. Darcy, followed by the narrator´s comment on Elizabeth´s reaction to his confession. The rest of the passage is rendered in free indirect thought form, summarizing Darcy´s speech to Elizabeth. It can be said that Darcy´s proposal to Elizabeth is one of the most unromantic proposals in literary history. Darcy emphasizes Elizabeth´s inferiority and her embarrassing family a couple of times. In addition, he refers to the degradation a marriage with her would entail.

Eventually, Elizabeth realizes that Mr. Darcy is not as bad as she believes him to be. Nevertheless, since she recently came to learn that it was Darcy who told Bingley that a marriage with Jane would be an unsuitable match, she cannot listen to his words and feels only anger at that very moment. Elizabeth cannot forget what he had done to her sister and immediately attacks his pride. Darcy, however, after having heard enough, decides to leave.

> "Her astonishment, as she reflected on what had passed, was increased by every review of it. That she should receive an offer of marriage from Mr. Darcy! that he should have been in love with her for so many months! so much in love as to wish to marry her in spite of all the objections which had made him prevent his friend's marrying her sister, and which must appear at least with equal force in his own case, was almost incredible!" (248-249)

The first part of this quotation is the narrator´s point of view. It aims at describing Elizabeth´s feelings after her fight with Mr. Darcy. Then it slowly switches to Elizabeth´s perspective, reproducing her thoughts in free indirect thought form.

Norman page, however, argues that this emotional climax of the novel also entails a change in the language.

> "As we near the emotional climax of the novel, narrative and speech merge almost imperceptibly: the reader has the unmistakable sense of a conversation taking place, but Emma´s consciousness remains

> the centre of interest, so that Kinghtley remains ´he´ whether he is the subject of Emma´s thoughts or is shown (by the rules of free indirect speech) as referring to himself in his own speech." (138)

The following day, Emma receives a letter, in which Mr. Darcy explains to her his behavior towards Mr. Wickham, herself and Mr. Bingley. First of all, it must be said that this letter is, by far, the longest letter in the novel. Second, the language of the letter is very intimate and polite. Mr. Darcy had obviously put a lot of effort into the letter, as it explains every happening to Elizabeth since their first encounter. After Elizabeth finishes reading it, she rereads it at least three times. She is shocked and ashamed at the same time.

> "Of neither Darcy nor Wickham could she think, without feeling that she had been blind, partial, prejudiced, absurd. ´How despicably have I acted!´ she cried. ´I, who have prided myself on my discernment! – I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust. How humiliating is this discovery! – Yet, how just a humiliation! – Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself.´" (266-267)

The first line of the quotation above is the narrator´s voice reproducing Elizabeth´s thought in free indirect form. It expresses her feelings shortly after having read Mr. Darcy´s letter. After that it switches into direct thought, although it can also be called a soliloquy, because Elizabeth is basically talking to herself aloud with no one else present in the scene. Elizabeth realizes how much her pride and, most importantly, her prejudices towards Mr. Darcy have influenced her opinion about him. At the same time, she criticizes Darcy for being obstinate himself.

The language of this passage is also worth taking a closer look at. The first half consists only of exclamations. Page, however, describes this passage in the following way:

> “The absence of quotation marks involves no ambiguity about the status of this passage: its exclamatory manner, quite unlike that of the narrative style, suggests the heroine´s violent emotions, and its questions show the self-searching that she must carry out in the process of adjusting to the situation.” (33)

Nevertheless, Elizabeth is deeply embarrassed by her behavior towards Mr. Darcy and reproaches herself for being blinded by her pride. Eventually, she admits having feelings towards Mr. Darcy. She realizes having feelings towards him since their very first encounter and that they were covered by her pride and prejudices.

All in all, the passage above can also be seen as the turning point in the story. Before the proposal, Elizabeth was driven by her antipathy towards Darcy. From now onwards, it focuses on Elizabeth´s growing love for Mr. Darcy.

7.3.3 Chapters 41-61

Chapter 42 starts with Elizabeth setting of for her journey with the Gardiners. Her aunt has told her that they will be visiting the estate of Pemberley and Elizabeth fears that she might meet Mr. Darcy there.

> “Elizabeth said no more – but her mind could not acquiesce. The possibility of meeting Mr Darcy, while viewing the place, instantly occurred. It would be dreadful! She blushed at the very idea; and thought it would be better to speak openly to her aunt, than to run such a risk. But against this, there were objections; and she finally resolved that it could be the last resource, if her private enquiries as to the absence of the family, were unfavourably answered.” (306)

This quote, from Elizabeth´s perspective, is presented by the narrator through free indirect thought form. The thoughts of Elizabeth are mingled with the narrator´s language, whereas, at some point, her voice is louder than the narrator´s. For example, “It would be dreadful!” is definitely an exclamation by Elizabeth herself (306). It depicts Elizabeth´s emotional turmoil after hearing that she would be visiting Mr. Darcy´s estate. She even considers confessing her incidents with Mr. Darcy to her aunt in order to avoid meeting him, but she cannot bring herself to do so.

> “They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills – and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal, nor falsely adorned. Elizabeth was delighted. She had never seen a place where nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in her admiration; and at that moment she felt that to be mistress of Pemberley might be something!” (307)

This quote, from Elizabeth´s point of view, is rendered by the narrator in free indirect thought form. The narrator presents Elizabeth´s first thoughts on the estate of Mr. Darcy. Having arrived at Pemberley, Elizabeth cannot believe her eyes. The estate of Pemberley was magnificent and the only thought that occurs to Elizabeth at that very moment is, “[a]nd of this place […] I might have been mistress!” (308).

During her conversation with Mr. Darcy´s housekeeper, she comes to learn that he is “the best landlord, and the best master […] that ever lived” (312). Elizabeth is quite astonished to hear that all of his servants believe Mr. Darcy to be a generous and kind gentleman. It seems as if the words of Mrs. Reynolds slowly change Elizabeth´s perception of Mr. Darcy.

> “There was certainly at this moment, in Elizabeth´s mind, a more gentle sensation towards the original, than she had ever felt in the height of their acquaintance. The commendation bestowed on him by Mrs Reynolds was of not trifling nature. What praise is more valuable than the praise of an intelligent servant? As a brother, a landlord, a master, she considered how many people´s happiness were in his guardianship! […] Every idea that had been brought forward by the housekeeper was favourable to his character, and as she stood before the canvas, on which he was represented, and fixed his eyes upon herself, she thought of his regard with a deeper sentiment of gratitude than it had ever raised before […]” (313)

This passage provides another example of Austen´s outstanding use of free indirect thought. Although the thoughts are reported by the narrator, it gives the reader direct access to Elizabeth´s mind as she considers Mr. Darcy´s

personality. Her perception of him seems altogether changed and her prejudices against him forgotten.

During their tour of Pemberley´s grounds, Mr. Darcy suddenly appears. Both Mr. Darcy and Elizabeth are obviously irritated, as "[t]heir eyes instantly met, and the cheeks of each were overspread with the deepest blush" (314). After the sudden encounter, however, the conversation of Elizabeth and Mr. Darcy is presented through Elizabeth´s consciousness in free indirect thought form. One might think that direct thought form would have been a more suitable mode here, but the reader is, nevertheless, given direct access to both Elizabeth´s interiority and Mr. Darcy´s reaction.

> "Amazed at the alteration in his manner since they las parted, every sentence that he uttered was increasing her embarrassment; and every idea of the impropriety of her being found there, recurring to her mind, the few minutes in which they continued together, were some of the most uncomfortable in her life. Nor did he seem much more at ease; when he spoke, his accent had none of its usual sedateness; and he repeated his enquiries as to the time of her having left Longbourn, and of her stay in Derbyshire, so often, and in so hurried a way, as plainly spoke the distraction of his thoughts." (315)

Unfortunately, Elizabeth´s tour with the Gardiners is soon interrupted by an alarming letter from Jane reporting that their youngest sister Lydia had run away with Mr. Wickham.

> "She had never perceived, while the regiment was in Hertfordshire, that Lydia had any partiality for him, but she was convinced that Lydia had wanted only encouragement to attach herself to anybody. Sometimes one officer, sometimes another, had been her favourite, as their attentions raised them in her opinion. Her affections had been continually fluctuating, but never without an object. The mischief of neglect and mistaken indulgence towards such a girl. Oh! how acutely did she now feel it." (348)

This free indirect thought quote presents Elizabeth´s thoughts on her sister´s behavior. Elizabeth cannot remember Lydia being ever showing interest in Mr. Wickham. After returning home to her family, Elizabeth comes to know that her father had left for London to find the couple.

> “Every day at Longbourn was now a day of anxiety; but the most anxious part of each was when the post was expected. The arrival of letters was the first grand object of every morning´s impatience. Through letters, whatever of good or bad was to be told, would be communicated, and every succeeding day was expected to bring some news of importance.” (367)

The second half of the book consists of more letters than dialogues. Therefore, the comings of the postman constitute the novel´s highlights. Soon, the Bennet daughters receive a letter from Mr. Gardiner, who had followed Mr. Bennet to London, telling that Lydia and Mr. Wickham have been found and that they would marry. The only for that requirement was that the Bennets must pay him an annual income.

> “´My dear, dear Lydia!´ she cried: ´This is delightful indeed! – She will be married! – I shall see her again! – She will be married at sixteen! – My good, kind brother! – I knew how it would be – I knew he would manage everything. How I long to see her! And to see dear Wickham too! But the clothes, the wedding clothes! I will write to my sister Gardiner about them directly. Lizzy, my dear, run down to your father, and ask him how much he will give her.” (380)

This quote, by Mrs. Bennet, is an outtake of her reaction after hearing that her youngest daughter will be getting married to Mr. Wickham. It is presented in direct thought, letting the reader experience her emotional outburst unfiltered and candid. Her way of expressing is full of exclamations of pride and excitement. Then again, only a few pages before, Mrs. Bennet was devastated and blaming everyone around her for her youngest daughter´s failure.

Interestingly, it can be concluded that since Mr. Darcy´s proposal in chapter 34, the story plot has slowed down. Meanwhile, however, the plot seems to be accelerating again. The story is, slowly but steadily, aiming at the grand finale.

On Lydia´s wedding day, Elizabeth comes to learn that Mr. Darcy had been deeply involved in the negotiations of Lydia and Wickham´s engagement. Immediately, she writes a letter to her aunt to ask her about his influence on her sister´s engagement. Mrs. Gardiner soon answers her, admitting that it was Darcy who had found the couple and paid Wickham money to marry Lydia.

Chapter 53 opens with the news that Mr. Bingley had returned to Netherfield. Jane is delighted with the news and is looking forward to seeing him again after his long time of absence. By the end of chapter 55, he comes and proposes to Jane. Mrs. Bennet cannot believe her luck and the narrator´s comment nicely summarizes the whole scenery.

> "The Bennets were speedily pronounced to be the luckiest family in the world, though only a few weeks before, when Lydia had first run away, they had been generally proved to be marked out for misfortune." (435)

No matter how bad the situation looked like a few days ago, at this point of the story it seems as if everything was going to end nicely for the Bennet family.

At the beginning of chapter 58, during a walk with Mr. Darcy, Elizabeth pulls herself together and thanks Mr. Darcy for his support with her sister´s matter. Mr. Darcy, however, does not want to her thanks and tells her that he had done it only for her.

> "Elizabeth was much too embarrassed to say a word. After a short pause, her companion added, ´You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject for ever.´
> Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak; and immediately, though not very fluently, gave him to understand, that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure, his present assurances." (455)

This quotation, a combination of direct thought and free indirect thought, marks the final climax of the story. One might argue why Austen did not use direct thought to render Elizabeth´s answer to Mr. Darcy´s second proposal. Nevertheless, it nicely summarizes Elizabeth´s joyful moment, telling that she had "immediately, though not very fluently" accepted the proposal (455). It can be said that the proposal is rather plain and, again, unromantic, but in contrast to the first proposal, it depicts Mr. Darcy´s real feelings towards Elizabeth. In comparison to the first proposal, the language of Mr. Darcy is much more sensitive and prudent.

The last chapters and the end of the story is described by Norman Page in the following way:

> “Appropriately, the novel draws to a conclusion with a burst of epistolary energy, in various styles, in the penultimate chapter. Elizabeth writes to the Gardiners, Darcy to Lady Catherine, Mr Bennet to Mr Collins, Miss Bingley to her brother, and to Jane, and Miss Darcy to *her* brother. It would seem that the happy outcome of the Elizabeth-Darcy relationship is incomplete until news of it has been transmitted to all absent but interested parties.” (32)

The very last chapter, chapter 61, includes a summary of the reactions and congratulatory letters to Elizabeth and Mr. Darcy´s marriage. Moreover, the narrator presents a flashforward, telling the reader about the near future of almost all characters of the story.

8 Final conclusion

In brief, this thesis was parted into a theoretical part and a practical part for the simple reason that it aims at non-specialists who would like to know how to analyze fictional mental functioning in narratives.

After setting the theoretical foundations, I have aimed at practically applying the described methods on Jane Austen´s novels *Emma* and *Pride and Prejudice*. Generally speaking, I have tried to illustrate how the narrators in Austen´s novels give the readers access to the characters´ minds. In addition, I have demonstrated that readers also have to fulfil certain tasks in order to be able to understand fictional minds. All in all, making sense of fictional mental functioning demands a cooperation between the author, the narrator and the reader.

Moreover, I have compared the novels *Emma* and *Pride and Prejudice* with each other and came to know that there are indeed differences in the usage of thought representation. For example, Jane Austen obviously used direct thought less than thought report in her novel *Emma*. In *Pride and Prejudice*, on the contrary, there seems to be more direct thought and less free indirect thought form. In *Pride and Prejudice,* the mode of free indirect thought form is used only in scenes where the narrative obviously demands it. In *Emma*, however, it is used whenever possible.

One reason for this inequality might be that there were three years between the publication of *Emma* and *Pride and Prejudice*. It is a fact that the mode of free indirect thought form was quite unknown at that time and Austen may have had insecurities about the reactions of the readers. Norman Page, however, describes Austen´s usage of free indirect thought form in the following way:

> "Free indirect speech is used in strikingly different proportions in different novels, in a way that cannot be accounted for solely in terms of Jane Austen´s growing interest and skill in speech-presentation but seems to be more intimately related to the tone of a particular novel and the viewpoint of its narrative. Pride and Prejudice, with its fondness for the dramatic mode and its ebulliently extrovert heroine, employs it very little [in contrast to her novel *Emma*]" (125)

Austen was, nevertheless, a master of thought representation. She skillfully used the different modes in order to let her readers directly experience the emotions of the characters and to emphasize certain situations.

In conclusion, I hope that I could successfully demonstrate how fictional minds are constructed by the narrator and the reader in Jane Austen´s novels *Emma* and *Pride and Prejudice*. I am aware of the fact that sometimes quotes can be interpreted in different ways, but I sincerely hope that my theoretical explanations in the first part and the practical analysis in the second part were persuasive and could encourage the readers to use my thesis as a guideline for analyses of other texts.

9 Appendix

The appendix includes a list of the resources used for this diploma thesis in alphabetical order and two abstracts, one in English and one in German.

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9.2 English abstract

This thesis tries to give an overview of how fictional minds are constructed by the narrator and the reader in Jane Austen´s novels *Emma* and *Pride and Prejudice*. The first part of the paper provides a theoretical foundation, including approaches of different disciplines which have dealt with fictional mental functioning, such as narratology and cognitive science. The second part of the thesis is, therefore, the practical application of the different attempts discussed in the first part. In addition, it presents short story analyses and characterizations of the novels. All in all, the thesis tries to illustrate the theory described in the first part by providing an interpretation of different quotations from *Emma* and *Pride and Prejudice*.

9.3 German abstract

Diese Diplomarbeit versucht einen Überblick darüber zu geben, wie die Denkweise von fiktiven literarischen Figuren, sowohl vom Erzähler als auch vom Leser in Jane Austens Romanen *Emma* und *Pride and Prejudice* konstruiert wird. Der erste Teil der Arbeit bildet eine theoretische Grundlage, unter Einbeziehung von Ansätzen verschiedenster Disziplinen, die sich mit fiktiven literarischen Denkweisen befasst haben, so wie die Erzählforschung und die Kognitionswissenschaften. Der zweite Teil der Diplomarbeit umfasst eine praktische Durchführung der zuvor diskutierten Ansätze. Außerdem werden beide Romane kurz vorgestellt und die wichtigsten Charaktere beschrieben. Zusammenfassend beinhaltet die Diplomarbeit eine Analyse und Interpretation einiger Zitate aus den Romanen *Emma* und *Pride and Prejudice* mit Hilfe der theoretischen Methoden aus dem ersten Teil.