NEGATION IN EMMA:
AUSTEN'S INVERSION OF THE ROLE OF THE ANTAGONIST

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by

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PREFACE

The concept for this thesis originated during a Senior Seminar course on Jane Austen taught by Dr. Vera Camden. In reading Austen's novels I was struck by how different my response was to *Emma* than it was to her other novels. I found *Pride and Prejudice, Persuasion*--all of them--engrossing and difficult to put down; I was reading for sheer pleasure. Then I read *Emma.* I repeatedly had to set *Emma* aside. The characters annoyed me. The style made me anxious. I disliked the central character and resented her being the heroine. Why this response when every other Austen heroine had inspired and amused me?

On closer examination I noticed a high number of complex sentences, making progress through the novel slow and uncomfortable unlike the usual Austen novel. I read some of Jane Austen's letters to her sister Cassandra. I was struck by the way that Austen spoke of her character Emma, calling her a heroine whom no one but she herself would like. At this time I was introduced to the concept of corpus linguistics and Monoconc, corpus linguistic software. Using Project Gutenberg's digitized version of Jane Austen's novels, I did some preliminary word counts. I saw that the differences I had noticed while reading *Emma* were actually quantifiable. In writing *Emma,* Austen had increased her use of negative morphemes by a significant percentage.

From here, I began to read the literary criticism available on Jane Austen. I discovered that most scholars agree that *Emma* is distinctly different from Austen's other works, but do not agree as to why this is the case. I had recognized a pattern within Austen's novels, and the criticism I read also acknowledged a formulaic structure to Austen's works. However, none mentioned the quantifiable differences of style, structure and diction that I had discovered through corpus linguistic analysis.

This led me to complete a more in-depth study and categorization of the negative morphemes in Austen's texts. At this point I realized, after having completed a significant amount of research, that the Monoconc program was not recognizing all of the negative morphemes within the parameters entered, and I began to search for another system with which to verify my results to ensure their accuracy. It was actually Microsoft Word that offered a very user-friendly word counting system enabling me to check the Monoconc data. Microsoft Word became my primary research system software.

As I continued the corpus linguistic analysis, I realized that it would be necessary to study not only the amount, but also the types of negation and the characters to whom the negation was being attributed in order to make an accurate analysis of the shift in Austen's style. This would require a sentence-by-sentence analysis of the texts. Because this analysis was so time consuming, and because all

of Austen's other works are so similar in their quantity of negative morphemes, I choose one representative novel, *Pride and Prejudice*, for the purpose of comparison with *Emma*. As a reader, my reaction to *Pride and Prejudice* had been in greatest contrast to my experience with *Emma*. Now I saw that *Pride and Prejudice* would be a good choice for my research for another reason: because it most closely paralleled the characters and plot of *Emma*.

At this point in my research, I discovered that free indirect discourse (FID) was a part of Austen's style that was essential to categorizing the negative morphemes by character. Because Austen's use of FID called into question to whom the negation should be attributed, the narrator or the character whose voice the narrator was using, I realized that it was a significant factor for my analysis. It was necessary to painstakingly analyze each separate negative morpheme in both *Emma* and *Pride and Prejudice* to determine whether or not they were FID, and to which character to attribute them. It became clear that Austen used FID in a very controlled manner, and that she had significantly increased her use of FID in *Emma*.

With my research into the corpus linguistics complete, I reviewed the scholarship and began the literary critical analysis portion of my research. I identified the female characters in each of Austen's novels that served in the roles of either protagonists or antagonists, and analyzed each of them in terms of their

personality traits, financial stability, mobility, and style of reading. There were

identifiable formulas for Austen's characters. I realized that, without a doubt,

Emma is the most complex character in Austen's cannon. Emma repeatedly did not

fit into the otherwise consistent formulas. I arrived at the conclusion that Austen

was inverting the role of the antagonist within *Emma*. That, instead of creating a

heroine and an antagonist with whom that heroine struggles, as she did in all of her

other works, Austen instead created the complex character of Emma, who serves a

double role as both protagonist and antagonist.

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Introduction

"Jane [Fairfax] is superior to Emma in most respects except the stroke of good fortune that made Emma the heroine of the book. In matters of taste and ability, of head and of heart, she is Emma's superior" (Booth, 1961, p. 249).

Many scholars, like Wayne Booth, have pointed out that the novel *Emma* differs from Jane Austen's other novels, and that the protagonist Emma is inferior in character to Austen's other protagonists, as well as to Jane Fairfax, a minor character in *Emma*. Booth attributes Emma Woodhouse's lofty role as heroine of the novel over the more worthy Jane Fairfax to a "stroke of good fortune" (Booth, 1961, p. 249). Other critics agree that Austen is unintentionally differentiating Emma. Representative of this point of view is Bernard Paris (2010):

> It is quite possible, it seems to me, both to experience *Emma* from Jane Austen's point of view, to know what she thinks she is doing, and to recognize that the novel which she has actually created does not always support her intentions. (Paris, 2010, p. 6)

This thesis proposes that the pervasive and extensive shifts in Austen's style, diction and structure, preclude any simple attribution to luck or chance for the distinct stylistic differences of this novel and speak to design. Austen shifts her style in *Emma* in order to do something new and unique, enough so that the change

alerts her readers that they have entered the world and point of view of the 'other'. They are looking on, not as disinterested bystanders but through the eyes of the character herself. It is more likely that an author who is always in such control of every detail of her novels, who describes herself as painting each moment on a "little bit (two inches wide) of ivory on which I work with so fine a brush" (Austen-Leigh, 1871, p. 58) is also consciously changing the rules for this novel.

The first portion of this thesis is a literary critical analysis of Jane Austen's novels and characters. While all of the plots of Austen's novels have conflict, and some even heartbreaking and passionate conflict, *Emma* is the only one in which Austen actively creates anxiety in both the characters and the reader. She uses many techniques to form this feeling of apprehension that is unique to *Emma,* and Austen uses this tension to signal the uniqueness of the novel. The reader, even if unconsciously, feels these style choices heavily.

These techniques may be discovered through an objective methodology: corpus linguistics. The field of corpus linguistics is broad, and it is frequently used to study samples of "real world" or natural language. It can, however, also be used to support literary analyses as it is being applied here; the fundamental purpose is similar. Graeme Kennedy (1998) in his *An Introduction to Corpus Linguistics* describes corpus linguistics:

Corpus Linguistics is based on bodies of text as the domain of study and as the source of evidence for linguistic description and argumentation. It has

also come to embody methodologies for linguistic description and

quantification of the distribution of linguistic items is part of the research

activity. (Kennedy, 1998, p.7)

Kennedy's description demonstrates that one of the reasons that the science of

corpus linguistics is most useful to this particular type of literary criticism lies in its

ability to quantify aspects of an author's style, diction and structure and thereby

recognize patterns and divergences from those patterns throughout an author's

body of works. Kennedy explains that:

Corpus-based descriptive linguistics is concerned not only with what is said

or written, where, when, and by whom, but how often particular forms are

used...by making available techniques for extracting linguistic information

from texts on a scale previously undreamed of, it facilitates linguistic

investigations where empiricism is text based. (Kennedy, 1998 p. 9)

The second portion of this thesis uses these techniques to quantify and analyze the

negative morphemes[1], types of negation, negative diction, and the negation through

free indirect discourse in Austen's novels. This analysis will show that, in *Emma,*

Austen increases her use of negative morphemes as well as her use of complex

negation structures for her sentences, forcing the reader to dissect the sentences to

understand meaning, prohibiting a smooth flow through sections of the novel.

Austen also dramatically increases her use of free indirect discourse within

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[1] "Negative morpheme," "negative marker," and "negation" are equivalent in this thesis.

Emma, robbing the reader of much of the guidance of her reliable narrator. Austen changes her normal diction to one filled with words of uncertainty and tension, which has the effect of increasing apprehension in readers as they encounter this diction throughout the novel.

The ultimate effect of this significant alteration of style and structure is to invert the roles of the characters within *Emma* from the protagonist versus antagonist, heroine versus villain roles Austen uses in her other novels. Austen has flipped her formula for the English novel on its head and tells readers the story of a flawed protagonist, Emma Woodhouse, a character who would have fit the mold for an antagonist in any of Austen's other novels. She delivers a novel in which the only serious conflict originates within the protagonist herself, effectively doubling the role this protagonist plays into one of both protagonist *and* antagonist.

Literary Critical Analysis

Overview of Terminology

Jane Austen's novels are formulaic. She completed six novels, and all have the same basic scope and subject matter. *Sense and Sensibility, Mansfield Park, Persuasion, Pride and Prejudice, Northanger Abbey*, and *Emma* encompass roughly one year in the life of a young British woman, specifically the year in which the protagonist finds love and marriage. All these novels have one or two clear and central protagonists, and, with the exception of *Emma*, they give readers a protagonist who is ethical and appealing: a heroine. In Austen's novels, again excepting *Emma*, the protagonist is clearly synonymous with the heroine. The language available to literary critics to describe the roles of characters within novels is simply insufficient to describe what Austen is doing in *Emma*. The *American Heritage Dictionary* defines "protagonist" as "the main character in a drama or other literary work" ("Protagonist," 2011) and defines "heroine" as "a woman noted for courage and daring action, the principal female character in a novel, poem, or dramatic presentation" ("Heroine," 2011). That the two terms are frequently viewed as synonymous is evidenced by the obvious overlaps in the definitions. *A Handbook to Literature* (1968) specifically eliminates the moral quality from the term "hero/heroine": "characters who are the focus of the readers' or the spectators' interest, often without reference to the superiority of the moral qualities of one character over another" (Holman & Harmon, 1986, p.234). This

moral distinction is essential for understanding what Austen is doing in Emma. While this terminology is adequate to discuss many novels, and almost all of Austen's novels, it fails to explain the characters of *Emma*. Of course, Emma is the protagonist; she is clearly the leading character of the novel, but she lacks the moral courage to be called a heroine. Austen even acknowledged this paradox when writing to her sister about her character, "a heroine whom no one but myself will much like" (Austen-Leigh, 1871, p. 56). Emma lacks both the fundamental redemptive qualities and the sympathetic connection to the reader that would make her a true heroine.[2]

Because this thesis differentiates between the terms "protagonist" and "heroine," it must also acknowledge the differences between "antagonist" and "villain." The *American Heritage Dictionary* defines "antagonist" as "one who opposes and contends against another; an adversary, the principal character in opposition to the protagonist or hero of a narrative or drama" ("Antagonist," 2011) and "villain" is defined as "a wicked or evil person; a scoundrel" ("Villain," 2011). While one might be reaching to define any female character in Austen's novels as a true villain, a person who is genuinely evil, Austen clearly gives readers antagonists in all of her novels, excepting *Emma*, who are consistent with the *American Heritage Dictionary*'s definition. All of Austen's other novels have at least one

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[2] Emma is not an anti-hero because she is not the opposite of an Austen heroine; Emma plays a different role in her novel.

central antagonist whose role it is to create conflict for the heroine and who
actively acts to obstruct the desired progress of the heroine. It could be argued that
Emma lacks an antagonist altogether. No other character struggles to obstruct
Emma; no other character threatens her progress or happiness. The only character
within this novel who causes difficulty for Emma is Emma herself. Emma,
therefore, functions as her own antagonist. Emma is a character "who fulfills the
role both of romantic heroine and of the *alazon* or impostor who is the major
blocking force" (Paris, 2010, p. 3). Because the terminology available cannot
adequately describe a character playing two opposing roles in this way, within the
context of this thesis, the terms "protagonist" and "heroine" will be defined as
follows: The protagonist is the central or main character in a novel. The heroine is a
moral and ethical character who can create a sympathetic connection with the
reader and who, though flawed, finds redemption largely through her own efforts.
These two terms, therefore, will be treated as entirely different and separate from
one another and will be used to illuminate, particularly, the ethical differences
between the two roles. Elizabeth Bennet is clearly the heroine (and protagonist) of
Pride and Prejudice; Emma is clearly the protagonist (but not heroine) of *Emma*.

Austen's Heroines

All of Austen's protagonists are also heroines, except Emma. Many scholars
have noted the consistencies of Austen's novels and characters. Peter Graham

(2010), for example, comments, "the settings, characters, events, and ideas of Austen's novels are more than usually homogeneous" (p. 4). Austen's heroines share similar personality characteristics; they are kind, genuine, insightful, honest, selfless, self-aware, avid readers, and generous. Additionally, these heroines can be subdivided into active and passive types. The passive type of Austen heroine is best embodied by Fanny Price of *Mansfield Park*; she is calm, thoughtful, deeply genuine, patient, and self-sacrificing. She is ethical and moral almost to a fault and empathetic to a nearly crippling degree. Always the silent sufferer, she bears her own misery in such a way as to inflict it onto no one else. Into this mold fall also Anne Eliot of *Persuasion*, Elinor Dashwood of *Sense and Sensibility,* and Jane Bennet of *Pride and Prejudice*. These passive heroines share even more specific character traits: self-sacrifice, patience, altruism, and quiet suffering. They have highly defined and unshakeable moral and ethical codes, and they actively strive to avoid causing pain to others.

The active Austen heroine is embodied best by Elizabeth Bennet of *Pride and Prejudice*. She is full of vivacity and humor; she is aggressive and determined, and she actively ensures her happiness through her own efforts and good judgment. Austen loved this type of heroine; she wrote to her sister Cassandra Austen concerning her feelings about Elizabeth Bennet: "I must confess that I think her as delightful a creature as ever appeared in print, and how I shall be able to tolerate those who do not like *her* at least I do not know" (Austen-Leigh, 1871, p. 40). The

emotional investment Austen put into her active heroines is demonstrated in the vividness of those she gave us: Elizabeth Bennet of *Pride and Prejudice*, Marianne Dashwood of *Sense and Sensibility*, and Catherine Moreland of *Northanger Abbey*. These active heroines possess not only all of the general Austenian heroine characteristics, but also those that differentiate them from the passive heroines in Austen: they are outspoken, humorous, aggressive, confident, and self-possessed. They have deep, passionate hearts, and they follow them, relying on their accurate sense of morality and a distinct lack of self-deception to rein them in. Austen's heroines are consistently financially unstable, mobile, and avid readers.

Finances. Austen's heroines are uncomfortable financially. The Dashwood sisters are cheated out of their fortune by a selfish sister-in-law and brother and must, therefore, marry well if they hope to have future financial security; the Bennets live under the shadow of an entailment, so Mrs. Bennet spends the entirety of the novel attempting to marry off her daughters to ensure their future financial safety; Anne Elliot has a spendthrift father and sister who have cost her her home and are slowly leaving her destitute; Fanny Price comes from abject poverty and has access to the trappings of wealth only through the pity of an uncle, who can, and does, take it all away when she displeases him; Catherine Moreland is embraced and then quickly shunned by General Tilney when he realizes that she

does not have social standing or money enough to be a worthwhile marriage prospect for his son.

Mobility. Austen's heroines travel outside of their own neighborhoods during their novels. Even the reclusive Fanny Price travels from her adopted home with the Bertrams in Northamptonshire to her parents' home in Portsmouth when she is cast out for refusing to marry the less-than-ethical Henry Crawford. Anne Elliot travels between Kellynch Hall and Uppercross in Somersetshire to Bath and Lyme Regis; the Dashwood sisters are expelled from their home at Norland Park in Sussex and travel to Barton Cottage in Devonshire and on to London, Cleveland, and Delaford; Elizabeth Bennet leaves her home at Longbourn in Hertfordshire for Lambton Village and Pemberley in Derbyshire and Rosings and Hunsford in Westerham near Kent; and Catherine Moreland leaves her home in the country town of Fullerton for the city setting of Bath, and then travels to Northanger Abbey.

Because of their mobility, Austen's heroines are viewed by readers in multiple settings, inside and outside of their comfort zones. This mobility creates a more accurate and varied view of the heroines; they are not seen only in the context of their own homes, within their own control, but they are seen as outsiders, as the "other", as vulnerable. The most vulnerable and redemptive moments for Austen's heroines often come during one of their trips away from home. Elizabeth Bennet discovers her own prejudice while at Rosings and her love for Mr. Darcy while at

Pemberley. Catherine Moreland realizes that she has been foolish and matures to

a heroine of substance while at Northanger Abbey. Fanny Price learns to accept

some leadership and authority while in Portsmouth, "new as anything like an office

of authority was to Fanny, new as it was to imagine herself capable of guiding or

informing any one, she did resolve to give occasional hints to Susan" (Austen,

1816b, 40.vi.)[3]. While traveling to Cleveland Marianne Dashwood suffers the illness

that causes her to mature into a woman able to recognize the superiority of the

ethical Colonel Brandon over the immoral and weak-minded Willoughby, while

Elinor learns to temper her moral judgment of Willoughby with some compassion.

Anne Elliot regains her "bloom" while travelling through Lyme, "her very regular,

very pretty features, having the bloom and freshness of youth restored by the fine

wind which had been blowing on her complexion" (Austen, 1818b, 12.vi.). Travel and

mobility are essential for the maturation and development of Austen's heroines.

Reading. Austen's heroines love to read, and they are frequently defined by

this fact. According to Barbara Benedict (1999) in *Reading by the Book in*

Northanger Abbey:

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[3] Because I had to use a digitized source for the corpus analysis, the pages are not stable. All Austen texts are from Project Gutenberg and will be cited by volume when given (capital Roman numerals), chapter (Arabic numerals), and paragraph (small Roman numerals). For example (I.12.ii.) or (42.iv.)

All of Austen's heroines revere reading. Marianne Dashwood quivers over

Cowper; Fanny Price, the student of poetry and Chinese travelog immured in

Portsmouth, subscribes to a library; Anne Elliot, speaking from experience,

recommends medicinal prose to the melancholy, rhyme-racked Captain

Benwick. (p. 1)

Elizabeth Bennet, too, is an avid reader who is mocked by her antagonist Caroline

Bingley: " 'Miss Eliza Bennet,' said Miss Bingley, 'despises cards. She is a great

reader, and has no pleasure in anything else' "(Austen, 1813, 8.xxiii.). Catherine

Moreland is so in love with reading that, when introduced to gothic novels, she

becomes so taken with them that she loses her sense of reality and reinvents her

world to match that of her novels. In *Sense and Sensibility*, the Dashwood sisters

are "fond of reading " (Austen, 1811, 36.iii.). Not only are Austen's heroines avid

readers, but many other characters' personalities are defined by their relationship

with books.

Elinor Dashwood defends the merit of her love interest Edward to her sister

by saying that "his mind is well-informed, enjoyment of books exceedingly great"

(Austen, 1811, 4.ix.). Mr. Tilney, the hero of *Northanger Abbey* comments that "The

person, be it gentleman or lady, who has not pleasure in a good novel, must be

intolerably stupid" (Austen, 1818a, 14.vii.), and Austen very clearly articulates her

thoughts about reading and the value of the novel through the reflections of her

satirical narrator in *Northanger Abbey*:

It is only a novel... or, in short, only some work in which the greatest

powers of the mind are displayed, in which the most thorough knowledge of

human nature, the happiest delineation of its varieties, the liveliest effusions

of wit and humour, are conveyed to the world in the best-chosen language.

(Austen, 1818a, 5.iv.)

Austen also examines character's lack of interest in books. She opens *Persuasion*

with a description of Sir Walter, the heroine's spendthrift, vain father: "Sir Walter

Elliot, of Kellynch Hall, in Somersetshire, was a man who, for his own amusement,

never took up any book but the Baronetage" (Austen, 1818b, 1.i.). Austen portrays

Mr. Collins of *Pride and Prejudice* throughout the novel as a character to be held up

for ridicule and mockery, and he "protested that he never read novels" (Austen

1813, 14.xiii.). While commenting on the insufficiencies of Fanny Price's sister

Susan's education, and her resulting lack of personal character, the narrator of

Mansfield Park writes that: "The early habit of reading was wanting" (Austen,

1816b, 43.viii.). The obnoxious John Thorpe of *Northanger Abbey* answers

Catherine's inquiry as to whether he had read the novel she was currently

interested in by stating "Oh, Lord! Not I; I never read novels; I have something else

to do" (Austen, 1818a, 7.xxxiii.).

Clearly, Austen believes a love of reading is an essential quality for a heroine,

and a lack of this love is an easy way to identify a person of weak or distasteful

character. She endows her heroines with this quality, and even differentiates her

less mature heroines, such as Catherine Moreland and Marianne Dashwood, by their passionate, though undeveloped taste in literature. Catherine is young and naïve and has not yet begun to refine her taste; she is thereby led astray by her gothic novels, but she still passionately loves to read, and, near the end of the novel, "She [sees] that the infatuation had been created, the mischief settled, long before her quitting Bath, and it seemed as if the whole might be traced to the influence of that sort of reading which she had there indulged" (Austen, 1818a, 25.ii.). Marianne Dashwood may "quiver" over Cowper, but she craves only passion in her reading and has not yet begun to appreciate a less emotional, more devotional style of reading as her more mature sister Elinor does. "Oh! mama, how spiritless, how tame was Edward's manner in reading to us last night! I felt for my sister most severely. Yet she bore it with so much composure, she seemed scarcely to notice it" (Austen, 1811, 3.xviii.). Reading is an essential element of an Austenian heroine, a mark of intellect and taste, and, as Austen's narrator says in *Northanger Abbey,* "Alas! If the heroine of one novel be not patronized by the heroine of another, from whom can she expect protection and regard? I cannot approve of it" (Austen, 1818a, 5.iv.).

Emma as Protagonist but not Heroine

       Personality and character. Emma is the protagonist of her story, yet she is not the heroine and cannot, therefore, be grouped with Austen's heroines. Emma

fails on every count to fit into Austen's established pattern. Clearly, Emma cannot be grouped with the passive Austen heroines because she has none of the self-sacrificing nature, ethical rigidity, or quiet thoughtfulness necessary to be placed into this category; she and Fanny Price could almost be described as opposites. While the same spunk and vivacity that readers love in Elizabeth Bennet can be seen in Emma, Emma lacks the qualities of an active Austen heroine; she lacks a sense of humor and good judgment.

Overall, Emma lacks the key qualities which unify Austen's heroines; these heroines are kind, genuine, insightful, honest, self-aware, selfless, and generous. These heroines all are financially unstable, mobile and passionate readers.

Emma is not kind; she demonstrates her cavalier, unkind, and even cruel treatment of Miss Bates at Box Hill, for which the ever-honest Mr. Knightley remonstrates her. She gladly risks other people's happiness merely to indulge her own whims, as she demonstrates repeatedly with Harriet Smith.

Emma is not genuine; she frequently determines to be ethical and good and then discards those feelings as soon as they require effort. When Emma discovers that she was wrong about Mr. Elton's feelings for Harriet, she asserts "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" (Austen, 1816a, I.16.x.). Yet this resolution lasts only until the idea of pairing Frank Churchill and Harriet comes into her mind.

Emma is not insightful; indeed, much of the humor of the novel depends on Emma's lack of insight. She never perceives the underlying nature of Mr. Elton's behavior toward herself. She proves that she is not honest as she willfully attempts to deceive Mr. Knightley more than once when she is embarrassed by her behavior. For example, " She could not endure to give him the true explanation" (Austen, 1816a, III.5.xxx.) of what so amused her and Frank Churchill at Jane Fairfax's expense. Even after her final "reform" she continues to hide the complexities of Harriet's affections from Knightley, and ultimately never confesses her role in them at all.

Emma is not self-aware; she laughs at others for the very things of which she is most guilty. For example, she mentally mocks John Knightley after he tells her that Mr. Elton is interested in her, not Harriet:

> She walked on, amusing herself in the consideration of the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgment are for ever falling into; and not very well pleased with her brother [in-law] for imagining her blind and ignorant, and in want of counsel. (Austen, 1816a, I.13.xxiii.)

She is also a master of self-deception, deceiving herself so willfully that even when confronted with the obvious inaccuracy of her own beliefs, she is too narcissistic to accept the truth. Booth writes, "Self-deception could hardly be carried further" (Booth, 1961, p. 248).

Emma is not selfless; she demonstrates selfishness time and time again by preferring her own plans and whims to the happiness of others, and she is neither generous nor does she ever feel constrained by other people's discomfort. She demonstrates her selfishness and lack of generosity during the letter block game that she plays with Frank Churchill and Jane Fairfax where she finds amusement in the very thing that she is aware must be distressing to Jane.

There is a distinctively shallow feel to Emma; she has no real intellectual or ethical depth, and she lacks the accurate sense of morality to qualify herself as a heroine. Austen opens *Emma* with this description of the spoiled protagonist:

> 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. (Austen, 1816a, I.1.i.)

This first sentence shows Emma as distinct from Austen's heroines. No other novel opens with the perfection of the life of the heroine. Contrarily, the opening chapters of *Persuasion, Pride and Prejudice, Sense and Sensibility*, and *Mansfield Park* all inform readers of the heroine's struggles. Emma differs from Austen's heroines in the three significant characteristics of finances, mobility, and her reading habits as well.

Finances. Emma is extremely wealthy, and, because she is heir to quite a substantial sum of money, thirty thousand pounds, unlike Austen's heroines, she has no need to marry. Emma's knowledge of her future financial stability allows her to reveal to Harriet, in a surprising moment of candor:

> I have none of the usual inducements of women to marry. Were I to fall in love, indeed, it would be a different thing! But I never have been in love; it is not my way, or my nature; and I do not think I ever shall. And, without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment I do not want; consequence I do not want: I believe few married women are half as much mistress of their husband's house as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's. (Austen, 1816a, I.10.xv.)

Emma, displaying unusual self-awareness and honesty, acknowledges her complete self-sufficiency and, simultaneously, her utter lack of personal inducement to marry. Being in love is not in her nature.

Mobility. Only Emma is utterly static and viewed by readers only in her immediate, comfortable surroundings. Emma never leaves Highbury where she is the first lady of importance and consequence, and, when other people leave Highbury, they seem to slip out of existence. Even the short distance that Mrs.

Weston has shifted, from Hartfield to Randalls, seems too far for the comfort of

the protagonist and her father. Emma rejects all attempts to get her outside of the

confined and controlled world of Hartfield. When Mrs. Elton suggests a visit to

Bath, Emma replies, "their going to Bath was quite out of the question; and she was

not perfectly convinced that the place might suit her better than her father"

(Austen, 1816a, II.14.xxxiv.). David Medalie (1999) writes, "the relatively closed and

geographically static world of *Emma* has much to do with the heroine's own

complacent and inexperienced mind" (p. 152). Emma is so static that even at the

conclusion of the novel, when she is marrying Mr. Knightley, who lives at the

incredibly close Donwell Abbey, the proximity of which is evidenced by his frequent

appearances at Hartfield, she is unable to leave Hartfield. Mr. Knightley will move

in with her; no movement is possible for this protagonist, and, therefore, no

opportunity for maturation and development.

Reading. All of Austen's heroines are avid readers; Mr. Knightley criticizes

Emma to Mrs. Weston for her failure to read more:

> Emma has been meaning to read more ever since she was twelve years old. I
>
> have seen a great many lists of her drawing-up at various times of books that
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> she meant to read regularly through--and very good lists they were--very well
>
> chosen, and very neatly arranged--sometimes alphabetically, and sometimes
>
> by some other rule. The list she drew up when only fourteen--I remember

thinking it did her judgment so much credit, that I preserved it some time;

and I dare say she may have made out a very good list now. But I have done

with expecting any course of steady reading from Emma. She will never

submit to any thing requiring industry and patience, and a subjection of the

fancy to the understanding. Where Miss Taylor failed to stimulate, I may

safely affirm that Harriet Smith will do nothing. --You never could persuade

her to read half so much as you wished. --You know you could not. (Austen,

1816a, I.5.vii.)

Emma is all intention and no action. She promises to improve her mind through

reading, acknowledges the need for the improvement, and then chooses instead to

abstain. As Knightley says, "She will never submit to anything requiring industry

and patience" (Austen, 1816a, I.5.vii.). Certainly, this description cannot be directed

toward any of Austen's heroines, and it does not seem like a fit description of a

character whom Austen would love and hold up for admiration.

Clearly, Emma cannot be safely grouped with Austen's heroines. She stands

alone; the protagonist who is rich, privileged, and has had very little in life to vex

her. Emma as a protagonist gives readers no exterior conflict, no fear for her future

safety and happiness. Booth observes that

The only threat to her happiness, a threat of which she is unaware, is herself:

charming as she is, she can neither see her own excessive pride honestly nor

resist imposing herself on the lives of others. She is deficient both in

generosity and in self-knowledge. (Booth, 1961, p. 244)

She lacks not only the personality and ethics, but also the financial need, literary

intellect and ambition, and mobility that would make her an Austen heroine.

Austen's Antagonists

Austen has a formula for her female antagonists, none of whom are genuine

villains. They are realistic characters who could not accurately be described as evil,

but they all are selfish, narcissistic, vain, ambitious, frivolous, and self-indulgent.

Caroline Bingley and Lady Catherine de Bourgh of *Pride and Prejudice*, Isabella

Thorpe of *Northanger Abbey*, Mary Crawford and Mrs. Norris of *Mansfield Park*,

Elizabeth Elliot and Louisa and Mary Musgrove of *Persuasion*, and Fanny

Dashwood and Lucy Steele of *Sense and Sensibility* all fill this role. Some of

Austen's novels divide the negative character traits among multiple female

antagonists, as in *Persuasion*, while others move from one antagonist to another

sequentially as in *Pride and Prejudice*.

Caroline Bingley is selfish; for example, she only cares for the sick Jane

Bennet until the gentlemen come home, then she has better things to do. She

selfishly works to ensure that her brother will not marry Jane Bennet, becoming a

deterrent to the happiness of both. She repeatedly attempts to degrade Elizabeth

Bennet's character, family, and looks to Mr. Darcy.

Likewise, Isabella Thorpe uses Catherine Moreland for advancement and entertainment and selfishly flirts with Captain Tilney while promised to James Moreland. She eventually discards James, and then she attempts to use Catherine to regain him once more when Tilney in turn abandons her. Mary Crawford genuinely seems to care for Edmund, but selfishly leads him on then attempts to force him to give up his true passion and calling to be a minister because she dislikes the profession. Mary uses Fanny Price to get closer to Edmund, and then to try to ingratiate her brother once he has decided that he wants to marry Fanny.

The Musgrove ladies and Elizabeth Elliot frequently demonstrate their selfishness and narcissism throughout the course of the novel. Elizabeth Elliot, unwilling to give up any of the luxuries that she believes she is so entitled to, instead prefers to save some money by "the happy thought of their taking no present down to Anne" (Austen, 1818b, 1.xx). Fanny Dashwood bit-by-bit decreases the financial gift her husband promised his dying father to give his sisters and stepmother until it is not enough for them to survive on without the assistance of compassionate strangers.

Austen's antagonists vary in the amount of money that they posses and their mobility; they consistently lack, however, the final important unifying trait. Typically, Austen's antagonists do not read, and the one who does has very bad taste in what she reads. Isabella Thorpe reads nothing but the "horrors," gothic novels, and she recommends these books to naive Catherine Moreland, which

eventually leads to the mortification of the poor girl. This reading without any reflection is part of what makes her an antagonist. Caroline Bingley likes to affect an avid reader's mind, but "Miss Bingley, sister of the impatient Bingley who has more books than he ever reads, pulls away from her reading to flaunt [her] figure in front of Mr. Darcy" (Benedict, 1999, p. 1). The narrator in *Persuasion* reveals that "The high-spirited, joyous-talking Louisa Musgrove, and the dejected, thinking, feeling, reading, Captain Benwick, seemed each of them everything that would not suit the other. Their minds most dissimilar" (Austen, 1818b, 18.xxi.). Lucy Steele is, the narrator tells us, "ignorant and illiterate" (Austen, 1811, 22.ii.). Clearly, an antagonist in an Austen novel can be defined by her poor literary taste and lack of passion for reading.

Emma and the Antagonist

Emma does not fit into the mold of Austen's heroines: she is spoiled, selfish, and rich, and she is also free from any real conflict in her life. All of the difficulties that Emma faces are of her own creation. If the antagonist is the character who struggles against the protagonist, thereby causing the conflict of the novel, then *Emma* has no antagonist. There is no character who uses Emma for her own gain, who threatens Emma's happiness romantically or financially, who seriously opposes Emma. The only characters within the novel who could possibly fulfill the role of the antagonist are Jane Fairfax, Harriet Smith, and Mrs. Elton. Neither Jane nor

Harriet possesses any of the personality traits of an Austenian antagonist;

neither is selfish, narcissistic, vain, ambitious, frivolous, or self-indulgent, and,

while Mrs. Elton possesses some of these traits, she never acts to obstruct Emma's

happiness.

Mrs. Elton. Mrs. Elton frequently appears vain, self-important and

narcissistic, but she is viewed almost exclusively through Emma's biased eyes. So,

because Emma dislikes Mrs. Elton, readers see only exaggerations of her negative

qualities and have to search for her positive ones. For example, Mrs. Elton attempts

to befriend Emma up until the Box Hill incident, and she consistently attempts to

organize pleasant social outings. Any negative relationship between the two women

originates from Emma, not Mrs. Elton.

Harriet Smith. Harriet Smith does not use Emma or threaten her romantic or

financial interests; rather Emma threatens Harriet's interests. Bernard Paris

(2010) observes that, "Harriet Smith and Robert Martin are thwarted by the

interference of Emma" (p. 3). Emma chooses Harriet Smith for a friend; Emma

attempts to raise Harriet from her lower social standing to an unrealistic level

based on Emma's delusions of Harriet's nobility. Emma fills Harriet's mind with

notions of marrying significantly above her class, and, in the only struggles that

occur between Emma and Harriet, it is Emma who plays the role of the antagonist.

For example, the conflicts over Mr. Elton and Mr. Knightley exist only because of Emma's efforts to keep Harriet from marrying Mr. Martin. All of the pain and suffering that comes from these conflicts descend upon Harriet: Emma is not put out at all. Emma plays games with Harriet's life for her own amusement, and Emma almost costs Harriet the love of the man whom she wishes to marry. Much as Miss Bingley tries to convince Jane Bennet that Mr. Bingley is uninterested in her and attached to Miss Darcy, Emma tries to convince Harriet that Harriet is socially superior to Mr. Martin, and that it would be a degradation to accept him. Emma proceeds regardless of Harriet's feelings for Mr. Martin and regardless of the fact that the claims to "nobility" that Emma has given to Harriet are absolute fiction. Emma even threatens Harriet with the loss of her own love if she accepts Mr. Martin. She forces Harriet to choose: Mr. Martin and his love, or Emma's love and the elegant world to which Emma has introduced her. Really, Miss Bingley's behavior is far more excusable than Emma's because she can at least claim a sisterly defense of her brother. Emma can claim no other excuse for her behavior than her own delusions, whims, and narcissistic inclination to have her own way and make the matches that she chooses.

Jane Fairfax. Jane Fairfax is the only remaining character who could possibly fulfill the role of antagonist within the novel. Yet she does not fit. She does nothing to impede Emma's progress financially or romantically, nor does she use

Emma in any way. Quite the opposite: Emma hurts and uses Jane Fairfax in order to indulge her desires to flirt with Frank Churchill. Jane never shows the slightest romantic interest in Mr. Knightley, although Mr. Knightley displays his worthiness as the novel's hero by defending Jane against Emma's prejudice: "Mr. Knightley had once told [Emma that she did not like Jane Fairfax] because she saw in her the really accomplished young woman, which she wanted to be thought herself" (Austen, 1816a, II.2.xi.). In *Pride and Prejudice*, Mr. Darcy, the hero, defends Elizabeth Bennet, the heroine, against the insults of Caroline Bingley, the antagonist: "'Yes,' replied Darcy, who could contain himself no longer, 'but *that* was only when I first saw her, for it is many months since I have considered her as one of the handsomest women of my acquaintance' " (Austen, 1813, 3.xviii.). The hero does not defend the antagonist; the hero defends the heroine *against* the antagonist.

Jane Fairfax has none of the negative characteristics present in Austen's antagonists; she is, however, an obvious and typical passive Austen heroine: self-sacrificing, patient, moral, and kind. The novel would read very differently if Austen had chosen Jane Fairfax to play the role of protagonist. Jane is loved universally, except by Emma. She is adored by her relatives and spoken well of by everyone: Isabella, Mr. Knightley, Mr. Woodhouse, Mr. and Mrs. Weston, the Coles. Even Mrs. Elton likes and esteems her. Mr. Knightley goes so far as to suggest to Emma that Jane would serve her well as a role model. Frank Churchill, who proves himself to be spoiled and silly, has fallen so in love with the charming and

accomplished Jane that he is willing to enter into a disadvantageous marriage

and risk the displeasure and censure of his benefactors: the controllers of his future

social and financial well-being. Jane Fairfax is another elegant passive Austenian

heroine, and the narrator of *Emma* even refers to her as the "fair heroine" (Austen,

1816a, II.8.xlvi.). Consider her storyline: she is a poor orphan, taken in by kind

people who improve her mind with education, affection, and discipline, and render

her incapable of finding satisfaction among the inferior minds that she soon must be

forced to enter into company with. She is, as even Emma admits, "a sort of elegant

creature that one cannot keep one's eye from" (Austen, 1816a, II.3.xv.). She meets a

charming and rich young man who falls desperately in love with her because of her

total worthiness to be loved, yet they must hide their love and persevere in silent

attachment until he may be freed from the restraints of his guardian's pride and

ambition. His financial stability is hopelessly tied to these guardians; he must,

therefore, obey them or risk his future stability and happiness. With the removal of

this impediment, brought on by the death of the dominant guardian, the young hero

gains his independence, and then is able to enjoy the freedom to embrace his

heroine as his wife. Doubtless, had Austen decided to tell the story of Jane Fairfax,

Emma Woodhouse would have seemed very much her inferior. With Jane as

heroine, there is no other character to fill the role of antagonist within this novel

except Emma herself. Without an antagonist, Austen gives her readers no safe basis

for comparing the characteristics of the protagonist to recognize her qualities or

flaws. Emma possesses the character traits of an Austenian antagonist, and Emma is the only impediment within the novel to anyone's happiness and success. Emma is her own antagonist.

Emma as antagonist

The contrast between Emma and the sympathetic character of Jane Fairfax forces readers to question their affection for Emma; it forces them to acknowledge her flaws again and again. Austen tells this story from the morally weaker character's point of view. Emma is very similar to Miss Bingley, the antagonist of *Pride and Prejudice.* Miss Bingley is also wealthy, spoiled, narcissistic, and bored.

Emma and Miss Bingley treat men similarly. Miss Bingley, the antagonist, pursues the hero, Mr. Darcy, more out of convenience, vanity, and ambition than love. Like Miss Bingley, Emma seems to marry more out of convenience and a desire to keep the hero all to herself than love; she does not even discover that she loves him until after Harriet Smith has laid out her claim. Emma even says that she would not want to marry Mr. Knightley if she could simply be sure that he would never marry anyone else.

> Could she be secure of that, indeed, of his never marrying at all, she
> believed she should be perfectly satisfied.--Let him but continue the same Mr.
> Knightley to her and her father, the same Mr. Knightley to all the world; let
> Donwell and Hartfield lose none of their precious intercourse of friendship

and confidence, and her peace would be fully secured.--Marriage, in fact,

would not do for her. (Austen, 1816a, III.12.i.)

And this revelation comes *after* Emma claims she loves Mr. Knightley. She has

learned to see her own flaws and understands her own need for redemption, yet she

is still either utterly deluding herself, or she is truly so selfish as to prefer lifelong

solitude for the man she loves rather than have him marry someone else whom she

believes he may love.

These two characters share distaste for members of the lower social classes

who do not "know their place". Caroline Bingley complains to Mr. Darcy about the

unsophisticated people of their new "country" neighborhood:

You are considering how insupportable it would be to pass many evenings

in this manner—in such society; and indeed I am quite of your opinion. I was

never more annoyed! The insipidity, and yet the noise—the nothingness, and

yet the self-importance of all those people! (Austen, 1813, 6.xlvii.)   Emma

thinks similarly of the Cole's daring to invite her to their party: "The Coles were

very respectable in their way, but they ought to be taught that it was not for them

to arrange the terms on which the superior families would visit them" (Austen,

1816a, II.7.vi.).

The similarities between the protagonist Emma and the antagonist Miss

Bingley demonstrate that Emma is a *typical* Austen antagonist: not evil, but selfish,

narcissistic, spoiled, self-indulgent, and self-deluded. Paris compares Emma to the

Crawfords, the antagonists of *Mansfield Park,* "with whom Emma has much in

common...she is well-endowed by nature, but deficient in nurture*"* (Paris, 2010, p.4).

Doubtless, Emma is no Fanny Price, Elinor Dashwood, or Anne Elliot. She is

never morally superior to her companions. Emma must be repeatedly forgiven by

the reader, by her friends, and, most especially, by the hero of the novel, Mr.

Knightley. Michael Williams says in his book *Jane Austen: Six Novels and Their*

Methods, "*Emma* is usually said to be about the educating of Emma Woodhouse: the

process by which she blunders, and the means by which she comes to adjust the

basis for her perceptions and her understanding" (Williams, 1986, p. 119). But

Emma does not really educate herself, as does Elizabeth Bennet when she realizes

her own prejudice, or as Catherine Moreland does when she sees the damage of

reading only gothic novels; instead Mr. Knightley must educate Emma. He redeems

her to the extent that she is redeemed by the conclusion of the novel through his

own moral judgment and love for her, in spite of her many flaws.

Austen has inverted the roles of the heroine and antagonist in *Emma.* Emma

is a classic Austen antagonist, and Jane Fairfax is a classic Austen passive heroine.

In her other novels, Austen combines protagonist and heroine in one character and

separates protagonist and antagonist into at least two characters. In this novel,

Austen separates the protagonist and heroine into two characters while combining

the protagonist and antagonist into one. Emma is her own antagonist. By telling the

story from the antagonist's point of view, Austen has placed the antagonist into the

role of protagonist. This type of duality in a protagonist is disorienting to readers, especially readers of Austen's other novels who have learned to expect ethical superiority from an Austenian heroine. This confusion of the character's roles opens the door for the reader's confusion and anxiety.

Corpus Linguistic Analysis

Negative Morphemes Data

Austen uses an entirely different diction and literary style in writing *Emma*, and, to understand the significantly different 'feel' of this novel, one must delve into the details. In *Emma*, Austen uses negative morphemes far more frequently than in any of her other novels. Table 1 below illustrates the specific numbers of negative morphemes that Austen uses. In Table 1, column A shows the different negative morphemes used throughout Austen's works. Each subsequent column shows the data from one novel. *Emma* is the novel in column B, *Mansfield Park* (MP) in column C, etc. Row 1 of Table 1 shows the abbreviated title of the novel, and row 2 shows the total word count for each novel. Rows 4-21 show the data for each negative morpheme. Row 23 in Table 1 contains a total negative morpheme counts for each novel. Row 24 shows the percentage of the total word count that is negation. This is the most interesting because it converts the raw data into rough percentages.

Table 1 shows that Austen uses 18 different negative morphemes in her novels. *Emma* contains 3887 different occurrences of negation. *Mansfield Park,* coming next, contains 3437 occurrences of negation. While *Mansfield Park* has the second highest number of raw negations, because the word count of *Mansfield Park* is so large, it does not have the second highest percentage of negation. The

TABLE 1
NEGATION IN AUSTEN
(RAW DATA)

	A	B	C	D	E	F	G
1	Title	Emma	MP	P&P	S&S	NA	P
2	Total words	160,470	159,921	121,886	119,602	77,330	83,365
3	Negating word						
4	an't	1	0	0	7	0	0
5	can't	1	0	2	9	0	0
6	cannot	142	134	112	89	68	42
7	don't	16	18	6	24	3	5
8	nay	12	10	10	10	15	10
9	neither	38	27	38	46	32	25
10	never	358	286	220	189	158	155
11	no	742	683	490	568	345	356
12	nobody	73	52	17	18	14	19
13	non-	1	2	0	0	1	1
14	none	29	22	19	19	6	20
15	nor	64	64	73	88	54	40
16	not	2151	1831	1429	1248	972	934
17	nothing	256	303	177	189	112	139
18	nowhere	2	2	1	0	1	0
19	shan't	1	0	3	4	0	0
20	un-	0	1	0	0	0	0
21	won't	0	2	1	14	0	0
22							
23	negating words	3887	3437	2598	2522	1781	1746
24	%	2.42%	2.15%	2.13%	2.11%	2.30%	2.09%

percentage of negating words in *Emma* is 2.42%. Not surprisingly, the second

highest percentage of negation is found in *Northanger Abbey* at 2.30%. This is not

surprising because *Northanger Abbey* is a satire of the gothic novel genre and

therefore is to be expected to stand out from Austen's other, non-satirical works.

Even though *Northanger Abbey* is a satire, it still has 0.12% fewer negating words

than *Emma*. Austen's other novels are actually very consistent in their levels of

negation. There is a 0.06% variation in the percent of negation in *Pride and*

Prejudice, *Sense and Sensibility*, *Mansfield Park*, and *Persuasion.* As column G of

Table 1 shows, *Persuasion* has the lowest negation percentage at 2.09%, and column

C shows *Mansfield Park* topping the set at 2.15%. *Emma* is clearly the outlier with

2.42%--0.27% higher than *Mansfield Park*'s 2.15%. For an author who keeps her

negation levels consistent from novel to novel to within less than a tenth of a

percentage point, a jump of 0.27% is significant indeed.

Negation Analysis

Because Austen's four typical novels are so similar in their percentages of

overall negation, one novel can represent all four for this more intense analysis.

Mansfield Park was not chosen, even though closest in total word count, because of

the significant differences in style and tone. The heroine of *Mansfield Par*k, Fanny

Price, is a passive type heroine and the extremely ethical, the opposite of the

character and style of Emma. *Pride and Prejudice*, instead, has been chosen because it is the most parallel of Austen's novels to *Emma* in character, style and plot. Emma, as established earlier, is very similar to the antagonist of *Pride and Prejudice*, Caroline Bingley. The active type heroine of Elizabeth Bennet is a better protagonist with whom to compare and contrast Emma as a character.

All of the negation within the two novels must be analyzed in two ways: first, by the character to whom the negation is attributed, and second, by the type of negation. Tables 2 and 3 display the data from these analyses. Table 2 shows the data from the novel *Emma*, and Table 3 shows the data from *Pride and Prejudice*. These two tables are read in the same manner: column A shows the name of each character from the novel to whom negation is attributed. Columns B through F show the different categories into which the negation was placed by type. Column G shows the number of total negations for each character. Column H shows the percentage of the novel's total negation that is attributed to each character; for example Frank Churchill is responsible for 5.43% of the negation in the novel *Emma*. Column I shows the number of free indirect discourse negations attributed to each character, and column J shows a new total negation count for each character when the free indirect discourse is included (or excluded in the case of the narrator). If the free indirect discourse negation is to be attributed to a character other than the narrator, that character's negation count will increase; therefore, that negation must be removed from the narrator's count. Column K shows the new percentage of

TABLE 2
NEGATION IN *EMMA*

	A	B	C	D	E	F	G	H	I	J	K
1		Simple clause neg.	Emphatic neg.	Complex neg.	Single element neg.	Neg. response	Total	% Neg. attributed to speaker	FID neg.	Total neg. Including FID	% Including FID
2	Speaker										
3	Narrator	856	183	30	364		1433	36.87%		1123	28.89%
4	Emma	441	131	12	90	46	720	18.52%	280	1000	25.73%
5	Mr. George Knightley	178	31	6	64	17	296	7.62%	10	306	7.87%
6	Miss Bates	164	38	2	27	14	245	6.30%	1	246	6.33%
7	Frank Churchill	132	37	2	29	11	211	5.43%		211	
8	Harriet Smith	126	40		16	18	200	5.15%		200	
9	Mrs. Elton	98	31		24	9	162	4.17%	3	165	4.24%
10	Mr. Woodhouse	104	25	2	14	8	153	3.94%	4	157	4.04%
11	Mrs. Weston	86	19		16	5	126	3.24%	2	128	3.29%
12	Mr. Weston	73	11	1	17	5	107	2.75%	3	110	2.83%
13	Mr. Elton	40	17	2	17	8	84	2.16%		84	
14	Jane Fairfax	35	8		12	3	58	1.49%	2	60	1.54%
15	Mr. John Knightley	28	4		7	1	40	1.03%		40	
16	Isabella Knightley	19	13	1	1	2	36	0.93%	3	39	1.00%
17	Mrs. Cole	11	1				12	0.31%		12	
18	Mrs. Bates	3					3	0.08%		3	
19	Mrs. Ford				1		1	0.03%		1	
20	Mr/Mrs Churchill						0	0.00%	2	2	0.05%
21											
22	Totals for type	2394	589	58	699	147	3887		310	3887	
23	% Negation	61.59%	15.15%	1.49%	17.98%	3.78%			7.98%		

TABLE 3
NEGATION IN *PRIDE AND PREJUDICE*

	A	B	C	D	E	F	G	H	I	J	K
1		Simple clause neg.	Emphatic neg.	complex neg.	Single element neg.	Neg. response	total	% Neg. attributed to speaker	FID neg.	Total neg. Including FID	% Including FID
2	Speaker										
3	Narrator	639	79	3	261		982	37.80%		939	36.14%
4	Elizabeth Bennet	330	47	2	72	22	473	18.21%	27	500	19.25%
5	Mrs Bennet	134	39	2	16	6	197	7.58%		197	
6	Jane Bennet	129	12		30	8	179	6.89%	2	181	6.97%
7	Fitzwilliam Darcy	117	13		25	3	158	6.08%	6	164	6.31%
8	Mr Bennet	47	17		17	7	88	3.39%		88	
9	Mr Collins	54	16		8		78	3.00%		78	
10	Mrs Gardiner	61	5		10		76	2.93%		76	
11	Lady Catherine de Bourgh	39	19		15		73	2.81%		73	
12	Lydia Bennet	43	8		6		57	2.19%		57	
13	Miss Bingley	31	15		6	2	54	2.08%		54	
14	George Wickham	31	7		5	2	45	1.73%		45	
15	Charles Bingley	24	3		3	1	31	1.19%	4	35	1.35%
16	Mr Gardiner	15	2		8		25	0.96%		25	
17	Charlotte Lucas	19					19	0.73%	3	22	0.85%
18	Mrs Reynolds	10	4		1		15	0.58%		15	
19	Sir William Lucas	11	1		2		14	0.54%		14	
20	Colonel Fitzwilliam	9			1	1	11	0.42%		11	
21	Mary Bennet	3	1		3		7	0.27%	1	8	0.31%
22	Catherine Bennet	5					5	0.19%		5	
23	Louisa Hurst	1	2		1		4	0.15%		4	
24	Lucas children	3					3	0.12%		3	
25	Denny	2					2	0.08%		2	
26	Mrs Hill	1					1	0.04%		1	
27	Mrs Phillips				1		1	0.04%		1	
28											
29	Totals/type	1758	290	7	491	52	2598			43	2598
30	% Negation	67.67%	11.16%	0.27%	18.90%	2.00%			1.66%		

negation for each character when the free indirect discourse negation is included.
Row 22 of Tables 2 and 3 show the number of total negations for each different type
of negation. Row 23 shows the percentage of the total negation of the novel that
each type of negation accounts for. Each occurrence of negation must be attributed
to a character and analyzed to categorize the type of negation.

Negation by type. The main categories used for distinguishing between the
types of negation were: simple clause negation, emphatic negation, complex
negation, single element negation, and negating response. The following list shows
the different types of negation, defines each type, and provides examples from the
text of *Emma* to illustrate.

1. Simple Clause Negation...the simple negation of a verb or verb phrase,
   resulting in a negative clause..."I could *not* walk half so far" (Austen,
   1816a, I.1.xv.).

2. Emphatic Negation...an emotional negative outburst used to emphasize
   the negation..."Oh dear, *no*!" (Austen, 1816a, I.1.xxxix.).

3. Complex Negation...a clause containing multiple negations that could be
   expressed as a positive..."She did *not* know that she might *not* have been
   tempted to accept" (Austen, 1816a, II.7.vii.).

4. Single Element Negation...the negation of a single noun or pronoun..."with
   no prospect of a third to cheer a long evening" (Austen, 1816a, I.1.v.).

5. Negating Response...a response to an asked or perceived question in the negative..."*No*, papa" (Austen, 1816a, I.1.xvi.).

As Tables 2 and 3 show, three of these types of negation, simple clause negation, single element negation, and negating responses, demonstrate the pattern of increased negation in *Emma*, but the more interesting types of negation for this analysis are emphatic and complex negation.

Emphatic negation is interesting because it increases the reader's emotional response to the scene by demonstrating the character's increased emotion. *Pride and Prejudice* has 290 occurrences of emphatic negation; *Emma* has 589. Emphatic negation accounts for 11.16% of the total negation in *Pride and Prejudice*; it accounts for 15.15% of the total negation of *Emma*. In *Emma*, 3.99% more of the negation is emphatic than in *Pride and Prejudice*.

Complex negation has a distinct effect on readers of a novel as they encounter it. Complex negation forces the reader to slow down and dissect the sentence's structure to understand the meaning. *Pride and Prejudice* has seven occurrences of complex negation, and *Emma* has 58. Complex negation in *Pride and Prejudice* accounts for 0.27% of the novel's total negation, while it accounts for 1.49% of *Emma*'s total negation. Five and a half times more of the negation in *Emma* is complex than in *Pride and Prejudice*.

Negation by character. Tables 3 and 4 include negation data for every named character in the novels. Deeper analysis of negation by character is limited to the roles of narrator, protagonist and hero. Contrasting the heroes of the novels, Fitzwilliam Darcy has 164 negations, and George Knightley has 306 negations, an 86.59% increase. The narrator of *Pride and Prejudice* uses negation 982 times throughout the novel. The narrator of *Emma* uses negation 1433 times. *Emma* has a 45.9% increase in narrator negation. Elizabeth Bennet of *Pride and Prejudice* has 473 occurrences of negation directly, and 27 occurrences of negation through free indirect discourse[4]. Emma has 720 direct occurrences of negation and 280 negations through FID. Including FID negation, Elizabeth Bennet has a total of 500 negations and Emma has 1000. A 100% increase in negation. Emma is a very different protagonist is diction and style than Elizabeth Bennet. Much of the difference is the result of the high levels of FID negation, which show the narrator of *Emma* to be more deeply invested in displaying Emma's thoughts through FID.

Free Indirect Discourse Negation

Austen dramatically increases her use of FID in *Emma*. She shares the narration of *Emma* with the protagonist in a way unique among her novels. Austen's typical narrator is the voice of reason and authority in her novels affecting readers' judgment of the characters. For example, in *Pride and Prejudice*, when

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[4] Free indirect discourse will heretofore be referred to as FID

George Wickham and Fitzwilliam Darcy meet on the street in the company of

Elizabeth Bennet, the narrator informs readers that "both [men] changed colour,

one looked white, the other red" (Austen, 1813, 15.viii.), but the narrator does not

tell readers which man is which. This scene demonstrates how carefully the

narrator controls what she reveals. Austen's narrator might not tell readers

everything, but she does not lie. In order to be able to relay inaccurate information

without compromising the reliable narrator character, Austen must allow another

character to relay the deceptive information. Austen often blends the reliable

narrator's voice with the voices of the characters through FID, allowing the intimate

thoughts of the character at hand to be revealed. In most of Austen's novels, the

narrator dips into the characters' minds sparingly. In *Emma*, Austen blends the

narrator's voice extensively with the voice of the protagonist through FID. Tables 4

and 5 analyze the occurrences of negation within FID in *Emma* and *Pride and

Prejudice,* and Tables 2 and 3 place that FID into the context of the overall negation

within these novels. Table 4 contains the data for the novel *Emma,* and Table 5

contains the data for *Pride and Prejudice*. Table 4 and 5 are read in the same

method, column A shows the name of the character to whom the FID negation is

attributed, and column B shows the specific page and section number where that

occurrence of FID negation is located. The page and section system is based on the

Project Gutenberg digitized text of the novel that has been uploaded into a

Microsoft Word document. Column C shows the total number of FID negation

TABLE 4
FREE INDIRECT DISCOURSE NEGATION IN *EMMA*

	A	B	C
1	Character	Page number and section of FID using word Emma	Total
2	Emma	20.6/20.6/20.8/23.4/23.5/23.6/23.7/23.7/23.9/24.1/24.1/24.2/24.2/29.6/29.7/29.8/33.2/33.3/33.8/33.8/33.8/42.1/42.1/42.2/47.8/48.4/48.4/48.6/53.3/53.3/53.3/75.6/75.6/75.7/75.7/75.7/76.0/76.1/76.2/76.2/76.3/79.5/79.5/79.5/107.2/107.2/107.7/107.7/115.7/115.7/115.7/142.1/161.0/161.0/161.1/161.6/161.6/161.8/162.4/162.4/162.5/162.6/162.9/163.1/163.3/163.5/165.6/165.6/165.6/168.2/168.3/168.3/168.4/169.3/181.6/182.2/196.2/196.4/196.5/196.6/197.1/197.3/197.4/197.4/197.6/197.7/198.0/198.5/198.5/199.2/199.3/199.4/199.5/199.5/217.0/217.4/217.5/217.5/217.6/217.6/217.6/218.3/218.3/218.4/218.4/220.0/220.3/234.1/234.1/234.2/234.2/235.0/235.0/235.1/236.3/236.4/244.3/244.3/244.4/244.4/245.8/245.9/247.6/247.6/247.7/247.7/247.8/247.9/248.3/248.3/248.8/263.1/274.0/274.1/274.1/276.5/276.6/276.6/277.6/290.4/312.4/312.5/312.8/312.8/312.9/318.7/322.3/322.4/323.3/327.6/327.6/327.6/327.7/327.8/327.8/327.8/327.8/327.9/327.9/327.9/330.1/330.1/330.2/384.4/384.4/84.5/384.6/390.1/397.4/397.4/397.5/397.6/397.9/398.0/398.0/409.1/409.2/409.2/409.5/409.5/409.8/409.8/409.8/409.8/409.8/409.8/409.9/409.9/417.3/417.3/439.3/439.3/439.3/450.8/450.8/462.4/462.5/463.5/463.5/463.6/463.6/463.6/463.6/463.7/464.1/464.1/477.2/477.2/478.1/481.4/494.8/495.1/495.2/495.3/495.5/495.8/496.1/496.3/496.3/497.1/502.5/502.9/503.0/503.2/503.3/508.1/508.1/508.1/508.2/509.1/509.1/509.1/509.3/509.5/509.6/509.6/509.7/510.1/511.1/511.2/511.2/511.4/511.6/511.6/511.7/511.8/511.9/511.9/512.3/512.4/518.0/518.1/518.2/518.4/518.5/519.2/519.2/519.3/519.5/519.7/519.7/521.8/521.8/521.8/529.7/533.4/533.4/553.5/553.5/553.5/553.6/555.4/555.5/572.8/572.9/583.6/583.7/591.3/591.4/591.5	280
3	Mr. George Knightly	153.1/153.2/153.4/420.3/420.4/420.5/420.6/427.9/521.4/532.7	10
4	Mr. Woodhouse	159.8/159.8/388.5/388.5	4
5	Mrs. Elton	353.3/431.3/431.3	3
6	Mr. Weston	387.7/387.7/387.8	3
7	Isabella Knightly	125.1/125.2/125.2	3
8	Mrs. Weston	15.5/15.7	2
9	Jane Fairfax	440.9/440.9	2
10	Mr. Churchill	313.3/313.3	2
11	Miss Bates	18.6	1
12			
13	Total FID		310
14	FID last 7 chapters		21

TABLE 5
FREE INDIRECT DISCOURSE NEGATION IN *PRIDE AND PREJUDICE*

	A	B	C
1	Character	Page number and section of FID using word P&P	Total FID
2	Elizabeth Bennet	55.8/55.8/95.2/110.4/113.3/113.3/113.4/113.4/113.5/117.7/117.7/149.1/149.2/149.2/149.4/149.5/149.5/156.5/162.9/163.0/163.0/163.0/164.2/183.2/183.3/183.8/192.3	27
3	Fixwilliam Darcy	10.4/10.4/10.4/33.9/38.9/38.9	6
4	Mr. Bingley	10.3/10.3/10.3/10.3	4
5	Charlotte Lucas	76.5/76.5/76.7	3
6	Jane Bennet	54.3/54.4	2
7	Mary Bennet	77.6	1
8			
9	Total FID		43

occurrences by character. Row 9 of Table 5 and row 13 of Table 4 show the FID

negation totals for each novel as a whole. Row 14 of Table 4 shows a total FID

negation count for the final seven chapters of the novel *Emma*.

There are 43 occurrences of FID negation in *Pride and Prejudice*, only 1.66%

of the negation in the novel. By contrast, there are 310 occurrences of FID negation

in *Emma*, which is 7.98% of the total negation of the novel. Even more interesting is

the FID negation percentages for the narrator and for the protagonists of the

novels.

Narrator. In *Pride and Prejudice*, the narrator alone accounts for 37.80% of

the novel's negation. Remembering that FID is the narrator revealing the

character's thoughts, when the negation is attributed to a character, it must

therefore be subtracted from narrator. When the FID negation is removed from

Pride and Prejudice's narrator's count, that number drops to 36.14%. This is only a

difference of 1.66%. The narrator of *Emma* accounts for 36.87% of the overall

negation. Interestingly, the narrator's negation percentages in the two novels are

very similar, 37.80% and 36.87% until the FID negation is excluded. When the FID

negation is subtracted from the narrator of *Emma*, the narrator's negation level

drops by 7.98% down to 28.89%. Because of the high levels of FID that Austen uses

in *Emma*, the narrator of that novel accounts for a dramatically lower percentage of

the overall negation within the novel.

Protagonists. The negation percentages of the two protagonists of *Pride and Prejudice* and *Emma* are very similar: Elizabeth Bennet has 18.21%, and Emma has 18.52% of the total negation in each novel. These percentages change dramatically when FID negation is added in. Elizabeth Bennet only has 27 occurrences of FID negation throughout the whole novel, whereas Emma has 280. Elizabeth Bennet's level jumps only to 19.25%, a difference of only 1.04%, but Emma's percentage jumps to 25.73%, a 7.21% increase. Clearly, Austen significantly increases her use of FID within Emma.

Analysis. Scholars have interpreted this noticeable increase in FID in *Emma* in different ways. Some scholars have claimed that it is in fact a shifting of the entire narration from Austen's reliable narrator to the protagonist, thereby somewhat rendering Emma the narrator of the novel, and making her an unreliable one. Boyle argues that

> At the center of [*Emma*] is an unreliable narrator toward whom her implied author takes an ironic or distanced stance. This in order to present us with a self-centered self-regarding, blundering as well as startlingly blind, domineering, very rich and snobbish, and at times malicious heroine. (Boyle, 2011)

Boyle is arguing that the function of the FID in *Emma* is to make the character of Emma more palatable. Similarly, Booth (1961) starts where Boyle leaves off

arguing that the purpose of Austen's increased use of FID is to make an unlikable and unsympathetic Emma likeable and sympathetic, and it allows readers to get an inside glimpse into her repentant psyche, which will make readers accept her horribly flawed and selfish behavior. "The solution to the problem of maintaining sympathy despite almost crippling faults was primarily to use the heroine herself as a kind of narrator, though in third person, reporting on her own experience" (Booth, 1961, p. 245). Booth and Boyle see Austen's use of FID as a path to redemption for Emma.

Booth and Boyle are correct, Austen's increased use of FID does allow readers to see the moments of repentance that Emma experiences, and, therefore, it does, at times, redeem her. However, these scholars do not go far enough; they do not acknowledge the negative effects of FID on reader's perceptions of Emma. It also has the effect of demonstrating the lack of a lasting change. As Paris (2010) acknowledges "[Emma] is guilty, of course, of a good deal of backsliding; there are some lessons which she must be taught again and again" (p.5). We witness Emma's lack of commitment to her changes, her relapses. It is too little to say that her only purpose was to redeem an unredeemable character. Emma still remains largely unredeemed in the end. Readers see only the commitment that she has made to being redeemed, and we fear that these commitments of Emma's are short-lived at best. Paris (2010) argues:

When Emma is understood psychologically, however, it is evident that her

change is neither complete nor entirely for the better, and that her marriage

to Knightley signifies not so much an entrance into maturity as a regression

to childish dependency. (p. 2)

Not only does the FID show readers that Emma's commitments are short lived, but

we also see an additional function of FID in this novel: to reveal Emma's true

motivations for any reform she does undergo. Readers are constantly confronted by

the highly selfish motivations for her change. She does not resolve to change when

she has hurt someone else, only when she faces a personal loss. "It is only when she

begins to suffer on her own account that the truth sinks in and she realizes that she

must change" (Paris, 2010, p. 5). This counteracts the sympathy that may have been

created through Austen's use of FID; therefore there must be a different or at least

broader use and purpose for the increase of FID within *Emma*.

We see Elizabeth Bennet's faults through the FID, but not their negative

effects. The FID exposes Elizabeth as it does Emma, it shows readers her

foolishness, her error; but readers also see Elizabeth's reform, and that it is genuine

and lasting. In *Emma*, the extent of the FID is so much greater, and the protagonist

whose mind is being exposed is so much less morally sound that the effect is very

different. Austen not only changed her amount of FID, but also her negation levels,

her sentence structure style, her basic diction, and the entire formula for her

protagonist and antagonist. Such a high degree of divergence from her natural

and consistent style indicates a significant shift.

Negative Diction

Deceptive diction. In addition to using the negative morphemes, complex

sentence constructions, and FID in *Emma* to affect and confuse her readers, Austen

also uses a deceptive diction to remove the readers' faith in the veracity of the

information that is being related to them. Joseph Wiesenfarth (1967) comments in

his book *The errand of form: An Assay of Jane Austen's Art* that "Emma is a

deceptive novel; so deceptive, in fact, that more than one critic has characterized it

as a novel without a plot" (Wiesenfarth, 1967, p. 109). This type of deceptive diction

is called a hedge. George Yule defines a hedging term as "a word or phrase used to

indicate that you are not really sure that what you are saying is sufficiently correct

or complete" (Yule, 2010, p. 288). The narrator uses hedging words frequently in

Emma.

As Table 6 shows, Austen uses forms of the verbs "seem" 215 times, and

"appear" 145 times throughout the novel *Emma.*[5] *Pride and Prejudice* has

significantly fewer, with "seem" at 107 and "appear" at 105. The effect of these

hedging words is to cause the reader to question the veracity of the character's

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[5] In all cases hereafter, all grammatical forms and the usual derivations are included in
these word counts.

TABLE 6
DECEPTIVE DICTION IN *EMMA*

	A	B	C	D
1	Negative and Deceptive Diction	Emma	P&P	Last 7 Chapters of Emma
2				
3	anxiety	56	47	9
4	appear	145	105	19
5	pity	33	17	8
6	seem	215	107	30

assertions. When Austen writes "The conviction seemed real; he looked as if he

felt it" (Austen, 1816a, II.8.xliii.) (in reference to Frank Churchill believing Emma's

theory that Mr. Dixon had sent the piano-forte to Jane out of love for her), she is

either intentionally misleading her readers, or using this uncertain diction to

convey the fact that they should not trust the information. We later learn that

Frank himself had sent the gift, and that he had, in fact, been being deceptive.

Austen avoids giving readers an unreliable narrator while still giving them

unreliable information by having much of it revealed by Emma through FID, and by

using hedging language instead of having a reliable narrator disclose the

information.

Not only does this deceptiveness apply to characters such as Frank Churchill,

whose innermost thoughts are mainly outside of the narrator's spying eye, but the

readers also learn that they cannot blindly trust the protagonist, Emma. When she

finally realizes that she loves Mr. Knightley, not Frank Churchill, Emma's thoughts

are revealed to readers through FID: "she saw, that in persuading herself, in

fancying, in acting to the contrary, she had been entirely under a delusion, totally

ignorant of her own heart" (Austen, 1816a, III.11.xlv.). One cannot trust Emma--

indeed she cannot even trust herself. These uncertainties and assumptions steal

from the reader the safety and comfort of reliable insight. The reader is forced to

wade through the book without that special knowledge that Austen's readers are

accustomed to having: the knowledge of the absolute truth of the information

revealed. Austen's narrator normally conveys to her readers not only a true accounting of the facts, but an inside peek into the hearts and souls of her characters. Readers are denied this certainty in *Emma* with the result that the reader feels apprehension. An effect of this apprehension is that readers are put on guard, and they must wait for subsequent events to enlighten them as to how their protagonist was once again wrong. The diction of *Emma*, "points to the differences between reality and the heroine's web of fantasies" (Brown, 1973, p. 220). Austen increases this deception and uncertainty through an evasive and slightly distant narrator. Tara G. Wallace (1995) comments:

> *Emma*'s dichotomies, paradoxes and uncertainties keep readers on the watch, interpreting and reinterpreting this slippery text, trying to get inside the narrative to understand what Jane Austen 'meant', and to situate themselves in relation to a particularly evasive narrative voice. (Wallace, 1995, p. 77)

Emma's narrator is not unreliable; she simply allows the reader to be actively deceived by Emma.

Diction of anxiety. Austen uses different, nervously charged diction in *Emma* to cause unease in the reader. In this novel, her diction is overwhelmed with negative and emotionally charged word choices: *grievous, anxiety, obliged, pity, distress, and reproach. Pity* is used 33 times, and *anxiety* is used 56 times in *Emma*.

Pride and Prejudice uses the word *pity* 17 and *anxiety* 47 times. This increase in the use of emotionally charged diction has a distinct, even if unconscious, effect on readers. Austen creates a much more uncomfortable relationship between readers and her characters in *Emma* than she does between readers and her characters in *Pride and Prejudice*.

Sentence Structure

In the types of negation section of this thesis, complex negation was discussed. Parts of that discussion are relevant here. In addition to negative morphemes and diction of uncertainty and anxiety, Austen uses syntax itself to create tension in *Emma*; she uses negative sentence constructions frequently in Emma. She often says something in a much more convoluted and negative way than is necessary. "She did not know that she might not have been tempted to accept" (Austen, 1816a, II.7.vii.). "Emma could not but sigh over it" (Austen, 1816a, I.1.x.). "She saw that there never had been a time when she did not consider Mr. Knightley as infinitely the superior" (Austen, 1816a, III.11.xlv.). "It was impossible for him not to say exactly as he had said at dinner" (Austen, 1816a, I.1.x.). "She would not have him really suspect such a circumstance as her not being thought perfect by everybody" (Austen, 1816a, I.1.xxxii.). An effect of this type of complex sentence construction is to create confusion in the reader. Multiple negatives, or negatives blended with a subordinating conjunction, build complex sentences, which force

readers to break the sentence apart to determine the real meaning, leading

readers to question what is being related. Characters appear anxious to the readers:

as tension builds between the characters themselves, it also builds between the

characters and the reader. This type of sentence constructions builds an

unconscious anxiety in the readers by increasing their expectation for conflict and

negativity.

Conflict with the Characters

　　Character descriptions. Conflicting descriptions of characters in *Emma* add

to readers' confusion about whom they can trust, which contributes to readers'

feelings of isolation and anxiety. Readers are introduced to Isabella Knightley as "a

pretty, elegant little woman, of gentle, quiet manners, and a disposition remarkably

amiable and affectionate" (Austen, 1816a, I.11.iv.). The narrator continues: "she

was not a woman of strong understanding or any quickness" (Austen, 1816a,

I.11.iv.). While these two descriptions are not exactly contradictory, they have a

contradictory effect by causing readers to first trust and like Isabella, and then to

rapidly question that trust and liking. Many characters in *Emma* are given these

conflicting descriptions. Harriet Smith is introduced to readers by the narrator as

"[having] a sweet, docile, grateful disposition...[being] totally free from conceit... and

her inclination for good company, and power of appreciating what was elegant and

clever, shewed that there was no want of taste" (Austen, 1816a, I.4.ii.). Mr.

Knightley contradicts this description in the following chapter when he tells Mrs. Weston that Harriet is "the very worst sort of companion that Emma could possibly have. She knows nothing herself" (Austen, 1816a, I.5.xv.). These conflicting descriptions of characters force readers to choose which character to believe, or to proceed through the novel unsure.

Conflict in Dialogue. The dialogue between the characters of *Emma* is ripe with conflict as well. An entire chapter in the book *Jane Austen's Narrative Techniques* is entitled "Winning the War of Conversation in *Emma*" (Morini, 2009, p. 129). The word "war" describes exactly what dialogue is inside *Emma*: a constant stream of conflict and competition. When Mr. Woodhouse is greeting Isabella in chapter 11 of the first volume, Emma must contradict everything that he tells her. Mr. Weston is not in bad air; he is actually looking very well. They not only have seen Mrs. Weston "tolerably often" (Austen, 1816a, I.11.xiii.), but in fact they have "only missed seeing them but one entire day since they were married" (Austen, 1816a, I.11.xv.). This is another stylistic choice that Austen makes in *Emma* that builds the discomfort readers feel. Throughout the novel, when one character asserts a point, there is usually another to refute or qualify it. The constant contradictions and conflict force readers to repeatedly choose sides.

Conflict through juxtaposition. This conflict between the characters is further forced upon the reader by the juxtaposition of characters as foils for each other. One such example of juxtaposition is Mr. Knightley with Frank Churchill. Readers are forced to acknowledge the comparison:

> She compared the two—compared them, as they had always stood in her estimation, from the time of the latter's being known to her—and as they must at any time have been compared by her, had it—oh! had it, by any blessed felicity, occurred to her, to institute the comparison. –She saw that there never had been a time when she did not consider Mr. Knightley as infinitely the superior, or when his regard for her had not been infinitely the most dear. She saw, that in persuading herself, in fancying, in acting to the contrary, she had been entirely under a delusion, totally ignorant of her own heart. (Austen, 1816a, III.11.xlv.)

This demonstrates not only the juxtaposition of the two men, but it also demonstrates the protagonist's inability to be trusted, even by herself. This juxtaposition of characters is repeated. Austen sets Emma up against Jane Fairfax. Emma does not like Jane from the beginning of the story, and even after making multiple promises to herself to try to like her and be kind, she fails and says that she "could not forgive her" (Austen, 1816a, II.2.xvii.). This is even more interesting when the reader takes into account what Emma is unable to forgive: Jane will not gossip about Frank Churchill. Emma's inability to forgive Jane Fairfax is important

enough for Austen to both end chapter two of the second volume with it as well as

start chapter three with the exact same line. It is reminiscent of what one might

imagine Mary Crawford's reaction to be if Fanny Price were to refuse to lower her

morals in order to humor her in some indulgence.

The Rhythm of *Emma*

  Scenes. Certain scenes are so filled with these anxiety-creating devices that

they leave readers confused and emotionally unbalanced. The scene at Box Hill is so

filled with tension that it is difficult to endure its density. This tension is increased

by the effect of Austen's very structured set-up and letdown style. The scene opens

by informing the readers that if there were to be anything wrong with the

gathering, it would originate from an interior source. "They had a very fine day for

Box Hill; and all the other outward circumstances of arrangement, accommodation,

and punctuality, were in favour of a pleasant party" (Austen, 1816a, III.7.i.). This

set-up for the scene also sets the readers up for disappointment. The day has been

anticipated enthusiastically; there is no reason that it should not be lovely, and, yet,

it isn't. Austen tells us that "Nothing was wanting but to be happy when they got

there" (Austen, 1816a, III.7.i.), and in the very next sentence, "in the general

amount of the day there was a deficiency. There was a languor, a want of spirits, a

want of union, which could not be got over" (Austen, 1816a, III.7.i.). In the opening

paragraph of this scene, Austen has set her readers up to expect a lovely encounter

and then dropped them down into expectations of failure and conflict. This increases the tension that readers feel. This scene is more significant than it seems: it is a "moral test for her readers as well as Emma" (Boles, 1981, p. 37). The readers now are anticipating distress, because "At this stage of the plot, the tensions between characters are already more or less clear, though not openly declared (the Eltons against Emma, Emma against Jane Fairfax, Mr. Knightley against Frank Churchill)" (Morini, 2009, p. 130). These open and obvious tensions cause this scene to be one of the most uncomfortable of the novel. Box Hill is a dramatic example of what Austen does with this rhythm throughout the novel.

Chapter endings. Austen increases the stress of the novel at moments when readers normally expect to be freed from it. She does not allow her readers to relax at the end of each chapter. This is, naturally, a place for readers to pause, where tension is alleviated and insight gained. In *Emma*, however, readers are often left on such a disconcerting note at the chapter's conclusion as to preclude any pausing for refreshment before plunging ahead. Chapter 14 of volume two ends with an example: "Emma had done. Her father was growing nervous, and could not understand her. Her mind returned to Mrs. Elton's offences, and long, very long, did they occupy her" (Austen, 1816a, II.14.lxi.). The next chapter opens with a confirmation of the negative feelings: "Emma was not required, by any subsequent discovery, to retract her ill opinion of Mrs. Elton" (Austen, 1816a, II.15.i.). Chapter

seven of the third volume is another example, ending with Emma crying on her way home from Box Hill. The following chapter opens: "The wretchedness of a scheme to Box Hill was in Emma's thought all the evening" (Austen, 1816a, III.8.i.). Readers are forced to stay with Emma in the unpleasant emotional state from one chapter's conclusion into the next chapter's opening. There are 55 chapters in Emma and 41 of them end on an unpleasant note, with some conflict or distress. Some have endings that are immediately felt as tense and unpleasant; others become unpleasant once readers understand the bad choices Emma has made. The 55 chapter endings break down as follows: 25 are conflicted and unhappy on the first reading, another 16 are distressing when one knows the outcomes of the novel, three end on a neutral note, neither up nor down, and eleven end positively. Of the 11 positive endings in *Emma*, seven of them are the last seven consecutive chapters in the novel.

Final Chapters

In the last seven chapters of *Emma*, the entire mood of the novel shifts, and the negative and anxious feelings begin to fade away. "Symbolically, in chapter thirteen, volume three, the 'loneliness' and 'melancholy' at Hartfield associated with cloudy, depressing weather, now begin to change...Austen triumphantly plays with the perfect symmetry of despair changing to bliss" (Kuwahara, 1993, p. 151-152). This is a poignant change; readers feel the happiness of Emma and Mr. Knightley

even more dramatically for having felt the opposite previously. The difference in

the last seven chapters is quantifiable as well.

Data. Table 7 shows the negation data for the last seven chapters of Emma.

Table 7 is read in the same method as Table 1, with column A displaying the

negative or deceptive morpheme, column B showing the data for each of the

analyzed morphemes for *Emma* in its entirety, and column C showing the data for

the last seven chapters of *Emma*.

The percentage of negation drops in the last seven chapters quite a bit. As

previously demonstrated, 2.42% of the total word count of Emma is negation. In the

last seven chapters, however, the overall negation percentage drops down to 2.31%,

only 0.01% more than *Northanger Abbey*. At this point in the novel, Austen also

removes Emma from her role as a main transmitter of the story by lessening the

amount of FID. There are 310 FID negations throughout the novel, and only 21 of

them occur within the last seven chapters. The percentage of FID negation for the

whole novel is 7.98%, however, that percentage drops within the last seven chapters

to 4.37%. Only 6.77% of the FID negation in *Emma* occurs within the last seven

chapters, even though the last seven chapters contain 12.99% of the total word

count.

TABLE 7
NEGATION IN THE FINAL CHAPTERS OF *EMMA*

	A	B	C
1	Title	Emma	Last 7 chapters of Emma
2	Total words	160,470	20,845
3	Negating word		
4	an't	1	1
5	can't	1	0
6	cannot	142	18
7	don't	16	2
8	nay	12	4
9	neither	38	1
10	never	358	45
11	no	742	109
12	nobody	73	1
13	non-	1	0
14	none	29	1
15	nor	64	3
16	not	2151	268
17	nothing	256	28
18	nowhere	2	0
19	shan't	1	0
20	un-	0	0
21	won't	0	0
22			
23	Negating words	3887	481
24	%	2.42%	2.31%
25			
26	anxiety	56	9
27	appear	145	19
28	pity	33	8
29	seem	215	30

Analysis. At this point the narrator begins to take control of the narrative from Emma by lessening the FID, and begins to give the reader some reliability of insight. This shift in narration allows the entire mood of the novel to relax, preparing for a "happy" ending. These last seven chapters clearly demonstrate the inversion of the novel as a whole. Austen lessens her inversion of character roles and alteration of style and returns to a more normal structure within the last seven chapters. This return is necessary for readers to be able to accept the happy end of the novel. While Emma remains the same, flawed protagonist during these last seven chapters, she is no longer needed to serve the role of antagonist. In her normally structured novels, the antagonist is defeated, subdued, or eliminated by the end of the story, freeing the readers to enjoy the happy ending. In *Emma*, the antagonist cannot be simply dealt with like Fanny Dashwood or Isabella Thorpe; the antagonist <u>is</u> the protagonist and must be an integral part of the happy ending. Austen instead frees readers from the threat of the antagonist by lessening the constant reminders of the role that their protagonist is serving. Austen shifts to a more normal style and structure in these last seven chapters, lessening all of the anxiety-creating devices she has used throughout the novel, including the increased negation and FID.

Conclusion

Jane Austen controls her characters and style carefully. This is evidenced both by the clear formula she uses for her protagonists and antagonists as well as the steady levels of negation she maintains from one novel to the next. When Austen decides to do something different, such as a mockery of gothic novels like *Northanger Abbey*, her negation levels increase significantly. *Emma* departs even more dramatically than *Northanger Abbey* from Austen's normal formulas and style. Austen significantly increased her use of negative morphemes, complex and emphatic negation, and FID negation. Austen controlled the increase of these levels throughout the entire novel, lessening them at the conclusion to allow for a happy ending. Austen altered her diction along with her negation in order to create characters who related to each other and her readers in a way that produced psychological tension and discomfort. This, when blended with the complex negation and structural control of the endings of chapters has the affect of forcing readers to "feel" the differences of *Emma* in many ways. Austen created a protagonist who could not be classified with her heroines, and who had no antagonist with whom to struggle. Austen effectively inverted the role of her antagonist to that of a protagonist. Emma plays the roles of both protagonist and antagonist, and she is the most complex character in Austen's cannon.

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