People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

University of Ghardaia

Faculty of Letters and Languages

English Department

Lectures on British Literature

Presented by: Dr. Fatima Yahia

Module: British Literature

Level: 2nd year Licence

The 3rd and 4th Semesters

Academic Year: 2022/2023

List of Figures

List of Tables

CONTENTS

Chapter two
Lectures of the Second Semester

Introductory Lecture

Introductory Lecture

The present work deals with the lectures of the British literature. It is presented to the students of second year licence level (LMD). In the first semester, the first lecture is considered as a revision of the previous year lessons; the lecturer revises with the students the techniques of analyzing literary texts. The elements of the analysis are explained in details. In addition, the different literary devices are deeply clarified with examples from various literary works.

In the coming lectures, the teacher highlights the main points of the syllabus where we introduce the history of English literature with the main periods as The Anglo-Saxon Period/Old English Literature (450-1066), Middle English Literature/The Medieval Period (1066/1500), English Renaissance (1500/1660), Revolution and Restoration Age (1660–1700), Enlightenment and Classicism (1700-1798). The lecturer focuses on the historical background of each period, the main authors and literary works, and the specific style of each era.

Also, we discuss deeply Renaissance movement, presenting the themes and style of the British Literature in this period. Here, William Shakespeare's *Hamlet has* been chosen as a sample. The humanity activities and social, religious and commercial circumstances of the British people are depicted by this famous playwright via mirroring the Elizabethan and Jacobean periods in the 15th and 16th centuries with the emergence of his famous plays of comedies and tragedies.

The lectures of Renaissance are supported by tutorials that encourage the students to discover the themes/style of this period through analyzing *Hamlet*. Some questions about this novel are dealt with in a form of exercises done in individual presentations or collective discussions in the classroom. The analysis is related to the characters description, the setting, the themes, and the language/style of the playwright.

Revolution and Classicism are also studied. The movement of Revolution literature is the result of the clash between the king and parliament and the Civil War (1642-1649). The period was famous of the satiric verse that is suitable to the themes of this era. Concerning classicism, philosophers and authors were inspired by the discoveries of the previous century of Isaac Newton and the writings of Descartes, John Locke and Francis Bacon

The second semester begins with a short revision of the first semester lectures. Then, the periods that follow Romanticism– realism, naturalism, modernism, and post modernism – are introduced in general to enable the students deduce a comparison between these movements and Romanticism.

In the next lectures, Romanticism (1798–1837/ the Turn of the 18th and 19th centuries) is studied in details. In Romanticism, the individual is considered as the very center of life, experience, and art. Nature is the main source of poetic imagery. Literary works of this period are full of symbolism, metaphor, and simile devices. Symbolism is derived from nature to express the authors and characters inner feelings. Among the famous authors of this era is Jane Austen who wrote the novel, *Emma*.

In this semester, the lecturer has chosen the novel genre to vary and to extend the students' information because in the first semester, a play has been dealt with. In the light of this, before analyzing *Emma,* the teacher has introduced information about the main characteristics of Romanticism literary works. Later, the novel is studied in details, with studying the themes of this period.

Concerning the pedagogical information about the syllabus, the module is about studying the literary texts of British literature (*étude des textes littéraires)*. It belongs to the fundamental unit (*unité d'enseignement fondamentales*). The module includes 28 lectures with 28 tutorials (hours of lectures: 1.5h×28 lecture = 42 hours/ hours of tutorials: 1.5h×28 tutorials = 42 hours). The level of this module is second year licence (LMD). The previous base of this syllabus includes literature of language study (*littératures de la langue d'étude*).

The objective of these lectures is to enrich the students' background about the history of literature and its movements. More importantly, it aims at enhancing their competence of making link between a specific era and its traces in any literary work. In other words, the learners need to be trained to read between the lines in order to interpret the author's implicit message and themes. Thus, they have to be aware about his/her language diction, style, symbolism, etc. Furthermore, through these lecturers, the students will be able to recognize the features of each era via the literary text itself without having extra information about its historical background.

The learners need also to be trained to deduce the various social and cultural features in the text. The behavior of the characters differ from those of the students because of religious and social background variation. In the light of this, it is the role of the teacher to vary his teaching methods and techniques in order to make them aware of these differences. So, through tutorials, we will encourage the students to present their answers of exercises either individually or in class discussion where they can exchange ideas.

Chapter One: Lectures of the First Semester

I.1 Lecture 1: Elements of Analyzing Literary Texts and Literary devices: Revision

I.1.1 Objectives

- Revising the main techniques of analyzing literary texts.
- Revising the elements of analyzing literary texts and the different literary devices.
- Preparing the students for the next sessions to be able to decipher the texts in the light of the principles of the different literary movements.

I.1.2 Elements of Analyzing Literary Texts

In order to know what to look for in a text before you write your literary analysis essay, you need to know the literary terms to be able to consider what you will discuss. The following list summarizes these main elements.

- *Theme:* it refers to the implicit message that the authors seeks to convey.
- *Plot:* the arrangement of events; consider chronology or use of flashback/flash-forward. A linear plot includes *exposition*: the opening of the story that sets up the characters, setting, (time and place), and basic information are introduced (description of the scene); *conflict*: the protagonist struggles with opposing forces; *rising actions*: the development of the events; *climax*: the highest point of tension in drama and a narratives' plot; *falling Action*: when the story begins to slow down and work towards its end; and *resolution*: the end of the story's plot. The diagram below clarifies the type of a linear plot.
- *Setting*: The time and place (or when and where) of the story. It can be time period, location, the time of day, the season, the weather, the type of room or building. Three types of setting to keep in mind are physical, historical, and atmospheric.
- *Character*: is a person, animal, being, or creature in a story. Writers use characters to perform the actions and utter dialogues, and moving the story along a plot line (protagonist/antagonist, flat/round,dynamic /static).
- *Characterization*: is a writer's process of developing his/her characters throughout the story. The author presents details of the characters. There are two types of characterization (direct/explicit and indirect/implicit).
- *Point of view:* the vantage point from which the story is told: who is telling the story? It includes *first-person* narrator (the story is told through the eyes of the

- character telling the story as an I narrator); *second-person*: narrator (the narrator is speaking to the reader. This is seen mostly in poems, speeches, instructional writing, and persuasive articles); or *third-person narrator*: The narrator is describing what's seen, but as insider. If the narrator is a character in the story, we are reading what he or she observes as the story unfolds. The story can be told from an omniscient (all-knowing) narrator who doesn't interact in the events, or a limited omniscient character who knows only one other person's thoughts or feelings, or character who has a limited perspective of the events unfolding.
- *Mood:* a story's mood is the emotional response the author is targeting. A writer sets the mood not just with the plot and characters, but also with tone and the aspects they choose to describe. E.g., In the horror novel *Dracula* by Bram Stoker, the literary mood of vampires is scary and ominous, but in the comedic film *What We Do In Shadows*, the literary mood of vampires is friendly and light-hearted.
- *Style:* it is the study of the author(s language and use of literary devices or figurative language. It is related to the intra-textual elements of the text.

I.1.3 Literary Devices

Identifying literary devices enables you to reflect on the artistry of a piece of writing and understand the author's motives. The more literary devices you recognize, the more you comprehend the literary discourse. Recognizing literary devices helps you notice nuances and piece together a greater meaning that you otherwise might have missed. To identify literary devices when reading, it's best to familiarize yourself with as many as you can. Your first step is to know what to look for, and from there it just takes practice by reading different works and styles. With some experience, you'll start to spot literary devices instinctively without disrupting your enjoyment or focus while reading.

However, when using literary devices in your own writing, pay extra attention to the author's style and see how literary devices are used in the hands of expert writers. When you're ready to experiment with literary devices yourself, the most important tip is to write them naturally. Too many literary devices stacked upon each other is distracting. Thus, it's more useful to include them only sparingly and at the right impactful moments. The following list explains carefully the most known literary devices:

- Allegory: allegories are narratives that represent ideas entirely, like a historical event or significant ideology, to illustrate a deeper meaning. Sometimes the stories

are entirely fabricated and only loosely tied to their source, but sometimes the individual characters act as fictional stand-ins for real-life historical figures. E.g., George Orwell's *Animal Farm,* an allegory about the Russian Revolution of 1917, is one of the most famous allegories ever written; another modern example is the animated film *Zootopia*, an allegory about the prejudices of modern society.

- *Alliteration*: alliteration is the literary technique of using a sequence of words that begin with the same letter or sound for a poetic or whimsical effect. E.g., Many of Stan Lee's iconic comic books characters have alliterative names: *Peter Parker, Matthew Murdock, Reed Richards, and Bruce Banner*.
- *Allusion*: an allusion is an indirect reference to another figure, event, place, or work of art that exists outside the story. Allusions are made to famous subjects so that they don't need explanation—the reader should already understand the reference. E.g., the title of Haruki Murakami's novel *1Q84* is itself an allusion to George Orwell's novel 1984. The Japanese word for the number nine is pronounced the same as the English letter Q.
- *Amplification*: amplification is the technique of embellishing a simple sentence with more details to increase its significance. E.g.,*"A person who has good thoughts cannot ever be ugly. You can have a wonky nose and a crooked mouth and a double chin and stick-out teeth, but if you have good thoughts it will shine out of your face like sunbeams and you will always look lovely."* – Roald Dahl, *The Twits*
- Anagram: an anagram is a word puzzle where the author rearranges the letters in a word or phrase to make a new word or phrase. E.g., in *Silence of the Lambs*, the antagonist Hannibal Lector tries to trick the FBI by naming the suspect Louis Friend, which the protagonist realizes is an anagram for "iron sulfide," the technical term for fool's gold.
- *Analogy*: an analogy compares one thing to something else to help explain a similarity that might not be easy to see. E.g., in *The Dragons of Eden,* Carl Sagan compares the universe's entire history with a single Earth year to better demonstrate the context of when major events occurred; i.e., the Earth formed on September 9, humans first appeared at 10:30 p.m. on December 31.
- *Anthropomorphism:* anthropomorphism is when non-human things like animals or objects act human, exhibiting traits such as speech, thoughts, complex emotions, and sometimes even wearing clothes and standing upright. E.g, while most fairy

tales feature animals that act like humans, the Beauty and the Beast films anthropomorphize household objects: talking clocks, singing teapots, and more.

- *Antithesis*: antithesis places two contrasting and polarized sentiments next to each other in order *to accent both. E.g., "One small step for man, one giant leap for mankind."* —Neil Armstrong
- *Chiasmus:* the literary technique of chiasmus takes two parallel clauses and inverts the word order of one to create influential meaning. E.g., *"Ask not what your country can do for you, ask what you can do for your country."* —John F. Kennedy
- *Colloquialism*: colloquialism is using casual and informal speech, including slang, in formal writing to make dialogue seem more realistic and authentic. It often incorporates respelling words and adding apostrophes to communicate the pronunciation. E.g., *"How you doin'?"* asked Friends character Joey Tribbiani.
- *Circumlocution:* circumlocution is when the writer deliberately uses excessive words and overcomplicated sentence structures to intentionally convolute their meaning. In other words, it means to write lengthily and confusingly on purpose. E.g., in *Shrek the Third*, Pinocchio uses circumlocution to avoid giving an honest answer to the Prince's question.
- *Epigraph:* an epigraph is an independent, pre-existing quotation that introduces a piece of work, typically with some thematic or symbolic relevance. E.g., *"He who makes a beast of himself gets rid of the pain of being a man,"* a quote by Samuel Johnson, is the epigraph that opens Hunter S. Thompson's *Fear and Loathing in Las Vegas*, a novel that deals largely with substance abuse and escapism.
- *Euphemism:* a euphemism is a soft and inoffensive word or phrase that replaces a harsh, unpleasant, or hurtful one for the sake of sympathy or civility. E.g., Euphemisms like "passed away" and "downsizing" are quite common in everyday speech, but a good example in literature comes from Harry Potter, where the wizarding community refers to the villain Voldemort as "He-Who-Must-Not-Be-Named" in fear of invoking him.
- *Foreshadowing:* foreshadowing is the technique of hinting at future events in a story using subtle parallels, usually to generate more suspense or engage the reader's curiosity. E.g., in The Empire Strikes Back, Luke Skywalker's vision of himself wearing Darth Vader's mask foreshadows the later revelation that Vader is in fact Luke's father.

- *Hyperbole*: hyperbole is using exaggeration to add more power to what you're saying, often to an unrealistic or unlikely degree. E.g, "I had to wait in the station for ten days—an eternity." —Joseph Conrad, Heart of Darkness.
- *Imagery*: imagery refers to writing that invokes the reader's senses with descriptive word choice to create a more vivid and realistic recreation of the scene in their mind. E.g., *"The barn was very large. It was very old. It smelled of hay and it smelled of manure. It smelled of the perspiration of tired horses and the wonderful sweet breath of patient cows. It often had a sort of peaceful smell- as though nothing bad could happen ever again in the world."* —E. B. White, Charlotte's Web.
- *Metaphor*: metaphor is a figure of speech that compares two different things to show their similarities by insisting that they're the same.
- *Onomatopoeia:* onomatopoeia refers to words that represent sounds, with pronunciations similar to those sounds. E.g., the word "buzz" as in "a buzzing bee" is actually pronounced like the noise a bee makes.
- Oxymoron: an oxymoron combines two contradictory words to give them a deeper and more poetic meaning. E.g., "Parting is such sweet sorrow." —William Shakespeare, Romeo and Juliet.
- *Paradox*: similar to an oxymoron, a paradox combines two contradictory ideas in a way that, although illogical, still seems to make sense. E.g., *"I know only one thing, and that is I know nothing."* —Socrates in Plato's Apology.
- *Personification*: personification is when an author attributes human characteristics metaphorically to nonhuman things like the weather or inanimate objects. Personification is strictly figurative, whereas anthropomorphism posits that those things really do act like humans. E.g., *"The heart wants what it wants—or else it does not care."* —Emily Dickinson.
- *Portmanteau*: portmanteau is the literary device of joining two words together to form a new word with a hybrid meaning. E.g., Words like "blog" (web + log), "paratrooper" (parachute + trooper), "motel" (motor + hotel), and "telethon" (telephone + marathon) are all portmanteaus in common English.
- *Puns*: Puns are a type of comedic wordplay that involve homophones (different words that are pronounced the same) or two separate meanings of the same word. E.g., *"Time flies like an arrow. Fruit flies like a banana."* —Groucho Marx.

- *Satire:* satire is a style of writing that uses parody and exaggeration to criticize the faults of society or human nature. E.g., the works of Jonathan Swift (Gulliver's Travels) and Mark Twain (The Adventures of Huckleberry Finn) are well known for being satirical. A more modern example is the TV show South Park, which often satirizes society by addressing current events.
- *Simile:* like metaphors, similes also compare two different things to point out their similarities. However, the difference between similes and metaphors is that similes use the words "like" or "as" to soften the connection and explicitly show it's just a comparison. E.g., *"Time has not stood still. It has washed over me, washed me away, as if I'm nothing more than a woman of sand, left by a careless child too near the water."* —Margaret Atwood, The Handmaid's Tale.
- *Symbolism:* symbolism is when objects, characters, actions, or other recurring elements in a story take on another, more profound meaning and/or represent an abstract concept. E.g., in J. R. R. Tolkien's Lord of the Rings trilogy (and The Hobbit), it is said the ring of Sauron symbolizes evil, corruption, and greed, which everyday people, symbolized by Frodo, must strive to resist.[1]

[1]Ells, M. (2021). *Writing Tips*. Retrieved from https://www.grammarly.com/blog/literary-devices/?gclid=CjwKCAiA0JKfBhBIEiwAPhZXD3BYj787Y912cCZ4AV0KR1Y1WztglH5zJZSFPRwBnbzGCYQ5IWwFSxoCW0kQAvD_BwE&gclsrc=aw.ds

I.2 Lecture 2: The Evolution of English Literature: the Anglo-Saxon Period

I.2.1 Objectives

- Raising the students' awareness about the relationship between literature and history.
- Enriching the students' knowledge about Old English Literature (450-1066).

I.2.2 The Emergence of English Literature: Overview

Britain's past imperial activities around the globe continued to inspire literature—in some cases wistful, in other cases hostile. English literature has enjoyed a certain diffusion abroad, not only in predominantly English-speaking countries but also in all those others where English is the first choice of study as a second language.

As literature mirrors authors' societies with their personal experiences, its evolution is always affected by the external environment circumstances and the emergence of various theories. In the case of English literature, it traces its origins from the beginning of the history of English people. The English are a composite race since various racial factors and groups have participated in their making –Celts, Anglo-Saxons, and Normans. The Celts were the earliest inhabitants of England. The Romans conquered Britain in 43AD. Later, the Angles, Saxons, and Jutes settled in England in the 5th century AD where they gave the country its name and language (the Angles, being the most numerous, gave their name to the whole country).

The first step that put the Anglo-Saxons on the path of civilization was their conversion to Christianity. Oral literature was popular and religious in nature. Written English literature appeared between 450-1050, known as Old English Period in the history of English literature.

Later, English literature has developed due to the emergence of some theories. In English criticism, the aesthetic sense of 'literature' was firmly established only in the 19th century. In the 20th century, there have been innumerable aesthetic and critical theories devoted to explaining and developing this sense of the term, applying it to the description of texts, authors, periods, and movements. There are also theories which dispute the concept of 'literature' or which treat it as a socio-cultural or political construct, to be described and analyzed via these views.

I.2.3. The Anglo-Saxon Period/Old English Literature (450-1066)

1.2.3.1 Historical Background

The historical background of the Old English Literature can be summarized in the following points:

- The making of England.
- The invasion of the Roman Empire in 4th AD.
- The attacks of the Danish Vikings.
- Written after the settlement of the Saxons and other Germanic tribes in England (e.g. Jutes and Angles).
- After the withdrawal of the Romans.
- End: after the Norman Conquest in 1066.

I.2.3.2 Literature

Old English literature, or Anglo-Saxon literature, is the surviving literature that is written in Old English in Anglo-Saxon England. So, it was written in the period after the settlement of the Saxons and other Germanic tribes in England. This period saw the emergence of different writing forms as the epic poem, Bible studies, poetry, riddles, translations, hagiography, sermons, chronicles, and legal works.

I.2.3.2.1 Poetry

The Angles, Saxons, and Jutes invaded Britain in the 5th and 6th centuries and brought with them the common Germanic meter, but of their earliest oral poetry, probably used for panegyric, magic, and short narrative, little or none survives. For nearly a century after the conversion of King Aethelberht I of Kent to Christianity about 600, the English wrote poetry in their own language. However, St. Bede the Venerable, in his *Historia ecclesiastica gentis Anglorum* ("Ecclesiastical History of the English People"), wrote that in the late 7th century Caedmon, an illiterate Northumbrian cowherd, was inspired in a dream to compose a short hymn in praise of the creation. Caedmon later composed verses based on Scripture, which was expounded for him by monks at Streaneshalch (now called Whitby), but only the "Hymn of Creation" survives. Caedmon legitimized the native verse form by adapting it to Christian themes. Others, following his example, gave England a body of vernacular poetry unparalleled in Europe before the end of the 1st millennium.

I.2.3.2.2 Religious Verse

The most important author of religious verses is Cynewulf, who wove his runic signature into the epilogues of four poems. Aside from his name, little is known of him; he probably lived in the 9th century in Mercia or Northumbria. His works include *The Fates of the Apostles*, a short martyrology; *The Ascension* (also called *Christ II*), a homily and biblical narrative; *Juliana*, a saint's passion set in the reign of the Roman emperor Maximian (late 3rd century); and *Elene*, perhaps the best of his poems, which describes the mission of St. Helena, mother of the emperor Constantine, to recover Christ's cross.

Cynewulf's work is lucid and technically elegant; his theme is the continuing evangelical mission from the time of Christ to the triumph of Christianity under Constantine. Several poems not by Cynewulf are associated with him because of their subject matter. These include two lives of St. Guthlac and *Andreas*; the latter, the apocryphal story of how St. Andrew fell into the hands of the cannibalistic (and presumably mythical) Mermedonians, has stylistic affinities with *Beowulf*. Also in the "Cynewulf group" are several poems with Christ as their subject, of which the most important is "The Dream of the Rood," in which the cross speaks of itself as Christ's loyal thane and yet the instrument of his death. This tragic paradox echoes a recurring theme of secular poetry and at the same time movingly expresses the religious paradoxes of Christ's triumph in death and humankind's redemption from sin.

I.2.3.2.3 The Anglo-Saxon Chronicle

It is a collection of annals (historical records of events ranged chronologically) in old English. It chronicles the history of the Anglo-Saxons (E.g. *The Battle of Maldon* (991)/The Anglo-Saxons failed to prevent the Viking invasion[1]).

- *Note:*

  The Oral tradition was famous in early English culture. Most literary works were written to be performed (Theatre with poems presentation).

[1] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.13-20)

I.2.3.2.4 The Epic Poem

It is a long narrative poem in elevated style. It presents characters of high position in series of events. It is characterized by the use of alliteration: accented words in a line begin with the same consonant sound (E.g. *Beowulf* , the most famous work/ a national epic). The only surviving manuscript are *The Nowel Codex* (1000) and Homer's *Iliad and Odyssey*.

I.2.3.2.5 Authors

- Caedmon, Bede, Alfred the Great, and Cynewulf.
- Caedmon is the earliest English poet.
- His famous work is *Caedmon's Hymn* (7^{th} C).

I.2.3.2.6 Examples of Poems

- Poems from the late 10^{th} C: e.g. *The Wanderer / The Seafarer* (religious themes).
- Poems used for classical philosophical texts: e.g. King Alfred, 849-99, (the longest poem) /9^{th} c translation of Boethius's *Consolation of Philosophy*[1].

I.3 Lecture 3: Middle English Literature/The Medieval Period (1066/1500)/15^{th} Century

I.3.1 Objectives

- Enriching the students' knowledge about Middle English Literature.
- Raising the students awareness about the differences between Old English Literature and the medieval one.

I.3.2 Historical Background

The historical background of Middle English Literature contributed in the emergence of its specific forms. The main events of the period are summarized in the following points:

- The Norman conquest under William Duke of Normandy.
- The battle of Hastings in 1066.
- The establishment of *Feudalism*.

[1] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.24-34)

- Under the influence of the new aristocracy, French became the standard language of courts, parliament, and noble society.
- The written form of the Anglo-Saxon language became less common.
- The Norman dialects of the ruling classes became Anglo-Norman[1].

I.3.3 Literature

Middle English literature was written in many dialects which corresponded the region, history, culture and background of individual writers. Religious literature continued to spread. Prior to the second half of the fourteenth century, vernacular literature consisted primarily of religious writings. In addition, hagiographies were written and translated (E.g1. *The Life of Saint Audrey* (1060-1126), by Eadmer / e.g2. *Brut* by Laymon; he used the Norman-French language. It deals with the legends of King Arthur). *Knights of the Round Table*: it was the historiography in English since the Anglo-Saxon chronicle[2].

I.3.3.1 Genre

This period was famous of the following literary genres:

- Bible translations by John Wycliffe in 1382/1395.
- Romance: a long verse or prose that describes the life and adventures of a noble hero. It was not written for the common people but for those patronized by the noble class: e.g. *The Romance of the King Arthur* and *Romance of Horn*.
- The Allegorical narrative poem: by Langland; e.g. Piers Plowman, written in unrhymed alliterative style. It contains an extended metaphor where ideas of patience, purity, and truth are symbolized by the characters of the story.
- Ballad: it is an English folk literature. It is a story told in a song of four line stanzas with the second and fourth line rhymed. E.g. Ballads of *Robin Hood*.
- Fablian: it refers to funny short stories about unfaithful wives (for ordinary people).

I.3.3.2 Authors

- William Langland, Geofry Chaucer, and Pearl Poet.
- Famous works of Pearl Poet are *Sir Gawain* and *The Green Knight*.

[1] Peck, J. and Coyle, M. (2013). *A Brief History of English Literature*. USA: Palgrave Macmillan, (pp.22-24)
[2] Pomerantz, S. (2010). *Literary Periods of British Literature*.)
http://englitweatherhead.weebly.com/uploads/4/4/1/5/44151973/british_literature_breakdown__1_.pdf, (p.02)

- Chaucer is the founder of English poetry; he is the father of English poetry.
- Chaucer introduced the rhymed stanza instead of the old alliterative verse.
- He was the first great poet wrote in English language. He made the London dialect as the standard of modern English speech.
- Chaucer's famous work: *The Canterbury Tales*[1].

I.3.3.3 Theatre

Middle English Literature was famous of the following types of drama:

- The Mystery play: it deals with the presentation of the bible stories in churches.
- The Miracle play: it refers to an event that is not explicable by the natural or scientific laws (it is related to supernatural events[2]).

I.4 Lecture 4: English Renaissance (1500/1660)/ 15th and 16th Century

I.4.1 Objectives

- Enriching the students' knowledge about the Renaissance era.
- Raising the students' awareness about the differences between Renaissance Literature and the previous periods.

I.4.2 Historical Background

All the events below characterize the historical background of the English Renaissance:

- After introducing the printing press in England, in 1476 by William Caxton.
- It is associated with the European Renaissance in Italy, in the late 14th century.
- The transition from the medieval world to the modern one.
- Revival of letters.
- The Elizabethan Era in the second half of the 16th century is considered as the height of the English Renaissance.
- Thinkers tried to get rid of the old feudalist ideas and they were interested in rising bourgeoisie.
- They recovered the purity of the early church from the corruption of the Roman Catholic Church.

[1] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.36-38)
[2] Peck, J. and Coyle, M. (2013). *A Brief History of English Literature*. USA: Palgrave Macmillan, (p.27)

- Interest in the humanity activities.
- Enclosure movement and commercial expansion.
- Emphasis on the dignity of human beings and the importance of the present life: belief in the right to enjoy the beauty of this life and the ability to perfect the individual and to perform wonder (humanism[1]).

I.4.3 Literature

The Italian influence is found in the poetry of Thomas Wyatt. He is an earliest English Renaissance poet. He made many innovations in English poetry. Also, Henry Howard, *Earl of Surrey*, introduced 'the sonnet' from Italy into England in the early 16th century[2].

I.4.3.1 Elizabethan Period (1558–1603)

I.4.3.1.1 Poetry

The list below includes the main poets of the Elizabethan Period:

- Edmund Spenser : one of the most important poets of the Elizabethan period; he wrote *The Faerie Queene* (1590/1596). It is an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I.
- Sir Philip Sidney wrote *Astrophel and Stella*, *The Defence of Poetry*, and *The Countess of Pembroke's Arcadia*.
- Thomas Campion: his poems intended to be set to music as songs[3].

I.4.3.1.2 Drama

Drama was born under the shadow of the Church and nurtured for religious purposes. The value of the spectacular appeal in an age when printing was unknown is of profound importance, and had not the Church fostered the drama for her own purposes during the Middle Ages, it would not have been the force it was in the age of the Renaissance[4]. The famous authors and literary works of this period include:

- *Gorboduc,* by Sackville and Norton.

[1] Compton-Ricket, A. (date unknown).History of English Literature: New York: Dodge Publishing CO, (pp. 27-30)
[2] ibid, (p.30)
[3] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.50-51)
[4] Compton-Ricket, A. (date unknown).History of English Literature: New York: Dodge Publishing CO, (pp.29)

- Thomas Kyd's *The Spanish Tragedy*.
- *The Spanish Tragedy* is an Elizabethan tragedy written by Thomas Kyd. It was popular and influential in its time, and established a new genre (the revenge play) in English literature theatre.

- William Shakespeare, in this period, was a poet and playwright. He wrote plays in a different genres as histories (*Richard III* and *Henry IV*), tragedies (*Hamlet*, *Othello*, and *Macbeth*), comedies (*Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*) and the late romances, or tragicomedies.

- Shakespeare's career had continued to the Jacobean period.

- Other authors: Christopher Marlowe, Ben Jonson, Thomas Dekker, John Fletcher, and Francis Beaumont[1].

I.4.3.2 Jacobean period (1603–1625)

I.4.3.2.1 Drama

Shakespeare wrote the 'problem plays.' Among his works of tragedies is *Macbeth* and *King Lear*. *The Tempest* is a famous sign of his tragicomedy. The poet and dramatist Ben Jonson became the leading literary figure after Shakespeare's death. Jonson's comedies are represented in *Volpone* and *Bartholomew Fair*[2].

I.4.3.2.2 Poetry

Shakespeare popularized the English sonnet. *On First Looking into Chapman's Homer* is John Keats's famous sonnet. In addition, a collection of 154 sonnets, dealing with themes of the passage of time, love, beauty and mortality, were first published in a 1609[3].

I.4.3.2.3 Prose

The most important prose work of the early 17th century was the *King James Bible*. Also, the period was famous of Bible translation into English by William Tyndale[1].

---

[1] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.143-46)

[2] ibid, (p. 146**)**

[3] Compton-Ricket, A. (date unknown).History of English Literature: New York: Dodge Publishing CO, (pp.29

I.4.3.3 Late Renaissance (1625–1660)

In this period, the Metaphysical poets John Donne and George Herbert were still alive. However, a second generation of metaphysical poets emerged where it witnessed the popularity of the writings of Richard Crashaw, Andrew Marvell, Thomas Traherne, and Henry Vaughan[2].

I.4.4 Exercise

The students are asked to read the play *Hamlet*, by William Shakespeare, as a concrete sample of Renaissance. The following questions will be answered by the students and discussed later in the coming tutorials.

- Collect full information about William Shakespeare's biography.
- Under which historical circumstances was *Hamlet* written?
- Summarize the play.
- Study the setting and the plot of *Hamlet.*
- Describe the characters (explicit/implicit features) of the play.
- What are the underlying themes transmitted by the playwright?
- Discuss the traces of Renaissance in *Hamlet*.
- Analyze Shakespeare's style in *Hamlet*.

I.5 Lecture 5: *Hamlet*: Historical Background

I.5.1 Objectives

- Forming background about William Shakespeare's Biography.
- Making relationship between William Shakespeare's biography and *Hamlet* literary trend.
- Summarizing the play.

[1] ibid
[2] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.149-54)

I.5.2 William Shakespeare's Biography

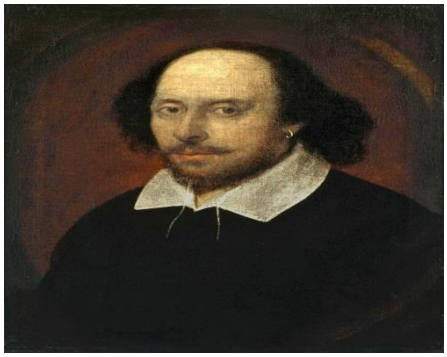

Figure.1.1: William Shakespeare

William Shakespeare is considered as the greatest dramatist and finest poet the world has ever known. No other writer's plays and poetry have been produced so many times or in so many countries or translated into so many languages. One of the major reasons for Shakespeare's popularity is the variety of rich characters that he successfully creates, from drunkards and paid murderers to princes and kings and from inane fools and court jesters to wise and noble generals. Each character springs vividly to life upon the stage and, as they speak their beautiful verse or prose, the characters remind the viewers of their own personalities, traits, and flaws. Shakespeare also made his characters very realistic. The dramatist had an amazing knowledge of a wide variety of subjects, and his well-developed characters reflect this knowledge, whether it be about military science, the graces of royalty, seamanship, history, the Bible, music, or sports.

In Shakespeare's time, few biographies were written, and none of the literary men of the Elizabethan Age was considered important enough to merit a book about his life. The first portfolio of his works, collected as a memorial to Shakespeare by members of his own acting company, was not published until 1623, seven years after his death. His first biography was written one hundred years later. As a result, many of the facts of Shakespeare's life are unknown. It is known that he was born in Stratford-on-Avon in England, sometime in early 1564, for his Baptism is recorded on April 26 of that year. His mother Mary had eight children, with William being the third. His father, John Shakespeare, was a fairly prosperous glove maker and trader who owned several houses in Stratford and became the town's mayor when Shakespeare was a boy. The young Shakespeare probably studied in the local grammar school and hunted and played sports in the open fields behind his home.

The next definite information about William Shakespeare is that the young man, at age 18, married Anne Hathaway, who was 26, on November 28, 1582. In 1583, it is recorded that Anne gave birth to their oldest child, Susanna, and that twins, Hamnet and Judith, were born to the couple in 1585. By 1592, the family was living in London, where Shakespeare was busy acting in plays and writing his own dramas. From 1592 to 1594, the plague kept most London theaters closed, so the dramatist turned to writing poetry during this period, and his poems, which were actually published unlike his plays, became popular with the masses and contributed to his good reputation as a writer. From 1594 to the end of his career, Shakespeare belonged to the same theatrical company, known first as Lord Chamberlain's Men and then as the King's Company. It is also known that he was both a leader and stockholder in this acting organization, which became the most prosperous group in London, and that he was meeting with both financial success and critical acclaim.

In 1954, Shakespeare was popular enough as an actor to perform before Queen Elizabeth. By 1596, he owned considerable property in London and bought one of the finest houses in Stratford, known as New Place, in 1597. A year later, in 1598, he bought ten percent of the stock in the Globe Theatre, where his plays were produced. In 1608, he and his colleagues also purchased The Blackfriars Theatre, where they began to hold productions during the winter, returning to the Globe during the summer months. Throughout the rest of his life, Shakespeare continued to purchase land, homes, and businesses. He obviously was a busy man between handling his business ventures, performing on the stage, and writing or collaborating on the thirty-seven plays that are credited to him.

Shakespeare's most productive years were from 1594 to 1608, the period in which he wrote all of his great tragedies, such as Macbeth, Hamlet, Othello, King Lear, and Romeo and Juliet. During these fourteen years, he furnished his acting company with approximately two plays annually. After 1608, it appears he went into semi-retirement, spending more time in Stratford and creating only five plays before his death on April 23, 1616. He was buried before the altar in the Stratford Church, where his body still lies today. Many literary students and visitors make a pilgrimage to this shrine each year in order to honor William Shakespeare, still recognized after 400 years as the world's greatest poet and dramatist[1].

[1] Schoenbaum, S. (1991). *Shakespeare's Lives*. Oxford: Oxford University Press, (pp.25-26)

I.5.3 Literary/Historical Background

Probably written in 1601 or 1602, Hamlet is one of Shakespeare's most studied and popular plays. Loosely based on Danish history, the play has its origins in *Histoires Tragiques*, written by Belle-Forest in 1570; much of Belle-Forest's information is drawn from the *Historica Danica*, written by Saxo Grammaticus in 1208. In Belle-Forest's version of Hamlet, it is a known fact that Claudius, the King's brother, murders him and takes the throne. Claudius then tries to find reason to have Hamlet, the Prince of Denmark, put to death in order to ensure his retention of the throne. Realizing her error in marrying Claudius, Hamlet's mother begs forgiveness from her son and acts with him to seek vengeance on Claudius. During a banquet, Hamlet sets fire to the dining hall and beheads his uncle, the guilty King of Denmark. Hamlet is then crowned King.

Shakespeare has researched information about his main character and then changed him into the dramatic personage that he becomes. Although the Shakespearean version of Hamlet has similarities to the Belle-Forest version, there are also obvious differences, including the introduction of the Ghost to heighten dramatic interest and the death of Hamlet at the end of the play to heighten the tragedy. The end results of Shakespeare's changes are the creation of a powerful and memorable protagonist and a dramatically effective play[1].

I.5.4 *Hamlet*: Short Summary (Synopsis)

Figure 1.2: Prince Hamlet (*Hamlet*: 01)

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

The King of Denmark is killed by an apparent snakebite while sleeping in the garden. His brother Claudius assumes the throne and marries the widowed Queen, Gertrude, within weeks of the King's death. Hamlet, the Prince of Denmark and the dead King's son, mourns for his father and anguishes over his mother's hasty remarriage, considering it as unnatural as incest.

The play opens outside the castle grounds, where three guards have been witnessing the appearance of a Ghost who looks like the dead King. They ask the Prince and his friend Horatio to come see the Ghost. Prince Hamlet speaks to the apparition, who claims to be the spirit of his dead father. In a private conversation, the Ghost tells Hamlet that Claudius, in fact, murdered him. The Ghost asks Hamlet to avenge his murder. Hamlet takes his responsibility to seek vengeance for his father very seriously, perhaps too seriously.

Hamlet is in love with Ophelia, the daughter of Polonius (the Lord Chamberlain); however, the father commands Ophelia to reject Hamlet's advances. Polonius and his son Laertes believe Hamlet will never marry Ophelia since her rank is beneath his. Although Ophelia is very much in love with Hamlet, she is an obedient child; as a result, she complies with her father's commands. Satisfied that his sister is now safe, Laertes goes off to France in pursuit of a good time. Ophelia and her father are left to look after one another. When Hamlet feigns madness in order to observe the new King and his mother, Polonius tells the King that Hamlet's madness is because of unrequited love for Ophelia. He orders Ophelia to return Hamlet’s advances to test this theory. Hamlet spurns Ophelia, however, breaking her heart.

The King begins to suspect that Hamlet knows about the murder, but Hamlet is hesitant and full of anxiety over how to proceed. When at last he moves to punish Claudius, he accidentally kills Polonius. Ophelia, on hearing the news of her father's death, loses her mind and drowns in the river. Claudius, now more fearful than ever that Hamlet will eventually expose him, makes arrangements for Hamlet to die. Hamlet, however, escapes Claudius' plans and returns to Elsinore to exact revenge.

Laertes, now seeking revenge against Hamlet on behalf of his father and sister, challenges Hamlet to a duel. Secretly, he has conspired with Claudius to make sure Hamlet dies in the battle. The sword he uses is poisoned, as is Hamlet's drink. During the duel, the Queen accidentally drinks the poisoned cup and dies. Hamlet and Laertes are both

seriously wounded. Before dying, Laertes confesses all to Hamlet, telling him the details of Claudius' plot against him, including the fact that he will die shortly from the poison. Hamlet kills Claudius, then implores his friend Horatio to tell the world the truth about the tragedy. Horatio lives to clear Hamlet's name, and the Prince of Norway comes to restore order to Denmark.

I.6 Lecture 6: *Hamlet:* Summaries of the Scenes with Notes

I.6.1 Objectives

- Teaching the students the techniques of summarizing the scenes.
- Teaching the students the main techniques of analyzing and taking notes about the main actions by scenes.

I.6.2 Act I/Scene 1 Summary

The scene opens with the changing of the guard outside Elsinore, the royal residence and court of the King of Denmark. Francisco is on guard, but is very happy to be relieved by Bernardo and Marcellus. All three guards discuss the ghost that they have seen on previous nights. Bernardo and Marcellus have brought along a friend, Horatio. Horatio is skeptical and believes the so-called ghost is a figment of the guards' imaginations.

The ghost soon appears and looks like the recently deceased king. Horatio is struck with fear and wonder. When he tries to question the ghost, the apparition flees. The once skeptical Horatio is now convinced of the ghost's existence and believes it is a "fair and warlike form" of the late Danish King Hamlet. The fact that the ghost is wearing the King's armor, used in the defeat of the King of Norway, makes Horatio think that the ghost must mean something bad for the entire state of Denmark. Marcellus tells Horatio that the ghost has appeared in the same manner for the past two nights.

Marcellus asks Horatio to explain why Claudius, the new king, has been mustering the military resources of the country with such haste. He also remarks that a general spirit of unease and unrest pervades the kingdom, especially in the wake of King Hamlet's death. Horatio seizes the moment to narrate some important information about the present state of Denmark. The dead King Hamlet had defeated and slain Fortinbras, King of Norway, in battle. In accordance with the victory, all the lands belonging to Norway were ceded to Denmark. King Hamlet's sudden death gave young Fortinbras, the late Norwegian king's

son, the opportunity for revenge against Denmark. The Nordic prince has raised an army of "lawless resolute" who are willing to fight only for food and water; their explicit purpose in attacking Denmark is to recover the lands lost by Fortinbras. For this reason, Denmark has been put on alert, including night watches of which all three men are now a part. Bernardo remarks that the appearance of the ghost is probably a warning about the military threat looming over the country. Horatio, however, sees the ghost as an omen of bad times ahead for Denmark; he reminds the others of the unnatural phenomena that preceded Julius Caesar's assassination.

In the meantime, the ghost appears again, and Horatio calls on the apparition to answer his questions for the sake of the fate of Denmark. The ghost, however, remains silent and then departs. Horatio then tries to restrain the ghost from leaving by striking it; still, it vanishes. Marcellus thinks that they have committed a grievous error in striking the ghost of the late king. Horatio remarks that the ghost had "started like a guilty thing/ Upon a fearful summons" at the crowing of the cock. He recalls that traditionally the crowing of the cock is believed to awake the god of day and serve as a warning to all preternatural and erring spirits that the time has come to return to their confines. As dawn breaks, Horatio and the two officers decide to share the events of the night with Prince Hamlet, the late king's son[1].

I.6.3 Notes

In the first scene, an atmosphere of darkness and foreboding is immediately established. The castle battlements, the eerie midnight darkness, and the "bitter cold" all create a sense of dread as the change of guard takes place and the soldiers talk in fearful tones about the ghostly figure that they have seen. The soldier on duty, Francisco, feels "sick at heart" and eagerly welcomes Bernardo, even though he admits that his has been a "quiet guard." Francisco's sickness cannot be attributed merely to the coldness of the winter night and gloom of the castle ramparts. Rather it gives imaginative expression to the rottenness in the state of Denmark. It is significant that the play does not open with the introduction of the protagonist but with the evocation of the atmosphere of evil into which he will come. That Hamlet is or will quickly become a tragedy is clear from the first moments. In fact,

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

Shakespeare marvelously establishes the place and mood within the first twenty lines of the play.

The changing of the guard creates tension. As control is shifted from one guard to another, security is momentarily compromised; therefore, the play begins on a tenuous note of vulnerability that is filled with symbolism. The changing of the guard is a representation of the recent change to a new government in the state of Denmark. The ghost then appears to heighten the tension, especially since he is dressed in the armor of the dead king. Horatio is struck with fear and awe at the sight. He appropriately questions the ghost by asking, "What art thou that usurps this time of night, / Together with that fair and warlike form/ In which the majesty of buried Denmark/ Did sometime March?" Horatio's choice of words is intentional and foreshadows the fact that Claudius has usurped the throne from Hamlet. The play will be filled with the theme of usurpation and wrongful rule.

Horatio has been brought to Elsinore because he is a "scholar;" the guards hope that he will be able to communicate with the apparition when it appears. The ghost, however, remains silent, refusing to answer Horatio's questions; its mysterious silence and quick departure further darken the atmosphere of the opening scene of the play. Horatio's education and intelligence, though not helpful in communicating with the ghost, are useful in explaining some relevant background about Norway and Denmark that are necessary for understanding the play. After Horatio’s brief exposition, the ghost returns.

There has been much discussion about the nature and significance of the ghost, especially since it appears in the opening scene of the play. It is essential to understand the Elizabethan theological position regarding the spirit-world in order to appreciate the playwright's choice of an apparition to introduce his work. The most prominent theory of Elizabethan society was that a ghost was simply an illusion or hallucination. Accordingly, Horatio at first refuses to believe there is a ghost and accuses the guards of fantasizing; however, when the ghost appears, this theory is immediately cast aside.

Additional Elizabethan theories were that ghosts return to fulfill some deed left unperformed in life and to make predictions about the future. Appropriately, Horatio charges the ghost to reveal if there is "any good thing to be done" by his presence and asks the ghost whether it is “privy to thy country's fate.” When Horatio explains to Marcellus and Bernardo that the current mobilization of the military in Denmark is due to the threat of a Norwegian attack, it seems to them a convincing reason for the ghost's nocturnal

wandering on the streets of Denmark. They believe that the ghost is attempting to bear warnings, even though he does not speak.

There are other still other Elizabethan explanations about ghosts. Supposedly spirits return from the grave because of sins committed in life. Hence, Horatio exhorts the ghost to reveal if it has hidden "treasure in the womb of earth, for which, they say, you spirits oft walk in death." Still another explanation was that a ghost is just the devil in disguise. Appropriately, Horatio and the other soldiers at once think the ghost is diabolical in nature; it seems to prove its devilish origin when it stalks away as Horatio charges it to speak in the name of heaven. In the course of the play, even Hamlet expresses doubt about the veracity of the Ghost and considers the possibility that the Ghost is simply a devil setting about to cause trouble.

Dawn is traditionally a symbol of hope and renewal, of light replacing darkness. In Christian tradition, Jesus is called the Light of the World, who is brought forward to disperse the evil ways of man. The Christian references to heaven and Marcellus' speech about the bird of dawn that sings all night during Christmas reinforces the idea that there is hope for Denmark. The disappearance of the apparition at dawn emphasizes the idea that the ghost is dark and malevolent, driven out by brightness. The light of dawn at the end of a dark and frightening night also gives hope that things will get better in the state of Denmark after a dark and frightening period of history. Unfortunately, there will be much tragedy before normalcy returns.

One final note in this first scene concerns the Prince of Norway, son of the defeated Fortinbras. Young Fortinbras aspires to recover the lands and power lost by his father, but he has yet to prove his “mettle.” Claudius, the new King of Denmark, however, takes young Fortinbras seriously and activates the Danish military and places night guards to watch for the enemy. Hamlet also has a respect for Fortinbras, and during the course of the play, he praises Fortinbras as his ideal. While Hamlet procrastinates about avenging his father's murder, Fortinbras determinedly marches forth to reclaim his father’s kingdom. Fortinbras’ character is driven by chivalric heroism and spurs Hamlet onward in his quest for revenge.

I.6.4 Act I/Scene 2 Summary

Claudius, the new King of Denmark and brother of the late King Hamlet, enters with his new wife Queen Gertrude, his nephew-turned-stepson Hamlet, Polonius, Laertes, and other courtiers and attendants. Claudius is warning the members of the court against excessive grief over the late king. He justifies his admittedly hasty marriage to Gertrude, the widowed queen, by saying that the marriage had been done in the best interest of Denmark and with the approval of the courtiers. He then turns to the issue of the growing animosity between Denmark and Norway.

Claudius tells the members of the court about the recent aggression by Young Fortinbras, Prince of Norway, who is mobilizing his military resources with the intention of recovering from Denmark the lands lost by his late father. Claudius feels the young Fortinbras is taking advantage of the confusion and disorganization of Denmark in the wake of the sudden death of King Hamlet. Claudius tells his court that the new King of Norway, who is the uncle of the young prince, is old and bed-ridden and has no knowledge of his nephew's vengeful actions. Claudius states that he has written a letter to the old King requesting him to restrain his nephew from his aggressive military preparations against Denmark.

Claudius then turns to Laertes, who requests permission to return to France. Laertes explains that he had come to Denmark in order to be present at the coronation ceremony. Laertes' father, Polonius, is reluctant to say goodbye to his son, but finally consents. Claudius then grants leave to Laertes.

Claudius turns to Prince Hamlet, who continues to grieve for his father, and questions him regarding his melancholy. Queen Gertrude advises Hamlet to deal philosophically with his grief, telling him all human beings must die eventually. She then begs her son to regard the new King (her new husband) as a friend. Hamlet, extremely upset at his mother's hasty remarriage and her apparent lack of mourning, is deeply hurt and irritably replies to his mother that his grief is genuine and cannot be philosophized away. He explains that his dark cloak and other external signs of mourning are nothing in comparison with what he feels in his heart. Claudius commends Hamlet for his intense devotion to his late father but points out that everybody, at some point in life, suffers such a loss. He adds that a protracted period of mourning goes against the teachings of religion and is evidence of “impious stubbornness.”

Claudius asks Hamlet to regard him as his father and tries to give him paternal advice. Not approving of Hamlet's wish to return to Wittenberg, Claudius implores him to remain at Elsinore. When the Queen also urges Hamlet to stay, he consents. Claudius proclaims that a great feast will be held that night to celebrate Hamlet's "gentle and unforc'd accord." Claudius, Gertrude, and the courtiers then depart. Left alone for the first time, Hamlet expresses his melancholy aloud. He is disgusted with life, and the world appears to him "weary, stale, flat, and, unprofitable," a place fit for only those who are gross and ill of nature. He longs to die and wishes that suicide were not a sin. He is outraged by his mother's hasty marriage to his Uncle laudius barely two months after the death of his father and curses her frailty. Though Claudius is the late King's brother, he is a much inferior man and cannot be compared with Hamlet's father. Hamlet curbs his emotions as he sees Horatio and Marcellus approaching.

During conversation with Hamlet, Horatio makes it clear that he does not approve of the Queen's hasty remarriage. He also tells Hamlet about Bernardo and Marcellus seeing the ghost of the late King on two consecutive nights during their guard duty. Horatio also explains that he himself joined the watch and saw the ghost with his own eyes. When Hamlet asks his friend whether he tried to speak to the ghost, Horatio explains how it remained silent and shrank away when the cock crowed. A curious Hamlet questions Horatio about every little detail of his encounter with the apparition. He then decides to join the watch later in the night, hopeful of seeing the ghost himself. He swears Horatio, Bernardo, and Marcellus to secrecy about what they have seen.

After his friends depart, Hamlet is once again left alone and reflects upon the strange news he has just heard. He is convinced that the appearance of his father's apparition is an omen of foul play that will soon be revealed. Hamlet exclaims, "My father's spirit in arms! All is not well."

I.6.5 Notes

The second scene provides a stark contrast to the opening scene of the play. In the first scene, the ghostly image of the dead King of Denmark predominates; in the second scene, the successor to the dead king rules in his place, enjoying both his court and his family. In the first scene, the protagonist of the play is noticeably absent; in the second scene, Hamlet is introduced as an intelligent, emotional, and grief-stricken young man. The atmosphere of

the opening scene is cold, menacing and dark. In the second scene, the formal grandeur of Claudius' court predominates.

At this stage, Claudius' villainy is not exposed, but his hasty marriage to the queen, who is his sister-in-law, and his verbal arguments both suggest some impropriety. In fact, many consider the marriage almost incestuous, and Claudius feels he must justify it by stating that he had the approval of the courtiers. Additionally, it is certainly tactless for the new King to encourage the dead king's family to forsake their grief, especially since royalty usually stays in mourning for almost a year. It is also inappropriate for Claudius, at this early stage, to suggest to the grieving Hamlet that he look upon him as a father or to suggest that there be a celebration at the court, filled with festive drink.

Claudius' lengthy speech, couched in rhetoric and smooth justifications, is truly political in every sense, revealing the King's true nature. He begins with a conventional tribute to the memory of his late brother and then quickly proceeds to justify his own actions. He claims that discretion has emerged victorious in its battle with grief and that he has married the queen in order to unite Denmark. Claudius' prime intention in this classic Machiavellian argument is to make his actions appear natural and preserving of national interests.

Like the first scene, this second one is concerned with the foreign politics that will shape much of the course of the play. Young Fortinbras, Prince of Norway, has become a potential threat to Denmark, mobilizing his military forces in order to recover the lands lost by his father in the battle with the late King Hamlet. A battle with Fortinbras also poses personal problems for Claudius; a Norwegian attack will definitely remind the courtiers of the heroic battle fought by King Hamlet and place the new king in a position to be compared. As a result, Claudius is determined to deal with the matter efficiently. With both diplomacy and the desire for self-preservation in mind, the king dispatches Voltimand and Cornelius as emissaries to the ailing King of Norway, carrying a plea for him to restrain young Prince Fortinbras.

The scene also develops the character of Queen Gertrude, who is Claudius' new wife and Hamlet's mother. She does appear to be a concerned mother, worrying about her son's melancholy, urging him to think of Claudius (now his uncle and his stepfather) as a friend, and encouraging him to stay at Elsinore rather than returning to Wittenberg. For the most part, however, the picture of her is not favorable. Hamlet calls her frail, and everyone

seems to question her hasty marriage to the king only weeks after her husband's death. Unlike Hamlet, she does not seem to be filled with grief.

The scene also introduces some of the minor characters, including Laertes and Polonius. Laertes is characterized as a pleasure-seeking young man who is anxious to get back to his life of indulgence and gay abandon in Paris. His father, Polonius, is a verbose and pompous man. When the king asks him a simple question, Polonius launches into a stilted, long-winded speech, saying that "He hath, my lord, wrung from me my slow leave / By laborious petition, and at last / Upon his will I seal's my hard consent." Later in the play, the pomposity of Polonius will give a few moments of comic relief to the tragic drama.

By comparison to Polonius' speech, the one given by Claudius to Hamlet is less stilted and more natural. As he chides his new stepson for his melancholy, he uses both "nature" and "reason" as his arguments. He urges Hamlet to embrace "forgetfulness," claiming that remembrance is a "fault to heaven," a "fault against the dead," and "a fault to nature." Claudius' argument is both philosophical and religious. He claims that death must be accepted stoically since it is the fate of all mankind. Furthermore, Claudius accuses Hamlet of having "impious stubbornness," displaying a weak heart and revealing an unschooled mind because of his protracted period of mourning. It is like the king, in pointing out the weaknesses of Hamlet, is trying to demonstrate that the Prince is unfit to rule the kingdom and, thereby, to strengthen his own position as the monarch. Ironically, Claudius' speech is really a condemnation of himself, for he is guilty of committing a "fault to heaven" and a "fault against the dead;" fratricide is a primal sin.

Claudius asks that Hamlet give up his studies at Wittenberg. As always, the request is filled with self-interest, for the king feels there is an advantage to himself by having the Prince with him at Elsinore; at the court, Claudius can keep a close watch on his stepson and make certain that he is not garnering support and power from the populace. Although Hamlet largely ignores Claudius' request, he does listen to his mother's pleas; in the end, he agrees to stay at Elsinore, a fatal decision for the entire family, for Gertrude, Claudius, and Hamlet will all three soon die.

It is important to notice in this scene that Claudius seems to have a fondness for drinking. As the play progresses Hamlet condemns Claudius' drinking orgies. In the Renaissance age, indulgence in drinking was taken as a sign of abandoning reason, the quality that distinguished man from beast. Thus, right from the beginning of the play,

Shakespeare hints at the bestiality of Claudius, which evokes Hamlet's deep revulsion and disgust.

Even in this early scene, Hamlet begins to reveal himself as a tragic hero, but he is not directly or initially responsible for the tragic events that surround him. Hamlet comes into a situation that is already fraught with evil; Claudius has previously seized the throne and married his mother. Even though Hamlet, at this point, does not suspect murder, he feels the marriage is foul. Then when he learns about the ghost of his father, Hamlet immediately senses that it is a bad omen. In truth, Hamlet will soon fall from misery into greater misery.

Shakespeare also develops the theme of appearance vs. reality. Hamlet resents his mother's insinuation that he is putting on a show of being grief-stricken. Ironically, he is the only family member who is truly mourning his father's death. He replies that all outwardly signs of his grief, such as his black cloak of mourning, his tears, and his sighs, are mere appearances, not even close to the depth of the real grief in his heart. Ironically, Hamlet immediately believes the tale about the appearance of a ghost and plans to go and see it that same night. It is obvious that he is eager to find out the real reason for his father's death. This theme of appearance vs. reality will play an important part in the entire play.

Hamlet’s first soliloquy (an extended speech spoken alone on stage in which a character thinks aloud) reveals his true thoughts. He is in such despair over his father’s death and his mother's hasty and unnatural remarriage that he would like to die. The only thing that keeps him from suicide is that he considers murdering oneself to be a sin. The imagery of the unwedded garden in his soliloquy symbolizes the fall from a state of perfection and order. It is obvious that his mother’s marriage has affected Hamlet profoundly. Coming within weeks of the king's death, it indicates to him a callous indifference to the memory of his father on his mother's part. The fact that the wedding took place so soon after the funeral is, in fact, emphasized three times in the course of his speech. Hamlet’s soliloquy culminates in resigned acceptance of heart break and silent inactivity. He feels, however, that he cannot currently do anything about the marriage and knows it is best to hold his tongue for the time being. In the end, his soliloquy is not a reasoned assessment of the situation but a passionate outpouring of his disgust and bitterness with the ways of the world.

Although Hamlet is in a dejected state of mind, his mood lightens when he sees his loyal friend Horatio, showing warmth and genuine happiness. For a brief moment, one sees a glimpse of the former Hamlet, who was the "glass of fashion and the mould of form." Hamlet's reference to his father provides Horatio with an opportunity to gently tell him the news of the ghost. Although he is alarmed and thinks it is a bad omen, Hamlet resolves to speak to the apparition himself. After his friends leave, Hamlet ponders the ghost and thinks it may be a devilish spirit that has assumed his father's form. More importantly, his suspicions are aroused. If his father's death had been a natural one, Hamlet feels that the ghost would not have appeared; therefore, he suspects some "foul play." He impatiently waits for the night to come when "foul deeds will rise ... to men's eyes."

I.6.6 Act I/Scene 3Summary

In this scene, Laertes is saying goodbye to Ophelia, his sister, before he departs for France. Acting as a concerned and bossy older brother, he warns Ophelia not to reciprocate Hamlet's advances and professions of love, reminding her that princes are not free to choose their own wives. Ophelia accepts Laertes' advice with reluctance.

Polonius enters and gives his son some last minute advice about his conduct abroad. As Laertes leaves, he reminds Ophelia to follow his advice. Polonius immediately asks Ophelia what her brother has been talking to her about and is pleased to hear that Laertes has discussed Hamlet with her. This provides Polonius with an opportunity to talk to his daughter himself. Ophelia admits that Hamlet has expressed his love for her on many occasions. Unlike Laertes, who never doubts the genuine nature of Hamlet's feelings for Ophelia, Polonius scoffs at the idea that Hamlet's love is true and tells Ophelia that she is too young and inexperienced to see the Prince's insincerity. Ophelia tries in vain to assert the honorable nature of Hamlet's love, but Polonius cannot be convinced. He tells her to be more reserved in her associations with men and forbids her from meeting Hamlet again. Ophelia, a dutiful daughter, obediently agrees to do so[1].

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

I.6.7 Notes

In this scene, Ophelia (the daughter of Polonius, the sister of Laertes, and the sweetheart of Hamlet) is introduced in person for the first time. It becomes apparent through Laertes' conversation with her that she is the object of Hamlet's true affection. Laertes, however, is anxious to protect Ophelia from Hamlet, believing a union between them will never happen. Laertes explains the reason why Ophelia should discourage the advances of the Prince. He says that Hamlet, as a royal figure, is not at liberty to choose his own wife, who will become the future queen. As a public figure, he is simply not entitled to a personal life, for the safety of Denmark will depend upon him.

Additionally, Laertes, as a concerned big brother, warns Ophelia to guard her virginity. Ophelia accepts Laertes' advice with a hint of irony, telling him that he wants her to travel a steep and thorny way to heaven while he goes off to have fun.

This ironic reply shows Ophelia's sense of humor and loving acceptance of her brother's ways; it also points out that Laertes is known for being a bit wild. Polonius himself gives Laertes advice about curbing his conduct during his travels and later he will dispatch Reynaldo to spy on Laertes' conduct, certain that it is less than proper.

Being a man of the world, Polonius thinks that Hamlet intends to deceive Ophelia. When Ophelia talks about Hamlet's love, he has a rebuttal. When Ophelia says that Hamlet has made "many tenders/of affection," Polonius develops it into a derogatory meaning of "offer for contract." When she asserts that Hamlet has protested his love in honorable fashion, her father dismisses his vows as fraudulent, like a snare set as "springs to catch woodcocks." He claims that Hamlet's vows are "mere implorators of unholy suits" that presumably have the sole goal of obtaining Ophelia's "chaste treasure." Obviously, Polonius is exceedingly suspicious by nature. The fact that he doubts Hamlet makes him appear foolish to the audience, for everyone, including Laertes, recognizes Hamlet's depth of feeling for Ophelia. She, however, is an obedient daughter and agrees to her father's wishes for her not to see Hamlet again.

I.6.8 Act I/ Scene 4 Summary

The setting shifts to the outside battlements of the castle at Elsinore. As earlier planned, Hamlet arrives with Horatio and Marcellus, just before midnight in order to watch for the Ghost. While they are speaking to one another, a flourish of trumpets and canon fire is

heard in the distance. Hamlet explains in disgust that this is a sign that the new King, his uncle and stepfather, is engaged in his customary drunken revelry.

Suddenly the ghost appears. Hamlet addresses the apparition as "King, father; royal Dane" and implores it to reveal the reason for its nocturnal wanderings. The ghost simply beckons Hamlet to follow it to another place. Horatio and Marcellus beg Hamlet not to obey the ghost, fearing it would be dangerous and could even lead to his death; but Hamlet ignores his friends' warnings, breaks away from them when they try to physically restrain him, and follows the Ghost. Horatio and Marcellus are convinced that "something is rotten in the state of Denmark" and decide to follow Hamlet.

I.6.9 Notes

The setting again returns to the eerie battlements of the castle at midnight, serving as a flashback to the first scene of the play. The only interruption to the dark quietness is the distant sound of revelry at the castle; it is supposedly a celebration in honor of Hamlet, who has decided to stay at Elsinore rather than return to Wittenberg. Hamlet, obviously not in attendance at the celebration, expresses his disgust for the drinking orgies of Claudius. In his ensuing speech, Hamlet states that alcoholism is rampant not only in Claudius' court but also throughout Denmark. He sees it as the mark of the profound sickness that engulfs the entire society. Hamlet particularly feels that Claudius' indulgence for drink indicates his bestial qualities as well as his abandonment of reason and virtue.

The ghost appears as soon as Hamlet is finished philosophizing about the downfall of man. He wonders aloud whether the apparition is a "spirit of health or goblin damned." Eager to find out more about the king's death, Hamlet addresses the ghost as "father," showing his eagerness to speak with it. Hamlet is then willing to take a risk and follow the ghost. When his friends try to reason with him and physically restrain him, Hamlet says he will kill them if he has to in order to follow the apparition and find out some answers to his questions. Throughout the scene, Hamlet displays himself as the noble and sympathetic symbol of the grief-stricken son, willing to do anything to learn more about his dead father and how he died.

I.6.10 Act 1/Scene 5 Summary

The ghost and Hamlet are alone on a platform. As dawn is fast approaching, the ghost remarks that there is little time left before he will have to return to "sulphurous and

tormenting flames.” The apparition tells Hamlet that he is indeed the Ghost of King Hamlet. He tells the prince he is doomed to spend his days within the purgatorial fires of his prison and roam at nights until the "foul crimes" committed during his reign are avenged. The ghost then calls upon Hamlet to avenge his "most foul, strange and unnatural murder." Hamlet swears that he will, begging the ghost to tell him the name of his murderer. The ghost then tells Hamlet that the treacherous Claudius poured poison in his ear and killed him, depriving him of a last opportunity to confess his sins.

The news that his father had lost his life, his crown, and his wife to Claudius is shocking to Hamlet. The ghost exhorts Hamlet to take revenge and prevent the royal bed of Denmark from becoming “a couch for luxury and damned incest.” Before leaving, the ghost warns Hamlet not to take any action against his mother. Instead, he implores the prince to leave her punishment in the hands of God and her conscience. The ghost then leaves with the words, “Adieu, adieu! Remember me!”

When Hamlet meets up with Horatio and Marcellus, he answers their questions evasively. He fears the disclosure of the ghost will get in the way of his quest to avenge his father, so he asks his friends to never reveal what has happened in any form. The voice of the ghost is heard from below the platform commanding the men to swear. Horatio and Marcellus take an oath upon Hamlet's sword. Hamlet then conceives his scheme of feigning madness while waiting for an opportune moment to confront Claudius. He asks his friends to swear that they will make no comment about his strange behavior should he choose to “put an antic disposition on” or act deranged. The ghost's voice is again heard, and the men swear not to reveal the reason for Hamlet's "madness". The troubled Hamlet thanks his friends, but he is very uncomfortable with the role of the avenger that has been thrust upon him. He laments, “The time is out of joint; O cursed spite /that ever I was born to set it right!”

I.6.11 Notes

This important scene contains Hamlet's encounter with the ghost, in which the evils that direct the play are revealed. Hamlet is unsettled by the revelation of his father’s murder and readily vows to act as the avenging son. The commands of the ghost direct the plot from this point on.

When Hamlet's dead father directs his son to avenge him of his foul and most unnatural murder, Hamlet's response shows determination to act and a curiosity to know all the facts surrounding the murder: "Haste me to know, that I, with wings as swift, as meditation or the thoughts of love May sweep to my revenge."

Hamlet's choice of image is significant here. A person who wants to take revenge rarely has "thoughts of love" and only concentrates upon thoughts of revenge; but Hamlet's thirst for revenge is immediate and deep. During the remainder of the play, his obsession with vengeance will overshadow all people and relationships the young prince holds dear, and his speech here is simply an ironic foreshadowing of that sad fact.

The ghost gives Hamlet the details of the horrible murder committed by Claudius. He explains that Claudius first won the love of Gertrude and then murdered the King by pouring the poisonous "juice of cursed hebona" into his ear. This poison invaded his defenseless body and "swift as quicksilver ... course [d] through the natural gates and alleys of the body." Both here and throughout the play rottenness and sickness are shown to invade and destroy everything good. Amazingly, the dead king wants Hamlet to spare Gertrude, leaving her to her own conscience and God's judgement. As the apparition departs, it warns Hamlet to remember its words. Totally shocked by the revelation, Hamlet wonders momentarily whether the ghost might be a devil that is tricking him; but he immediately dismisses any doubt, for he is certain he has talked with his dead father in his military attire. Horrified at the foul nature of Claudius' crime, he denounces both his mother and her new husband. He repeats the word "remember," spoken by the ghost, many times and swears to clear his mind of everything except for thoughts of revenge.

Hamlet assumes that he is the only person, apart from the ghost and Claudius, who knows about the terrible crime. In order to safeguard his secret, he even refuses to reveal the information to Horatio and Marcellus and makes them both swear that they will say nothing about the ghost; he wants nothing to jeopardize his plans for revenge. The oaths of Horatio and Marcellus are interrupted several times by the warnings from the ghostly voice coming from below, emphasizing the fact that the dead king has not gone to heaven, for he had no chance to confess his sins before he died.

Hamlet's decision to feign madness as a means of enacting his revenge is important. During the course of the play, his madness seems so genuine that one is made to wonder if it is really play-acting; certainly, the news that Hamlet has received about his father and his

mother is enough to drive a son insane. As a result, the line between appearance and reality becomes notably blurred as the play progresses[1].

I.6.12 Act II/Scene 1 Summary

Polonius is sending his servant Reynaldo to Paris with the excuse of delivering money to Laertes. In reality, he wants Reynaldo to spy on Laertes, making sure he is not getting into trouble. Polonius tells Reynaldo to be extremely discreet and tactful in finding out information about Laertes, seeking out other Danes to find out what Laertes has been doing. Polonius suggests that Reynaldo tell others he has heard that Laertes is a reckless young man in pursuit of idle pleasures in order to gauge their reactions. Having received his detailed instructions, Reynaldo leaves.

Soon thereafter Ophelia enters visibly upset. She tells Polonius that Hamlet, looking disheveled and distressed, has come to her acting strangely. She tells him the prince held her tightly by the wrist and shook her violently, all the while staring intently into her eyes. Polonius is convinced that Hamlet's madness is the "very ecstasy of love" caused by Ophelia's obedient refusal to see him. He fears that he has acted too strictly by forbidding his daughter to see the Prince, but justifies his orders by saying that he has only acted in Ophelia's best interests. He decides to inform Claudius about Hamlet's condition.

I.6.13 Notes

Although it is not clear how much time has passed since the last scene, it is obvious that a considerable amount of time has elapsed, for Laertes has been in France for a while. The decision of Polonius to send someone to spy on his son serves as a foreshadowing of later events in the play, when Claudius sends Rosencrantz and Guildenstern to spy upon Hamlet. At the end of Polonius' instructions to Reynaldo, he succinctly sums up the tactics that should be used to find out about Laertes' conduct. These same tactics will be used by Claudius to keep an eye on Hamlet. The difference is that Polonius has a genuine concern for Laertes and his well-being; such is not the case with Claudius, who spies on Hamlet out of a desire for self-protection.

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

This scene also highlights the essential aspect of Polonius' character that will ultimately lead to his death. Untrusting by nature, Polonius is convinced that Laertes will conduct himself shamefully in Paris and indulge in vices; therefore, he uses underhanded and sneaky methods to observe his son. Polonius' tendency to eavesdrop and spy prepares the audience for the times when he will covertly watch Hamlet. It seems that spying is an integral part of the corrupt court of Denmark.

Furthermore, the scene allows Ophelia to announce Hamlet's strange behavior; it also allows Polonius, as Lord Chamberlain and father of Ophelia, to convey the news of Hamlet's behavior to the King. Ophelia tells her father about how Hamlet appeared in her closet "with a look so piteous in purport / as if he had been loosed out of hell / to speak of horrors." Additionally, he grabbed her and shook her. Such behavior reveals that Hamlet has, indeed, taken on a stance of craziness; therefore, this scene is closely linked to Hamlet's encounter with the Ghost, when he decides to feign madness in order to exact his revenge on Claudius. When Polonius hears his daughter's story, he jumps to the conclusion that Hamlet has gone mad because of his unrequited love for Ophelia. He immediately and arrogantly assumes he is the cause of the young Prince's problem. In fact, he is so certain about this interpretation that he hastens to the King to tell him about Hamlet's madness and its cause, exactly as the Prince has planned.

I.6.14 Act II/Scene 2 Summary

King Claudius welcomes Rosencrantz and Guildenstern into his chambers. He mentions Hamlet's melancholic and strange transformation and attributes it to the late King's death. Since Rosencrantz and Guildenstern were Hamlet's childhood friends, Claudius and Gertrude ask them to investigate the Prince's strange conduct so that he can be brought back to normalcy. Rosencrantz and Guildenstern agree and go in search of Hamlet.

Polonius enters with the news that the emissaries to Norway have returned with favorable news. Polonius further tells Claudius that he has found the cause of Hamlet's madness. Claudius is eager to hear this, but Polonius insists on bringing the emissaries in first. Although Claudius is excited that Polonius seems to have discovered the "head and source" of Hamlet's "distemper," Queen Gertrude very much doubts it. She attributes Hamlet's strange behavior to grief over his father's death and her overhasty marriage.

Polonius enters with Cornelius and Voltimand, the emissaries. They tell Claudius that his appeal to Norway has been successful; the bed-ridden King of Norway has restrained his nephew from proceeding against Denmark. The Norwegian monarch had been under the impression that the military preparations of his young nephew were against the Poles. When he found out that his nephew intended to march against Denmark, he reprimanded him and made him promise he would never attack Denmark. The armies mustered by Fortinbras now plan to march against Poland. Additionally, the emissaries tell the King that Fortinbras requests permission to march through Denmark on the way to Poland. Claudius responds that he will think about it. He graciously thanks the courtiers for their good work in averting a war and dismisses them.

Polonius now shares his certainty that Hamlet's insanity is the "very ecstasy of love" for his daughter Ophelia. He confesses that he has forbidden Ophelia from reciprocating Hamlet's overtures, due to her social position, and that her rejection must certainly be the cause of Hamlet's insanity. While Claudius and Gertrude agree that unrequited love could be a probable reason, they are not sure that this alone accounts for Hamlet's madness. Nevertheless, they agree to go along with a plan suggested by Polonius. The Lord Chamberlain says that he will contrive to have Hamlet meet Ophelia in the lobby, where he and the King can then spy upon the couple from behind a wall. As they make their plans, Hamlet approaches. Polonius asks Claudius and Gertrude to leave so that he can talk to the Prince alone.

Hamlet enters reading a book, and Polonius questions him about his madness. The Prince's answers and references to Ophelia convince Polonius that his guess has been correct. He does not realize, however, that Hamlet's answers are carefully constructed to ridicule him, making constant references to old men. Polonius decides that this is an opportune time to set up a meeting between Hamlet and Ophelia. After it is arranged, Polonius departs.

Rosencrantz and Guildenstern arrive on the scene. Hamlet is surprised to see them and asks what they are doing in Denmark. His suspicions are aroused when they reply evasively. Hamlet then tells them he knows they are present to find out the reason for his strange conduct. He explains that great changes have occurred recently that have led him to think more about death. Rosencrantz remarks that under such circumstances Hamlet is unlikely to obtain pleasure from the company of actors, who are on their way to the castle.

Hamlet at once shows an interest in the actors when he learns that they are the same "tragedians of the city" whose performances he has enjoyed in the past. Obviously planning something, Hamlet tells Rosencrantz and Guildenstern that the King and Queen are deceived about his insanity. Polonius then enters with the news that the players have arrived. Hamlet makes fun of Polonius and further convinces him that Ophelia is the source of his madness.

Hamlet greets the players warmly, full of memories about their last meeting. He asks them to recite some lines from a play that he likes particularly well. Then he asks them to recite a speech from Virgil's Aeneid, in which Pyrrhus kills the aged King Priam. Next Hamlet tells Polonius to see that the players are comfortably lodged at the castle. All leave with Polonius except the first player. Hamlet asks him whether his troupe can enact "The Murder of Gonzago." When the first player says that it is possible, it is decided the performance will take place the following night. Hamlet tells the actor that he plans to insert into the play a short speech of ten to twelve lines that he will write. The first player, Rosencrantz, and Guildenstern leave the stage, and Hamlet is left alone again.

Once again, Hamlet expresses his thoughts aloud. He is amazed by the skills of actors, who can so realistically portray grief over the death of fictional characters. He is also astonished at their abilities to rouse in themselves such a state of passion that tears flow from their eyes and their voices tremble with tender emotion over characters that do not even exist. Hamlet reflects that the passion of the players would surely be aroused if they had a genuine cause, such as his. Hamlet then curses himself for having failed so far to take any action against Claudius; he feels he has failed in his plans for vengeance. He is, however, encouraged by his plan to test Claudius' conscience. "The Murder of Gonzago" contains an incident similar to the alleged murder of his father. When it is performed on the following night by the players, Claudius' reaction will hopefully tell Hamlet all he needs to know about the new King's guilt in the death of his father.

I.6.15 Notes

This scene is important in that a lot of information is revealed and a good deal of action to advance the plot takes play. Claudius instructs Rosencrantz and Guildenstern to spy on Hamlet; the emissaries sent to Norway return with the good news that the old King of Norway has restrained young Fortinbras from proceeding against Denmark; Polonius tells Claudius that Hamlet's madness is a result of unrequited love and plans to eavesdrop on

Hamlet's conversation with Ophelia; and the troupe of strolling players arrives, giving Hamlet the perfect opportunity to determine the degree of Claudius' guilt[1].

Claudius has developed some suspicions about Hamlet's behavior and asks Rosencrantz and Guildenstern to spy on him. He has shrewdly perceived that Hamlet's appearance may be deceptive. Masking his purpose of self-preservation in the guise of concern for his new son, Claudius tells Rosencrantz and Guildenstern that neither Hamlet's "exterior nor the inward man / Resembles what it was." Underneath the appearance, Claudius is more concerned about the threat that Hamlet poses to him than about Fortinbras' planned attack. His skewed priorities reveal his tenuous position as King. Ironically, Hamlet's feigned madness, which was meant to ward off the King's suspicions, has resulted in the very opposite reaction.

As soon as the emissaries leave, Polonius confidently asserts that he has found the cause of Hamlet's lunacy. True to his character, he struggles in vain to be brief but ends up being quite verbose. He finally asserts that Hamlet's insanity is caused by his unrequited love for Ophelia. He reads a poorly written love letter sent by Hamlet to Ophelia as proof. The love letter is obviously a part of Hamlet's charade of madness and paints a conventional picture of a dejected lover. Polonius then proposes to "loose" his daughter on Hamlet, using her as bait to discover the depth and cause of the Prince's madness. As part of the plan, Polonius and Claudius will hide behind a curtain and observe the couple together. His earlier concern for his daughter's virtue is now lost as he proposes to make Ophelia vulnerable to the "mad" prince.

Hamlet's rude mockery of Polonius is deserved. He obviously has figured out that Polonius has ordered his daughter to stop seeing him. He, therefore, seizes the opportunity to satirize Polonius' moral obtuseness. He calls Polonius a "fishmonger" or a pimp, knowing that Polonius is not a protector of Ophelia's virtue but a weak-willed father who will use his daughter in order to help the King. The simple-minded Polonius, unable to understand the Prince's allusion, thinks that Hamlet is really mad and persists in his efforts to find out what is exactly wrong. Hamlet, in order to further confound Polonius, continues

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

to talk in riddles. Referring to the corruption and disease of the court, Hamlet tells Polonius that even the apparently pure sun breeds maggots in a dead dog.

Rosencrantz and Guildenstern, for all their efforts, fail to discover Hamlet's secret. Instead, the Prince discovers theirs and makes them confess that they have been sent from the King to discover the reason for his strange conduct. Hamlet now has more cause for being melancholic since even his childhood friends can no longer be trusted. Hamlet suggests to them that he has changed because his ambition to ascend the throne has been thwarted; he also talks about his disillusionment with the world. He states that men too often abandon reason and sink to a bestial level, appearing to be nothing more than the "quintessence of dust."

Finally, this important scene introduces the players, who perform an essential function in both the plot and the theme of Hamlet. When the players arrive, Hamlet asks the first player to recite Aeneas' speech to Dido; it is about the fall of Troy and the killing of King Priam by the Greek Pyrrhus and bears particular relevance to Hamlet's own situation. In this speech, Pyrrhus is dressed in black armor smeared with blood that is soon baked into a thin crust by the excessive heat of Troy, "roasted in wrath and fire." The speech foreshadows the bloody acts required to exact vengeance in the tragic conclusion of this play. Appropriately, the lines of the speech show Pyrrhus to be suspended in inaction, "neutral to his will," much like Hamlet has been himself. In the last part of the speech, Hecuba is wildly lamenting Priam's death, an ironic contrast to Gertrude's apparent lack of feeling over the death of her husband. The speech ends by proclaiming that even the gods would have been moved by the spectacle of Hecuba's sorrow; at the end of Hamlet, everyone is moved by the great loss of life.

The introduction of actors into the play further develops the theme of appearance versus reality. Hamlet even wonders aloud at the ability of actors to portray emotions so realistically; yet Hamlet himself is doing such a good job of acting the madman that everyone in the court assumes he has lost his mind. In the end, he will be transformed from an actor depicting madness to a man possessed by madness.

When Hamlet is left alone, he soliloquizes his innermost thoughts. He derides himself for being a "a dull muddy-mettled rascal" and a dreamer. He castigates himself for inaction and fiercely criticizes himself for pining over his dead father instead of taking positive action. The soliloquy begins as a reaction to the actor's realistic description of Hecuba's

grief at Priam's death. In contrast, Hamlet, who has "the motive and the cue for passion," still fails to act; he calls himself a "pigeon-liver'd" coward who lacks the gall to kill Claudius, and describes his enemy as a "bloody, bawdy villain!/Remorseless, treacherous, lecherous, kindless (unnatural) villain."[1]

There are several explanations as to why Hamlet delays his vengeance until it is too late. Perhaps he continues to fear that the ghost is only a devilish villain that is wrongly leading him down a murderous path. Certainly, regicide, the killing of a king, is a great crime, and Hamlet wants to be certain that Claudius is truly guilty of murder. Additionally, Hamlet's background in Christianity has taught him that revenge is forbidden. All of these factors contribute to Hamlet's hesitation. He is, however, convinced that the enacting of "The Murder of Gonzago," with his insertion of some lines containing an incident similar to the murder of his father, will help him definitively ascertain Claudius' guilt; in turn, he will be free to act. In the end, Hamlet cannot be criticized for this procrastination, for he is a cautious young man, with a serious task at hand; he wants to make sure he is correct in his pursuit of justice.

I.7 Lecture 7: *Hamlet*: Scenes Summaries with Notes (Continuation)

I.7.1 Objectives

- Teaching the students the techniques of summarizing the scenes.
- Teaching the students the main techniques of analyzing and taking notes about the main actions by scenes

I.7.2 Act III/Scene 1 Summary

King Claudius and Queen Gertrude question Rosencrantz and Guildenstern about Hamlet's conduct, but the "spies" are unable to explain their old friend's behavior, noting that he has conducted himself "with a crafty madness" and resisted their attempts to draw out the cause of his state. They report, however, that Hamlet's mood seems somewhat improved because of the arrival of the acting troupe. Polonius corroborates this information and adds that the King and Queen have been especially invited by Hamlet to attend a performance of the players.

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

Claudius is pleased to hear that Hamlet has at last shown interest in something and agrees to attend the play, unsuspecting of the trap being laid for him. He tells Rosencrantz and Guildenstern to continue their good work and dismisses them. He then asks Gertrude to leave as well. The arranged meeting between Hamlet and Ophelia is about to happen, and he and Polonius are supposed to act as spies. In preparation for the event, Polonius instructs Ophelia to walk back and forth pretending to read a book of devotions, thereby allaying Hamlet's suspicions about her unexpected willingness to receive him. Polonius and Claudius then withdraw to their hiding place behind the arras (curtain) and wait for Hamlet's approach.

Hamlet enters giving a soliloquy about existential dilemmas, not yet aware of Ophelia's presence. It is here that he speaks his most famous line: "To be, or not to be - that is the question." In his misery, Hamlet is again contemplating suicide, wondering whether it would not be better to end his life than to face the trials and tribulations ahead. When Hamlet sees Ophelia, he ends his soliloquy to praise her beauty and acknowledges to himself the great affection he has for her; however, his mask of insanity prevents him from expressing his love. Ophelia, acting out the part given to her by Polonius, tells Hamlet she wants to return the various gifts he has given her. Hamlet, playing out the part of madness, denies ever having given her anything. He goes a step further, cruelly questioning Ophelia's honesty, declaring he has never loved her, stating that her children will be sinners, and claiming that she herself will never escape slander. Ophelia is heartbroken and unable to contain her grief. When Hamlet leaves, she prays to heaven to restore Hamlet's wits again.

Claudius and Polonius come out from their hiding place. Claudius remarks that Hamlet's tirades against Ophelia suggest that his unrequited love is not the real cause of his insanity. He is convinced that something deeper is troubling Hamlet's mind, saying it is "something in his soul/o'er which his melancholy sits on brood." Fearful of the implications to himself, Claudius resolves to send Hamlet to England. He pretends the mission will be an effort to restore Hamlet's mind, but it is clear he grows increasingly frightened that his own villainy will be exposed. Polonius foolishly and stubbornly clings to his belief that Ophelia is the cause of Hamlet's undoing. He suggests that one last attempt be made to ascertain the source of Hamlet's despair, proposing that Queen Gertrude have a confidential talk with Hamlet. While mother and son talk, Polonius will eavesdrop one more time. If this attempt also fails to reveal the truth, then Claudius can send Hamlet to England. Claudius agrees to

this plan, making one last guarded remark that "madness in great ones must not unwatched go."

I.7.3 Notes

This scene is filled with irony, as it develops both the plot and theme of the play. It is revealed that Claudius has begun to consider Hamlet a formidable threat, suspecting that the Prince might suspect his villainy. He skillfully attempts to disguise his fear and pretends to have a genuine concern about his nephew's well-being. Ironically, Hamlet, who has begun to doubt the ghost's reliability, is less sure about Claudius' villainy, while Claudius grows more worried about his exposure. No one seems to be sure what is real and what appearance is.

Hamlet's most famous speech takes place in this scene as he ponders the value of suicide. The essence of his soliloquy is that it is cowardly to live cautiously and risk nothing, but brave to court death and take action. He believes his own hesitation comes from a fear of the consequences; yet he is miserable and filled with guilt and shame over his failure to act in killing either Claudius or himself. His subsequent encounter with Ophelia in the nunnery scene is painfully sweet. He is overcome with her beauty and his affection for her, but frustrated by the fact that he cannot communicate his love to her because of his feigned madness. The obedient Ophelia, doing her father's bidding, returns Hamlet's gifts; in return, he treats her cruelly. Whether Hamlet is genuinely striking out at her or merely acting his part is not clear, but his responses contain calculated meanness. Many critics believe that Hamlet realizes that Polonius and Claudius have a part in Ophelia's actions; as a result, his cruelty is a result of his sense of betrayal.

It is important to note that there is double meaning in the word "nunnery" when Hamlet tells Ophelia to go to one. In Elizabethan times, a nunnery often referred to a brothel. Such a meaning would be consistent with Hamlet's attack on Ophelia's character. On the other hand, there is the very real suggestion that Hamlet, still deeply in love with the innocent Ophelia, wants to protect her and send her away from the evil world of Denmark. Once again the theme of appearance vs. reality comes into play.

Finally, the plot begins to move rapidly toward its dramatic climax in this scene. Claudius, wanting to free himself of Hamlet's threat, resolves to send him to England on the pretense of finding a cure for him there. The egotistical Polonius is still, however,

convinced he can find out the real reason for Hamlet's madness and begs the king to allow Gertrude to question her son. Claudius probably agrees to Polonius' plan because he wishes to put on an appearance of being genuinely concerned about the Prince's well-being; in reality he is consumed with thoughts of his own survival.

I.7.4 Act III/ Scene 2 Summary

Hamlet directs the actors in how to perform the lines he has added to "The Murder of Gonzago." When he is finished, he dismisses them. Polonius enters, along with Rosencrantz and Guildenstern, and tells Hamlet the King and Queen will attend the play. Horatio next arrives, and he and Hamlet have a private discussion. Hamlet reveals his scheme to test Claudius' conscience, stating that the play will contain an incident similar to the death of his father. He asks Horatio to closely watch Claudius' face for any signs of guilt during the play, especially when the lines added by Hamlet are presented. If Claudius does not flinch, it will be proven that Hamlet has seen "a damned ghost" and not the benevolent spirit of the late King Hamlet. Horatio assures his friend that he will observe Claudius' reactions closely.

The King and Queen enter accompanied by Polonius, Ophelia, Rosencrantz, Guildenstern, and other lords and courtiers. A brief exchange follows between Hamlet and Polonius in which the Prince, still feigning madness, again makes fun of the Lord Chamberlain. Hamlet then refuses his mother's offer to sit beside her and instead takes his place at Ophelia's feet. A pantomime precedes the play, showing a King and Queen who are deeply in love with each other. The Queen declares her eternal love for her husband and declares that she will never remarry if something happens to her husband. When the actor King falls asleep on a bank of flowers, the queen leaves. A man appears, takes the king's crown, and kisses it. He then pours poison in the sleeping king's ear and leaves. When the queen returns, she finds her husband dead and makes a great show of grief. However, when the murderer returns, the Queen does not hesitate long before accepting his advances.

Ophelia is unable to understand the pantomime and asks Hamlet to explain. Hamlet tells her that the silent pantomime is meant to prepare the audience for the theme of the play that is to come. In the actual drama, the King and Queen express their devotion to one another. The Queen assures the King that if he were to die, she would remain a widow, claiming second marriages are never made for love, but only for crass material gains. The

King is pleased with his wife's sincerity and soon falls asleep. During the interlude that follows, Hamlet asks his mother whether she likes the play. Gertrude replies that the player acting the role of the queen "protests too much" about her vows. Claudius then asks Hamlet if there is any offense in the argument of the play. Hamlet replies that the play is in the spirit of jest and does not constitute an offense. He further explains that the play is entitled "The Mousetrap" and depicts the story of a murder committed in Vienna. The name of the duke is Gonzago, and his wife's name is Baptisa. He assures Claudius that whatever happens on the stage will not affect the spectators in any manner[1].

When a new character appears on the stage, Hamlet excitedly explains to Ophelia that this is Lucianus, nephew of Gonzago. Lucianus proceeds to pour poison in the sleeping King's ears. At this point, Hamlet tells all present that the play is a dramatization of the actual murder of Duke Gonzago and that the murderer will soon enough gain the love of Gonzago's wife. Claudius rises in alarm, and Polonius orders that the play be terminated. Hamlet is now convinced that Claudius is guilty of his father's murder and declares that he will "take the ghost's word for a thousand pound." Horatio also asserts that Claudius has revealed his guilty conscience by the sudden alterations in his mood. Hamlet celebrates the success of his scheme by calling some musicians to play.

At this point, Rosencrantz and Guildenstern arrive to tell Hamlet that the King is very angry and upset and that the Queen desires to see her son in her room. Hamlet agrees to honor his mother's wishes. When Rosencrantz and Guildenstern persist in looking for the cause of Hamlet's strange behavior, Hamlet is outraged. He tells Guildenstern to play upon a pipe, and when the man protests that he lacks the skill to play the instrument, Hamlet rebukes both of the men. He criticizes them for thinking that they can play upon him and "pluck out the heart of [his] mystery" while they are incapable of playing a simple musical instrument. Polonius enters to repeat the request for Hamlet to meet with the Queen in her room. In response, Hamlet again makes the old Chamberlain the butt of ridicule but tells him that he will go to see his mother shortly. When Polonius, Rosencrantz, Guildenstern, Horatio, and the players leave, Hamlet is once more left alone.

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

In a soliloquy, Hamlet reveals his intent to now extract his revenge on Claudius. He states that the midnight hour is an appropriate one for his committing momentous deeds. Now at last armed with the truth (reality), Hamlet admits that his passion is roused to a feverish pitch, but he calms himself before going to meet his mother. He must refrain, at his father's request, from committing any wrong action against her; he reminds himself to "let me be cruel, not unnatural."

I.7.5 Notes

This highly charged, emotional scene contains the first climax of the play. The play-within-a-play, a common occurrence in Shakespearean drama, tests the King's conscience and confirms Hamlet's suspicions of his villainy. It is a turning point of the plot, for Hamlet now knows conclusively that the ghost has spoken the truth, forcing him to finally act decisively. In his soliloquy, he proves that his earlier indecision has been transformed into passionate emotion and immediate desire for revenge. Unfortunately, Hamlet has waited so long to take action that he has allowed Claudius time to plan his own drama.

Besides dramatically furthering the plot of Hamlet, the play-within-a-play also presents a metaphor for the theatre and develops the theme of appearance vs. reality. The fictional drama being presented before the King is a parallel to the past reality of the King and will serve to shape the future reality of the King and several other characters. Hamlet, as director of this great masquerade on stage, cautions the players not to exaggerate their expressions and emotions, stating that only uncivilized "groundlings" are impressed by excessive melodrama. He tells them that the aim of art is to hold "the mirror up to nature," saying, in essence, that the representation of action should be a realistic reflection of life, with moderation as the keynote. Hamlet's advice to the players is important, for it reveals his state of mind before the presentation of the play. Hamlet has been striving to achieve a balance between reason and passion, as seen in his soliloquies in Acts II and III; before the players, he cautions for moderation and against excessive passion, indicating that Hamlet's own mind has finally reached a reasoned balance. It is important to remember that when the players first arrived in act II, scene 2, Hamlet had asked them to give a passionate presentation of the killing of Priam by Pyrrhus. Now he specifically instructs the players to "beget a temperance" in the "whirlwind of passion" in order to give it "smoothness."

The fact that Hamlet confides his plans for the play to Horatio reveals his strong admiration and respect for his friend. In fact, he comments that Horatio's sense of

equanimity makes him an admirable judge of things. As a result, Hamlet asks him to act as an independent witness of Claudius' reaction to the play. Hamlet tells Horatio that "both our judgements join / In censure of his seeming."

Before the play begins, Hamlet indulges in again poking fun at Polonius; but when it is time for the drama to begin, the suspense quickly builds. Hamlet rejects his mother's invitation to sit beside her and instead chooses to sit beside Ophelia in order to observe the reactions of the King and Queen during the drama. The Prince, still pretending to be mad, indulges in some word play with Ophelia and asks her whether he may lie in her lap. When Ophelia refuses, Hamlet says that he had only meant to lay his head upon her lap and hadn't meant "country matters" (a euphemism for sexual intercourse). When Ophelia says that she thinks nothing about such an act, Hamlet suggests that she is so chaste that she has "no thing" between her legs. Hamlet's punning is painfully cruel and serves to reveal his own tormented state.

The inner play is preceded by a meaningful pantomime that foreshadows the action and theme of the actual play. In the mime, Duke Gonzago is killed by having poison poured in his ear; shortly after his death, his wife goes off with the murderer. Since it is a pantomime, the meaning is not fully clear, but provides Hamlet with an opportunity to observe Claudius before the King really realizes what is unfolding. When the actual play begins and Claudius fully understands its meaning, he is unable to contain his guilt; he is brought to his feet, stops the play, and flees the scene. Hamlet now knows the truth for certain; his excuse for inaction is gone.

This scene, in typical Shakespearean fashion, develops the plot in rapid strokes. Only when Hamlet is left alone does the pace momentarily slow to allow for the self-reflection that is integral to his character development. His determination to act is given in a soliloquy, and he appropriately plans his momentous deeds for the hour of midnight. Hamlet, thirsty for revenge, declares, "Now could I drink hot blood/and so much bitter business as the day / would quake to look on."

I.7.6 Act III/ Scene 3 Summary

In a private room of the castle, the King tells Rosencrantz and Guildenstern that it is not safe to let Hamlet's "madness range" and openly admits that Hamlet's insanity poses a personal threat to him. He commissions both the courtiers to accompany the Prince on his

visit to England. The courtiers promise to do their best and express their loyalty to the King; they clearly accept that it is their duty to protect the King against all kinds of dangers. Polonius then arrives to tell Claudius the news that Hamlet is going to the Queen's room and that he himself will hide as planned behind the curtain in order to eavesdrop on their conversation. Before leaving, the Chamberlain adds that he will immediately report whatever he learns to the King.

Left alone, Claudius is struck with remorse. For the first time he realizes how serious his crime has been. He reveals he has been unable to pray since he committed the murder and knows that he cannot hope for forgiveness since he still enjoys the fruits of his evil-doing -- his crown and his Queen. In a state of total desperation he calls upon the angels for help and kneels down to pray.

Hamlet enters the room carrying a drawn sword. He has come with the explicit intention of murdering Claudius, but restrains himself when he sees the King in prayer; his mercy, however, is neither kind nor selfless. He reasons that killing Claudius while he is praying will earn him divine mercy and send his soul straight to heaven. Hamlet, therefore, decides to kill Claudius at a time when he is either drinking or sleeping with his "wife." Hamlet leaves Claudius' room to go and see his mother[1]. As Hamlet departs, Claudius gets back on his feet, aware of the inefficacy of his prayers, since while his "words fly up," his "thoughts remain below."

I.7.7 Notes

This scene is crucial for many reasons. It humanizes Claudius to a small degree, showing that he is remorseful and afraid. Acknowledging the horror of his actions, he falls to his knees and again tries to pray. When Hamlet, now filled with a balance of reason and passion, enters the room to murder Claudius, he hesitates. Seeing the man in prayer, he does not want to kill him and send his soul to heaven, negating his revenge. Many critics have chastised Hamlet for still another delay.

In many ways, Hamlet's choice not to kill Claudius at this juncture represents the most significant moment of the tragedy. If Hamlet had acted as planned, the needless deaths of

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

Ophelia, Polonius, Gertrude, and Laertes could have been avoided. Indeed, Hamlet himself might have lived. Ironically, the play, however, would have lost its high sense of tragedy, and Hamlet would have been less a tragic hero by stabbing Claudius from behind as he knelt in prayer.

I.7.8 Act III/ Scene 4 Summary

Polonius arrives to inform the Queen that Hamlet is on his way, then takes his hiding place behind the arras. Hamlet's approach to his mother is reserved and reproving. He answers her questions satirically and makes it plain that he disapproves of her incestuous marriage to her husband's brother. Queen Gertrude is alarmed by the vehemence of Hamlet's answers and his insistence that she sit down and listen to him. Hamlet takes the occasion to chastise her severely for her role in murder and incest. He tells her that he will make her see what a monstrous woman she is. She misunderstands her son, thinking he means to harm her. Polonius, hidden behind the arras, echoes the Queen's cries for help, thinking Hamlet will hurt her. Hamlet, mistaking Polonius for the King, runs his sword through the arras and kills him. The Queen cries out in horror, but Hamlet angrily remarks, "A bloody deed! Almost as bad, good mother/as kill a King, and marry with his brother." Unrepentant over the accidental murder of Polonius, Hamlet tells his mother that the man was an interfering and meddling fool.

Hamlet grows increasingly angry, castigating his mother for having committed an act wholly devoid of modesty and virtue. He accuses her of accepting Claudius out of lust and adds that there is no comparison between her first husband, the King, and her new husband, the murderer. The Queen begs Hamlet to stop torturing her, admitting she has acted in poor judgment. Hamlet is not appeased by her sorrow, however, and continues to yell.

The ghost appears, visible only to Hamlet, and reminds him of his mission to avenge the murder. The apparition also tells Hamlet that he should not upset his mother; instead, he should help her fight the battle of conscience raging in her soul. The Queen, to whom the ghost is invisible, listens to Hamlet's conversation with "nothing" and is now convinced that her son is mad. When Hamlet calls upon her to see the apparition of her late husband, she can only conclude that he is hallucinating. When Hamlet asserts that he has not uttered anything in madness, there is cogency in his argument and clarity in his speech. He states that he is perfectly in his senses and can repeat what he has already said, proving that he is

not insane. He tells his mother that she should not unburden her conscience by pretending that what he has told her comes from the tongue of a raving madman. Hamlet then implores Gertrude to give up her life of vice, returning to her past life of virtue; he further advises her not to sleep with Claudius and defile her soul further.

His passion spent, Hamlet then turns to Polonius' body and expresses regret that he killed the Lord Chamberlain. Before leaving, he pleads with his mother not to reveal his sanity to Claudius. He tells her that he suspects something underhanded in his mission to England with Rosencrantz and Guildenstern and is certain that Claudius plans to dispose of him, with the help of Hamlet's longtime friends. In a mood of fierce determination, Hamlet leaves the Queen's closet, dragging away the lifeless body of Polonius.

I.7.9 Notes

Hamlet enters his mother's closet in a state of frenzied excitement and rage. He believes she has been an accomplice in the murder of the late King, if only by abandoning his memory too soon. His anger and disgust are increased when Gertrude, following Polonius' advice, lets Hamlet know that "his pranks have been too broad to bear with" and begins to upbraid him for his behavior toward Claudius. Hamlet's passion rises to a feverish pitch, and he turns on Gertrude with anger. His words act like daggers that shatter Gertrude's peace of mind and make her realize her failure to live up to the ideals of fidelity and constancy. The picture which Hamlet shows Gertrude of her soul is unbearable for her. She misinterprets the situation and, believing that she is in physical danger of being assaulted, cries out for help. Her cries for help are echoed by Polonius, who is hiding behind the arras. Hamlet, thinking the hidden observer is Claudius, runs his sword through the arras in a fit of passion, killing Polonius. At this stage, it becomes clear Gertrude is innocent of direct involvement in King Hamlet's death; she is totally stunned by Hamlet's words and repeats them in confusion. Polonius is not so innocent; instead he is a victim of his own despicable character. From the beginning of the play, he has been a busybody who spies on others. Ironically, his spying leads to his death.

The killing of Polonius is a complication for Hamlet, for he has now become a murderer without a just cause. Even though he has innocent blood on his hands, he is unable to repent, justifying his action by saying the Polonius was a meddling fool. Still the Prince fears that he is no longer God's minister, but a scourge destined for damnation. It is fairly certain at this point that Hamlet will have to pay for his misdeed, for unjustifiable murder

cannot go unpunished, and Laertes is certain to want revenge for his dead father. Hamlet's careful deliberation and planning have been done in a quick moment of passion.

Hamlet's criticism of his mother has the desired effect, and she cries out in anguish as she recognizes the foulness of her sin; but she refuses to abandon her current husband in spite of her son's demands. When he chastises her further, she begs Hamlet to stop and admits the existence of the "black and grained spots" in her soul. But Hamlet's passion is furiously aroused, and his words to his mother grow increasingly bitter and sharp. At this point, the Ghost of the late King appears to remind Hamlet of his promise not to harm Gertrude and to hasten him towards revenge against Claudius before it is too late. Gertrude cannot see the ghost to whom Hamlet speaks and decides that her son is really mad[1].

Hamlet's interview with his mother has been the focus of elaborate critical and psychological commentary. The Freudian approach, which attributes Hamlet's delay in killing Claudius to his inability to resolve his oedipal feelings for his mother, holds that Hamlet's conduct in this scene is due to the fundamental instincts of jealousy and sexual affection for his mother. There is, indeed, a strong undercurrent of sexual imagery in the scene, and the language is charged with passion. In contrast, the traditional Shakespearean critics view Hamlet as a moral idealist who rightly castigates Gertrude in an effort to save her soul from damnation. They claim that he does not unduly exaggerate her guilt, nor does he try to unburden himself by laying the blame on her.

I.8 Lecture 8: *Hamlet:* Summaries of the Scenes with Notes (Continuation)

I.8.1 Objectives

- Teaching the students the techniques of summarizing the scenes.
- Teaching the students the main techniques of analyzing and taking notes about the main actions by scenes

I.8.2 Act IV/Scene 1 Summary

Queen Gertrude reveals to Claudius that Hamlet has killed Polonius in a fit of madness. Claudius, realizing this murder must have been meant for him, is greatly agitated. He

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

cunningly magnifies Hamlet's insanity and the threat that it now poses, justifying his decision to send Hamlet away to England. Claudius then calls back Rosencrantz and Guildenstern and tells the courtiers about Polonius. He instructs them to see that the Chamberlain's dead body is taken to the chapel. Claudius, still trying to protect himself, then tells Gertrude that they must call their friends and tell them what has transpired and what they intend to do about it. In this way, they will secure themselves against malicious slander and will not be held responsible for the Chamberlain's death.

I.8.3 Notes

The Queen reveals to Claudius that Hamlet has killed Polonius, who was hiding behind the arras in her room. She does not tell him that Hamlet suspects Claudius of killing the King; instead she states that she is convinced that Hamlet is mad.

Even though the Queen seems to be protecting Hamlet, her regard for Claudius seems undiminished in spite of her son's accusations. In typical fashion, Claudius is only concerned with saving his own skin. He now knows for sure that Hamlet constitutes a real threat to him and is more eager than ever to send the Prince off to England. He justifies his action by saying that Hamlet is a potential threat to the lives of his subjects. Like a good king, he will protect them from the madness of the Prince. The death of Polonius has provided Claudius with the perfect opportunity of getting rid of his most dangerous foe.

I.8.4 Act IV/Scene 2 Summary

In another room of the castle, Hamlet hides Polonius' body. He then greets Rosencrantz and Guildenstern, who have come in search of him. Once again filled with contempt at the dishonesty of his childhood friends, he refuses to answer their queries. He simply tells them that he has "compounded" the body of Polonius with dust. He then openly derides them as sponges, ready to soak up "the King's countenance, his rewards, his authorities." He warns them that Claudius will squeeze them dry when he no longer needs them. Hamlet does not tell them where he has hidden the dead body, but he does agree to meet the King.

I.8.5 Notes

Primarily, this scene reveals Hamlet's increasing animosity toward Rosencrantz and Guildenstern, his childhood friends whom he believes have deserted him in favor of service to Claudius. He uses deliberately confusing and involved language with them, in

order to further persuade them he is mad. He also insults the King in their presence. Structurally, this scene functions as a bridge between the plotting of the King against Hamlet and Hamlet's attempt to murder the King.

I.8.6 Act IV/Scene 3 Summary

Claudius is discussing the recent “mad" behavior of Hamlet with the members of the court. He points out the necessity of restraining Hamlet, who has become dangerous. Claudius knows Hamlet cannot be punished in a court of law, since the "distracted multitude” of people in the court love Hamlet and will avoid punishing him. At this point, Rosencrantz enters and tells the King that Hamlet refuses to reveal where he has hidden Polonius' body. Hamlet is then brought in.

In answer to the King's questions, Hamlet replies that Polonius is at supper. He qualifies this answer by explaining that the worms are feeding on Polonius. Claudius persists in questioning Hamlet regarding the whereabouts of Polonius' corpse. Hamlet satirically answers that Claudius' messengers should go to Heaven in search of Polonius; he says if he is not found there, perhaps Claudius can look for him in Hell[1].

The King then tells Hamlet that he must at once proceed to England for his own good. Hamlet calmly accepts this news and leaves. The King then orders Rosencrantz and Guildenstern to follow Hamlet and make sure he boards the ship. Alone, the King voices the details of his scheme to dispose of Hamlet. He has written a letter to the English rulers to make sure Hamlet does not leave England alive.

I.8.7 Notes

It is obvious that Hamlet is still in control of his mental faculties as he taunts the king and teases about the corpse of Polonius; however, it is also obvious that he is not in control of the situation any longer. He seems preoccupied with death and morbidity; indeed, it almost seems he verges on real madness. He must know why it is that Claudius wants to send him away, yet he readily acquiesces.

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

The purpose of the scene is primarily to advance the plot and reveal Claudius' overt plans to protect himself. In a well-placed soliloquy after gaining the upper hand, Claudius speaks aloud about the murder he has planned for his nephew.

I.8.8 Act IV/Scene 4 Summary

This scene opens on a plain in Denmark. Fortinbras, Prince of Norway, marches with his army across Denmark on the way to Poland. Hamlet enters with Rosencrantz and Guildenstern and meets a captain who describes the small and worthless piece of land in Poland young Fortinbras hopes to acquire. Hamlet reflects on the futility of war, bloodshed, and the persistent Poles, who will fight for their worthless land to the bitter end.

Rosencrantz and Guildenstern walk ahead, affording Hamlet the opportunity to reflect in solitude. He contrasts his inaction to the aggressive behavior of young Fortinbras, remarking in despair, "How all occasions do inform against me/and spur my dull revenge!" He is angry at himself for delaying his father's vengeance, especially as he watches nearly twenty thousand men bravely marching to their death for a meaningless piece of land. Hamlet resolves that from now on his "thoughts [will] be bloody, or be nothing worth."

I.8.9 Notes

In this scene, Shakespeare contrasts the actions of Fortinbras and Hamlet. The Prince, with shame, observes Fortinbras marching against Poland in an aggressive effort to honor his late father, a great military hero. Hamlet, in contrast, views himself as an inept son who, because of doubt and delay, has not avenged his father's murder. The young Prince knows he has let his own father down by his lack of action. Motivated by the sight of the brave soldiers marching to Poland, he promises that all of his future thoughts will be bloody ones against Claudius.

I.8.10 Act IV/Scene 5 Summary

Horatio pleads with Gertrude to speak to Ophelia, who is distraught over her father's death. He tells the Queen that Ophelia seems to have lost her wits and goes around speaking distractedly about how her father has been murdered. Her actions are causing people to speculate on the reason for Polonius' death. When the Queen consents, Horatio brings in Ophelia, who appears to have had a breakdown. Claudius enters and also tries to

speak to the girl, but her replies are meaningless. Claudius tells Horatio to watch her closely.

As soon as Claudius is alone with Gertrude, he bemoans the state of things, mentioning Polonius' secret burial, Ophelia's apparent madness, and Hamlet's strange behavior. Additionally, he is concerned that Laertes, who has returned to investigate his father's death, will find out the truth.

Suddenly, Laertes and an angry mob burst into the castle. Laertes asks the whereabouts of his father. Gertrude throws herself on Laertes in a misguided attempt to protect Claudius. The King, ever cool and composed, tells Laertes he is not responsible for Polonius' death. Just as he is about to explain, Ophelia reenters, and Laertes is overwhelmed by her pitiful state. She speaks incoherently and hands flowers to everyone, speaking in a lifeless way. Laertes vows to wreak vengeance on the person responsible for the destruction of his family.

Claudius assures Laertes that he too is deeply grieved by Polonius' death and Ophelia's insanity. He slyly assures Laertes that the axe of justice will fall on the guilty person, knowing fully well that Laertes will find Hamlet responsible for his father's death. Thus, Claudius sows the seeds of enmity between Laertes and Hamlet-a kind of back-up plan if his English murder fails[1].

I.8.11 Notes

The last scenes of Act IV reveal the disintegration of many of the key characters in the play. Polonius is dead; the Queen, suffering from guilt and turbulent feelings, appears to be divided against herself; and Ophelia has suffered a total breakdown. It seems that the poison poured by Claudius has contaminated the entire society[2].

Appearance vs. reality comes into play in an ironic manner in this scene. Whereas Hamlet has appeared to be mad, Ophelia is really mad. She sings meaningless songs and wanders glassy-eyed about the stage, searching for her father and lamenting her life. Some

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

[2]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

critics see Ophelia's madness as unnecessary to the plot and cruelty on Shakespeare's part. They argue that Laertes has sufficient motivation to act against Hamlet and does not require the additional impetus of a sister driven mad. Ophelia's madness does, however, serve to point out the general corruption and decay that is spreading throughout the entire body politic. Since the source of evil is the King himself, it is not surprising that the entire society, right down to the innocent and pure, have been affected.

From her very first appearance in the play, Ophelia has been associated with flowers, especially with violets. Flowers, normally symbolic of love and passion, have additional meaning in the hands of Ophelia. To Laertes she gives rosemary, a symbol of remembrance used in funerals; she seems to be foreshadowing her own death and asking her brother to remember her. To Claudius she gives fennel, which appropriately stands for flattery. Ophelia then gives Gertrude columbines, which represent gratitude. She also gives the Queen rue, symbolizing sorrow, and daisies, which symbolize women easily won over by love. It is significant that in her madness Ophelia does not carry any violets, the symbol of faithfulness. Like Ophelia herself, her violets have withered and dried up; her madness seems to mark the end of love and kindness in the play. Appropriately, Ophelia's distribution of flowers links this scene to the Gravediggers Scene, where the Queen drops flowers over her grave.

This scene also draws comparisons and contrasts between Laertes and Hamlet. Both have a murdered father, and both seek vengeance. But unlike Laertes, Hamlet does not have the single-minded determination to sweep unhesitatingly to revenge his father's death. Upon learning about his father's murder, Laertes returns from Paris and quickly raises a rebellion against the King; he acts swiftly, without scruple, never pondering his actions. Daring damnation, he declares, "Let come what comes; only I'll be revenged/Most thoroughly for my father." When Laertes sees Ophelia in her state of insanity, he is even more overwhelmed with grief and dismay.

I.8.12 Act IV/Scene6 Summary

In another room in the castle, sailors give Horatio letters from Hamlet. The Prince writes that two pirate ships have attacked his own ship bound for England. Hamlet was taken aboard one of the pirate ships as a prisoner; fortunately, the pirates have been merciful towards him and helped him return to Elsinore. Hamlet writes that Horatio must deliver the other letter to the King and then immediately come to meet him without further delay since

he has much to tell him about Rosencrantz and Guildenstern. Horatio asks the sailors to direct him to Hamlet's refuge and promises to reward them for their labor.

I.8.13 Notes

This scene lends pace and movement to the action. The arrival of the sailors with the news that Hamlet has returned to Denmark indicates that the final climax of the action is not far removed. The Prince will be surprised, however, to learn that much has occurred since his departure, including the return of Laertes to avenge his father and the insanity of his beloved Ophelia.

I.8.14 Act IV/Scene 7 Summary

Claudius has successfully convinced Laertes that he did not murder Polonius. In fact, he tells Laertes that Hamlet not only killed Polonius, but tried to kill him as well. Laertes asks the King why he has not taken any action against Hamlet. Claudius gives two reasons: first, he does not want to hurt the Queen; and second, Hamlet is a favorite of the people of Denmark. The King's reasoning does little to satisfy Laertes, who wants his father's murder avenged. The King assures Laertes that Hamlet will get his punishment in England.

A messenger arrives with two letters from Hamlet--one for the King and one for the Queen. Hamlet's letter to the King simply announces that he has returned to Denmark and will call on the King the next morning. The King is understandably shocked; Laertes is eager to get his chance for revenge[1].

The King proceeds to develop a plan for Hamlet's death, making it appear to be an accident. There will be a fencing match between Laertes and the Prince; however, Laertes' blade will be uncovered, allowing him to kill Hamlet. Laertes not only agrees to the King's plan, he also goes a step further. He decides to smear the tip of his foil with deadly poison so that even if he only scratches Hamlet, his death will be certain. Claudius suggests yet another back-up plan in case Laertes fails to wound Hamlet. He says he will poison a cup of wine for Hamlet to drink.

Queen Gertrude enters with the sorrowful news that Ophelia has drowned. She tells Laertes that Ophelia slipped into the stream while hanging her flower garlands on the

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

branches of a tree. Her clothes became heavy with water and pulled her down to her "muddy death." Laertes tries to suppress his grief, but cannot; he leaves enraged. The King lies, telling Gertrude he has done his utmost to calm Laertes' anger, but that this news will certainly fuel his desire for revenge.

I.8.15 Notes

In this scene, the villainous Claudius is terrified to learn that Hamlet has escaped from England and returned to Elsinore. Knowing that the Queen and the Danish people love Hamlet, he does not want to murder the Prince himself; therefore, he manipulates Laertes into a plan for killing Hamlet. To his credit, Laertes is not easily or quickly controlled. He questions Claudius about everything, until he is fully convinced that Hamlet, not Claudius, is guilty of murdering his father.

Claudius shows his shrewdness in gaining Laertes' participation in his plan. He cunningly praises Laertes' skill in fencing, knowing that the young man's pride is great. He then convinces Laertes to have a fencing match with Hamlet, in which the blade of Laertes will be left uncovered. Fearful he may not strike a death blow, Laertes suggests poisoning the tip of the sword so that a mere scratch will be fatal to Hamlet; it is obvious that he has no moral scruples like the Prince. Claudius also comes up with another back-up plan; he will also poison Hamlet's wine. The back-up plans, though a bit contrived, serve useful purposes in the culmination of the action of the plot.

It is significant that the success of Claudius' plan depends upon Hamlet's "most generous and free from all contriving nature." Hamlet is so trusting that he will not examine the foils to be used for the duel. Thus, Laertes can easily take his revenge and make it appear accidental.

The scene closes with Gertrude telling of Ophelia's death by drowning. In attempting to put garlands in a willow tree, Ophelia has slipped into the stream and met her muddy grave. Laertes is enraged that he has lost a second member of his family to a needless death. He blames Hamlet, not Claudius, for both of them and wants revenge more than ever.

I.8.16 Act V/Scene 1 Summary

Two gravediggers are in a cemetery, discussing the Christian burial accorded to Ophelia. Though her funeral is not allowed in the church, she has been given a plot in its graveyard. As they work, the gravediggers are clownish, telling one another riddles and making jokes. Hamlet and Horatio enter as one gravedigger begins to sing happily. Hamlet watches as the gravedigger picks up a skull from the grave and throws it on the ground. Hamlet's thoughts turn to the inevitability of death; he imagines the people whose bones now lie in the graveyard and wonders what kind of lives they led. When Hamlet talks to one of the gravediggers, he learns that some of the bones belong to Yorick, the old court jester. Hamlet reminisces about the fact that Yorick had often shown him affection, carrying him on his back; Though he once had the power to make everyone in the court happy, the old jester is now nothing but a pile of bones. Hamlet is impressed with the leveling force of death.

As the funeral procession approaches, Hamlet and Horatio retire some distance away from the grave in order to observe and not be seen. Hamlet is quick to notice that the burial is for somebody who has committed suicide, for there are no religious rites of a Christian funeral and no requiem is sung. Hamlet then spies Laertes, who commands the coffin to be lowered in the pit. He says that when the casket is covered with mud, violets are sure to grow from it. He also claims that his beloved sister will still be an angel of virtue when the priest himself lies howling for mercy. Next, the Queen bids Ophelia farewell, scattering flowers on her grave and remarking that she always wanted Ophelia and Hamlet to marry. Then, overcome with grief, Laertes jumps in the grave with his sister and calls out to the gravedigger to bury him as well. Hamlet is overcome with sorrow over Ophelia's death and joins Laertes in the grave. When the two men argue, they are restrained by Claudius and Gertrude. As Hamlet leaves, Claudius slyly indicates to Laertes that his opportunity for revenge is almost at hand[1].

I.8.17 Notes

The graveyard scene provides broad comic relief to an otherwise deadly serious and grim tragedy. The humor of the scene is not, however, superficial. While the gravediggers'

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

punning earns hearty laughter, their dialogue has a deeper meaning and function. The black comedy of the gravediggers suddenly transfers the focus of attention from abstract matters such as love, honor, and revenge to the basic question of human survival.

The scene is divided into two parts. In the first part, Hamlet contemplates the mortality of man as he watches the human skulls being tossed from their sleepy graves by the gravediggers. The most important skeleton is tossed aside with as much respect as the bones of a nameless peasant, proving that death is a great leveler. The gravediggers are used to clearly foreshadow that more deaths will occur in this tragic play, and the audience is made to wonder for whom the next grave will be readied.

In the second part of the scene, Hamlet comes out of his pretended madness when he faces the reality of the death of Ophelia, the young woman he has always loved. It is heart-rending for him to observe Ophelia's burial and realize he has lost her forever. Preoccupied with his vengeance, he knows he has allowed her to slip from his grasp into the river. He now feels utterly alone, having lost his father, mother, and true love. When he can take the pain no longer, he jumps into Ophelia's grave beside Laertes. This totally human response from Hamlet demonstrates that no amount of philosophizing can reduce heartache and that no amount of vengeance can fill the void left by the death of a loved one

The gravedigger's scene is a pause between the rapidly rising action of the last few tragic scenes and the upcoming final tragedy. It also allows the audience to again see Hamlet in his normal disposition. Possessing a fine sense of humor, he is capable of appreciating the wit of the gravediggers even in the midst of his troubles. Possessing a depth of sensitivity and emotion, Hamlet frees himself from pretense and openly expresses his grief by entering Ophelia's grave; he does not realize that he will soon be entering his own grave[1].

I.8.18 ActV/ Scene 2 Summary

Hamlet tells Horatio about his experiences on the ship when he was being sent to England. During his first night at sea, Hamlet discovered the King's secret orders for him in the pockets of the sleeping Rosencrantz and Guildenstern. He drafted a new letter, a fake

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

one, directing that Rosencrantz and Guildenstern be killed instead of Hamlet; he puts the new letter in the place of the old one.

The next day pirates attacked their ship, and only Hamlet was taken captive. Rosencrantz and Guildenstern continued their journey toward England, oblivious to the certain death awaiting them as a result of the switched letter. As with Polonius' death, Hamlet feels the two men deserve their fate since they meddled in affairs that did not concern them. Horatio is horrified by the magnitude of Claudius' villainy and the suffering Hamlet has undergone; he is especially amazed at the King's letter, which Hamlet produces for Horatio to read. After reading the letter, Horatio says that the Prince has been wronged and should have the right to kill Claudius for murdering Hamlet's father, debauching his mother, depriving Hamlet of his rightful throne, and plotting to kill him.

At this point, Osric, a foppish courtier, enters with a message from the King that Laertes has returned to court and has become very popular. Osric seeks to arouse Hamlet's jealousy by praising Laertes; however, Hamlet turns the table on him and instead admits that Laertes does indeed possess many fine traits. Osric is confounded but finally manages to convey his message. He tells Hamlet that the King has laid a wager that in a fencing match between Hamlet and Laertes, the latter cannot win. Hamlet accepts this challenge, indifferent whether he wins or loses. On hearing the news, Horatio expresses his concern for Hamlet's safety. Hamlet assures him that he has been practicing fencing since Laertes left for France. Although Hamlet concedes an uneasy feeling, he dismisses it as trivial. Horatio urges his friend to follow his instincts and postpone the match; in the end, however, Hamlet is determined to participate.

The King, Queen, Laertes, Osric, and other lords and attendants enter the hall with foils. Before the match, Hamlet apologizes to Laertes for his gross behavior at Ophelia's funeral. He admits that he has wronged Laertes and states that he has been extremely distracted. Laertes replies with reservation; while he does not hold any personal grudges against Hamlet, they cannot be completely reconciled until he consults some elders who are more knowledgeable and experienced in the rules of honor. Hamlet is quite eager to proceed with the duel and asks for the foils.

Hamlet scores the first hit, and Claudius orders the firing of cannon and the sounding of trumpets. He urges Hamlet to drink his wine and claim the pearl (poison) the King has dropped in his glass. Hamlet refuses, eager to win the match. He scores again, and his

mother offers him her napkin to wipe his forehead. Entirely by accident, she drinks from her son's poisoned cup of wine. She then offers the wine to Hamlet, who again refuses[1].

In the meantime, Laertes assures the King that he will strike Hamlet. The King, however, expresses his doubts, and in an aside, Laertes reveals his guilty conscience. The match resumes and Laertes wounds Hamlet. Shocked to find the sword uncovered, Hamlet is enraged and lunges for Laertes. In a fierce scuffle, Hamlet wounds Laertes. Both the contestants bleed, and the King orders them separated. The poison the Queen has drunk takes effect, and she swoons. Laertes cries out that he has been justly served and has been killed by his own treachery. The wounded Hamlet cries out in concern for his mother, but Claudius continues to lie, saying she has only fainted at the sight of the blood. The dying Queen cries out that the drink has poisoned her. Hamlet is incensed and orders the doors to be locked so that the villainous traitor can be caught. At this point, Laertes confesses; he tells Hamlet that he has stabbed him with a poisoned foil, and his death is imminent. Laertes claims, “The King, the King’s to blame." Hamlet turns on the King and stabs him with the poisoned foil, exclaiming, “Then, venom, to thy work.” Hamlet also forces Claudius to drink from the poisoned cup of wine and denounces him as the “incestuous, murderous, damn’d Dane.” Claudius falls and dies.

Before dying, Laertes expresses his satisfaction at Claudius' death and says that the King has died as a result of his own treachery. He also asks Hamlet's forgiveness and tells him that the deaths of Polonius, of Hamlet, and of himself, are all to be blamed on Claudius. Hamlet hopes that divine mercy will pardon Laertes and says that he himself will shortly follow Laertes in death. Hamlet then turns with pity to look upon the dead body of the “wretched queen,” his mother. He entrusts Horatio to “report me and my cause aright/To the unsatisfied.” Distraught by all that has happened, Horatio wishes to die and insists on drinking the poisoned wine. Hamlet stops him and tells him it is his responsibility to tell his story to the Danish citizens. In the distance, the sound of marching soldiers is heard; Osric announces that Fortinbras, who has returned from his Polish conquest, has fired cannon in honor of the ambassadors returning from England. Before dying, Hamlet pronounces Fortinbras the successor to the Danish throne. Hamlet dies in the arms of his

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

loyal friend Horatio, who tearfully bids him farewell with the immortal lines, “Good-night, sweet prince, / And flights of angels sing thee to thy rest!”

Fortinbras enters this tragic scene along with the English ambassadors and his soldiers. He is shocked by the bloody spectacle that greets him. The English ambassadors, who have come for their reward for killing Rosencrantz and Guildenstern, realize that they have come too late. Horatio wryly explains the sequence of events that have led to this tragedy. He further says it is his duty to narrate the miserable deeds including adultery, murder, treacheries, and plotting, which have brought them all here. Fortinbras agrees that the violence and disharmony needs to end. His first order is to have his four captains carry Hamlet's body to a full military funeral.

I.8.19 Notes

This climactic scene of tragedy ends with the deaths of all the major characters, leaving Horatio as a stunned and horrified witness. The scene begins with transitional exposition: Hamlet explains for the benefit of the audience how he escaped Claudius' first devious trap. The explanation is necessary for Horatio's benefit; the horrible revelations Hamlet makes give Horatio the insight and compassion for the Prince necessary to tell his story fairly and without judgement. Were it not for this explanation, Horatio himself might wrongly sit in judgement of Hamlet and believe the Prince had truly gone mad. As for Rosencrantz and Guildenstern, Hamlet accepts the necessity of sending them to their death simply because they have betrayed him and have come "between the pass and fell incensed points / Of mighty opposites." The calculated destruction of Rosencrantz and Guildenstern is inevitable and essential to the dramatic balance of the play.

The moment toward which the entire plot has headed is the death of Claudius, but Hamlet has repeatedly procrastinated about killing him. In this scene, it is obvious that the Prince is in full possession of the ability and the justification to kill the King. . In fact, he lists his reasons like elements of a scientific formula: Claudius’ murder, Gertrude's lost virtue, Hamlet's loss of the throne, and his own attempted murder at the hands of his old friends. After his return from England, Hamlet has become more determined, resigning himself to fate. There is no longer a way of escaping the revenge he has dreaded and longed for all along. He is ready to act when an opportune moment presents itself to him. Soon Osric arrives with Claudius' message about the duel, throwing the plot into full gear.

The fencing match gives Hamlet the opportunity to finally succeed in his mission, even though he dies in the process[1].

When Claudius enters with the Queen, Laertes, and his retinue of courtiers, Hamlet takes Laertes' hand in an effort to make peace with him. He blames his "antic disposition" for his strange behavior at the graveyard and admits that he has wronged Laertes. He extends a gentleman's apology in saying, "Free me so far in your most generous thoughts/That I have shot my arrow o'er the house/And hurt my brother." This apology to Laertes reveals Hamlet's generous and noble nature; it also reveals him to be "free from all contriving." With formalities out of the way, the duel begins, and Hamlet scores the first two hits. When Claudius offers Hamlet the poisoned drink, he refuses it and expresses his eagerness to finish the duel, returning to the match with an intense flurry of action; it seems Hamlet has begun to understand that he is caught in a treacherous plot. Laertes soon strikes his opponent with his open sword. Hamlet, horrified to learn he has been tricked, stabs Laertes with the open foil, and both men bleed.

Gertrude's accidental drinking of the poison compounds the plot. When she swoons from its effects, Claudius, in typical fashion, lies in an effort to protect himself; he claims that his wife has simply fainted at the sight of blood. Hamlet, however, now fully comprehends what has transpired and calls out for the door to be locked so that the villain can be caught. Determined to establish Claudius' involvement in all of the corruption,

Hamlet pursues a swift, rational approach; he has come a long way from the blindly impulsive stabbing of Polonius. Laertes, who is suffering from the pangs of conscience, tells everyone about Claudius' plot. He also tells Hamlet that the tip of his foil has been poisoned so that both he and the Prince will soon die. Knowing that his end is near, Hamlet works rapidly to gain his revenge and make things right for Denmark.

Hamlet finally understands the enormity of Claudius' treachery when he sees his mother dead on the floor. Seized with his desire for revenge, he stabs Claudius with the poisoned foil and forces him to drink from the poisoned cup. Before dying, Laertes declares that Claudius "is justly serv'd" in being stabbed by Hamlet. Laertes, like Polonius,

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

Rosencrantz, and Guildenstern, is "justly killed by his own treachery," mortally wounded by the same foil he prepared for Hamlet.

Laertes' confession has totally absolved Hamlet from any blame; all of his actions are the natural responses of a son to a father's murder. The dying prince stops Horatio from committing suicide and begs his friend to report his "cause a right" to the people. Hamlet wants the Danes to know that his killing of Claudius was not an act of personal vengeance, but one of noble justice. He entrusts Horatio, an eyewitness to the whole tragedy, with the responsibility of repeating the tragic tale to the people[1].

Before he dies, Hamlet passes the throne of Denmark on to young Fortinbras. The first official act of the new King is to accord Hamlet an appropriate funeral. Fortinbras' eulogy of Hamlet is an honest evaluation of the young Prince, and the military funeral is a dramatic way in which to close the tragedy. The note ends on a positive note, for it seems King Fortinbras will again bring order to the state of Denmark.

Structurally, Act V, Scene 2 is the counterpart of Act I, Scene 2. In both, the entire court is assembled, and the same main characters are present. In the Act I scene, Claudius is concerned about Fortinbras and Hamlet, both threats to his power.

In act V, Claudius is still worried about his power and manipulates Laertes against Hamlet; at last, however, he is destroyed by his own duplicity. Appropriately, Fortinbras, who has been feared for potentially creating havoc in Denmark, arrives at the end of the play to save Denmark by imposing some kind of order out of the chaos[2].

I.9 Lecture 9: *Hamlet*: Setting and Characters Analysis

I.9.1 Objectives

- Raising the students' competence of studying the setting of the story, focusing on Renaissance traces.
- Raising the students' competence of analyzing the characters explicit and implicit features in the light of Renaissance principles.

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

[2]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

I.9.2 Setting

The play is set at Elsinore, the royal court of the King of Denmark. The play begins in the open battlements of the castle on a bitterly cold night, then shifts inside the castle to the formality and conventions of the court. A total of two scenes take place on the battlements; the rest occur in various locations inside the royal court, except for a brief scene at the cemetery.

I.9.3 List of Characters

I.9.3.1 Major Characters

Hamlet

The Prince of Denmark, Hamlet, is the central character and protagonist of the play. His father, the King, has recently died, and his mother has remarried within weeks of his death, causing Hamlet great unhappiness. The ghost of his father tells him that he was murdered and that his uncle, the new King, is responsible. Hamlet becomes fixed on vengeance for his father and feigns insanity as a means of executing his plot.

Claudius

The present King of Denmark and Hamlet's uncle succeeds to the throne by murdering his brother and incestuously marrying his sister-in-law. He is devious and manipulative, except for one moment of fearful regret.

Gertrude

She is Hamlet's mother and the foolish, weak-willed Queen of Denmark. She is accidentally killed in the finale by drinking poisoned wine that Claudius intended for Hamlet.

Ophelia

She is Polonius' daughter. She loves Hamlet but is forbidden to see him at the request of her father. Later, when her father commands her to receive Hamlet, she is rejected. Hamlet's "madness" and her father's death are unbearable to her, and she has a breakdown. She drowns in the creek in what is probably a suicide.

Polonius

He is Ophelia's father and the Lord Chamberlain of Elsinore. He has an annoying habit of spying and eavesdropping. He is a pompous and wordy fool who is accidentally killed by Hamlet when he is mistaken for King Claudius.

I.9.3.2 Minor Characters

Horatio

He is Hamlet's loyal friend and confidante. He is a scholar and philosopher, as well as the first character to speak to the Ghost. He is the only person on whom Hamlet can rely in times of adversity. At the end of the play, Hamlet gives him the responsibility to "report me and my cause aright/to the unsatisfied."

Laertes

He is the hot-headed son of Polonius and brother of Ophelia. He is a man of action and represents a distinct contrast to Hamlet. He orders Ophelia not to reciprocate Hamlet's love. Near the end of the play, he challenges Hamlet to a duel to avenge the deaths of his father and sister. He willingly conspires with Claudius and uses a poisoned foil to ensure Hamlet's death. In the end, he confesses all to Hamlet before both men die. Rosencrantz and Guildenstern- formerfriends of Prince Hamlet- conspire with Claudius to spy on Hamlet. Their alliance with Claudius eventually leads to their deaths.

Fortinbras

Prince of Norway is an aggressive leader who longs to recover the lands and power lost by his father in a past battle with Denmark. Eventually, he is asked by Hamlet to rule Denmark in the aftermath of the tragedy.

Marcellus, Francisco, and Bernardo

They are Danish officers on watch on the battlements. They are the first to see the Ghost.

Osric

He is a foppish young courtier who organizes the duel between Hamlet and Laertes.

Voltimand and Cornelius

They are Danish courtiers who are sent to Norway by Claudius. They return to announce Fortinbras' friendship with Denmark.

Reynaldo

He is the patient and persevering servant of Polonius.

The Gravediggers

Clownish figures who dig Ophelia's grave and provide comic relief before the culminating tragic scene.

The Ghost of Hamlet's Father

It is an apparition that reveals how Claudius treacherously murdered him by pouring poison in his ear.

A group of strolling players

They are traveling actors whom Hamlet enlists to re-enact the murder scene at the court.

I.9.4 Characters Analysis

Hamlet

Hamlet's character dominates the play, lending the tragedy its greatest philosophical and metaphysical dimensions. Shakespeare has brilliantly raised Hamlet above a stock figure of an avenger; as he answers the call of revenge, he also proves he is an intellectual aristocrat. As a scholar and a thinker, Hamlet often reveals the high quality of his mind, pondering many weighty matters. He is also a perceptive student of drama and obviously well read in the classics.

Hamlet is a noble and sensitive hero, an ideal Renaissance gentleman with a fair "mould of form." His refinement of spirit is evident when he criticizes Claudius for his drunkenness. His sensitivity is seen in his horror over his mother's too rapid remarriage to the new king. His humility is seen in his love for Ophelia; he cares little for the fact that she is socially beneath him.

Hamlet is, however, a tragic hero and victim. When the play begins, Claudius has already violated the natural order of the kingdom, and Hamlet, although profoundly disturbed, is only partially aware of the evil that has been perpetrated by his new stepfather. Although he has weaknesses, Hamlet never has a part in the creation or evolution of evil in the play. His fatal flaw is his procrastination over avenging his father's death. Although he finally achieves vengeance and justice, it is at a terrible cost, for every major character is killed as a result of Hamlet's past hesitations.

Hamlet is an emotional young man, deeply disillusioned by his mother's incestuous marriage to his uncle and full of grief at his father's sudden death. He is so disenchanted with life that he views it with disgust and disappointment, saying that the world is "weary, stale, flat, and unprofitable . . . an unweeded garden." The revelation by his father's ghost that he was murdered by Claudius aggravates Hamlet's distress. The ghost's demand to "revenge his foul and most unnatural murder" and to not let "the royal bed of Denmark" become "a couch for luxury and damned incest" thrusts upon Hamlet a duty to take extreme action. Unfortunately the Prince's mind at the moment of revelation is unstable from grief, and the ghost's command is almost more than he is able to bear. While he is at first full of fire to exact revenge, Hamlet quickly realizes the heavy burden of the duty given to him and says, "The time is out of joint. O cursed spite/that ever I was born to set it right!"

Hamlet's feelings of inadequacy set him apart from Shakespeare's other tragic heroes, who tend to act confidently and immediately. Hamlet, however, is charged with a responsibility that he does not really know how to fulfill. As a result, he is unsure of himself and unable to arrive at a quick decision and take action. Despite his determination to carry out revenge, he procrastinates too long and allows time to slip by without doing a thing to avenge his father's death. He gives up an ideal opportunity for killing

Claudius, because he cannot bring himself to strike at him while, he is kneeling at prayer. He apathetically allows himself to be taken to England even though he knows of Claudius' evil intentions to get rid of him. Hamlet is very aware of his indecisiveness and inaction and criticizes himself for these weaknesses. In fact, he contrasts his own lack of follow through with the determination of young Fortinbras.

The real problem is that Hamlet has been given a task that is essentially foreign to his nature. He is not a passionate person, but believes that reason and moderation should rule

supreme. Furthermore, he finds that he has been thrown into an emotional situation that demands a decision against which his morals revolt. Raised a Christian, he believes in forgiveness rather that in revenge; therefore, the responsibility for avenging his father's death completely transforms him, and he pretends to be mad in order to fulfill the dreaded task. In fact, he is so worried about the act of vengeance that at points in the play he often seems to be really mad; but Hamlet is in control of his craziness and acts normally when he wishes to do so. Even Polonius, recognizing that the Prince is pretending, realizes that there is a method in Hamlet's madness. In truth, the madness provides Hamlet with a means to hide his own irresolution while his mind struggles to reach a decision.

As Hamlet frets over his own lack of inaction in avenging his father, his reason gives way to passion. His first soliloquy is not a logical assessment of his situation and the alternatives that he has, but an impassioned outpouring of deep grief and bitter disgust, culminating in a stoic acceptance of heartbreak and silent inactivity.

His second soliloquy constitutes a passionate response to the player's speech and a passionate denunciation of his own irresolution. As he continues to fail to take action, Hamlet's melancholy deepens, and his character deteriorates; in his misery he is often bitter and sarcastic. He even reflects on the futility of life and contemplates suicide in the famous line, "To be, or not to be, that is the question."

His mind remains doubt-ridden and perplexed at the uncertainties of life until the very end of the play. Finally, as the tragedy moves towards its end, Hamlet becomes more stable and resolute, resigning himself to God's will. He tells Horatio that "there is a special providence in the fall of a sparrow. If it be now, `tis not to come; if it be not to come, it will be now; if it be not now, yet it will come - the readiness is all."

Although Hamlet is a very complex character, he seems much more accessible than most of Shakespeare's tragic heroes. Many critics judge him as the bard's best character, an imperfect, but perfectly drawn, "melancholy Dane;" his great weaknesses are that he simply does not know how to do the thing he must do and, therefore, procrastinates about it until it is too late. In the end, his humanity destroys him and everyone he loves; but most members of the audience identify with this tragic hero and see at least a little of themselves in Hamlet.

Claudius

Claudius is the present King of Denmark, Hamlet's paternal uncle, and Gertrude's new husband. By nature, he is coarse and vulgar, a man who enjoys drinking and debauchery. The stark contrast between his vulgarity and his dead brother's goodness is emphasized repeatedly throughout the play. Portrayed as a completely corrupt and power-hungry villain, he murdered the king, his own brother; then, took his wife and his crown as his own. Threatened by Hamlet's presence and popularity, he also plans to have him murdered.

Claudius is completely given over to hypocrisy, appearing to be one thing when he is the complete opposite. He pretends to be a doting stepfather, when all he cares about is protecting himself. Suspicious by nature, he is always on guard and immediately perceives a threat in Hamlet's madness and makes plans to do away with him. He effortlessly makes fond references to his late brother with no trace of guilt or shame. In act IV, when he has issued orders to have Hamlet killed, he hypocritically remarks that he has made arrangements for his "especial safety." Hamlet is perceptive enough to see through the treachery of Claudius and disgustedly says of him "that one may smile and smile, and be a villain." Even when Claudius kneels in prayer after he has shown his guilt at the play, there is no sincerity in his action. Without remorse, he soon plans the death of Hamlet in a fencing match.

Besides being a hypocrite, Claudius is a cunning and unscrupulous schemer who will have his own way at any price. He poisons his own brother in order to satisfy his ambition to become the King of Denmark. This foul murder is so cleverly perpetrated that King Hamlet's death appears to be snakebite. Additionally, in order to secure his own position, Claudius craftily hatches a scheme to eliminate the young Prince by sending him to England. When this attempt fails, he contrives a duel between Hamlet and Laertes with an unscathed foil. He also drops a poisoned pearl into a cup of wine intended for Hamlet. Fortunately, his plan backfires on him, and Hamlet stabs him with the poisoned, unscathed foil and makes him drink the poisoned wine. In the end, therefore, Claudius gets his just reward.

Ophelia

Ophelia is a simply depicted character whose main plot functions are to be Hamlet's long-standing girlfriend and to suffer greatly and eventually die because of the corruption

in Denmark. The daughter of Polonius and brother of Laertes, she is a soft-spoken and beautiful female. She is also an obedient and tender-hearted young lady who willingly obeys her father even when it means being separated from Hamlet, her true love. Ophelia is characterized by simplicity, innocence, faithfulness, honesty, and a total lack of deceit. Her purity is symbolized by flowers, especially by the violets, that are so much a part of her being.

Ophelia is portrayed as a weak character. Although her love for Hamlet is genuine and absolute, when her father and brother demand that she separate herself from Hamlet, she does not have the strength of character to stand up to them. In turn, she becomes a helpless pawn, used by her foolish father and the scheming Claudius to test the truthfulness of Hamlet's madness. When Hamlet speaks rudely to her, she dissolves into tears, unable to control her emotion. After her father's death, she breaks down under the strain and becomes truly mad. She dies, probably through intentional suicide, when she falls into the river and drowns. During her funeral, Hamlet and Laertes clash over their love for her, creating the most dramatic graveyard scene ever written. Ophelia is an important character, despite her one-dimensionality; she represents uncompromised goodness in a cast of compromised people.

Queen Gertrude

Although the Queen is a devoted mother to Hamlet, she is a weak-willed woman who seems to walk blindly through life. She marries Claudius too hastily, but has no idea that she is a pawn in his hands or that he has murdered her husband in order to seize the throne. She cannot understand why her son is so upset about her remarriage; she also reprimands Hamlet for his excessive grief over his father. She becomes a key instrument in the tragedy when she begs Hamlet to stay at Elsinore instead of returning to Wittenberg for his studies. Had Hamlet been away at school as planned, many of the deaths that occur in the play could have been prevented.

The weak Gertrude allows herself to be used by both Claudius and Polonius. She arranges a meeting with her son so that the King can spy on him; she even allows Polonius to hide behind her curtain and eavesdrop on the mother/son conversation. When Hamlet bitterly attacks Gertrude for her lustful, incestuous marriage, she cries out in fear, an action that causes Polonius' death. She tells Hamlet that he has "cleft my heart in twain," but she still does not accept the guilt of her husband or realize the heinousness of her own crime.

Throughout the play, Gertrude is a flat character who does not change. She is always depicted as a passive being, never acting on her own. Even as she watches the tragedy of the duel scene, she remains a spectator rather than a participant. It is ironic that she insists on drinking from the poisoned cup intended for Hamlet even though Claudius warns her against it; her only independent action in the play results in her death.

Polonius

Polonius is the elderly Lord Chamberlain of Denmark and Claudius' loyal accessory and trusted advisor. An outstanding aspect of his character is his ceremonious verbosity; he obviously derives immense pleasure from hearing his own voice. Even the simple-minded Queen cannot bear the tediousness of his speech and at one point sharply asks him to give "more matter with less art."

Hamlet totally derides him for his verbosity and treats him as a doddering old fool. In fact, after realizing that he has killed the Chamberlain and not Claudius, Hamlet dismisses him as "a foolish prating knave."

Polonius is habitually interfering in affairs that do not concern him. Since he is cunning and deceitful himself, he spies on the activities of his own children. He sends Reynaldo to spy on Laertes' conduct in Paris and arranges to eavesdrop on Ophelia's meeting with Hamlet. Appropriately, he is killed by Hamlet when hiding in Gertrude's closet to spy on her encounter with her son. After killing him, Hamlet appropriately denounces him as a "wretched, rash, intruding fool."

I.10 Lecture 10: *Hamlet*: Study of the Plot and the Themes

I.10.1 Objectives

- Raising the students' competence of studying the plot structure of the story.
- Deducing the themes of the story in relation with Renaissance characteristics.

I.10.2 Conflict

I.10.2.1 Protagonist

The protagonist of the play is Hamlet, Prince of Denmark. When the play opens, Hamlet has been summoned from the University at Wittenberg on account of the sudden death of

his father, who supposedly died from snakebite. He returns to find that his mother has already wed his father's brother. The hasty marriage and sudden death cause Hamlet a considerable degree of unhappiness. His trouble is intensified when the Ghost of his dead father tells him his death was not accidental; instead it was a murder carefully perpetrated by his own brother Claudius, the new King of Denmark. The Ghost asks Hamlet to avenge his death. Hamlet struggles with the duty left to him, unsure of how to proceed. In the end, he does exact vengeance, but at the cost of his own life and the lives of those dearest to him.

I.10.2.2 Antagonist

Claudius is Hamlet's antagonist and the villain of the play. He begins his evil deeds by murdering his own brother (Hamlet's father), then marrying his widowed wife (Hamlet's mother). Hamlet learns from the ghost of his father that Claudius is the murderer; as a result, he spends the entire play trying to gain his revenge against Claudius. When Claudius realizes that Hamlet has begun to suspect him, he arranges to have the Prince killed. When his first plan fails, he creates several back-up plans with the assistance of Laertes, a hasty and impulsive young man whose sister Ophelia has been in love with Hamlet. Though his plot succeeds in killing Hamlet, he also dies in the final moments of the play. Hamlet stabs him, then forces him to drink poisoned wine.

I.10.2.3 Climax

The climax of the play is the Hamlet-Laertes duel. Claudius has fixed the outcome of the duel in such a way that Hamlet will perish no matter what. But there are also several events related to the duel. Queen Gertrude accidentally drinks some poison intended for Hamlet and dies. Hamlet, wounded by Laertes' poisoned sword, stabs his opponent. Before he dies, Laertes tells Hamlet about the evil plots of Claudius and the poison now coursing through Hamlet's veins. He tells the wounded prince his death is very near. Before he dies, Hamlet stabs Claudius and forces him to drink poison. When the Prince of Norway enters, the dying Hamlet makes him ruler over Denmark.

I.10.2.4 Resolution

The play ends in tragedy for Hamlet, for he is overcome by Claudius, his antagonist, and dies; at least, however, he does get his revenge against Claudius, stabbing the king. Fortunately, Denmark is at least spared. Hamlet's friend Horatio acts as a witness to all that

has transpired. He absolves Hamlet of guilt in the bloody tragedy and reveals to all the treachery of the King. Fortinbras, the Prince of Norway, prepares a military burial for Hamlet and assumes control of the country, restoring order.

I.10.3 Plot Structure Analysis

The basic structure of the plot of Hamlet is remarkably simple; a wrong occurs and the hero seeks revenge to make it right. In the process, everyone is destroyed. Shakespeare develops the plot of his "revenge" tragedy in classical form. Act I is largely expository in nature, introducing the main characters and the conflict. Acts II, III, and IV contain the rising action of the plot as the conflict develops, largely in Hamlet's mind. Act V contains the climax, a short period of falling action, and the denouement, or conclusion, in which Fortinbras takes control of Denmark to bring order to the country once again.

The genre of "revenge tragedy" or "tragedy of blood" was immensely popular among English Elizabethan dramatists. In typical revenge tragedies, such as Hamlet, the plot arises largely out of a situation for which the hero is not responsible. Additionally, even though the hero may have a tragic flaw that contributes to his downfall, he is usually undone by circumstances over which he has no control. Accordingly in Hamlet, the crime that calls for vengeance has already been committed before the play begins. The real cause of the tragedy is the evil and intolerable situation surrounding Claudius' murder of Hamlet's father, the King. As Hamlet tries to find a way to avenge his father's death, murder, madness, and ghosts are all brought to the front of the stage, creating interest and tension in the audience.

The plot of the play is not complex. It progresses in a linear fashion, with all events happening in chronological order. There are a few flashbacks, as when Hamlet recounts the events that happened on the ship sometimes after they occurred, but they are easily followed and understood. The play-within-a-play even functions as a flashback as it reveals how Claudius has murdered the late King Hamlet. There are also many foreshadowings to indicate what will happen later in the play; for example, the stabbing of Polonius foreshadows the stabbing of Claudius and the victorious return of Fortinbras foreshadows his ascension to the Danish throne.

The climax of the plot is a masterfully written conclusion to a tense drama dominated by internal and external conflict. All of Act V is filled with dramatic irony, as many of the

characters, as well as the audience, know that Laertes' sword is unscathed and bears a poison tip; also they are aware that the wine for Hamlet to drink has been poisoned by Claudius. Only Hamlet and his naïve mother seem to be unawa re of the tragedy that is to unfold. The entire scene is made tenser by the fact that Hamlet at first seems to winning the conflict -- making the first two strikes, remaining untouched by Laertes' foil, and refusing to drink the poisoned wine. In presenting a recovered Hamlet, now acting with determination and control, Shakespeare hints that tragedy may be avoided.

Unfortunately, the tragic hero has procrastinated too long, and the rotten state of Denmark seems to have affected everyone. As a result all must die; Hamlet is stabbed by the poisoned sword, Laertes is killed by Hamlet, Gertrude drinks the poisoned wine and dies, and Claudius finally gets his just rewards when Hamlet drives the poisoned sword into his flesh and forces him to drink from the poisoned wine. Fortunately, Horatio is left behind to explain the villainy of Claudius and the innocence of Hamlet; additionally, a savior, in the person of Fortinbras, is left to restore order to the corrupt state of Denmark.

I.10.4 Themes

The major theme of the novel is revenge. Several of the characters are entrusted with the duty of restoring family honor by exacting vengeance. Young Fortinbras reclaims his father's lost honor by gaining territory. Hamlet must avenge his father's murder by killing Claudius. And Laertes must avenge his father and his sister by exacting revenge upon Hamlet.

A second major theme is appearance vs. reality. The play makes several references to how things appear versus the truth. Hamlet speaks in riddles, feigned madness gives birth to real insanity, and even actors appear to confuse the truth. King Hamlet's death, an event that precedes the beginning of the play, appears to be snakebite but in reality is calculated murder. The new King of Denmark seems to be the proper and rightful heir to the throne, but he is really a power-hungry murderer. The theme of appearance vs. reality is a favorite of Shakespeare’s, but in Hamlet, the theme is well-developed than in most of his plays.

I.11 Lecture 11: *Hamlet*: Themes and Mood Analysis

I.11.1 Objectives

- Raising the students' competence of analyzing, in details, the themes of the novel.
- Raising the students' competence of deducing the themes via relating them to the era of the story.
- Discussing the mood of the play.

I.11.2 Themes Analysis

The Theme of Vengeance

The main theme in Hamlet is one of vengeance and family honor. Initially, Fortinbras is the representation of vengeance. Hamlet's father, the late King, has defeated Fortinbras' father in battle. As a result, young Fortinbras aspires to recover the lands and power lost by his father as a way of honoring and avenging him. Though he eventually finds another means of vengeance, his example is duly felt. Hamlet does not act as quickly as Fortinbras; his own indecision and fear paralyze him. Eventually his revenge occurs, but at great cost to all. The irony is that Hamlet, by fulfilling his revenge, has destroyed the family whose honor he sought to avenge. His mother and he both perish, as well as the woman who would have willingly borne his children. Laertes is the third son to avenge a father, but he, too, causes great destruction. He allows his base emotions to rule him, and he becomes a cohort of the evil Claudius. Rather than approach vengeance as a task to be carried out in the most acceptable fashion, Hamlet and Laertes fix themselves on murder as the only means of revenge. Unfortunately, this decision ultimately destroys them both.

Appearance vs. Reality

Shakespeare also examines his favorite theme of the discrepancy between appearance and reality. The dilemma of what is "real" is established at the very beginning of the play. The dead King appears to have been bitten by a snake. In reality, he has been poisoned. The Ghost appears as an apparition from the depths of hell; in truth, he is the medium of reality, revealing the facts to Hamlet. Since Hamlet doubts the veracity of the Ghost's revelation, he decides to put on the appearance of being mad; in the process he really drives Ophelia mad, causing her death. At times it also seems that Hamlet's appearance of madness has become a reality.

The duel scene also presents an appearance vs. reality. The duel appears to be an innocent competition between two rivals; in reality, it is a deadly match that causes the death of the four main characters. The most obvious, and perhaps the cleverest, symbol of "Appearance vs. Reality" is the play-within-a-play. The actors, representing mythical figures, appear onstage and act out the events that have happened in reality. Hamlet carefully orchestrates this appearance so that he can gauge the degree of reality by Claudius' reaction. In summary, the theme of appearance vs. reality is so well developed that everything in the play must be questioned, for nothing appears certain.

I.11.3 Mood

An atmosphere of evil darkness pervades the play right from the beginning, for "something is rotten in the state of Denmark." Hamlet feels that he is living in a world of deceit and corruption where no one can be trusted. For that matter, reality is not even certain. The imagery of disease, corruption, and decay contributes to the mood of darkness and evil. The aura of tragedy is present from the beginning to the end of the play; the only slight respite in the dark mood comes in the Gravediggers' scene, but even the comedy of this scene is morbid.

I.12 Lecture 12: Literary Criticism and Interpretation of *Hamlet*

I.12.1 Objectives

- Developing the students' literary competence for interpreting literary texts
- Enhancing the students ability of deciphering the style of Shakespeare in *Hamlet*.

I.12.2 Various Interpretations of *Hamlet*

I.12.2.1 The Approach of Wilson Knight

Until the 1930s, the evaluation of Hamlet was mostly a continuation of the nineteenth century approach to the character of its tragic hero. After Bradley's Shakespearean Tragedy was published in 1904, an entire generation of critics remained obsessed with Hamlet's delay in killing Claudius. They blamed the whole tragedy on the fact that it took the Prince too long to act on his revenge. They never acknowledged the basic premise that Hamlet was a sweet and noble prince, that Claudius was a treacherous villain, and that the tragedy of Hamlet lay in the fact that a "good" character was destroyed because of an "evil"usurper.

In 1930, Wilson Knight's The Wheel of Fire questioned the delay premise. Instead, Knight described the story of Hamlet as an "Embassy of Death" with the Ghost being a true devil, setting all the evil doings within the plot in motion. He even questioned if Claudius was truly a treacherous villain. He referred to the image of Claudius at prayer, repenting of his crimes, while Hamlet refuses to kill him, not wanting his soul to go to heaven. Further, Knight stated that Hamlet was a very unpleasant person -- rude, callous, and sometimes ruthless -- to his mother, Polonius, Ophelia, Rosencrantz, and Guildenstern. Knight thinks that most critics have over sentimentalized Hamlet's being. Many critics do agree that Hamlet embodies both good and evil. Although he is basically innocent and pure, he has been tainted by the evil around him. As a result, his procrastination leads to further ruin[1].

I.12.2.2 Hamlet Seen Solely as the Victim of External Difficulties

To see Hamlet solely as the victim of external problems is the simplest approach to the play. Many critics argue, however, that Hamlet's tragedy is not a result of the supposed weaknesses/flaws in his character or even mistakes in his judgement/action, but from the evil and intolerable situation into which he is cruelly thrust. With his father dead and his mother remarried to his enemy, Hamlet has no one to turn to for help; therefore, he is totally a victim of circumstance. The critics further argue that the external situation prevents him from taking swift action. After all, Claudius is an extremely powerful man now that he is King; any person would have faced enormous difficulties in scheming against him. They excuse Hamlet's lack of action, and in so doing, make him a much less interesting character.

I.12.2.3 The Romantic Interpretation of Hamlet

The Romantic critics of the nineteenth century, led by Coleridge, were more interested in the character of Hamlet than in the plot construction of the play. For them, Hamlet was one of the greatest artistic creations ever drawn by an author or playwright. They saw Hamlet as an individual torn apart by doubt and fearful of taking action. As an idealist, Hamlet was unable to deal with the harsh realities of life; as a result, he paid a tragic penalty. These critics often quoted Hamlet's own words in support of their interpretation.

[1]https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

Many Romantic writers came to identify themselves with Hamlet. Coleridge went so far as to admit that he had much of Hamlet in himself, for, like the Prince, he was more prone to thought than to action. In fact, many Romantics felt that Hamlet's overdeveloped intellect made it impossible for him to act. Instead, he became a sentimental dreamer, just like many of the Romantics[1].

I.12.2.4 *The Psychoanalytical Approach*

The psychoanalytical approach focuses on the neurotic tendencies of Hamlet and judges him to suffer from an Oedipus Complex. In ancient Greek mythology, Oedipus is the unconscious instrument of an old curse, a destiny to murder his father and marry his mother. Today, many psychologists feel that there are many sons who have developed erotic feelings for their mothers and, as a result, they resent and hate their fathers. Normally, these feelings about their parents are repressed, pushed into the unconscious; but from time to time, these feelings may overcome repression and re-emerge due to crisis situations. The psychoanalysts believe that Hamlet's possessiveness towards his mother proves his Oedipal Complex; they defend their arguments in specifics from the play. Hamlet explicitly urges Gertrude not to have intercourse with Claudius; moreover, he advises her to curb her desire to have sex as well. The psychoanalysts then argue that Hamlet's repressed Oedipal Complex prevents him from killing Claudius. They feel that Hamlet procrastinates because, in his subconscious, he does not really want to murder the man who killed the father that he so envied. They also argue that it is Oedipal Complex prevents him from committing himself to Ophelia.

I.12.2.5 *The Historical Approach*

The historical approach holds that only those theories prevalent in Shakespeare's time should be utilized to interpret his texts. Supporters of this school of thought argue that the clue to Hamlet's madness and his hesitancy in killing Claudius lies in his melancholic disposition. Indeed, Shakespeare calls Hamlet the "melancholy Dane. "The malady of melancholy was well known in the Elizabethan age, and several treatises were written on the subject. Shakespeare had probably read or heard about these treatises, which state that the primary characteristics of melancholy are sadness, fear, distrust, doubt, despair, and

[2] ibid

diffidence. Sometimes the negative feelings are interrupted by a false laughter or sardonic humor.

Hamlet displays all these traits of melancholy. He is extremely sad over the death of his father and hasty remarriage of his mother; he is fearful and distrusting of the Ghost; he behaves with diffidence as he procrastinates about taking revenge on Claudius; he falls into despair over his inaction, even contemplating suicide. But from time to time, Hamlet jests sardonically with people he dislikes, making it seem that his mood fluctuates between depression and elation. While Hamlet's behavior can be reasonably explained in terms of melancholy, it is an extremely simplistic approach to the problems of the tragic hero[1].

I.13 Lecture 13: Revolution and Restoration Age (1660–1700)/ the 17th Century

I.13.1 Objectives

- Enriching the students' knowledge about Revolution Literature.
- Raising the students awareness about the differences between Restoration Literature and the previous movements.

I.13.2 Historical Background

The Revolution and Restoration Age saw many events that shaped the English literature:

- The clash between the king and parliament.
- The Civil War (1642-1649).
- The royalist forces attached to the court of Charles I went into exile with Charles II.
- Charles I was executed in 1649.
- The nobility who travelled with Charles II were therefore lodged for over a decade in the midst of the continent's literary scene
- The declining of Cromwell's commonwealth and the compromise with the feudal remnants.

I.13.3 Literature

The period witnessed the emergence of the sexual comedy, *The Country Wife* and the moral wisdom, *Pilgrim's Progress.* Moreover, the attacks on theatres by Jeremy Collier, the pioneering of literary criticism from Dryden, and the first newspapers dominated the

[1] Grudzina, D. (date unknown). Teaching William Shakespeare's from Multiple Critical Perspectives. England: Prestwick House. Inc, (pp.43-44)

scene of the English literature. As a result, a gap in literary tradition led to the start of all forms of literature after the Restoration[1].

I.13.3.1 Poetry

Poetry developed extremely during the Restoration Age. Its famous poets are as follows:

- John Milton: a revolutionary poet. He wrote of religious flux and political upheaval. His epic poem entitled *Paradise Lost.*
- John Dryden was an influential English poet, literary critic, translator, and playwright who dominated the literature of Restoration (the Age of Dryden). He established the heroic couplet (two successive lines of verse, equal in length and with rhyme) as a standard form of English poetry.
- His satiric verse *includes the* mock-heroic, *MacFlecknoe*.
- Metaphysical school of poetry (John Donne/Andrew Marvell): a break away from the convention, simple diction. Argument with the poet's beloved, with God, or with himself[2].

I.13.3.2 Prose

Prose was dominated by the Christian religious writing and the beginnings of two genres, fiction and journalism, spread in later periods. John Locke wrote many of his philosophical works, *Treatises on Government*. Furthermore, long fiction and fictional biographies began to distinguish themselves from other forms, in England, during the Restoration period. Aphra Behn (*Oroonoko*), the first professional novelist, is one of the most significant figures of the rise of the novel[3].

I.13.3.3 Drama

The most famous plays of the early Restoration period are the hard comedies of John Dryden , William Wycherley, and George Etherege. They reflected the atmosphere at Court, and celebrated an aristocratic 'macho' (the sense of being manly and self-reliant) lifestyle of unremitting sexual intrigue and conquest[4].

[1] Peck, J. and Coyle, M. (2013). *A Brief History of English Literature*. USA: Palgrave Macmillan, (pp. 83)
[2] Peck, J. and Coyle, M. (2013). *A Brief History of English Literature*. USA: Palgrave Macmillan, (pp. 83-87)
[3] Compton-Ricket, A. (date unknown). History of English Literature: New York: Dodge Publishing CO, (pp. 46)
[4] ibid, (pp.48)

I.14 Lecture 14: Enlightenment and Classicism (1700-1798)/ the 18th Century

I.14.1 Objectives

- Enriching the students' knowledge about Classicism Literature.
- Raising the students awareness about the differences between Classicism and the previous movements.

I.14.2 Historical Background

- The 18th c literature reflected the world view of the Enlightenment Age (the Age of Reason).
- Philosophers were inspired by the discoveries of the previous century of Isaac Newton and the writings of Descartes, John Locke and Francis Bacon.

I.14.3 Literature

I.14.3.1 Poetry

The most outstanding poet of the age is Alexander Pope. The poet James Thomson wrote his melancholy, *The Seasons* and Edward Young produced his poem, *Night Thoughts*.

I.14.3.2 Drama

George Lillo and Richard Steele wrote about moral forms of tragedy: the characters and the concerns of the characters were wholly middle class or working class. Pantomime theatre began to be staged. Opera also started to be popular in London. John Gay returned to the playhouse with *The Beggar's Opera* in 1728[1].

I.14.3.3 Prose

Joseph Addison and Richard Steele's *The Spectator* represents the British essay. So, the English novel was first developed where Henry Fielding began to write prose satire and novels.

In the mid-18th century, sentimentalism (the Age of Sensibility) began to be established. It refers to sentiment and the human heart. Sentimentalist poetry was the midway in the transition from Classicism to Romanticism. The second half of the 18th century saw the emergence of three major Irish author s – Oliver Goldsmith, Richard Brinsley Sheridan and Laurence Sterne[2].

[1] Fowler, R., Norris, C., Gray, D., Parfitt, G, Nokes, D. and Widdowson, P. (1988). *Encyclopedia of literature and criticism*: USA: Farrar, Straus and Giroux, Inc, (pp. 94-95)
[2] ibid, (pp. 97)

Chapter two: Lectures of the Second Semester

II.1 Lecture 1: Revision

II.1.1 Objectives

- Revising the lectures of the first semester.
- Paving the way to the lectures of the second semester.

II.1.2 Summary of the First Semester Lectures

Various important literary movements preceded Romanticism: the Anglo-Saxon Period/Old English Literature (450-1066), Middle English Literature/The Medieval Period (1066/1500), English Renaissance (1500/1660), Revolution and Restoration Age (1660–1700), and Enlightenment and Classicism (1700-1798). These literary periods were famous of many authors with different styles as William Shakespeare, Geofry Chaucer, Robert Burns, etc.

Romanticism emerged as a reaction to the previous literary movement. Its writings depict the individual's soul and heart with the presence of nature. Romanticism opposed the rapid industrialization, and the social, political, and economic issues associated with it. Famous authors of this era include Jane Austen, Mary Shelley, William Blake, Wordsworth, etc.

In the Renaissance period, the tragedy of *Hamlet* was written by William Shakespeare. It is his longest play, with 29,551 words. The play depicts Prince Hamlet and his attempts to exact revenge against his uncle, Claudius, who has murdered Hamlet's father in order to seize his throne and marry Hamlet's mother. *Hamlet* is considered among the most powerful and influential tragedies in the English language, with a story capable of seemingly endless retelling and adaptation by others.

However, Romanticism was followed by other movements as Realism that deals with social, political, and economic reality without paying attention to love and heart. Later, Naturalism developed from Darwin's theory of evolution; it depicts realistic situations with a pessimistic tone. Naturalistic authors think that individuals' heredity and social environment shape their character. However, realism writings describe events as they appear. The authors write about the effect of the social conditions and the environment that surround the characters on their decision and their inner struggle about leaving home.

The Aestheticism and Decadence (1880-1901), The Edwardian Period (1901-1914), and The Symbolist Movement (late 19th C) emerged after Naturalism. In the 20th century, Modernism had dominated the scene of literature. It was influenced by new philosophical ideas as Karl Marx's scientific socialism; and Schopenhauer and Nietzsche's pessimism. The table below summarizes the main literary eras.

Table 2.1: movements of English literature

Literary Era	**Period**
The Anglo-Saxon Period/Old English Literature	450-1066
Middle English Literature/The Medieval Period	1066/1500/15th century
English Renaissance • Elizabethan period • Jacobean period • Late Renaissance	1500/1660/15th and 16th century • 558/1603 • 603/1625 • 1625–1660
Enlightenment and Classicism	1700-1798/18th century
Romanticism	1798–1837/ the Turn of the 18th and 19th Century
Realism (Victorian literature)	1837–1901/ The mid and late 19th century
Modernism	1901–1922/20th century
Naturalism	19th century
Post Modernism	1940–2000s

II.1.3 Exercise

The students are asked to write essays about all the lectures of the first semester. The teacher can exploit this session to train them to write correct compositions in order to be ready for the coming lectures where they will analyze other literary texts.

Lecture 2: Romanticism

II.2.1 Objectives

- Learning about Romanticism and its social background.
- Learning about the evolution of Romanticism and the style of literary works of this movement.
- Introducing the novel, *Emma*, to the students (guidance to successful reading).
- Paving the way to next lecture through raising some questions related to the extra-textual elements of the play.

II.2.2 Romanticism (1798–1837)/ the Turn of the 18th and 19th Century

II.2.2.1 Historical Background

Romanticism is an attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th-century Neoclassicism in particular. It was also to some extent a reaction against the Enlightenment and against 18th-century rationalism and physical materialism in general. Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

The characteristic features of Romanticism were the following: a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation with the genius, the hero, and the exceptional figure in general and a focus on his or her passions and inner struggles; a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic.

The historical background of The Romantic period can be summarized in the points below:

- The French Revolution (1789-1794)/ the English Industrial Revolution.
- Romanticism is a reaction to the Industrial Revolution. Also, it was a revolt against the aristocratic social/political norms of the Age of Enlightenment. It was established against the scientific rationalization of nature.
- The French Revolution was the main factor that affected the political thinking of many of the Romantic poets.

II.2.2.2 Literature

Romanticism is a literary and philosophical theory which considers the individual as the very center of life, experience, and art. Nature is the main source of poetic imagery. Robert Burns was a pioneer of the Romantic Movement. He became a cultural icon in Scotland after his death.

Romanticism proper was preceded by several related developments from the mid-18th century on that can be termed Pre-Romanticism. Among such trends was a new appreciation of the medieval romance, from which the Romantic movement derives its name. The romance was a tale or ballad of chivalric adventure whose emphasis on individual heroism and on the exotic and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of literature, such as the French Neoclassical tragedy or the English heroic couplet in poetry. This new interest in relatively unsophisticated but overtly emotional literary expressions of the past was to be a dominant note in Romanticism.

Romanticism in English literature began in the 1790s with the publication of the *Lyrical Ballads* of William Wordsworth and Samuel Taylor Coleridge. Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic movement in poetry. William Blake was the third principal poet of the movement's early phase in England. The first phase of the Romantic movement in Germany was marked by innovations in both content and literary style and by a preoccupation with the mystical, the subconscious, and the supernatural. A wealth of talents, including Friedrich Hölderlin, the early Johann Wolfgang von Goethe, Jean Paul,

Novalis, Ludwig Tieck, August Wilhelm and Friedrich von Schlegel, Wilhelm Heinrich Wackenroder, and Friedrich Schelling, belong to this first phase. In Revolutionary France, François-Auguste-René, vicomte de Chateaubriand, and Madame de Staël were the chief initiators of Romanticism, by virtue of their influential historical and theoretical writings.

The second phase of Romanticism, comprising the period from about 1805 to the 1830s, was marked by a quickening of cultural nationalism and a new attention to national origins, as attested by the collection and imitation of native folklore, folk ballads and poetry, folk dance and music, and even previously ignored medieval and Renaissance works. The revived historical appreciation was translated into imaginative writing by Sir Walter Scott, who is often considered to have invented the historical novel. At about this same time English Romantic poetry had reached its zenith in the works of John Keats, Lord Byron, and Percy Bysshe Shelley.

The poet William Blake, *Songs of Innocence* and *Songs of Experience*, was another of the early Romantic poets. He was a painter, and printmaker. The poets Wordsworth, Coleridge, (*Lyrical Ballads*) and Southey lived in the Lake District. For Wordsworth, poetry is the spontaneous overflow of the powerful feelings.

Mary Shelley was also a famous author of the era; she wrote *Prometheus Unbound*, *Ode to the West Wind*, and *Frankenstein*[1]. Other famous prose writers are Thomas De Quincey, *Confessions of an English Opium Eater* and Charles Lamb, *Essays of Elia*.

Love and marriage are the major themes of Jane Austen's novels; e.g. *Pride and prejudice*, *Sense and Sensibility*, and *Emma*. Her novels highlight the dependence of women on marriage to ensure social standing and economic security. Walter Scott is a romantic historical novelist who wrote *Ivanhoe*.

More importantly, Gothic Literature emerged. Traits of Gothic Literature are dark and gloomy settings, and characters and situations that are fantastic, grotesque, wild, savage, mysterious, and often melodramatic. Two of the most famous Gothic novelists are Anne Radcliffe and Mary Shelley[2].

[1] Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan, (pp.227-45)
[2] Pomerantz, S. (2010). *Literary Periods of British Literature*. http://englitweatherhead.weebly.com/uploads/4/4/1/5/44151973/british_literature_breakdown__1_.pdf, (p.04)

II.2.3 Exercise

The following questions will be answered by the students and discussed later in the coming tutorials.

- Collect full information about Jane Austen's biography.
- Describe the historical background of writing *Emma*.
- Summarize *Emma*.
- Study the setting in *Emma.*
- Describe the characters (explicit/implicit features) of the novel.
- What are the underlying themes transmitted by Jane Austen?
- Discuss the traces of Romanticism *Emma.*
- Analyze the author's style.

II.3 Lecture 3: *Emma*: Historical Background/Summary

II.3.1 Objectives

- Forming background about Jane Austen's biography.
- Presenting the historical background of the novel.
- Summarizing *Emma*.

II.3.2 Jane Austen's Biography

Figure 2.1: Jane Austen

Jane Austen, the seventh child of George and Cassandra Austen, was born on December 16, 1775 at Steventon, located in Hampshire in south-central England. Jane's father was a clergyman who was intelligent and in favor of education. He sent all of his six sons to school, and most to college. Even the two daughters were sent to a school in Oxford and

later to the Abbey School at Reading; but at the age of nine, Jane left school and completed her education at home. Since Mr. Austen had a good library at home, the daughters were encouraged to read whatever they desired. Jane was also expected to acquire social graces, including being a good hostess, playing the piano, singing, needlework, and letter writing.

The Austens were a close family, affectionate, lively and peace loving. They were great novel readers. Works of fiction were read aloud in the family. Jane was very much attached to her father and elder sister Cassandra. She had good rapport with her brother Henry, four years older than she. In fact, all members of the family were much attached to one another. Two of Jane's brothers joined the Navy, one joined the Church as a clergyman, one was adopted by wealthy relatives, the Knights, who were childless and became the heir to their property, one after a few setbacks joined the church and one remained sick all through his life.

Jane did not marry because of her attachment to her father. She had romantic entanglements with at least four suitors. She accepted one suitor's proposal but then changed her mind and refused. She loved quiet home life and only visited her relatives and friends. So her life was spent in the countryside, in the company of few families and friends, with home or better still the drawing room as the chief object of Jane's close observation.

Jane started her literary career at the age of seventeen. In 1794, she began her first novel *Lady Susan*. In 1795, she wrote *Sense and Sensibility*, at first entitled *Elinor and Marianne*. In 1796, she wrote *First Impressions*, which she later turned into *Pride and Prejudice*. In 1798, Jane began writing her third novel, which was published under the title *Northanger Abbey* after her death in 1818.

In 1801, Jane found herself uprooted from the country of Hampshire when her father suddenly decided to retire and move the family to Bath, where the family lived for four years. Unhappy with her life in Bath, Jane wrote very little there. When her father died in 1805, she moved with her mother and sister to Southampton. In 1809, she returned to Hampshire and settled in the village of Chawton. Happy to be back in Hampshire, Jane began to write again and produced *Mansfield Park*, *Emma*, and *Persuasion* over the next

few years. In May of 1817, Jane fell seriously ill and was brought to Winchester, where she died on July 18. Her body was laid in the north aisle of Winchester Cathedral.[1]

II.3.3 Literary/Historical Background

Jane Austen was born, lived, and wrote in the eighteenth century. During her lifetime, literature began to be influenced by Romanticism, where imagination, emotions and love for nature, and mystery are important. Although Jane Austen was a contemporary of romantic poets like Wordsworth and Coleridge, her novels are not romantic; instead she still belonged the age of reason and satire. The emphasis in her novels was on the manners of people in society, and she often criticized the snobbery of the British upper class, while upholding the ideals of self-control, reason, propriety, and etiquette in social manners.

The subject matter of Emma is marriage from a woman's point of view, but Jane Austen does not treat it romantically. Instead, she presents, in a very realistic manner, the problems which young women of marriageable age in her times faced. Since women were unable to have a career, Austen showed how women sought a comfortable home and economic security through marrying properly.

Marriage, for Jane Austen, is a means to study human and personal relationships. There are three proposals of marriage in the novel, and each of them reveals much about the characters involved. Robert Martin proposes to Harriet Smith through a letter, and she also declines in a letter. Elton's proposal to Emma is made in a carriage in the most conventional manner with his trying to be the adoring lover; Emma's bewilderment over the proposal, however, makes the moment very unromantic. Knightley's proposal of marriage to Emma is not a romantic expression of love, but a proposal that is marked with reason and common sense. Jane Austen knew her limitations. She could never write about the thrilling and exciting moments in a romantic way; instead, her interest was in psychologically analyzing the consciousness of her characters in common settings.

The end of the eighteenth century saw the outbreak of the French Revolution and the Napoleonic Wars; it also saw the industrialization of England. Although Jane Austen knew about these historical and political events showed, she showed no interest in them, and they play no real part in her writing. Instead, she focuses on rural society and the relationship of people, writing with a limited scope. This is the world she knew, for she lived most of her

[1] Bush, D. (1975). *Jane Austen*. New York: Macmillan Publishing, (pp.36-37)

life in Hampshire, in villages very similar to Highbury. Her love of this setting is very clear in Emma.[1]

II.3.4 Short Summary (Synopsis)

Emma is a social comedy revolving around the domestic life of a few families of the upper middle class, primarily the landed gentry, in the small town of Highbury. The key families of the novel and Highbury society are the Woodhouses of Hartfield, the Knightleys of Donwell Abbey, the Westons of Randalls, a merchant family by the name of Coles, the vicar Mr. Elton, old Mrs. Bates, and her middle-aged unmarried daughter Miss Bates.

The novel opens with Emma, the twenty-one year old daughter of the sick, old Henry Woodhouse, boasting of her success in getting her governess, Miss Taylor, married to the middle-aged widower, Mr. Weston of Randalls. Emma herself has resolved never to marry, for she cannot bear the thought of leaving her old father. She, therefore, amuses herself by arranging marriages for others and believes herself good at matchmaking. She is eager to arrange the marriage of Mr. Elton, the twenty-seven year old clergyman who often visits Hartfield to play cards. Her brother-in-law, Mr. Knightley, who also visits Hartfield regularly, advises Emma not to think of Mr. Elton's marriage. In spite of the advice, she begins to groom the good-looking and sweet-tempered Harriet Smith to become Elton's wife. Since Harriet thinks she is in love Robert Martin, a tenant farmer, Emma must convince her not to marry below her rank.

Emma does all kinds of things to encourage Harriet to fall in love with Mr. Elton, the Vicar. She invites Elton to stay at Hartfield while she draws the portrait of Harriet. Then she plays riddles with Elton and makes Harriet enter Elton's riddles in her diary. One day in the course of her morning walk with Harriet, Emma cleverly breaks her shoe laces and goes to Elton's house with Harriet on the pretext of mending her laces. She assumes things are going well between Harriet and Elton; then to Emma's surprise, during Christmas week, Elton proposes to her. Emma rejects his proposal and points out that his real object of love should be Harriet Smith. Hurt by Emma's rejection, Elton goes to Bath and stays

[1] Janaki, B. (2017). Emancipation of Emma Woodhouse Explored: An Analysis of Jane Austen's Emma. *American Research Journal of English and Literature,* 3(1), p.05

for three weeks. While in Bath, he wins the love of Miss Augusta Hawkins, the daughter of a tradesman, who has a dowry of ten thousand pounds.

While Elton is away from Highbury, Jane Fairfax comes to stay in Highbury with her aunt, Miss Bates. Emma imagines fancifully that Jane is in love with Mr. Dixon, the son-in-law of Colonel Campbell, who raised Jane. In the meantime, Emma finds herself romantically attracted to Frank Churchill, who is secretly engaged to Jane. Realizing Emma's romantic fantasies about him, Churchill uses her to hide his engagement to Jane. Emma plays into his hands, flattered by his compliments on her appearance. At a party given by the Coles, Emma and Frank talk and laugh. Jane feels humiliated by Frank's frivolous behavior. On the other hand, Emma finds Jane too reserved; she also resents Jane, who is much more accomplished and elegant in manners than Emma

At the Coles' party, Frank decides to arrange a ball. The Westons immediately agree, and the Crown Inn is selected as the place. A day before the party, Frank gets the news that his aunt, Mrs. Churchill, is seriously ill; therefore, Frank leaves for Yorkshire. Before departing, he indicates that he wants to speak to Emma, but then he does not. Emma foolishly concludes that Frank intends to propose to her, but she is not sure she loves him. Emma also senses that Knightley is attracted to Jane Fairfax. She does not want him to marry Jane, for she wants her nephews to inherit his property.

When Frank returns, the ball at the Crown Inn is held. Emma dances with both Frank and Knightley. On the day after the ball, Harriet, during her walk, wanders into a camp of gypsies from whom she feels a threat. Luckily, Frank happens to be passing by and saves her. When Harriet narrates this misadventure and her rescue from the gypsies to Emma, Emma thinks that Frank is now falling in love with Harriet. She is happy for Harriet who, however, tells Emma that she loves someone much superior in status and intelligence. Knightley suspects that Frank and Jane are romantically involved, but Emma does not agree with him.

As desired by Mrs. Elton, Knightley arranges a strawberry party at Donwell Abbey, where Emma sees Knightley walking with Harriet. She also notices that Jane leaves early, and Frank arrives very late. The next day, everyone goes for a picnic to Box Hill. Emma and Frank behave in a very frivolous manner, with Emma being very rude to Miss Bates; their behavior clearly annoys Jane. When the party leaves Box Hill, Knightley accompanies Emma to her carriage and criticizes her for her lack of elegance and vanity.

Emma, feeling very ashamed, weeps on her way home, fearing that she has lost Knightley's affection and goodwill. The very next day Emma visits the Bates to apologize to Miss Bates and Jane. Jane, however, refuses to greet Emma, and Miss Bates informs her that Jane has accepted a job as a governess with the Smallridges in Bath.

Frank's hopes of inheriting the property of the Churchills are fulfilled. Now a wealthy man, he writes a letter to his father to inform him about his secret engagement to Jane. It is during this time that Harriet also confides in Emma that she loves Knightley. At this news, Emma is shocked to realize that she herself is in love with Knightley. She wishes she would have allowed Harriet to marry Robert Martin. In the meantime, Knightley, without Emma's knowledge, has succeeded in bringing Harriet and Martin together. When Emma breaks to Knightley the news of Jane's engagement to Frank, Knightley tells her about Harriet's engagement to Martin. He praises Emma for having refined Harriet's manners. He then proposes to Emma, who readily accepts. He admires Emma for her attachment to her father and agrees to live with her at Hartfield after their marriage. The novel ends as a comedy. With the marriages of Jane and Frank, Harriet and Martin, and Emma and Knightley, all of the major characters of the novel are delightfully happy[1].

Lecture 4: *Emma:* Chapters Summaries with Notes

II.4.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.4.2 Introductory Note

When *Emma* was published in 1815, it had three volumes. Each volume had chapters starting from number one. Volumes one and two had eighteen chapters, and the third volume had nineteen chapters. Modern editions of Emma are published as a single volume with chapters numbered straight from 1 to 55.

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.03)

II.4.3 Chapter 1 Summary

Emma Woodhouse, Henry's younger daughter, lives in the small town of Highbury, sixteen miles away from London. She lives with her old, valetudinarian father at Hartfield. His elder daughter, Isabella, is married to the younger brother of George Knightley, the gentleman landlord and owner of Donwell Abbey Estate, a mile away from Hartfield. Isabella's husband is a lawyer; she lives with him and their five children in London.

Emma lost her mother when she was five years old. Since then she has had the companionship of her governess, Miss Anne Taylor. After Isabella's marriage seven years earlier, Miss Taylor has been Emma's only companion and confidante. Emma is now twenty-one years old, beautiful and intelligent, but conceited and willful. Miss Taylor has just recently married Mr. Weston, a middle-aged widower. Even though she is very attached to her father, Emma feels depressed since she now has no companion except her this old, sickly man, who is against the thought of Emma marrying because he does not want to undergo any change.

On the day following Miss Taylor's wedding, Mr. Woodhouse expresses his regrets over her marriage. Although he thinks Mr. Weston is a thorough gentleman, he disapproves of Miss Taylor desiring to marry in order to have a home of her own; Hartfield, where she has lived with the Woodhouses, is three times larger than Mr. Weston's Randalls. Emma tries to convince her father that their governess is happily married and tells him that they will frequently visit Randalls. As Emma is about to arrange the card table to play a game with her father, Mr. George Knightley comes for a visit; he is the elder brother of John Knightley and lives at Donwell Abbey, not far away. A bachelor of thirty-seven, Knightley is a frequent visitor at Hartfield. When he enters he offers his congratulations over the marriage of their governess. Emma tells Knightley that she had herself arranged the match. It is obvious that the gentleman disapproves of Emma's vanity, and Mr. Woodhouse advises Emma not to make any more matches, especially not her own. Emma assures her father that she would never marry; but she does plan to continue playing the matchmaker. Knightley advises Emma not to interfere in the lives of others. Emma, however, openly admits that she wants to arrange a marriage for Mr. Elton, the twenty-seven year old clergyman of Highbury who deserves a good wife. Mr. Knightley does not approve of Emma finding a match for Elton.

II.4.4 Notes

The opening chapter introduces and begins the development of several of the main characters of the novel, including Emma, Mr. Knightley, and Mr. Woodhouse. Emma is pictured as a pretty twenty-one year old girl who is devoted to her father. Mr. Knightley, a thirty-seven year old bachelor and neighbor is shown to be the voice of reason. The sickly Mr. Woodhouse is the doting father who is worred about losing his daughter from Hartfield. Mr. Elton is also introduced through conversation.

The chapter does much to set up the major conflict of the plot. Emma reveals that she is a conceited and willful young lady, who fancies herself a real matchmaker. Others judge her harshly for her conceit, as seen in Mr. Knightley's attitude about her bragging and meddling. He advises Emma not to interfere in the lives of others, stating that Elton is mature enough to choose his own wife. Throughout the book, the reader will see Knightley correcting Emma's self-delusion and poor behavior.

The interchange between Emma and Knightley introduces two of the major Themes of the novel: the folly of self-delusion and the theme of marriage. The light-hearted mood of the story is also set. Mr. Woodhouse's dislike of marriage and his concern about health and food provokes laughter.

The chapter also begins to develop the setting of the novel. The Woodhouses live outside of Highbury, a small town located sixteen miles from London. The Highbury society has a limited field of activity and interests. People visit each other and talk about local events, just as Knightley does in this chapter. The countryside surrounding Highbury is still ruled by the landed gentry. Three important country houses are mentioned in the chapter; Emma and her father live at Hartfield, Mr. Knightley at Donwell Abbey, and Mr. Weston and his bride at Randalls. The size of the estate is obviously important in this highly structured society, for Mr. Woodhouse cannot imagine why Miss Taylor has chosen to marry and leave Hartfield, which is larger and more prestigious than Randalls[1].

In summary, this largely expository chapter serves as an introduction to the characters, plot, theme, mood, and setting of the entire novel. The shortcomings in Emma's character are clearly noted, as she allows imagination to overcome reason and as she and her father

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.04)

display the snobbery of the upper class. Mr. Knightley clearly establishes himself as the voice of reason that will guide Emma away from her shortcomings.

II.4.5 Chapter 2 Summary

Frank Churchill is the twenty-three year old son of Mr. Weston from his first marriage. When his mother died when he was a young child, Mr. Weston allowed the boy to be adopted by his mother's childless brother, Mr. Churchill, who is the wealthy owner of the Enscombe Estate in Yorkshire. Mr. Weston took up his family business in London. He kept in close contact with his son, whom he met every year in London.

Since Mr. Weston had spent his early days in Highbury, he decided to settle there again. He bought Randalls, a small estate outside town, and married Miss Taylor. Mr. Weston has expected his son Frank to soon visit Highbury and meet his new wife. Instead of visiting, Frank writes a letter to the new Mrs. Weston. Even though the letter is kind and filled with good sense, Mrs. Weston does feel a little hurt by Frank's inability to visit them.

Mr. Woodhouse continues to pity Mrs. Weston for her marriage, and the people in Highbury society continue to talk about the wedding and eat the left over wedding-cake. The cautious Mr. Woodhouse consults Dr. Perry about the cake and then advises the townspeople not to eat stale food in the interest of their health.

II.4.6 Notes

The character of Frank Churchill is introduced in this chapter; he has been made the subject of curiosity in the Highbury society. He is not known in town, because he was adopted as a child. He is the son of Mr. Weston from his first marriage to Miss Churchill. The match was frowned upon because the Churchills were a rich, aristocratic family, while Mr. Weston was only a captain in the army. Jane Austen points out through Weston that marriage in the upper classes of the English hierarchical society of the eighteenth century was normally based on the considerations of money, property, and social rank; marrying outside of social class was frowned upon.

The first Mrs. Weston died when Frank was a young boy. As a captain in the army, Mr. Weston had no way to provide or care for the child. As a result, he agrees for Frank to be adopted and raised by his wife's childless brother, Mr. Churchill; he is a wealthy land owner who can provide handsomely for the child. Mr. Weston stays in contact with Frank

and has him come to visit him in London each year. Now he is anxious for Frank to come to Highbury and meet the new Mrs. Weston, Frank's stepmother. The Westons are disappointed that Frank has written a letter rather than coming for a personal visit.

The incident of Mrs. Weston's wedding-cake is included to add humor to the story and to show Mr. Woodhouse's fetish for issues of health. He consults Dr. Perry about the townspeople eating stale cake, and the doctor agrees it is not wise. Humor when all the Perry children are seen eating a slice of the wedding-cake.

II.4.7 Chapter 3 Summary

Mr. Woodhouse enjoys his evening visitors. Knightley and Weston visit Woodhouse out of respect and regard for him. Clergyman Elton visits Woodhouse in order to be amongst the social elite and to see Emma. Mrs. and Miss Bates are brought in a carriage specially ordered for them by Mr. Woodhouse. Mrs. Bates is the wife of a former clergyman of Highbury. Her daughter, Miss Bates, is a middle-aged spinster who takes care of her old mother; an extremely talkative person, given to gossip, Miss Bates often provides humor in the story. Mrs. Goddard also comes to visit; she is the mistress of a Boarding school for girls, which was financed by Woodhouse. Emma often invites the women to play card games and entertain her father with their light chatter.

One morning Mrs. Goddard sends Emma a note, seeking permission to bring Harriet Smith, a seventeen-year-old boarder in her school, to Hartfield. Emma immediately sends an invitation to Harriet. Upon her arrival, Emma is impressed by Harriet's pretty looks, blue eyes, and fair hair. On learning that Harriet is the "natural daughter of somebody" (in other words, an illegitimate child of a wealthy man), Emma decides to take Harriet under her care and help her acquire the social graces of the upper class[1].

II.4.8 Notes

Jane Austen underlines the nature of the Highbury hierarchical society. Since Knightley and Weston are landed gentlemen, they are treated as equals by Mr. Woodhouse. Mr. Elton is tolerated since he belongs to the clergy. Mrs. and Miss Bates and Mrs. Goddard are patronized in a condescending manner by the Mr. Woodhouse. They are brought and sent home in a carriage and offered generous portions of food, hinting that they cannot quite

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group,(pp.8-9)

take care of themselves since they are obviously not part of the upper class. Harriet Smith, a boarding student, is also patronized by Emma, who wants to teach the pretty young girl the manners of the upper class so she can rise socially.

II.4.9 Chapter 4 Summary

Emma encourages Harriet to visit Hartfield often and makes the girl her companion for her morning walks. Emma finds that Harriet has a sweet temper, though she is not clever; she is, however, willing to be guided by Emma. During their walks, Emma learns that Harriet has spent two months with the Martins of Abbey Mill Farm and that Robert Martin, the twenty-four year old son, is in love with her. Emma feels that Harriet is also romantically inclined towards Martin and advises the girl against it. She tells Harriet that a farmer is socially beneath her. Harriet assures Emma that she will surely follow her advice.

When Emma and Harriet happen to meet Robert Martin on the Donwell road, Emma walks a few yards forward to allow Harriet to talk to Martin. Emma finds that he is a sensible young man, but tells Harriet that she finds him extremely plain and lacking gentility. Harriet is obviously hurt by Emma's comments; but Emma insists that Harriet compare Martin's manners with those of the genteel Mr. Weston and Mr. Knightley. Harriet immediately praises Knightley as a fine man, but she cannot appreciate Weston, who she judges to be very old. Emma again impresses upon Harriet that Martin lacks class; he may be able to progress financially, due to his common sense, but socially he cannot rise due to his coarse manners and lack of education and interest in learning.

Emma then talks about the men in Highbury. She tells Harriet about Weston's frankness, Knightley's dominating manners, and Elton's good-humored, cheerful, and gentle ways. She then tells Harriet that Elton has paid her compliments, which makes Harriet blush and admit that she has always thought Elton very agreeable. The naïve Emma deceives herself into believing that the Harriet- Elton match would be ideal. She takes it for granted that Elton, though a gentleman, would not object to Harriet being an illegitimate child. Trying to play the matchmaker, Emma thinks of ways to bring the couple together at Hartfield.

II.4.10 Notes

Emma takes on herself the role matchmaker to bring Harriet and Elton closer. Jane Austen, however, exposes Emma self-deception, which is the result of her social snobbery and romantic fancy, combined with her interest in managing others' lives. Though Emma's

first reaction when she sees Martin is that he is a sensible young man, she belittles Martin in Harriet's presence, saying that Martin is illiterate and has coarse manners. Emma is deceitful because she wants to be the matchmaker, to have Harriet love Elton and not Martin. By impressing upon Harriet that Martin is socially inferior since he is a farmer, Emma reveals her social snobbery. She also reveals her naiveté; she praises Elton as a fine model of a gentleman, but at the same time assumes that Elton will accept Harriet, an illegitimate daughter of unknown parents.

During the chapter, Emma also shows herself to be intelligent and a good reader of human personality. She speaks of Weston as an open-hearted gentleman who carries his frankness almost to the point of being blunt; she also recognizes that Knightley has a decidedly dominating personality. The fact that Emma does not allow Harriet to speak much about the gentlemanliness of Knightley hints that Emma does not want anyone to rob her of Knightley's special attentions. Emma is, thus, made an object of Jane Austen's irony when she points out that Emma's social snobbery and romantic fancies prevent her from analyzing her own feelings for Knightley[1].

II.4.11 Chapter 5 Summary

Mr. Knightley and Mrs. Weston have a sort of a debate on Emma's companionship with Harriet Smith. In Knightley's opinion, Emma's companionship with Harriet is not good. If Harriet acquires the social graces of Emma, it will become difficult for Harriet to adjust to her own lower social circle. At the same time, Harriet's flattery of Emma, almost bordering on adoration, is increasing Emma's conceit and self-love. Mrs. Weston disagrees with Knightley. In her opinion, Emma has begun to read more because of her guidance of Harriet. Knightley disputes this point, saying that he has known Emma ever since she was twelve. He admits that Emma is more intelligent than her elder sister Isabella, but claims that Emma is neither hard working nor patient. Instead, she is given to romantic fancies, which she does not try to control with reason. Mrs. Weston argues that Harriet's companionship has cheered Emma and brought an added charm to her physical beauty. Knightley admits that Emma is beautiful and emphasizes that Emma is not vain about her physical appearance but has a false sense of pride about her intellect. Knightley is afraid that Emma's intellectual arrogance and her determination not to marry will create problems

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group,(pp.9-10)

for Emma in the future. Mrs. Weston, however, thinks otherwise. She praises Emma for being a good daughter, a kind sister, and a true friend. As for Emma's marriage, she agrees with Knightley that there is at present no young man in Highbury worthy of Emma. Mrs. Weston does not tell Knightley that she and her husband desire Emma to marry Frank Churchill, her stepson.

II.4.12 Notes

Although Mr. Knightley thinks Emma is beautiful, he is not blind to the imperfections in Emma. As a mature man of reason, he knows that Emma is misusing her intelligence and worries that her false arrogance will get her into trouble. He is critical of Emma trying to manage others' lives and is extremely unhappy about Emma's companionship with Harriet; he understands that she is trying to make Harriet aspire for a man above her social position.

It is obvious that Knightley cares deeply for Emma, whom he has known since she was twelve. He wants Emma to rise above elegant manners and self-delusion to love and be loved. His concern seems to suggest that he may have a romantic interest in Emma himself. Perhaps his desire to see her as a perfect young lady who balances her heart with her head is that he would like to see Emma become his wife in the future.

II.4.13 Chapter 6 Summary

Emma deceives herself into believing that she has succeeded in refining Harriet to the point that Elton has a serious interest in her. Although he does compliment Emma for the change she has brought in Harriet's manners, he is really praising Emma, the girl who interests him. Emma is blind to his attraction to her.

In an effort to bring Harriet and Elton together, Emma invites him to stay while she paints Harriet's portrait. Elton gladly stays to be near Emma; he grows restless when he is made to stand behind Emma and watch Harriet, who is smiling and blushing as she poses. When he praises Emma's artistic skill, she thinks he is really praising Harriet's beauty; when he keeps coming to see Emma's progress on the portrait to admire Emma's talent, she feels convinced that Elton is the true lover for Harriet. Since the portrait painting is to be continued on the next day also, Elton is invited to stay.

Everyone who sees the completed portrait praises Emma's skill but feels that Harriet is made to look more beautiful and taller than she is a reflection of Emma's romantic

leanings. Elton defends Emma from the criticism. When Emma suggests that the portrait should be framed, Elton gallantly volunteers to take the portrait to London.

II.4.14 Notes

This chapter shows Emma's self-deception at its best. She paints Harriet to be much taller and more beautiful than she really is, for that is how she wants Elton to see her. Ironically, Elton actively courts Emma throughout the portrait sessions, but she is convinced that he compliments her artistic ability in order to praise Harriet. She is more convinced than ever that Elton is the perfect lover for her friend. The irony in the situation is that the more Emma tries to bring the two of them together, the more infatuated Elton grows with her. Emma's passion for matchmaking backfires and makes her misinterpret the entire situation, creating dramatic irony and humor.

Emma does notice that Elton is extremely courteous and flattering to her, even volunteering to have the portrait of Harriet framed for her in London. Emma excuses his behavior as an effort on his part to attract Harriet's attention. She herself never gives any thought to a romantic interest in this young man, for she considers Elton much below her in social rank.

II.4.15 Chapter 7 Summary

On the day Elton leaves for London to have Harriet's portrait suitably framed, Harriet receives a letter of proposal of marriage from Robert Martin. Martin had come to Mrs. Goddard's School to deliver the letter personally to Harriet, but she was not there. Although Harriet is very much pleased with the proposal, she wants Emma's permission to accept. She, therefore, asks Emma to read the letter, which shows good sense, warmth, and delicacy of feeling. Emma realizes that Martin's well written letter indicates he thinks strongly and clearly. Emma, however, advises Harriet to decline the offer, expressing gratitude for the proposal and sorrow for his disappointment. She impresses upon Harriet that a marriage to Martin would deprive her of the upper society in Highbury.

Harriet assures Emma that she will refuse Martin's proposal, even though it is obvious that she does not want to. She does not want to hurt the feelings of Martin or his family. Emma, however, is delighted that Harriet promises to follow her advice and tells her that she would not sacrifice their friendship for anything in the world. When Emma criticizes Martin for being arrogant in making the proposal, Harriet defends him and claims he is

very good- natured and free from conceit. She tells Emma that she will always be grateful to Martin and regard him highly. She also says that after her visits to Hartfield, she has come to have great regards for Knightley. Emma is disappointed it is not for Elton.

Harriet then asks Emma to help her in writing her rejection of Martin's proposal. Though Emma pretends not to help, she really dictates the entire letter to Harriet. Fearing that Harriet may change her mind, Emma insists that the letter be quickly sealed and mailed. Then she tries to cheer up Harriet by talking about Elton's interest in her. While Harriet thinks of the feelings of the Martins on receiving her letter, Emma talks to her about Elton busy in London having her portrait framed.

II.4.16 Notes

The episode of Martin's proposal and Harriet's rejection of it shows the degree of Emma's influence on Harriet. It also re-emphasizes Emma delusions, for Martin is a perfectly suitable match for Harriet. It is pathetic that Emma does not think of Harriet's true happiness and feelings; she only wants to make sure that her suggested match, between Harriet and Elton, comes to pass. Such an interference in Harriet's personal life on Emma's part deserves to be condemned and proves that she can be an unfeeling young lady filled with willfulness and self-importance.

Emma does understand that Martin has a strong character and expresses his sentiments with propriety and good taste. She erroneously fears, however, that Martin seeks to rise vertically in the society through marriage with Harriet; Emma seems to forget that her friend is the illegitimate daughter of an unknown man, whom Emma romantically pictures as a wealthy, landed gentleman[1].

The contrast between Emma and Harriet is clearly drawn in this chapter. Harriet is a woman with a conscience; she worries her rejection of the marriage proposal hurting Martin and his family. Emma, on the other hand, shows no concerns for the feelings of others; instead, she uses and manipulates people to suit her own fancies. Harriet also is a better judge of people than Emma. She senses that Elton has no real interest in her, while Emma blindly believes he loves Harriet. She knows there is no conceit in Robert Martin and no interest on his part in climbing the social ladder; Emma is sure he wants to marry

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.10-11)

Harriet to better his social standing. There is ironic humor in her judgement, for Harriet is an illegitimate child, a real social slur in the eighteenth century.

In this chapter, Austen again criticizes the social snobbery of Emma and her upper class. She tells Harriet that Martin is beneath her socially, and if she marries him, she will be snubbed by high society. To Emma, that would be a horrible fate.

II.5 Lecture 5: *Emma:* Chapters Summaries with Notes (Continuation)

II.5.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.5.2 Chapter 8 Summary

Emma allots a bedroom to Harriet at Hartfield, hoping to keep the young girl under her supervision. She does, however, still go to Mrs. Goddard's boarding school. While Harriet is away, Knightley calls on the Woodhouses. When Emma's father goes out for his morning walk, Knightley compliments Emma on Harriet's improved manners. He then tells Emma that Martin has come to his house to talk to him about Harriet; he is afraid that Harriet now considers herself socially superior to him. Knightley judges Martin as an extremely sensible, open, and straightforward man, who is a good judge of people and matters. In his opinion, Martin is the perfect match for Harriet.

Emma tells Knightley that Martin has proposed to Harriet through a letter, and she has rejected the offer. Knightley knows that Emma has influenced her young friend and does not approve of her interference in Harriet's life. Knightley reminds Emma that Harriet is in no way socially superior to Martin. Even though she is a pretty girl, she is only a boarding school student with uncertain parentage. He feels that Harriet would have been lucky to have married Martin. Knightley is shocked when Emma tells him that if Harriet had married Martin, it would have socially degraded her. In Emma's romanticized opinion, the generous allowance of money which Harriet receives every month proves that she is a gentleman's daughter and, therefore, superior to Martin.

Emma also expresses the thought that men are more attracted by beauty than brains. Since Harriet is so pretty, she certainly can attract better suitors than Martin. Knightley is

amazed at Emma's lack of logic and sorry to see her misuse her intelligence. He warns Emma not to make Harriet vain about her beauty, for no sensible man wants to marry a silly girl, and no respectable man wants to marry a girl with uncertain parentage. He tells Emma that Harriet will never get an offer of marriage from a man of social superiority or wealth. Emma believes she is a better judge of a woman's sensibility than Knightley, but she is upset over his open anger and displeasure.

Before leaving, Knightley tells Emma that her efforts to make Elton propose to Harriet will never succeed. Elton is conscious of his good looks and is ambitious about marriage, wanting to find a wife from the upper social hierarchy. After he leaves Hartfield, Knightley is mad for two reasons; he feels he is partially to blame in Martin's humiliation, because he had encouraged the young man, and secondly, he is upset that Emma had played an undesirable role in the rejection.

II.5.3 Notes

The debate between Knightley and Emma clearly shows Knightley to be a mature person with a realistic view of the hierarchical society; he knows that no respectable man will want to marry the illegitimate Harriet. Emma, on the other hand, is immature, romantic, and impractical, for she believes that Elton will not be concerned about Harriet's background, only her beauty. Knightley also shows himself to be a concerned and caring man. He is worried about Emma's shortcomings and wants her to quit deluding herself and meddling in the affairs of others. He is very bothered that he has encouraged Martin to pursue Harriet, and now he has been rejected. He feels terrible about Martin's humiliation. On the other hand, Emma never thinks about how her actions may affect or hurt others.

Knightly proves himself to be a good judge of character in his assessments of Martin, Harriet, Elton, and Emma. Emma is also a good judge of humans; she knows that Elton is ambitious, that Harriet is not very intelligent, and that Martin is sensible. However, Emma's willfulness, conceit, social snobbery, and romantic fancies make her interpret situations to suit her own judgments[1].

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.12-13)

II.5.4 Chapter 9 Summary

For a few days Knightley does not visit Hartfield. When he does return, his serious face shows that he has not forgotten Emma's behavior. Although somewhat sorry, Emma is not truly repentant and tries to justify her role in instigating Harriet's refusal.

Emma has Harriet's portrait hung over the mantelpiece. Whenever Elton comes to visit, he often gets up to admire it. Harriet is happy that Elton admires the portrait and thinks he is looking at Harriet's beauty, not her artistic skill. In her continued interest to bring the two of them together as quickly as possible, Emma asks Elton to contribute some riddles for Harriet's book. The following day Elton brings a riddle saying that it is his friend's riddle addressed to his ladylove. Harriet cannot understand the riddle, and Emma must explain that it is about courtship. Emma herself is puzzled by the last lines, which admire the ladylove for her ready wit; she knows Harriet has no wit. In spite of the mystery in the last lines of the puzzle, Emma is convinced of Elton's love for Harriet. She is also encouraged when Harriet compares Martin with Elton, saying that Martin can write sensibly while Elton writes wittily.

Around four o'clock, Elton calls on the Woodhouses. Emma understands that Elton has come to judge the reaction of the two women to his riddle. Emma tells him that his riddle has been entered in Harriet's book. Elton glances at Harriet's book and sees that the last two lines have been written by Emma herself. Elton remarks that his friend would consider it the proudest moment of his life for the honor done to him.

I.5.5 Notes

Harriet is not clever enough to understand and appreciate riddles by herself. She can barely copy them down in a book and must have their meanings explained by Emma. On the other hand, Emma feels that she herself is very clever and believes that her asking Elton to write a riddle for Harriet has spurred his interest in her further. In truth, she proves her lack of cleverness in the chapter, for she still cannot see that Elton is in love with her, not Harriet. He has even written the riddle for Emma, even though she is too blind to see it. The riddle, therefore, becomes symbolic. The relationship among Emma, Elton, and Harriet has become a kind of a riddle, for Emma wants Harriet to love Elton, but he really loves Emma. Emma, however, is convinced that Elton does love Harriet, while Elton feels he has won Emma's love. Since Harriet believes everything that Emma tells her, she

believes that Elton loves her. Emma's influence over Harriet seems to be almost total at this point in the novel. Harriet's comparison of Elton with Martin shows that she now considers Elton to be superior socially and intellectually, just as Emma has taught her.

By the end of this chapter, it is very obvious that Emma is not a good matchmaker. The witty Elton would never be interested in the slow Harriet; neither would he be able to overlook her background and social standing.

II.5.6 Chapter 10 Summary

Emma, accompanied by Harriet, pays a visit to a poor, sick family in Highbury. On the way, they pass along the road that leads to the cottage of Elton. Emma suggests that Harriet will soon be staying in that cottage. Harriet then asks Emma why she is not married and does not desire to marry. Emma explains that she has not yet met any young man superior to her in intelligence, whom she can love. Also, since she has money, she is not afraid of remaining unmarried; she knows she will not end up like Miss Bates, depending on the charity of others. As the mistress of Hartfield, she has social position and can stay occupied with her drawing, reading, singing, and handicrafts. Finally, she feels she does not need children since she has her nephews and nieces to love.

When Emma and Harriet visit the poor family, Emma gives them financial help. On their way home, they meet Elton; he has seen them going into town and has watched for their return, but he makes it seem like chance. When he walks with them, Emma purposely falls behind to leave Elton and Harriet together. Emma then stops to repair her shoelace, which she has purposely broken. Elton asks the ladies to go to his house so Emma can find some ribbon to temporarily put in her shoe. Emma leaves Elton and Harriet alone and takes a long time to adjust her shoes. She hopes that Elton will take the opportunity to propose to Harriet. Emma is disappointed to find that they hardly speak to one another. She consoles herself and believes that Elton will propose to Harriet in the future.

II.5.7 Notes

Emma’s visit to the poor sick family shows her kindness to and consideration for the poor, as is expected of the upper classes. This is in contrast to Emma's willfulness and conceit. When she speaks with Harriet about why she is not married, she tells her that she has found no man who is intelligent enough for her. She also explains that she is rich and does not need a husband to support her. Emma's arrogant attitude is unbecoming. Emma's

distaste for Miss Bates also reveals her social snobbery and her dislike for Miss Bates' habit or reading about her niece, Jane Fairfax, hints that Emma views her as a rival.

Emma's views on marriage are filled with self-delusion. She protests too loudly about getting married herself, and the reader knows that she is too immature to analyze her own feelings properly. Her conversation about marriage, however, highlights the problems of women in the times of Jane Austen. Emma herself is in favor of marriage for love and admits that she has not met a man whom she can really love. Emma, however, is very lucky, for she has the means to support herself and nieces and nephews to love. Unfortunately, most young women in her time had to marry primarily for economic security. If they were unable to find a husband, they would wind up as old maids, to be pitied and dependent on the charity of others. Miss Bates is a perfect example.

II.5.8 Chapters 11 & 12 Summary

Isabella and John Knightley, accompanied by their five children, come to Hartfield to spend ten days during the Christmas holidays. The pretty and gentle Isabella proves she is a devoted wife, a doting mother, and a dutiful daughter. She makes certain that the children do not disturb her father. Like Mr. Woodhouse, Isabella is delicate and overly concerned about her health and that of her family. She always consults Dr. Wingfield in London, just as Mr. Woodhouse consults Dr. Perry in Highbury.

John Knightley, a popular lawyer by occupation, is a contrast to his amiable wife. He is reserved, short-tempered, and frank to the point of being blunt. Although acceptably attached to his own family, he has little patience with Mr. Woodhouse, especially over his excessive concern about food and health.

While talking among themselves, Mr. Woodhouse refers to Miss Taylor's marriage with Mr. Weston. Isabella and John are happy about the marriage. John inquires about Weston's son, Frank Churchill. Mr. Woodhouse tells him about Frank's letter to Mrs. Weston in place of a personal visit. Isabella is sorry that Frank does not stay with his father. John blames Mr. Weston for neglecting his son and sacrificing his family life in the interest of his socializing with friends and neighbors.

George Knightley is invited to dinner on the first day of the arrival of his brother at Hartfield. Emma is over-anxious to make up with Knightley, who has scolded her over her interference in Harriet's life. When George arrives, Emma is holding her eight-month old

niece in her arms, and he lovingly takes the infant away from her. Emma teases him that though they love their nephews and nieces, they differ in their views about people. He then tells Emma that she should trust his judgement since he is sixteen years older. He also reminds her that she needs to be guided by reason, not imagination and fancy.

During the evening, the brothers talk with each other about estate problems, and Mr. Woodhouse talks with his Isabella about health concerns. Emma tries to change the topic of conversation by talking about the Bates women, but no one listens. Isabella, however, brings up Miss Bates' niece, Jane Fairfax, whom she occasionally meets in London. She wishes that Jane were in Highbury, for she would be a good companion for Emma.

II.5.9 Notes

The Knightleys come from London to Hartfield to spend the Christmas holidays, and Isabella and her husband are seen for the first time in the novel. Jane Austen's purpose is to present an atmosphere of happy family life with everyone enjoying one another and having pleasant conversation about topics such as family estates and neighbors. It is significant that Emma makes use of this family atmosphere to please George Knightley, who has been upset with her over her meddling and fanciful ideas.

The Woodhouse sisters are contrasted in the chapter. Unlike the willful Emma, Isabella is gentle and amiable. She has also taken after her father in her preoccupation about health matters. Both young ladies, however, are lovely in appearance and manners; both are also genuinely kind to and concerned about their father.

Jane Fairfax is again mentioned in the chapter. Isabella states that she sometimes sees her in London, but wishes she would spend more time in Highbury. She feels that since Jane is the same age as Emma, she would be a perfect companion for her sister.

It is important to note that the letter from Frank Churchill bears the date of September 28. Since this letter arrives shortly after the book begins, a time reference is given, and the reader understands that approximately three months have passed since Miss Taylor's marriage[1].

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.14-15)

II.6 Lecture 6: *Emma:* Chapters Summaries with Notes (Continuation)

II.6.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.6.2 Chapter 13 Summary

The Westons invite the Woodhouses, the Knightleys, Elton, and Harriet to a dinner party on Christmas Eve. A day before the dinner, Harriet develops fever and a sore throat. Emma visits Harriet to cheer her up and tells her that she will surely be well the next day to attend the party. On her return, Emma meets Elton, who talks to her about Harriet's sickness. Elton tells Emma to have Harriet treated by Dr. Perry, but warns her to take care of herself to prevent getting an infection from Harriet. When Emma suggests that Elton stay behind and look after the sick Harriet, Elton shows his willingness.

John Knightley passes by and, since the weather is bad, offers Elton a ride in his carriage, which Elton accepts. When Elton parts from Emma, John Knightley suggests to her that it is she who is the object of Elton's gallantry and good will. Emma asserts that they are only good friends.

The weather gets worse, and it begins to snow. Mr. Woodhouse is still determined to go to Randalls for the dinner party. As previously planned, John Knightley and Emma pick up Elton on their way to Randalls. In the carriage, Elton's high spirits and excessive gallantry take Emma by surprise. He also reports on Dr. Perry's visit to Harriet, who is feeling worse.

II.6.3 Notes

Emma, though otherwise intelligent and a good judge of people, fails to recognize that Elton is in love with her. She believes only what she wants to believe, and she thinks that Elton is surely in love with Harriet, as she has planned. Emma is a little mystified, however, that Elton is not more concerned with Harriet's health. When John Knightley suggests Elton's infatuation is with Emma, she dismisses the judgement and says that they are only friends. It is ironic that Emma refuses to listen to the wise Knightley.

In this chapter, Jane Austen is critical of the provincial community in Highbury which gives undue importance to socializing. Even the old Mr. Woodhouse, in spite of the cold weather and the possibility of a heavy snowfall, refuses to cancel their visit to Randalls. Only John Knightley considers parties to be social impositions. He looks forward to the party at Randalls being over early so that he can return and be comfortable at Hartfield.

II.6.4 Chapter 14 Summary

Emma tries to be her cheerful self at Randalls, but she is upset that Elton seats himself close to her. Emma is relieved when Mr. Weston comes and sits next to her. He is concerned that his son Frank may cancel his planned visit for the second week of January.

II.6.5 Notes

Emma, for the first time, realizes that perhaps John Knightley's observation about Elton's being in love with her is correct. His attentions to her and his sitting close to her at dinner make her think that Elton has transferred his affections from Harriet to her. Emma tries to dismiss such thoughts as absurd for she is not prepared to accept that her own plan of bringing Elton and Harriet together has been based on her wrong judgement of Elton's character.

To defend herself against Elton, Emma begins to think romantically about Frank Churchill, whom she has never seen. She wonders why the young gentlemen has not come to Randalls to visit his father and new step-mother. She refuses to agree with Mrs. Weston, who tries to defend Frank's postponement of his visit. In Emma's opinion, no young man should ever find it difficult to free himself from impositions of any nature to do what he thinks is right. Emma wonders if he is shy about meeting his father's wife or if he is simply a secretive, selfish young man.

Emma’s self-delusion and romantic fantasies are seen once again in this chapter. Although she has never met Frank Churchill, she imagines that she will fall in love with him simply because he matches her age and social position.

II.6.6 Chapter 15 Summary

After dinner, when tea is served in the drawing room, Elton seats himself on the sofa between Emma and Mrs. Weston. Elton pleads with Mrs. Weston to ask Emma not to visit

the sick Harriet until Dr. Perry confirms that Harriet's sore throat is not infectious. Emma is offended and goes to sit with Isabella.

John Knightley, who is anxious to return to Hartfield, grumbles about the snowfall. Mr. Weston suggests that everyone stay at Randalls overnight, but Mr. Woodhouse is opposed. He, John, and Isabella go and get in the first carriage. Emma and Elton are left to ride together in the second one. As soon as the second carriage departs, Elton seizes Emma's hand and declares that he will die if she refuses his proposal of marriage. Emma playfully tells Elton that he is mistaking her for Harriet Smith. Elton tells Emma that he respects Harriet as her friend, but he loves only her. He repeats his passionate proposal and urges her to accept it. Emma accuses Elton of being unsteady in his character, but he assures her that his attention is only for her and must not be misconstrued.

Emma tells Elton that she had encouraged him to visit Hartfield more frequently because she thought he was interested in her friend Harriet; she denies his charge that she had on purpose encouraged him for herself. Emma is also surprised to learn that he thinks Harriet socially inferior to him. Emma tells him that Harriet would no doubt be disappointed to find that Elton has no interest in her, but Emma clearly asserts that she herself has no intentions of marrying. Emma's firm refusal of his proposal makes Elton feel humiliated.

II.6.7 Notes

Elton’s proposal of marriage is a climax to the Harriet-Elton subplot of the novel, effectively ending Emma's hope for their marriage. It also marks the first defeat of the willful and self- deluded Emma. When Elton says that Harriet is socially beneath him and confesses his love for Emma, she is forced to awaken from her daydreams and realize she has misread the character of Elton. His proposal, made in conventional language and full of heartfelt adoration, exposes Elton as a man of affectations; Emma realizes that he wants to marry her to climb the social ladder into the landed gentry. She certainly has no interest in this man, whom she judges to be a complete egotist.

Elton’s proposal puts Emma's character to test, but she remains cool and rejects the offer with firmness. Though Emma is guilty of a great deal of self-deception, she certainly recognizes what she does not want. She does not reject Elton because he is socially inferior

to her, but because Elton can never love anyone whole- heartedly, for he seems to love money and social position above all else.

The characters of the Knightley brothers are also developed in this chapter. George is more mature than John, as seen in his ability to properly judge and warn Emma about her behavior. John taunts Mr. Woodhouse for attending a dinner party in such snowy weather, but the more sensitive George cheers up the old man, assuring him that the snowfall has not been that heavy and that they will all be able to go to the party and return home in safety.

II.6.8 Chapter 16 Summary

At night in her bed, Emma reviews the events of the evening and realizes her mistakes of judgement. She thinks of Harriet's disappointment on learning that Elton has never loved her and blames it on her social position. Emma feels terrible that she has persuaded Harriet to turn down Martin's proposal and believe in Elton's love. She recalls the warnings of the Knightley brothers and understands that both brothers are better judges of human character than she.

Emma thinks about Elton's proposal, which she feels lacked warmth and manners. She is amazed that Elton presumed that she, the heiress to the fortune of thirty thousand pounds, had encouraged him. Emma is, however, honest enough to admit that she had misinterpreted Elton's behavior about the riddle and during Harriet's portrait-drawing. Emma determines that she will not give up on finding a husband for Harriet; she thinks of smart young lawyer, William Coxe, who might become interested in her friend. When Emma wakes the next morning, she is happy to learn that the snowfall has been so heavy that for a few days she can meet neither Harriet nor Elton.

II.6.9 Notes

This chapter shows a new side to Emma. Although she may make mistakes of judgement, she can analyze herself and admit she was wrong. She understands that she has totally misjudged Elton's character, believing he would be drawn to Harriet because of her beauty and sweet temper. Emma is also capable of feeling remorse. She is very much ashamed of what she has done to Harriet, making her reject Martin's proposal and believe that Elton loves her. She scolds herself for her passion of matchmaking and resolves to

give up such frivolous past-times. Ironically, by the end of the chapter she is again thinking of a husband for Harriet.

Emma again proves that she is intelligent and a clever judge of character in some cases. She realizes that Elton's proposal was mechanical, strictly adhering to the conventions of the upper class society to which he seeks entry through marriage. His over eagerness is repulsive to Emma and humorous to the reader.

II.6.10 Chapters 17 & 18 Summary

Isabella and her family leave for London. On the same day, Elton sends a note to Mr. Woodhouse informing him that he is leaving Highbury the next morning to spend a few weeks with his friends in Bath. He apologizes for his inability to come personally to take leave of Mr. Woodhouse. The next day Emma goes to meet Harriet in Mrs. Goddard's Boarding school and makes a frank confession of her mistakes about Elton. Harriet cannot help weeping, but she does not blame Emma for her misjudgment. Emma tries hard to console Harriet and feels that Harriet, though less intelligent, is morally superior to her.

Emma informs Harriet that Elton has gone to Bath for a few weeks. She warns Harriet to gain control over her emotions before Elton's return to Highbury so that she can attend parties without feeling embarrassed in his presence. Emma sincerely feels that she can have no peace of mind until Harriet overcomes her disappointment in love and thinks the girl should come and stay at Hartfield until she recovers.

Frank Churchill, who was to visit his father at Randalls in the second week of January, postpones his visit again. Emma and Knightley discuss Frank's character, and Knightley accuses him of being selfish, indecisive, and lacking in manners. He cannot understand how this twenty-three year old man can ignore his duties to his own father. He also criticizes him for being too influenced by the Churchills. Emma defends Frank.

II.6.11 Notes

Emma again reveals the nobility of her nature. She goes to Harriet and frankly admits that she has misjudged Elton and explains he has no interest in her. Although she weeps over her situation, the kind Harriet does not blame Emma. As a result, Emma acknowledges that Harriet is morally superior to her, a significant confession for such an arrogant girl. Emma is also genuinely concerned about her friend's disappointment and

feels she should come to Hartfield to recover. She also spares Harriet of the fact that Elton has proposed to her.

It is important to note that Emma's thoughts quickly turn to social considerations, a true product of the upper class. She tells Harriet that she must gain control of her emotions so she can attend parties without being embarrassed in Elton's presence.

Within the chapter, Emma again shows that she is plagued by romantic fantasies and poor judgement. When Knightley correctly criticizes Frank Churchill for ignoring his duties as a son, Emma comes to his defense, even though she has never met the young man. Ironically, Frank's insensitive nature has many parallels to Emma's. Although Emma is very kind and attentive to her father, both she and Churchill think primarily of themselves and their personal desires. They do not care when they hurt others along the way.

It is important to notice that Elton courteously, according to upper class standards, writes a note to Mr. Woodhouse, explaining he is going to Bath for a few weeks. He does not deliver the note in person, for he obviously does not want to face Emma; neither does he mention her in the note, trying to snub her in retaliation.

II.6.12 Chapters 19 & 20 Summary

During a morning walk, Emma and Harriet visit Mrs. and Miss Bates. The talkative Miss Bates tells them about her visit from Mrs. Coles, who has received a letter from Elton in Bath. Miss Bates then reveals she has received a letter from her niece, Jane Fairfax, who is scheduled to arrive the next week for a three-month visit. Jane has not been well since November 7, when was saved from drowning in Weymouth by Mr. Dixon, the son-in-law of the Campbells.

Jane, the daughter of Miss Bates' younger sister, had become an orphan at the age of three; since she was a young girl, she has stayed at the home of Colonel Campbell, who promised to educate her. Emma's dislike of Miss Bates also makes her dislike Jane. In truth, Emma is jealous of the young lady. Even Knightley had once told Emma that she dislikes Jane because she is such an accomplished young woman[1].

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.16-18)

When Jane arrives in Highbury, Emma is much impressed by her beauty and elegant manners. She pities that the girl has no means of support and will have to work as a governess; but she does not personally like Jane, whom Emma judges to be very reserved.

II.6.13 Notes

Jane Fairfax, like Frank Churchill, has been much talked about before her visit to Highbury. Even before she meets her, Emma is jealous of Jane, an accomplished young woman who is known for her beauty and pleasant manners. When Miss Bates tells Emma that Jane had gone to Weymouth in the company of the Dixons and had been saved from drowning during a boat ride, Emma imagines Jane's romantic involvement with Mr. Dixon, who is married to a woman who is not pretty like Jane. It is quite clear that Emma has not given up her passion for imagining matters and involving other persons romantically.

Jane Fairfax is definitely a foil to Emma. Even Emma, in moments of introspection, is honest enough to acknowledge that Jane is much prettier than she and is very elegant and refined. Being polite and well-mannered herself, Emma tries to put Jane at ease when she comes for a visit. She plays on the piano and sings and encourages Jane also to join in. But Emma finds out that Jane is very cautious, particularly when Emma talks about Frank Churchill or her visit to Weymouth in the company of the Dixons. This reserve makes Emma imagine that Jane is trying to hide something. She is sure than Jane has a guilty conscience about Mr. Dixon.

Miss Bates is also contrasted and compared to Emma. Miss Bates is a poor middle-aged, unmarried woman devoted to her old mother, while Emma is a rich young unmarried woman devoted to her old father. Miss Bates is very much attached to her niece Jane Fairfax, while Emma is very much attached to her nephews and nieces. While Miss Bates is talkative, busily engaging her mind in the gossip about the people in the Highbury community, Emma engages her mind in romantic fancies, which threaten to ruin the happiness of others. Emma's romantic fancy about Jane foreshadows trouble[1].

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.019-22)

Jane Austen depicts Miss Bates with psychological realism. Her conversation is never organized, for her thoughts flow too rapidly on a wide variety of topics. Her incoherent chatter, always filled with gossip, becomes a comic character in the novel.

II.7 Lecture 7: *Emma:* Chapters Summaries (Continuation)

II.7.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.7.2 Chapter 21 Summary

Knightley is happy to find that Emma has been a worthy hostess for Jane Fairfax. When Emma tells him about Jane's reserved nature, Knightley differs in his opinion. As they talk about the young woman, she appears in person with Miss Bates. They have come to Hartfield to thank Emma and Mr. Woodhouse for some pork they have been given.

Upon entering, the gossipy Miss Bates eagerly reveals that Elton is to marry Miss Hawkins, whom he has met in Bath. Knightley confirms the information to be true. Emma is amazed about Elton's stormy romance, for he has only been away from Highbury for four weeks. When Jane curiously inquires about Mr. Elton, Emma says that he is of medium height and is accepted in Highbury as a standard of perfection.

Miss. Bates rambles on about Elton making a good neighbor; she also compares Mr. Dixon with John Knightley. Jane corrects her aunt and says Mr. Dixon is not handsome like John. Knightley then leaves with Jane and Miss Bates. Alone, Emma thinks of Harriet's grief when she learns about Elton's upcoming marriage.

There is a heavy shower of rain. When the rain stops, Harriet, all excited, comes to Hartfield. She tells Emma that on her way she happened to meet Martin and his sister; she is pleased that they have treated her with politeness and kindness. Emma is upset by Harriet's excitement over her chance meeting with Martin; she obviously is still in love with the young man. Emma then tells Harriet about Elton's marriage. Harriet is shocked at the news, but she soon recovers and expresses her curiosity about Miss Hawkins.

II.7.3 Notes

Knightley is pleased with the change in Emma's attitude towards Jane Fairfax, but in reality Emma is only hiding her feelings of jealousy. She tells Knightley that she finds Jane too reserved, and he disagrees. Their conversation is interrupted by the arrival of Miss Bates and Jane.

The news of Elton's hasty proposal to Miss Hawkins of Bath surprises Emma and convinces her that he is not really capable of loving anyone, for he cares too much about social position and fortune. Emma is concerned, however, about Harriet's emotional shock when she hears about Elton.

Emma is upset by Harriet's excitement on meeting Martin quite unexpectedly at Ford's. Emma hopes that such chance encounters between Harriet and Martin will not occur often, for she still does not believe he is a suitable husband for Harriet. The character of Miss Bates shows Jane Austen's ability for realistic characterization. Her rambling thoughts are revealed in her talkativeness, creating humor.

II.7.4 Chapter 22 Summary

Elton returns to Highbury happy on having won a woman he considers to be superior to Emma. Miss Augusta Hawkins is the younger daughter of a deceased Bristol merchant. Since both of her parents are dead, she has a dowry of ten thousand pounds, which pleases Elton greatly. He plans to return to Bath soon to be married. Emma is sure that Miss Hawkins is not more beautiful than Harriet. Emma feels sorry for Harriet, who is saddened about Elton's upcoming marriage. To help minimize Harriet's suffering, Emma drives her in her carriage to pay a courtesy call on the Martins. Emma drops Harriet at Abbey Mill and comes after her in a quarter of an hour.

II.7.5 Notes

Elton’s quick proposal to Miss Hawkins shows that for him marriage is based on considerations other than love. This shows that his interest in Emma was clearly based on her fortune and social position. In fact, he is largely attracted to Miss Hawkins due to the size of her dowry. Miss Hawkins' family was from the merchant community, not the landed gentry. As a result, her life- style and social standards are sure to be different from

those of the upper class in Highbury. Emma feels certain Miss Hawkins will be an "outsider" in Highbury society. Her imaginative fancies are beginning to run freely again.

Emma's interference in Harriet's personal matters is inexcusable. Even Emma realizes that she should not domineer over Harriet to such an extent as to determine the duration of time Harriet can spend with the Martins. But Emma is still convinced that Harriet belongs to a higher social class then the Martins. Her social snobbery is still firmly in place.

II.7.6 Chapter 23 Summary

When Emma calls for Harriet at the Abbey Farm, the excited girl tells Emma that she has visited with Martin's mother and two sisters. On the way home, Emma decides to stop at the Westons and is disappointed to find they are not home. As she turns to leave, the Westons arrive in their carriage. They inform Emma that Frank Churchill will be arriving the next day and staying for a fortnight. They assure Emma that they will bring Frank to Hartfield.

The next day Mr. Weston and Frank call at Woodhouse. Emma finds Frank to be a very good-looking gentleman of well-bred manners; she is also impressed by his lively spirit. He praises Mrs. Weston for her pretty looks and elegant manners. Emma immediately likes Frank and imaginatively concludes that Frank also has an interest in her. She barely notices that he plans to call on Jane Fairfax next since he already knows her.

II.7.7 Notes

Frank Churchill, who has stimulated Emma's imagination for some time, finally arrives in Highbury. The moment she meets Frank, Emma is attracted to him. She finds him handsome and full of sense and good manners. She is also certain that he is attracted to her since the Westons have encouraged their association. At the same time, she is naïve about Frank's desire to visit Jane Fairfax and does not associate that he comes to visit his parents immediately after Jane's arrival in Highbury.

Two weaknesses in the character of Emma come into the spotlight again in this chapter. Her vanity is seen in the way she continues to manipulate Harriet and in her judgement that the Martins are socially inferior. Her romantic fancy is seen when she believes that Frank is interested in her.

II.7.8 Chapter 24 Summary

The next morning Emma spies Frank Churchill coming into Hartfield arm-in-arm with his stepmother, Mrs. Weston. She is delighted to see them getting along so well. When Emma joins them, Frank expresses his desire to see everything in Highbury, including the house where his father had previously lived. When they come to the Crown Inn, where balls were once held by the Highbury gentry, Frank asks Emma to revive the good old days and arrange a ball.

From the Crown Inn, the trio comes to the Bates' house. Emma asks Frank about his visit there on the previous day. Frank tells Emma that he has found Miss Bates to be very talkative. Emma inquires about Jane, and Frank says that she is ill and pale. When Emma praises Jane for her soft and delicate skin, Frank says that he prefers a glowing, healthy complexion. When Emma asks him if he has met Jane often at Weymouth, he changes the subject to shopping at Ford's. When Emma repeats her question about Jane, Frank tells her that it is the woman's privilege to decide the depth of a relationship.

Emma complains that Jane is very reserved and has never spoken much about Frank. He then admits that he has seen Jane frequently at Weymouth since he knows the Campbells. When Emma asks Frank if he knows about Jane's situation in life, he again changes the subject and asks Emma if she has heard Jane playing piano. He states that the Dixons often ask Jane to play. Emma admits she has heard Jane at the piano and praises her musical skill. Frank then says that he loves music, but since he does not play, he is not a very good judge of anybody's performance.

Emma makes it clear to Frank that she and Jane are not good friends and blames it on the fact that Jane is so reserved. Frank agrees that a reserved person cannot be easily loved.

II.7.9 Notes

Jane Austen presents the character of Frank Churchill as Emma assesses him. She finds him a handsome young man with a pleasing disposition. He also seems indifferent to social distinctions, which bothers Emma and makes her wonder if he lacks refinement. She finds it amazing that he spent nearly an hour with the Bates in their small house. She also feels that Frank is anxious to marry for love, which pleases Emma.

What Emma does not realize is that Frank is cleverly playing on her emotions. He seems to have gathered immediately that Emma wants to be admired and flattered. He, therefore,

praises her for having enriched the personality of her governess Miss Taylor, now his stepmother. He also compliments Emma by saying that she is a good judge of character. He flatters her further when he suggests that she arrange a ball for the Highbury society. He also makes a mental note of Emma's curiosity about Jane. She has been too hasty in confiding in Frank her dislike for Jane and her suspicions about Jane's relations with Mr. Dixon.

When Emma asks Frank direct questions about the nature of his acquaintance with Jane, he avoids answering her by changing the subject. At the same time, he deceives Emma by pretending to criticize Jane for her reserved nature.

II.7.10 Chapter 25 Summary

On the third day after his arrival in Highbury, Frank Churchill goes to London for a haircut. The Westons tell Emma that suddenly at breakfast Frank sent for a carriage and said that he would return by dinnertime. It is obvious that the Westons do not approve of the trip to London, which interrupts Frank's stay with them. The reader questions what the real purpose for the trip is.

Emma is not discouraged by Frank's strange behavior, especially since Mr. Weston has given her the impression that Frank thinks she is charming. Emma definitely thinks that he must be falling in love with her, and she is delighted, for she finds her very attractive. In fact, Knightley is the only one in Highbury who disapproves of Frank and calls him a "trifling, silly fellow."

The Coles are a family who are merchants in London, but they have lived in Highbury for the last ten years. Because of their wealth, the Coles are accepted amongst the landed gentry of the town and often entertain them. They plan a large dinner party. When Emma hears about it, she thinks about declining the invitation since she considers the Coles to be socially inferior to her. When Emma learns that she is not included on the guest list, her ego is hurt, and she becomes very anxious to attend the party, especially since the Westons, the Knightleys, and Frank Churchill will be there. She asks Mrs. Weston why she had not been invited to the party. Mrs. Weston tells Emma that the Coles know about Mr. Woodhouse's dislike for large and late parties; they felt that Emma would not attend without her father. Mrs. Weston obviously says something about Emma to Mrs. Cole, for she finally receives an invitation. Even though Mr. Woodhouse does not want to attend,

Emma is determined to accept the invitation. Mrs. Weston persuades Mr. Woodhouse to permit Emma to go with them.

II.7.11 Notes

Frank's haircut appears to be just an excuse, and everyone is sure that he has another motive in visiting London for half a day. Emma, however, is not critical of his behavior. She deludes herself into believing that Frank is falling in love with her. In truth, he is simply playing on Emma's emotions so that he can use her as he needs.

Emma's reaction to the Coles' party reveals that Emma lacks culture and refinement. When she hears about the party, she thinks about declining the invitation as an affront to Coles, whom she feels are her social inferiors. When Emma is excluded from the guest list, she is shocked and quizzes Mrs. Weston for the reason. Now Emma really wants to go to the party, especially since Frank will be there. The whole situation of the party is ironic, for instead of Emma teaching the Coles a lesson for trying to elevate themselves socially, Emma is personally affronted by them when she is originally excluded from the party.

II.7.12 Chapter 26 Summary

Frank Churchill returns from London after dinner. When others criticize the frivolity of the trip, Emma always defends Frank. Now that she has an invitation, Emma looks forward to the Coles' party, hoping to get to know Frank better there.

On the night of the party, Emma and Knightley happen to arrive at the Coles' house at the same time. Emma is pleased to see Knightley arriving in his carriage, befitting his social status. Knightley tells Emma that in the Coles' drawing room she might not have appreciated his gentlemanliness. Emma assures him that she would have definitely noticed his presence though he had always been very unaffected in his manners. Emma is happy to enter the Coles' house in Knightley's company and is pleased with the respect she receives, especially from the Westons. Frank Churchill greets Emma cheerfully and sits beside her at dinner.

During dinner Mrs. Cole tells about the new piano she has seen in the house of Miss Bates. Miss Bates explains that it came as a gift for Jane, but that they do not know for sure who sent it. Miss Bates thinks that Colonel Campbell must be responsible. Since the Coles also have a big piano, they suggest playing it after dinner.

The gift of a piano to Jane further stimulates Emma's imagination. She thinks Mr. Dixon is surely the donor. Emma foolishly confides in Frank her understanding of the relation between Jane and Dixon, suggesting he has fallen in love with Jane after his marriage to Miss Campbell. Emma refers to the incident of Jane's being saved from drowning by him at Weymouth. Frank tells Emma that he was one of the boating party present and assures her there is no romantic affair between Dixon and Jane. Frank also states that Colonel Campbell has probably given Jane the piano to show his parental love towards her.

After dinner, the party gathers in the drawing room, where Emma is much impressed by the dignified and graceful bearing of Jane. She is also delighted that Frank sits beside her, convincing her even more that she is the object of Frank's love. She does notice, however, that Frank looks intently across the room at Jane. On being questioned about his staring, he tells Emma that Jane's strange hair-do has aroused his curiosity. He then goes over to Jane, pretending to ask about her hair.

After Frank gets up, Mrs. Weston comes and sits beside Emma. She informs her that Knightley has brought Miss Bates and Jane in his carriage and will also take them home. Emma wonders if Knightley might have an interest in Jane; as a result, she firmly asserts that he must not marry, because it would deprive her nephews of inheriting the Donwell estate. Emma is certain, however, that Knightley would never degrade himself by marrying Jane. She knows he could not tolerate having Miss Bates for a relative. Emma is shocked when Mrs. Weston suggests that perhaps Knightley has sent Jane the piano since he admires her singing and playing. Emma disputes this suggestion, saying that Knightley does not like to do anything mysteriously. With great irony, Emma, accuses Mrs. Weston of allowing her fancy to run wild by taking up such an idea.

The debate between Emma and Mrs. Weston is cut short when Mr. Cole requests Emma to play. Emma readily goes to the piano, and Frank joins her in singing, which takes Emma by surprise. After Emma is done, Jane is asked to play. Emma notices that Knightley is listening attentively while Jane sings and then praises her performance[1].

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.22-24)

When Emma talks to Knightley about Jane's piano, she is convinced that he has not sent it. She is surprised, however, when Knightley gently warns Jane to sing no more after her voice cracks. Frank, however, asks her to sing one more, which annoys Knightley. After the singing, dancing is proposed. Frank approaches Emma, and the two of them are the first on the dance floor. Knightley does not dance, which makes Emma extremely happy. She is now convinced that Knightley has no interest in Jane.

II.7.13 Notes

Jane Austen is successful in creating the party atmosphere where people are more at ease. The ladies present at the party indulge in small talk and gossip, as evidenced by Mrs. Cole's account of the large, new piano at Miss Bates. Miss Bates explains that it is a gift to Jane from an unnamed donor. Everyone at the party guesses at who has sent it. Austen stimulates the reader's curiosity by making the piano an object of mystery, similar to Elton's riddle on courtship.

Emma's imagination continues to run wild in this chapter. She is certain that Mr. Dixon is Jane's lover and has sent her the piano anonymously to hide his involvement. She is also convinced that Frank is in love with her, since he has sat with her at dinner and in the drawing room afterwards. Emma does notice, however, that Frank seems to take an interest in Jane. Knightley also shows an interest in her. He has called for Jane and Miss Bates in his carriage and also plans to take them home. Emma, however, believes that Knightley will never have an interest in Jane because of her being lower on the social scale.

Emma, who is favorably inclined towards Frank Churchill, takes pride in the fact that he shows more interest in her than in pretty Jane. Emma also imagines herself an object of others' envy since Frank has seated himself by her at dinner and in the drawing room. Emma concludes he must find her a better dancer than Jane.

One finds that Emma's romantic fancy regarding Frank begins to weaken when Mrs. Weston expresses her suspicions about Knightley's relations with Jane. She is no doubt jealous of Jane, and now she finds Jane her rival in her relations with Knightley. Jane Austen foreshadows that Emma, who has involved herself on the imaginative level with Frank, is really attracted to Knightley, whom she admires for his openness, maturity, and unaffected manners. That is why she is pleased to see Knightley arrive in a carriage like a gentleman and feels elated at entering the Coles' house with him. Emma and Knightley,

who have always been good friends, are not yet able to interpret their feelings for each other. But Emma knows that she does not want Knightley to marry anyone, and her flimsy argument is that her nephews must not be denied the property of Donwell. Frank's behavior is certainly undesirable, and Knightley correctly recognizes him as a shallow man. Frank feeds Emma's fancy and behaves in a way to make her think she is the object of his attention. He even ridicules Jane to please Emma.

II.8 Lecture 8: *Emma:* Chapters Summaries with Notes (Continuation)

II.8.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.8.2 Chapter 27 Summary

Though Emma is happy to have attended the Cole's party, she feels uneasy afterward for two reasons: she had indiscreetly betrayed her suspicions of Jane's feelings to Frank Churchill, and she had realized her inferiority to Jane in playing and singing. At home, she sits down to practice vigorously on the piano for an hour and a half. She is interrupted by Harriet, who praises Emma's performance. Harriet then tells Emma that either of the Cox sisters is willing to marry Martin.

Emma suggests to Harriet that they go shopping at Ford's. While Harriet shops, Emma stands outside and sees Frank and Mrs. Weston approaching and then stopping outside Miss Bates' house. Seeing Emma, they come over to greet her. Mrs. Weston tells her that they are going to visit Miss Bates in order to see the new piano. Frank, however, volunteers to shop with her before going to the Bates, but Emma says she is only waiting for Harriet. Frank promises to tell Emma about the piano, and Emma goes inside the store to find Harriet. Soon Miss Bates and Mrs. Weston come to Ford's and ask Emma and Harriet to come for a visit.

II.8.3 Notes

It is obvious that Emma thinks of Jane Fairfax as a rival, even though she feels that Jane is socially inferior to her. She is afraid that at social gatherings, Jane will steal the show and be an object of everybody's admiration for her performance and singing. This bothers

Emma, for she does not accept second place gracefully. As a result, she begins to practice the piano feverishly. She knows that she is guilty of a lack of persistence about the piano and everything else in life, even though she feels she has the potential to be very good at the piano.

When Harriet comes in and talks about Martin, Emma tries to change the subject. She is aware that Harriet appears to still be in love with the young man. Emma, therefore, tries to make sure that Harriet does not interact socially with Martin or his family. She is still very much the meddler in the affairs of other people, especially Harriet.

Although Emma is sensitive about Harriet's feelings, she is blinded about Frank's feelings. She has no clue that Frank is infatuated with Jane Fairfax; instead, Emma still feels he is attracted to her. When Emma accuses Frank of being insincere about his reason for visiting the Bates on the excuse of seeing the piano, it is dramatic irony at its best. He does use the piano as an excuse to see Jane, but Emma has no idea that is the reason. Miss Bates' reference to Mr. Knightleys always supplying her with apples shows his humane consideration for the poor in Highbury, as is expected of the upper class.

II.8.4 Chapter 28 Summary

When Emma arrives at Miss Bates' house, she sees Frank busy mending the spectacles of Mrs. Bates and Jane seated in front of her piano. As Jane begins to play, Frank sees to it that Emma sits beside him. Emma joins Mrs. Weston in praising Jane's performance and remarks that the piano is really nice. Frank states that Colonel Campbell has made a good selection; his gift shows the true affection of the Campbells for Jane. He then asks Jane to play the songs from the previous night.

When Emma tells Frank that she is ashamed of having shared her confidences with him, he expresses his happiness at having been made her confidante. He then refers to the tune Jane is playing and tells Emma that it is Mr. Dixon's favorite song.

When Mr. Knightley passes by on his way to Kingston, Miss Bates calls from the window, telling him Emma and Harriet are inside and asking him to come in. Although Knightley seems ready to come in, he changes his mind when he learns Frank and Mrs.

Weston are also present. He tells Miss Bates he must come some other time to see the piano[1].

II.8.5 Notes

Emma does not appreciate Frank Churchill repeating her wild guess about Jane's piano being a gift from Mr. Dixon. She again regrets having confided in Frank and openly tells him about her displeasure. She also resolves not to confide her passing fancies to Frank anymore and not to entertain any ill feeling against Jane. Frank, however, continues to play on Emma's weaknesses.

The chapter emphasizes the theme of appearance vs. reality. The intelligent Emma should have realized that there was something between Jane and Churchill. It is not like the sensible Jane to put up with ungentlemanly behavior, but she is always tolerant of Frank. Moreover, Frank behaves as if he were a member of the Bates family, mending the spectacles of Mrs. Bates and welcoming Emma as if he were the host. Emma, however, looks only at the appearance of things from her point of view, never seeing the reality, and she is convinced that Frank is interested in her.

Although Frank is admired by Emma and the Bates, it is clear in this chapter that Knightley does not approve of him. He refuses to go in to the Bates house when he realizes that Frank is inside.

II.8.6 Chapter 29 Summary

One evening when Emma visits Randalls with her father, Frank Churchill suggests holding a ball at Randalls. When Frank prepares the list of ten dancing couples, Emma objects, for Randalls has no room large enough to allow ten couples to dance. The next morning Frank visits Emma and informs her that Mr. Weston has recommended the Crown Inn for the ball. Mr. Woodhouse objects to the ball at the Inn on the ground of guests catching cold.

All arrangements for the ball will be handled by Mrs. Weston, whom Emma praises for always being careful in her plans. Emma then accompanies Frank to meet the Westons, who are at the Crown Inn making the necessary arrangements. Before they finalize the

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.24-26)

dinner plans, Frank wants to consult Miss Bates and Jane Fairfax. Emma objects to Miss Bates' opinion, but Frank speaks in favorably of her. He then goes to bring the two women to the Crown Inn.

II.8.7 Notes

Frank Churchill hides his feelings about Jane from Emma and the Westons. By paying attention to Emma, Frank makes certain that no one suspects his relationship with Jane. Still filled with self- delusion, Emma thinks that Frank wants to have a ball because he wants to dance with her. She is happy that she is a better dancer than Jane.

Even when Frank wants to consult Jane and Miss Bates about the dinner arrangements at the Crown Inn, Emma has no suspicion about Frank's involvement with Jane. Neither do the Westons. They are convinced of his genuine interest in Emma and are happy when Frank asks Emma to dance the first two dances with him at the ball.

II.8.8 Chapter 30 Summary

Frank gains permission from the Churchills to stay beyond a fortnight in Highbury. Emma is delighted at the prospect of having Frank's company for a few more days and looks forward to the ball at the Crown Inn, especially the dances with Frank. Knightley is the only one who opposes the ball and calls it "noisy entertainment."

The ball has to be cancelled because Mrs. Churchill falls ill, and Frank has to return to Enscombe immediately. Before departing, Frank goes first to the Bates' house, where he remains for a long time; he then comes to Hartfield to take leave of Emma. He praises Highbury people and expresses his warm feelings for Hartfield. Emma thinks that Frank is really in love with her and is feeling a bit embarrassed about proposing to her.

Mr. Weston arrives at Hartfield and tells Frank that they must leave. Emma is sad over his departure and the cancellation of the ball. She thinks about Knightley and how happy he will be when he learns there will be no ball. When Emma talks to Jane in a few days, she is surprised to find Jane indifferent to the cancellation of the ball.

II.8.9 Notes

Jane Austen tickles the reader's curiosity through the sudden departure of Frank Churchill and through the conflict in Frank's mind when he visits Emma for leave-taking.

Still filled with self- delusion and romantic fancies, Emma is sure Frank's awkwardness at Hartfield is due to his desire to propose to her. Frank's departure, like his arrival, becomes a sensational event in Highbury. Emma is particularly upset by his departure. Emma's belief that Frank is in love with her is her second big error of judgment. She imagined Elton to be in love with Harriet, when Elton was really in love with her. Now Frank is intensely in love with Jane, but Emma imagines herself to be his object of love. Jane Austen, through Emma, presents a humorous comedy of errors.

Knightley's reaction to the cancellation of the ball shows his real interest in Emma. He knows that Emma has sacrificed her life for her father's sake and has few opportunities for entertainment. Because of his interest in her welfare, he is genuinely sorry that the ball has been cancelled, depriving Emma of an opportunity for fun. In contrast to Knightley and Emma, Jane has little reaction to the cancellation of the ball. Since she has not been feeling well, it is not certain that she would have attended anyway. The reader wonders if she might have stayed away on purpose.

II.8.10 Chapter 31 Summary

With Frank gone, Emma begins to analyze her feelings. Although she is certain that she is in love with Frank, she is surprised that she is so cheerful in his absence. Moreover, whenever she imagines Frank proposing to her, she finds herself refusing his proposal, never experiencing any struggle between her love for Frank and her duty to her father.

Frank writes a letter to Mrs. Weston. She tells Emma that he has mentioned her in the letter and has apologized for forgetting to say good-bye to her friend Harriet. Immediately Emma, still preoccupied with thoughts about marriage, concludes that Frank is attracted by Harriet's beauty and innocence. She begins to imagine a romantic entanglement between Frank and Harriet.

When Harriet tells Emma that the Eltons are coming to Highbury, Emma asks Harriet not to make her feel guilty about what she has made Harriet suffer. Harriet immediately apologizes and assures Emma that she can never be inconsiderate to her. Harriet's sincerity impresses Emma very much, and she again feels that her young friend is morally superior to her. Emma compares Harriet's warmth to Jane's coldness and thinks that surely she will find a sensible husband for her soon.

II.8.11 Notes

Emma's interior monologue if filled with dramatic, psychological realism. Instead of describing and analyzing Emma, Jane Austen makes the character reveal herself. As Emma analyzes herself, she shows her lack of true feelings for Frank Churchill. Even when she imagines him proposing to her, she always refuses with the excuse she cannot desert her father.

Emma is still guilty of romantic fantasies. The reference to Harriet in Frank's letter makes her think of a romantic attachment between Harriet and Frank with no concern for the fact that the two are socially not equal. She also thinks that Harriet is pining away over Elton and asks her young friend not to make her feel guilty that the relationship between Harriet and Elton did not work out.

II.8.12 Chapter 32 Summary

Mrs. Augusta Elton is first seen in Highbury Church. Then Emma, with Harriet's company, calls on Mrs. Elton. Her visit is short because Elton is present and the visitors feel embarrassed. Emma is unable in such a short time to really evaluate the new Mrs. Elton. As they leave, however, Emma assures Harriet that Elton has married Augusta only for her fortune.

After a few days, the Eltons return Emma's visit. Emma finds that Mrs. Elton is vain and inelegant in her manners, for she tries to dominate the course of conversation. She keeps talking about her brother-in-law, Mr. Suckling, and his house, called Maple Grove, which she inappropriately compares to Hartfield. She suggests that in the summer, when he comes to visit with her sisters, they can all explore Highbury in her brother-in-law's barouche-landau.

Augusta seems to want to control things, which upsets Emma. She suggests that Emma should take her father to Bath for a change of climate and tells her that she will give her introductions. Then she proposes starting a musical society in Highbury with Emma.

Augusta also tells Emma about her visit to the Westons at Randalls. She says that she finds Mr. Weston an excellent creature and Mrs. Weston motherly, kind-hearted, and quite lady-like. She informs Emma that she also met Knightley at Randalls and finds him gentleman-like. When the Eltons finally leave, Emma judges Augusta to be an insufferable

woman who lacks social propriety; she is horrified that she referred to Knightley without the proper mode of address and called her husband Mr. E. In contrast, Mr. Woodhouse finds Augusta to be a pretty young lady, although he complains about the quickness of her voice, which hurt his ears. He insists upon returning Mrs. Elton's visit despite Emma's strong objection.

II.8.13 Notes

Augusta Elton, in many ways, is a vulgarized version of Emma, but also a contrast. Both women are conceited and vain, largely because of their wealth. Emma, however, is the daughter of a gentleman landlord of the upper class, while Augusta is the daughter of a wealthy tradesman. Like Emma, Augusta can be frank; she also desires to dominate and patronize, like Emma, but she lacks Emma's sophistication, good sense, and intelligence. Emma is usually filled with social grace, but Mrs. Elton is inelegant in both mind and manners. She refers to Mr. Elton as Mr. E and speaks of Mr. Knightley as only Knightley, though she hardly knows him. She is inelegant in mind, hurting Emma's sensibilities by offering to take she and Harriet in her brother-in- law's barouche-landau to explore Highbury, by offering Emma introductions for a health resort in Bath, and by daring to suggest to Emma that they start a musical society for young wives. It is not surprising that Emma finds her detestable.

In this chapter, it becomes obvious that Emma really does not like any female that she cannot control. She is fond of Harriet, because the young girl does just as Emma pleases. On the other hand, Emma has no use for Jane or Augusta, because they are their own women and challenge Emma's dominance.

II.8.14 Chapter 33 Summary

After their next few meetings, Emma is totally convinced that Mrs. Elton is self-important, pretentious, ignorant, and ill bred. She has no beauty and can hardly judge people or situations. Mr. Elton, however, is quite proud of his wife. Mrs. Elton grows displeased with Emma for paying no attention to a number of her suggestions for the improvement of Highbury and strikes out at Harriet, making her into a subject to dislike. At the same time, Augusta begins to patronize Jane Fairfax. Emma is surprised that Jane accepts Augusta's attentions and feels sure it will not last.

Emma finds Jane puzzling. She wonders why Jane has preferred Mrs. Elton's patronage to the generous affection of the Campbells. She questions why Jane has turned down the invitation from Mrs. Dixon to join her in Ireland and imagines some compelling factor behind the refusal. Because she is so curious about Jane's strange behavior, Emma cannot help discussing Jane with Mrs. Weston and Mr. Knightley. According to them, Jane is probably trying to escape from the constant companionship of Miss Bates by accepting Mrs. Elton's friendship. Moreover, Mr. Knightley feels that Mrs. Elton is aware of Jane's superiority in manners and mind and feels awed in Jane's presence. Knightley comments that he too has a high opinion of Jane.

The romantic Emma seizes the moment and tells him that his admiration may result in love. Knightley admits that Mr. Cole hinted at such a possibility six weeks ago, but he assures Emma that his admiration of Jane will never result in love, because he finds that she lacks the temperament and spirit that a man wants in a wife. Although he admits that Jane has strong sensibilities, excellent patience, and strong self-control, she is much too reserved. Emma tells Knightley that she does not want him to marry anyone because she is afraid he will not visit as often at Hartfield after his marriage. When Knightley leaves, Mrs. Weston persists in her belief that Knightley is so much preoccupied with the idea of not being in love with Jane that he might ultimately fall in love with her.

II.8.15 Notes

The Eltons show their inelegance in manners when they decide to snub Harriet in order to take revenge on Emma. Mr. Elton wants to humiliate Emma for rejecting his proposal, and Mrs. Elton wants to demean Emma since she has refused to cooperate with her in a number of her plans for the improvement of Highbury. Since they dare not criticize Emma openly, they direct their dislike to the innocent Harriet. It is obvious that Jane Austen's sympathy is with the landed gentry, for she always depicts the middle class with a merchant background, as seen in Augusta, with ridicule.

Emma is still ignorant about her true feelings for Knightley; but their relationship progresses to the extent that he assures Emma that he has no romantic interest in Jane. She tells him that she hopes he never marries, because she does not want him to stop coming to Hartfield for regular visits.

Jane Fairfax, as Emma puts it, remains a riddle. Emma cannot understand much of the young lady's actions or thinking; she feels certain, however, that Jane is under someone's influence. The naïve Emma never suspects that it is Frank. She is relieved, however, to learn that Knightley has no romantic interest in Jane and judges her to be much too reserved. Knightley and Emma, like most of the upper class in Highbury, appreciate straight forwardness, frankness, and freedom from double standards.

II.8.16 Chapter 34 Summary

As a newlywed couple, the Elton's are often entertained. Emma, with the approval of her father, invites them to a dinner party. Besides the Eltons, the guests are to include the Westons, and Knightley. Harriet has decided not to come, for she feels embarrassed in Elton's presence. At Knightley's suggestions, Emma invites Jane in place of Harriet.

Two days before the dinner, John Knightley and his two sons arrive. Mr. Woodhouse objects to dinner for nine. Luckily, Mr. Weston quite unexpectedly has to go to town on business. This sudden change in the guest list puts Mr. Woodhouse at ease. When the party starts, John converses with Jane. He had met Jane in the morning when he had gone to the post-office in the rain. When Mrs. Elton hears about Jane going to the post office in the rain, she insists that she must not go to post-office under any circumstances. She says she will have her servant collect Jane's mail and deliver it; Jane, however, opposes this arrangement. This makes the imaginative Emma believe that the letters Jane receives must be from someone very dear; she does not, however, imagine that the letters are probably from Frank, but suspects they come from Mr. Dixon. She tactfully does not inquire of Jane who the writer is.

Jane changes the topic and praises the post-office staff for delivering letters at the right places and deciphering all kinds of handwriting. This prompts Mr. Woodhouse to praise the handwriting of his daughters. Mr. Knightley observes that Emma's handwriting is stronger than that of Isabella, while Frank's handwriting, which Emma praises, is too small and lacks strength. When dinner is announced, the vulgar Mrs. Elton says, "Must I go first? I am really ashamed of always leading the way."

II.8.17 Notes

Jane’s visit to the post-office daily, even in rain, suggests that her mail is very important to her; and her refusal to have the mail picked up by someone else suggests that she does

not want others to know from whom the letters come. It is not surprising that Emma, given to romantic fantasies, thinks that the letters are written by Mr.Dixon. It is sad that she judges Jane so poorly that she believes she is involved with a married man; at least Emma is tactful enough not to inquire about the author of the letters.

The conversation about handwriting is interesting. It is not surprising that Emma's handwriting is bolder than that of Isabella, for Emma is a stronger personality. It is also not surprising that Frank's handwriting lacks strength and character, just like the person. George Knightley's appreciation of Emma's handwriting can be interpreted as Knightley's interest in her, while Emma's appreciation of Frank's handwriting can be interpreted by as Emma's interest in him. It is also important to note that Augusta's behavior at the dinner party reveals her lack of class and manners. She offends Jane by insisting on her servant picking up her personal mail, and she arrogantly announces that she always is leading the way[1].

II.9 Lecture 9: *Emma:* Chapters Summaries with Notes (Continuation)

II.9.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.9.2 Chapters 35 & 36 Summary

After dinner, the women go to the drawing room, where Mrs. Elton avoids Emma and takes Jane aside to inquire about her chances of getting a job as a governess. Jane tells Mrs. Elton that she has not yet attempted to find one. The bold Mrs. Elton tells Jane that with her brother-in-law Suckling's recommendation, she can find a good situation with a rich family, especially with her musical talent. Jane states that she is in no hurry, for she wants to visit with the Campbells after their return from Ireland.

Mr. Woodhouse is the first of the men to come to the drawing room and Mrs. Elton comments on his gallantry. Mr. Weston then enters in a happy mood and gives his wife a letter from Frank; he has come straight from London. While Emma and Mrs. Weston read

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (pp.26-30)

the letter, Mr. Weston informs the others that his son and the Churchills will be in London for a month, and he will visit them frequently. Mrs. Weston is happy to think about Frank's visits to Randalls, but Emma cannot decide whether the news makes her happy.

Mr. Weston tells Augusta that he opened Frank's letter even though it was addressed to Mrs. Weston. His reading of his wife's letter is not a serious offense since it is just information about Mrs. Churchill's recovery from her illness and their plan to stay in London for a month. Mrs. Elton suggests that it would be better for her health if Mrs. Churchill were to visit Bath or Clifton. Mr. Weston then turns the conversation to Frank, who is planning another visit in May. Their conversation ends when tea is served.

After tea, the Westons and Mr. Elton play cards with Mr. Woodhouse. John Knightley tells Emma that she must send his sons back to London if they stand in the way of her social engagements. Before Emma replies, George Knightley tells him that the boys can be sent to Donwell Abbey. As their uncle, he will watch them. Emma is hurt by Knightley's suggestion, for she realizes that he knows there is no social life for her in Highbury. She is seldom away from Hartfield for as much as two hours. Emma also knows she certainly has more time to care for the boys than George Knightley does.

II.9.3 Notes

Mrs. Elton again shows her lack of class when she refers to her husband in public as caro sposo and when she insists on helping Jane find a suitable job as a governess. Her meddling in the affairs of others is similar to Emma's meddling in Harriet's affairs. Unlike Harriet, however, Jane puts Mrs. Elton in her place, saying she is not interested in a job for several months and indicating she can find her own employment. Of course, Jane is a much more intelligent, mature, and polished young lady than Harriet. She knows very well what she wants and is confident of herself.

The fact that Mr. Weston comes straight to the party when he arrives from London shows the importance of social affairs among the upper class. He brings the good news that Frank will be spending a month in London with the Churchills and will again come for a visit with him and Mrs. Weston in May. It is obvious that he is delighted about the visit and very proud of his son. Being polite, Mr. Weston takes up a conversation with Augusta Elton, but is impatient with her rambling and arrogance. She quickly exposes herself to

him for what she really is--a woman full of pretensions, who wants to be regarded as intelligent and well read.

Any mention of Frank is filled with dramatic irony. Frank is secretly involved with Jane, but pretends to be attracted to Emma. Emma, however, is not certain about her feelings for Frank and now imagines he will become romantically involved with Harriet. Emma's inability to judge her own response to Frank's second visit to Highbury shows that she is unable to read her own feelings.

In this chapter, Knightley again shows himself as a keen observer of Emma's feelings. Even though she did not listen, he had earlier told Emma that Elton was in love with her. Now he suggests that she is taking more than casual (or desirable) interest in what happens at Randalls. He obviously realizes that Emma has some attachment to Frank.

II.9.4 Chapter 37 Summary

The news of Frank's upcoming visit to Highbury disturbs Emma. She cannot decide if Frank's feelings towards her will be as warm as they were during his earlier visit. Emma, however, is certain that she will prevent him from proposing to her. Before the Churchills move to London, Frank comes to Randalls for a few hours. Even during that short visit, he comes to Hartfield; but Emma feels that Frank is not as much in love with her as he was during his first visit, for he seems a bit confused although his spirits are high.

Frank returns to London and soon writes to his father that Mrs. Churchill is really ill. In order for her to receive proper medical treatment, the Churchills plan to move from London to Richmond, which is not far from Highbury. Frank says that he plans visit Highbury frequently, since Richmond is only an hour away. Mr. Weston feels that Frank's visit is motivated by his interest in Emma. To spur that interest, the Westons prepare for a ball at the Crown Inn.

II.9.5 Notes

Even though Frank treats her with indifference during his visit, Emma, still filled with self-delusion, believes he really loves her. She thinks that Frank is faced with a struggle in his mind between his heart and his head. Emma decides she must not encourage him in any way, for she will not be able to accept his proposal for marriage. Emma is not the only one who thinks Frank has an interest in her. The Westons believe that Frank is eager to visit

Randalls because of his attraction to Emma; they plan to encourage his interest by planning a ball that he can attend.

II.9.6 Chapter 38 Summary

The ball at the Crown Inn is about to take place. The Westons ask Emma to come to the inn before the ball starts in order to give her opinion about the arrangements. When she arrives, she is surprised to find that Mr. Weston's cousins have also been asked to come early and give their opinions about the arrangements; Emma does not approve of Mr. Weston consulting so many people. Emma also learns that the Westons had stopped to bring Miss Bates and Jane with them in their carriage, but the women had made plans to come with the Eltons.

While supervising the arrangements, Emma finds Frank restless. He goes out every time he hears the sound of a carriage, claiming he is anxious and curious to meet Mrs. Elton. When the Eltons arrive without Miss Bates and Jane, the Eltons immediately send their carriage to the Bates house. When they finally arrive, Miss Bates and Jane are escorted by Frank and Mr. Weston. Miss Bates begins to speak in her usual rambling manner, and Mrs. Elton chatters in vulgar familiarity, refusing to properly refer to Jane as Miss Jane. Frank notices Augusta's lack of class and tells Emma that he does not like her. When Emma accuses Frank of being ungrateful, he appears to be annoyed. Emma cannot understand the cause of Frank's bad humor.

Mrs. Elton and Mr. Weston are the first to dance, followed by Emma and Frank. Although she is dancing with Frank, Emma realizes that he is not very interested in her, and she thinks of him only as a friend. She is, however, jealous of the special consideration shown to Mrs. Elton and thinks that maybe she should also marry. She thinks of Knightley, who Emma notices is not dancing. As she looks at him, Emma is impressed by his tall, upright figure and his youthful looks. She wishes, however, that Knightley would enjoy balls more and like Frank better. She is pleased to see Knightley looking at her.

Emma is disturbed that Harriet has no partner. Finally, Mrs. Weston asks Mr. Elton to dance with Harriet, but he refuses, saying that he is a married; instead, he asks to dance with Mrs. Weston herself. Emma feels insulted by Mr. Elton's callous behavior, but is pleased when she sees Knightley leading Harriet to the dance floor. Emma notices that he is dancing well.

At dinner, Miss Bates monopolizes the conversation, filled with praise for the Westons for having the party. After supper, Knightley approaches Emma, who thanks him for his dance with Harriet. Knightley boldly asks Emma why the Eltons are her enemies. It is obvious to him that Mr. Elton's refusal to dance with Harriet was meant to insult Emma more than Harriet. Emma admits that she had tried to bring Harriet and Elton together and claims it was a vain thing to do, especially since she had misjudged Elton's character. To make Emma feel better, Knightley tells her that Mrs. Elton lacks the good qualities that Harriet possesses, and any man of sense and taste would surely prefer Harriet to Mrs. Elton. Emma feels flattered that Knightley appreciates her choice of a wife for Elton better than the one Elton has chosen for himself. When the second round of dancing is to begin, Knightley asks Emma who she is going to dance with. She tells Knightley that she would be delighted to dance with him if he asks.

II.9.7 Notes

Emma feels relieved that Frank is not as much in love with her as he was during his first stay in Highbury. She also notices that he is not in a very good humor and wonders why. She fails to notice, however, the attention Frank pays to Jane, riding in the carriage to pick her up and escorting Jane in to the ball. It has still not dawned on Emma that Frank is in love with Emma's rival.

The Eltons again display their gauche behavior. They forget to call on Miss Bates and Jane and bring them to the ball, although the women are waiting for them. Their forgetfulness is the height of uncivil behavior and egotism. At the ball, Mr. Elton acts particularly rude. To insult Emma, he refuses to dance with Harriet when Mrs. Weston suggests it; yet he shows a readiness to dance with Mrs. Weston or anyone else. Later he hints to Knightley that he bears ill-will towards Emma.

Knightley is the hero of the evening. Although he has not danced the first part of the party, he asks Harriet to dance immediately after she is snubbed by Elton. She is delighted to dance with Knightley, whom she has always regarded as the best gentleman she knows. Emma admires Knightley for his gallantry and hopes to dance with him. She also notices that Knightley watches her, especially when she dances with Frank. Knightley again proves he is a good judge of character. He tells Emma that Harriet would have been a much better choice for a wife than Augusta. It is obvious that Knightley, like Emma, cannot stand Mrs. Elton's vain and pretentious ways.

II.9.8 Chapter 39 Summary

The next morning Emma reviews the events of the ball held on the previous evening. She is happy for three reasons: Knightley agreed with her that the Eltons are totally lacking in proprieties, Knightley had complimented her for selecting a better wife for Elton than he himself had done; and Frank is not as much in love with her as before.

Emma does not expect Frank to come and bid her good-bye before he departs for Richmond; therefore, she is surprised to see Frank entering Hartfield, with a pale Harriet leaning on his arm. When the three of them enter Hartfield hall, Harriet sinks into a chair and faints. After recovering, she tells Emma that she had gone out for a morning walk in the company of another boarder at Ms. Goddard's school. As they traveled on the road leading to Richmond, a gypsy child came begging to them. Harriet's companion was frightened by the child and asked Harriet to leave with her. While her companion ran through a hedge and escaped to Highbury, Harriet could not escape, for she developed cramps in her legs. Soon Harriet was surrounded by half a dozen gypsy children, led by a stout gypsy woman and a boy. To placate them, she gave them a shilling and began to return to school, but they kept following her, asking for more money. By sheer chance, Frank saw Harriet being harassed by the gypsies and brought her to Hartfield.

Frank confirms Harriet's story as truthful, and Emma thanks him profusely for helping the girl. When Frank leaves for Richmond, Emma's imagination again involves Harriet and Frank in a romantic entanglement; but she promises herself not to interfere in Harriet's love life again.

II.9.9 Notes

In this chapter, Jane Austen, who is interested in the psychological analysis of her characters, makes the plot sensational through Harriet's adventure with the gypsies and her rescue by Frank Churchill. Harriet, a young and protected young lady, is very shaken up by the gypsies, as evidenced by the fact that she faints as soon as she is safely installed at Hartfield. By making Harriet report her misadventure and by making Frank confirm Harriet's report as true, Jane Austen shows herself to be a novelist who is realistic, rather than romantic. Though her novels often have melodramatic moments like Harriet's misadventure, she treats them realistically, by having her characters report them factually,

without embellishment. The report naturally reduces the sensationalism inherent in the incident.

Another important feature in the chapter is the development of the relations between Emma and Knightley. Since Emma is no longer romantically interested in Frank, she turns her thoughts more towards Knightley, though she is not yet able to understand fully her true feelings about him. She also continues to imagine a romantic relationship developing between Harriet and Frank, which is even more unlikely than the one between Harriet and Elton. But Emma simply cannot resist the temptation of being a matchmaker. She constantly thinks of the marriage of others, though she cannot visualize the possibility of her own marriage.

II.9.10 Chapter 40 Summary

A few days later, Harriet comes to Hartfield with a small momento box in her hand. She confesses to Emma her madness to have preserved objects like the plaster that she had given Elton when he had cut his finger with Emma's penknife. Another treasure that Harriet takes from her box is a small piece of pencil that Elton had intended to use. Harriet tells Emma that she wants to burn these momentos in her presence to prove she is completely cured of her love for Elton. Emma compares herself to Harriet and realizes that she had never thought of preserving a momento from Frank Churchill. She takes it as further proof that she is not in love with Frank. Now she is free to bring Harriet and Frank together.

After a few days, Harriet makes another confession to Emma, saying she never plans to get married. When Emma asks her the reason, Harriet tells her that only one man inspires her with gratitude for changing her misery into happiness. Emma assures Harriet that she will not interfere in her love life again and asks her not to mention the gentleman's name. Emma, however, compliments Harriet for showing good taste in loving a person superior to her in social position; Harriet kisses Emma's hand in gratitude.

II.9.11 Notes

Jane Austen’s irony is clearly at work in this chapter. Harriet has carefully saved insignificant momentos from Elton in a treasure box, revealing her deep emotional involvement with him in the past. Since Elton is now married, she wants to burn the momentos in Emma’s presence. Emma is made to realize that she herself never really

cared for Frank, for she never wanted to keep a momento from him. Emma is also made to realize how badly she has hurt her friend by playing around with her love life. Emma, therefore, promises Harriet that she will not interfere again. When Harriet says that she will never marry, for there is only one man who holds her respect and gratitude, Emma does not want to know his name; she does not want to be tempted to get involved. Of course, Emma assumes the man is Frank, who had saved Harriet from the gypsies; in truth, Harriet is thinking of Knightley, who had saved her from Elton's contemptuous looks and indecent remark.

II.9.12 Chapter 41 Summary

The Campbells are not going to return from Ireland before August; therefore, Jane will stay an additional two months in Highbury. Mr. Knightley suspects Frank of double standards in his pursuit of Emma and dislikes him for it. He also notices Frank's flirtatious behavior with Jane. Emma herself continues to imagine Frank getting involved with Harriet.

One evening at Hartfield, Knightley joins Emma and Harriet for a stroll. In the course of the walk, they meet the Westons, Miss Bates, and Jane. Emma asks all of them to come to Hartfield for tea. As they are entering Hartfield, Dr. Perry happens to pass by on horse. Frank immediately refers to Dr. Perry's plan of having his own carriage. All are surprised at this piece of news, because nobody else has heard about it. Frank turns to Mrs. Weston and tells her that she had written to him about it three months back. Mrs. Weston disowns having done so. Frank persists and says that Dr. Perry's wife had insisted on a carriage.

Since Mrs. Weston also persists in saying that she had never written this piece of news, Frank says that he must have dreamed about it. At last Miss Bates tells them that last spring Mrs. Perry had mentioned it to her and Mrs. Cole, but that it was meant to be a secret. Miss Bates then turns to Jane and asks her if she remembers if she, Miss Bates, had told her of the carriage. Knightley watches to see Jane's reaction to Miss Bates' questions. He notices that she plays with her shawl, while Frank acts confused. Knightley grows more suspicious of a relationship between the two of them.

When everyone is seated inside Hartfield, Frank asks Emma to get the box of alphabets to play a game. Frank makes the word "blunder" and pushes it to Jane, who sits opposite him. Jane understands the word, but blushes and pushes it away. Harriet, with Knightley's

help, solves the word. The observant and intelligent Knightley correctly connects it with Franks' blunder about Dr. Perry's carriage. The next word Frank makes is Dixon; he places it before Emma and then again pushes it to Jane. Knightley sees the word and notices that Jane is displeased with it. Realizing that she is being watched, Jane says that proper names are not allowed in the game. She pushes away the letters, refuses to play, and turns to her aunt, who immediately gets up to go.

When the others have gone, Knightley asks Emma why the word Dixon amused her while it distressed Jane. Emma says it is a joke among themselves. Knightley then tells Emma of his suspicions about a relationship between Jane and Frank; Emma dismisses his suspicions and ironically accuses him of indulging in romantic fancy. She tells Knightley that Frank and Jane are as far from admiration for each other as any two persons in the world can be. Emma's confidence surprises Knightley, who cannot believe that Emma is so blind to reality.

II.9.13 Notes

Emma is usually a good observer and a good judge of character, but her intellect fails to perceive the truth about Frank and Jane. Even after Knightley points out to her specific examples of intimacies between them, she accuses him of imagining the relationship. Knightley's sharp mind, however, sees through the double dealings of Frank, who is making Emma believe that he loves her while he carries on a secret affair with Jane. Frank's reference to Dr. Perry's carriage betrays him and puts Jane into an embarrassing position. She is further embarrassed by the words "blunder" and "Dixon" that are spelled out in the game of letters, which is similar to Elton's previous riddle. Jane grows so flustered that she refuses to continue playing.

Knightley obviously cares about Emma and wants to save her from being exploited by the double-dealing Frank. He is the first person to see through Frank's apparent gallantry and realize that he is all appearance rather than reality.

II.9.14 Chapter 42 Summary

Since Mrs. Weston is expecting a baby, Emma and Mr. Weston arrange a picnic on Box Hill to celebrate. Mr. Weston invites the Eltons to attend, although it displeases Emma. When the Elton's horse becomes lame, the picnic is postponed until the horse is better. Mrs. Elton expresses such a disappointment over the postponement in front of Knightley

that he gallantly invites her to come to Donwell. She boldly asks to bring Jane and invite other guests. Knightley cuts her short and says, "There is one married woman in the world whom I can ever allow to invite guests as she pleases to Donwell." Knightley then tells her that the person would be Mrs. Knightley, his future wife; until he is married, he plans to manage such matters himself.

Knightley's words do not stop the rude Mrs. Elton. She tells Knightley that she would bring Miss Bates and Jane, and he can invite the Woodhouses. Mrs. Elton then suggests that it can be a gypsy party, where everyone is given a basket for gathering strawberries from his garden. After a short rest under the trees, she suggests that dinner be served indoors. Mrs. Elton is even forward enough to offer Knightley the services of her housekeeper, which he promptly refuses. The obnoxious Mrs. Elton then expresses a desire for reaching Donwell riding a donkey, while Mr. E walks by her side.

Emma has not visited Donwell in two years and is impressed with the gentility she finds there. She feels proud of the house, the gardens, and meadows and is glad that some day her nephews may own the estate. While everyone is collecting strawberries, Mrs. Elton chatters. Emma overhears her insisting that Jane accept the governess job with the cousin of her brother-in-law; but Jane refuses the offer. Nevertheless, Mrs. Elton tells Jane that she would be sending the letter of acceptance on Jane's behalf tomorrow, which makes Jane feel totally fed up with her rudeness. Emma also notices Harriet and Knightley walking and talking together, which makes Emma feels uneasy. When she joins them, she is relieved to hear they are talking about agriculture.

When everyone goes inside for dinner, Mrs. Weston is worried about Frank, who has not yet arrived. After dinner, everyone goes to see the fishponds, except Emma and her father. When Emma strolls out into the hall, Jane comes in and is surprised to see Emma. Jane tells her that she is going home by herself and asks Emma to inform the others about her departure. Emma kindly offers Jane the carriage, but she insists on walking, saying she wants to be alone. Emma pities Jane for being always in the company of her aunt.

Fifteen minutes after Jane's departure, Frank enters the room. He tells Emma that he was delayed because of Mrs. Churchill's illness. He also says that he passed Jane on his way. Because of the heat, he is not hungry and wants no dinner. He says something about a beer and walks off. Emma realizes that she is not at all in love with him; she could never love a person who is so easily upset.

Later, Frank is in a better mood and participates in party conversation. He remarks that he is tired of England and plans to go abroad as soon as Mrs. Churchill gets well. Emma then invites Frank to join them for the picnic to Box Hill, which has been rescheduled for the next day; he accepts the offer, saying it is to please her. When the party returns to the house from the fish ponds, they are happy to see Frank, but are sad to learn about Jane's departure for home.

II.9.15 Notes

Jane Austen develops her characters through her own descriptions, through Emma's consciousness, or through Knightley's comments. In this chapter, Mr. Weston's sociability is depicted as he plans the Box Hill picnic. Mrs. Elton is criticized by Emma, who objects to her inclusion in the picnic, but agrees out of respect for Mrs. Weston's sensibilities. Knightley cuts Mrs. Elton's ego to its proper size when he tells her that no woman will plan a guest list for a Donwell party other than his future wife. Undaunted by his comments, Mrs. Elton is bold enough to tell him a bit tauntingly that he may invite the Hartfield family himself since he is very much attached to it; but she insists on bringing Jane and Miss Bates with her. Knightley again puts her in her place, telling her that he will no doubt invite the Woodhouses, but he will also extend the invitation to Miss Bates. Knightley is more convinced than ever that she is a truly vulgar woman.

As if Mrs. Elton has not made enough of a fool of herself, she continues in her ridiculous fantasizing, that is much more fantastic than that of Emma. She suggests that Knightley's gathering be a "gypsy" party. She also imagines herself riding a donkey to the party with her husband walking at her side. Jane Austen realistically paints Augusta as a totally foolish character that is almost comic in her vulgarity.

In this chapter, Knightley again hints that he is thinking of marriage. At the end of the Crown Inn ball, he tells Emma what he expects in a good wife. He wants her to possess not only good sense, but also frankness and openness. In this chapter, he shows the respect he would give to his wife when he makes it clear to Mrs. Elton that Mrs. Knightley alone will have the privilege of being hostess to one of his parties.

Emma’s pleasure at visiting Donwell, surveying the grounds from the hall, and admiring the scenic beauty of the gardens and meadows suggests that quite subconsciously she aspires to be the mistress of this estate. She feels proud of the Knightley family, known in

Highbury for its respectability and gentility, and is glad that her family is attached to it through Isabella's marriage. When Emma she sees Knightley conversing with Harriet, she feels a little uneasy; there is obviously some jealousy that another woman can attract Knightley's attention, even if it is her good friend. Emma is not too worried, however, because she is quite convinced that Harriet is now drawn to Frank.

The unexpected disappearance of Jane Fairfax from the party without any explanation introduces an element of suspense. When Frank arrives fifteen minutes after her departure, the reader assumes she has gone out in search of him, especially since she insisted on walking home. Frank, who admits he has seen Jane on the way, is in a bad temper. He complains of the heat and objects to parties being arranged on summer days. Emma advises him to go to the dining room and refresh himself with food and drink. When his spirits improve, Frank talks about going abroad. He also agrees to join the Box Hill picnic the next day since Emma has personally asked him; this makes Emma feel that he is still interested in her, as well as Harriet.

II.9.16 Chapter 43 Summary

Mr. Weston is the chief organizer of the Box Hill picnic. The women go to Box Hill in carriages, and the men ride on horses. Mrs. Weston remains with Mr. Woodhouse at Hartfield. After arriving, everyone separates into two groups: Miss Bates, Jane, and the Eltons are in one group; and Emma, Frank, Knightley, and Harriet form the other group. Mr. Weston tries unsuccessfully to harmonize the groups, which refuse to mingle.

The mood of the picnic is dull, and Frank has been particularly quiet. Emma tries to break the ice and refers to Frank's bad humor on the previous day, advising him to learn to control his temper. In a flirtatious way, Frank tells Emma that she should always be with him to help him control himself. Emma compliments him for his gallantry, but draws his attention to the fact that no one else is talking. Frank tells Emma that he will entertain the party and make everyone talk. He, therefore, tells the party that Emma has ordered everyone to speak their thoughts; but nobody responds.

Knightley questions whether Emma really desires to hear the thoughts of the group. Emma tells him that she would not be able to bear listening to what others think of her. The Eltons chime in and say that they have never approved of inquiring into the thoughts of others. Realizing that his effort to enliven the party has failed, Frank tells the party that

Emma desires that each one should say something entertaining--either one thing very clever or two things moderately clever or three very dull things. Miss Bates immediately says, in a most good-humored manner, that she can say three dull things easily. Emma impulsively tells Miss Bates that she would only be allowed to speak three dull things at once. Miss Bates does not at first understand Emma's intention, but soon she realizes that she has been insulted. She conveys her hurt feelings to Knightley.

Mr. Weston next takes the initiative to enliven the picnic. He asks Emma's permission to ask the party to solve a riddle. He wants the party to state what the two first letters of EM-ma stand for. Although Frank, Harriet, and Emma approve of the game, the Eltons disapprove of flattering Emma with attention, and the others do not seem interested. When the Eltons leave for a walk, Frank comments on the fact that they had met in a public place and married after a three-week stormy romance. He predicts future unhappiness for the Eltons because of their haste. Jane openly disagrees with Frank. In her opinion, only irresolute characters can fail to face the reality of married life correctly. Frank cannot disagree with Jane; therefore, he returns to his light-hearted mood and asks Emma to choose a wife for him. He tells her that the woman should have lively spirits and hazel eyes. Emma immediately thinks of Harriet, even though her eyes are not hazel.

Jane asks Miss Bates to join her in walking with the Eltons. Even Knightley follows them. Soon Emma sees that the Eltons are leaving Box Hill in their carriage, along with Miss Bates and Jane. Emma decides to leave as well and waits for her carriage. Knightley comes to her side and tells Emma that it is his duty to tell her she has acted improperly. He criticizes her rudeness to Miss Bates, accusing her of ignoring her age and character. Emma blushes at his criticism and tries to laugh it off; but Knightley is not finished. He tells her that Miss Bates is all praise for her because of her generosity.

No doubt Miss Bates is a ridiculous character, but her impoverished condition should earn her some respect. Furthermore, Emma has insulted her in the presence of her niece and others, which is an improper act of humiliation. He acknowledges that Emma may be offended by his bluntness, but as her friend he had to tell her the truth.

When Emma gets into the carriage, Knightley feels that she has not appreciated his friendly criticism. In truth, Emma feels so humiliated and angry with herself that she cannot say a word to Knightley. When the carriage leaves, she feels terrible for having taken no leave of Knightley. She looks out to thank him for his friendly advice, which she

knows is the truth, but it is too late. She greatly regrets that Knightley, whom she respects, now has an ill opinion of her. Emma cannot stop her tears from flowing thick and fast.

II.9.17 Notes

The picnic party at Box Hill brings into focus the difference between the social and moral values of the participants. Jane Austen's emphasis in the novel has been on social manners, for she believed that in the eighteenth century manners made a person. When Emma behaves like a presiding deity over the picnic with Frank pretending to be her devotee, Jane Austen shows that Emma has carried social snobbery too far. Worst of all, Emma insults the dull, but kind-hearted, Miss Bates. Knightley then brings out the moral values of the novel. He tells Emma that she must develop control over herself and must not hurt the feelings of others, particularly the socially inferior and elderly. Austen develops Knightley as the ideal specimen of the landed gentry.

The picnic is not a success, for everyone's mood is dull and bored. Both Jane and Frank have been particularly silent, suggesting some misunderstandings between the two, especially in light of what has transpired the previous evening. When Frank comments on Mr. Elton's hasty marriage, it makes Jane angry, and she openly challenges Frank. It is after this that Frank asks Emma to choose him a wife. Later, when the plot unfolds and his secret engagement to Jane becomes pubic knowledge, the reader realizes that Frank has been humiliating Jane in the presence of all, even her Aunt Miss Bates. He is also mocking Emma, who eagerly accepts his commission of finding him a wife. She is confused by Frank’s insistence on hazel eyes, because Harriet's eyes are not hazel.

At the end of the chapter, Emma proves that she has changed. This point is underlined by Emma feeling mortified over her rude treatment of Miss Bates. She also sheds tears of repentance for having lost Knightley's good opinion of her. Spurred by Knightley's friendly advice, Emma has come to self-realization and now begins to really understand the folly of her ways. Finally free of self-delusion, Emma will not make the same mistakes in the future; she will no longer try to manage the lives of others.

II.9.18 Chapter 44 Summary

Emma is miserable throughout the evening after her return from Box Hill. She decides to repent for her contemptible behavior towards Miss Bates by visiting her the next day. When she calls at the Bates house the next morning, there is a bit of confusion. Jane

escapes into another room and appears to be ill. When Emma asks Miss Bates about Jane's health, she is told that Jane has been writing long letters to Colonel Campbell and Mrs. Dixon and has a severe headache. Miss Bates then tells Emma to forgive Jane for not coming out to greet her; she admits that Emma's visit has taken them both by surprise. Emma realizes that Jane is upset because her feelings were hurt when Emma linked up her name with Mr. Dixon. When Emma expresses her concern about Jane, Miss Bates says that she will be fine. She then tells Emma that her niece has accepted a position as a governess to the three children of Mrs. Smallridge, an acquaintance of Mrs. Elton's sister. She will be leaving for her job within a fortnight. Emma sympathizes with Jane's situation, for she knows that life will be a struggle for her. She also realizes that Jane does not really want to be a governess.

Miss Bates then talks about the Box Hill picnic, which she says nobody had enjoyed. She, however, feels flattered that her kind friends include her in such parties. She also talks about the new piano. She says that Jane does not know who sent it and will return it after Colonel Campbell returns to London. The mention of the piano upsets Emma, so she expresses her heartfelt good wishes and leaves.

II.9.19 Notes

In this chapter, Emma proves that her tears of repentance are truly symbols of her self-realization. When she returns home after the picnic, she feels miserable about her contemptible behavior and decides to call upon Miss Bates the next morning. She has really listened to Knightley's advice and is trying to turn away from her snobbish, domineering behavior. As a result, the reader is made to sympathize with Emma.

When she calls at the Bates home, Emma sees Jane and her aunt escape into another room, as if they were hiding and trying not to face her. Miss Bates soon comes out to explain that her niece has a horrible headache. She also admits that both of them are surprised that Emma has come to call. Emma realizes how much she has hurt the feelings of these two women[1].

Miss Bates tells Emma that Jane has accepted a job as a governess, a position she does not want and has been trying to avoid. Her plans are to leave Highbury for the job within

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.p 30-35)

the week. Emma feels sorry that Jane is forced into being a governess and will have to struggle in life. The reader is left to wonder why Jane has changed her mind about being a governess and why she is in such a hurry to start the position.

II.9.20 Chapter 45 Summary

When Emma returns to Hartfield, she learns that Knightley is waiting for her in the drawing room. He informs her that he is going to London for two days and asks if she has anything to send to Isabella. Emma feels that Knightley has not yet forgiven her. Then Mr. Woodhouse refers to Emma's visit to Miss Bates, praising Emma for her concern. Emma is thankful that Knightley responds favorably to her visit. He takes Emma's hand and presses it; she thinks he is almost on the point of kissing her hand, but soon lets it go. Knightley then leaves before she can tell him about Jane; but Emma is delighted that she seems to be forgiven by Knightley.

The next day, news comes from Richmond about the death of Mrs. Churchill. Although everyone in Highbury is sorry and sympathizes with Mr. Churchill, Emma thinks that Frank is now free to increase his attentions to Harriet. After the funeral, however, Frank does not return to Highbury, but goes with his uncle to visit a friend in Klindsor.

Emma invites Jane to spend a day at Hartfield, but she declines. Then Emma learns from Dr. Perry that Jane's health continues to be a concern and that she needs fresh air. Emma writes a note to Jane and offers to call for her in the carriage at any convenient hour. She mentions that Dr. Perry has advised such outings. Jane thanks Emma for her kindness, but again refuses her. Emma then drives the carriage to the Bates house to persuade Jane to come out. Emma wants to see Jane personally, but Miss Bates tells Emma that Jane is determined not to meet her, although she has visited with Mrs. Cole, Mrs. Elton, and Mrs. Perry. Emma feels frustrated and leaves for home.

Emma worries about Jane's diet. After returning home, she sends Jane some arrowroot of superior quality. It is returned within half an hour with a note from Miss Bates. Jane has instructed her aunt to return the arrowroot and say that she needs nothing. Later, Emma feels humiliated by Jane's refusal, but she is contented with the feeling that her intentions are good. She thinks that if Knightley looked into her heart, he would find nothing to criticize.

II.9.21 Notes

This chapter is further proof that Emma has changed. She is now full of humane consideration for Jane's health. Emma makes sincere efforts to be friendly with her and help her, but Jane, feeling snubbed and hurt, rejects all of her efforts. Because of the change in her, Emma does not feel angry with Jane, even when she learns that Jane had met with Mrs. Elton, Mrs. Cole, and Mrs. Perry and even is seen in the afternoon wandering about the meadows. Emma is proud that she has tried her hardest with Jane. Knightley, who stops just short of kissing her hand, gives Emma proof of what he thinks of the change in her; she is delighted to be back in his good graces. She also feels that if Knightley looked into her heart, he would find no faults. Although Emma has still not acknowledged it, the reader is aware that she is falling in love with Knightley.

It is important to notice that there are several unexplained developments in this chapter. Knightley is going to London for two days, but there is no explanation as to why. Jane's health is deteriorating, and there is no explanation for that either. The reader is left to wonder if Jane is under strain because of accepting the job as a governess; or perhaps there is another reason for her ill health, related to Frank[1].

II.10 Lecture 10: *Emma:* Chapters Summaries with Notes (Continuation)

II.10.1 Objectives

- Teaching the students the techniques of summarizing the chapters.
- Teaching the students the main techniques of analyzing and taking notes about the main events by chapters.

II.10.2 Chapter 46 Summary

Several days after Mrs. Churchill's death, Mr. Weston calls at Hartfield to ask Emma to come to Randalls, for his wife wants to see her. Upon arriving at Randalls, Emma finds Mrs. Weston much perturbed, for Frank has told her and her husband about his engagement to Jane Fairfax. He has been engaged since October, but has kept it a secret from the Campbells, the Dixons, the Churchills, and the Bates. Emma feels foolish because of her conversations with Frank linking up Jane with Mr. Dixon and for her belief that

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.p.35-37)

Frank had an interest in Harriet. She does not approve of Frank's secret engagement and cannot forgive him for his ungentlemanly conduct towards her and Harriet under the circumstances. Emma, however, assures Mrs. Weston that she is not personally affected by Frank's engagement, for she has no interest in him, a fact that makes Mrs. Weston feel much better. Mrs. Weston tells Emma that both she and her husband had desired a romance between Frank and Emma and believed that an attachment between them really existed.

Emma remembers Frank's flirtatious behavior with her in the presence of the woman to whom he was secretly engaged. She thinks Jane must have felt humiliated and cannot understand her submissiveness. Emma cannot forgive Frank for his deceitfulness and says he lacks integrity of character. Mrs. Weston tries to defend him. Emma argues that Frank has even allowed Jane to accept a job as a governess, but Mrs. Weston tells Emma that Frank did not know about Jane's decision. In fact, it was this decision that made Frank confess his engagement to Mr. Churchill and seek his acceptance. Since Mr. Churchill has given his consent to Frank, the Weston's will not oppose the engagement.

Mrs. Weston excuses Jane for her conduct, blaming it on her situation in life. Emma is not so generous, saying Jane cannot be excused for hiding the engagement. When she sees Mr. Weston, however, she congratulates him warmly for gaining a lovely and accomplished daughter.

II.10.3 Notes

Frank has finally decided to make his engagement public because Jane has accepted the job as a governess, and he does not want her to carry through with her plans. The revelation does much to clear up the mysterious behavior of both Frank and Jane during the previous chapters. The stress that Jane has been under trying to keep her engagement a secret obviously has contributed greatly to her declining health.

Jane Austen treats the sensational event of Frank's engagement by having Mrs. Weston and Emma discuss it. Since they learned of the engagement, the Weston's have been worried about Emma, who they think will be deeply affected by the news. They want to tell her themselves, which is why Mr. Weston has brought her to Randalls. They are greatly relieved when Emma tells them that she has no romantic interest in Frank.

Emma’s behavior in this chapter is impressive. She admits her error in judgment about Frank and Jane, and she openly admits that Frank's first visit to Highbury stimulated her

romantic fancy. She also judges Frank correctly, saying that he lacks character for trying to involve Emma emotionally when he was already engaged to Jane. Most importantly, Emma feels genuinely sorry for Jane, who has been subjected to humiliation by her fiancé.

II.10.4 Chapter 47 Summary

Emma realizes why Jane has refused any help from her; she obviously viewed Emma as a rival for the affections of Frank. Emma is also tormented by the thought of informing Harriet about Frank's engagement, for she again feels guilty for encouraging her friend to be interested in a man who is socially superior to her. When she approaches Harriet about the subject, her friend reveals that Mr. Weston has already told her of Frank's engagement. Emma is surprised at Harriet's cheerful spirits.

Harriet comments that Emma must have guessed Jane and Frank's attachment since she can see into everybody's heart. Emma, in true modesty, tells Harriet that she has begun to doubt her own talents. She assures Harriet that she would not have encouraged her to care about Frank if she had guessed his involvement with Jane. Harriet confesses that she has never had an interest in Frank. Her admiration is for Knightley, who rescued her from Elton's affronts at the dance. Emma is shocked at this news and admits to herself that she has made another serious mistake.

Harriet asks for Emma's help in winning Knightley since she knows him so well. A jealous Emma asks Harriet if Knightley has returned her affection. When Harriet claims that he has, Emma feels a pierce in her heart. She herself remembers that Knightley has, in deed, praised Harriet for being free from affectation and full of generous and honest feelings. Now Emma is forced to be honest about her own feelings; finally she acknowledges to herself that she wants to marry Knightley. Emma brings up Robert Martin to Harriet, hoping that her friend will still show an interest in him. Harriet, however, says that she cannot like Martin now. She feels she deserves someone of Knightley's caliber. The entire situation, filled with deep irony, clearly affects Emma. When Harriet leaves, Emma says she wishes she had never seen the girl.

II.10.5 Notes

Emma’s true growth is seen in this chapter. She feels humiliated over all the blunders she has committed. Out of arrogance, she has tried to arrange the destinies of others. She also feels terrible about the situation with Harriet; she blames herself for turning Harriet

into a vain girl with false hopes of marrying Knightley. When Emma analyzes herself, however, she knows for sure that she loves Knightley and is shocked to realize that subconsciously she has always thought him to be superior to Frank. She understands that her romantic fancies have completely deluded her, making it impossible for her to know her own heart. She has been so busy worrying above the romances of other people that she has not had time to accept her own emotions.

Jane Austen is a master at character development. She analyzes the thoughts and feelings of her characters to make the reader understand and appreciate the working of the human mind. Emma looks at herself and accepts the mistakes of her self-delusion and romantic fancies. She also acknowledges that she has been vain and domineering, especially in relationship to Harriet. Ironically, it has all backfired on Emma, for Harriet is now her rival for the love of Knightley. Emma finds herself caught in a dilemma. On the one hand, she feels that Knightley will surely marry her since they are friends and social equals; on the other hand, Harriet has given her proofs of Knightley's interest in her. Although Emma is terribly upset by the dilemma, she now has enough self-control to hide her emotion from Harriet.

II.10.6 Chapter 48 Summary

Harriet’s revelation about her love for Knightley makes Emma feel uncomfortable. Emma writes to her friend, requesting her not to come to Hartfield because she wants to avoid any confidential discussion with Harriet. Emma also worries about her own relationship with Knightley. She realizes how she has often opposed Knightley and paid little attention to his advice; but she is also conscious of Knightley's sincere interest in educating her. Still, she cannot entertain a hope of romantic love from him. At the same time, she feels that Harriet is too optimistic about Knightley's affection. She decides to observe the two of them closely when she finds them together. Emma again thinks that marriage is not possible for her because of her duty to her father; but she does not want Knightley to marry either so that she can enjoy his friendship and confidence.

The Westons call on Emma after a visit to their future daughter-in- law, Jane Fairfax. Mrs. Weston explains that Jane feels she has made a mistake in having a secret engagement to Frank. Emma agrees that Jane's love for Frank overruled her good judgment. Emma, however, is sincerely sorry for having upset Jane. Mrs. Weston states that Jane also feels bad about rejecting all of Emma's friendly overtures. Emma thanks

Mrs. Weston for giving her such news and wishes Jane lots of happiness. She tells Mrs. Weston that Frank is really lucky to be marrying such an accomplished woman.

After the Westons leave, Emma feels that she has been unjust to Jane. She realizes that if she had followed Knightley's advice and made Jane, instead of Harriet, her friend, she would have been spared the embarrassing situation she now finds herself in. If she had been Jane's friend, Emma would have known that Jane had no attachment to Mr. Dixon; then she would have avoided her rude behavior at the Box Hill picnic. Emma's mind is filled with gloomy thoughts. She imagines Knightley marrying Harriet and no longer visiting Hartfield; and she thinks about losing Mrs. Weston's companionship since she will probably be going with Jane to Enscombe in Yorkshire. She worries about being left alone.

II.10.7Notes

Jane Austen shows Emma repentant for her rash and vain actions. As she reflects on her mistakes, Emma thinks with a calm mind. She knows that she has disturbed the hierarchical social structure by encouraging Harriet to aspire for persons socially superior to her. She acknowledges that Jane is an accomplished woman, deserving of respect and happiness. She regrets not having listened to Knightley's advice and is sorry that Harriet has seemingly usurped Knightley's affection for her.

As Emma thinks about her future, she pities her own miserable lot. She sees herself abandoned by Knightley and Mrs. Weston and fears she will be left all alone at Hartfield to look after her father. For the first time in the novel, she realizes that she has a strong desire for companionship and considers marriage for herself. There is, however, a conflict between Emma's individual desires and society's prescribed role for her. It is expected that she will sacrifice herself for her father's happiness. It is significant to note that Jane Austen herself did not marry because of her attachment towards her father.

II.10.8 Chapter 49 Summary

The stormy summer morning gives way to a clear afternoon. Emma goes out in her garden for a walk. After some time, she sees Knightley approaching to join in her walk. He tells Emma that he has returned from London earlier in the morning. Emma tells him about Frank's engagement with Jane. Knightley, however, has already heard the news from Mr. Weston. Emma admits to him that she feels terrible about being blind to the relationship between Frank and Jane, especially since Knightley himself had pointed it out to her.

Knightley is touched by her confession and her sad mood; he draws her into his arms. He then presses Emma against his heart and says, "My dearest Emma, time will heal the wound." He assures her that her devotion to her father and her friendships will soon lighten her spirits.

Knightley is happy to learn that Emma is not at all attached to Frank and not upset by his engagement. Emma says that she was a fool to ever be tempted by Frank's gallantry and flattery; as an intellectual, she should have known better. Knightley says that he has a very low opinion of Frank, but he hopes that Jane will be happy with him. He also says that Mrs. Churchill would never have agreed to Frank's marriage to Jane, but Mrs. Churchill's death has made it possible for Frank to reveal their engagement.

Emma suggests that Knightley is envious of Frank. He admits that in some ways he is, for Frank is to marry the woman that he loves. Knightley then tells Emma he has been hiding his own feelings for her for a long time. He again calls her dearest Emma and asks if she would accept his proposal of marriage. Emma is so surprised by his words that she remains silent. Fortunately, Knightley interprets her silence as her acceptance and is overjoyed. Knightley tells Emma, "I cannot make speeches . . . If I loved you less, I might be able to talk about it more, but you know what I am." He explains to Emma that he had been upset by Frank's flirting with her on Box Hill. He had, therefore, gone to London to collect his thoughts. In London, he saw the happiness of his brother and Isabella and felt sad about his own lonely life. Upon returning home, Knightley realized he wanted to marry, but he had not come to Hartfield with the intention of proposing. It was only after Emma revealed that she had no interest in Frank that he realized he had a chance to make Emma his wife.

Emma thinks of Harriet and feels sorry for the girl’s self-deception about Knightley; but Emma is not about to sacrifice Knightley for her friend. She wants Knightley to be her husband.

II.10.9 Notes

The mystery of Knightley's sudden visit to London is now solved. He was jealous of Frank's attention to Emma and wanted to get away and think things through. In London, he realized that he was lonely and desired a companion. When he learns from Emma that she has no interest in Frank, Knightley feels comfortable about proposing to this woman for

whom he has cared for a long time. Jane Austen treats Knightley's proposal in a most restrained and unromantic manner. While Elton declared his love with a pretentious use of language and gestures, Knightley's declaration of love is not haughty or stiff, but full of natural warmth and feeling. It is obvious that his offer to Emma comes straight from his heart.

Emma, although delighted over the proposal and the thought of loving Knightley, acts in a calm manner, not allowing her heart to control her head. She thinks of the poor Harriet and feels terrible about her situation; but Emma is not about to give up Knightley for Harriet. She has realized that she does not want to spend her life alone or sacrifice marriage to care for her father. Emma has truly given up her romantic fantasies to operate in the real world of life.

Knightley's spontaneous proposal is further proof that Emma is a changed woman. If Emma had remained vain and filled with romantic fancies, Knightley would probably have never imagined Emma becoming his wife. He recognizes her different attitude and wants to marry her. The paring of Emma, with Knightley and of Jane with Frank, shows that Jane Austen believes in the social hierarchy, where young people do not marry outside their class.

II.10.10 Chapter 50 Summary

When Emma enters her house, she is "in an exquisite flutter of happiness." When tea is served, she makes all efforts to play the perfect hostess. Mr. Woodhouse, who does not know of the engagement of his daughter, speaks to Knightley in his usual manner and suspects nothing.

At nighttime, the matured Emma reflects on her responsibilities as a daughter and as a friend. Although she has not discussed it with Knightley, she is resolved never to leave her father; the answer is to remain engaged to Knightley as long as her father lives. Emma also resolves to inform Harriet about her engagement by writing her a letter; she will then arrange to send Harriet out of Highbury to spend some time with Isabella in London so she can recover. The next morning, Knightley comes to breakfast and remains with Emma for half an hour. Emma also writes a letter to Harriet and reads one written by Frank and forwarded to Hartfield by Mrs. Weston. In the letter, he apologizes for his pretentious and deceitful attentions to Emma and explains that his engagement was kept secret due to the

difficulties at Enscombe caused by Mrs. Churchill's illness. In order to hide his engagement from everyone in Highbury, he pretended to be attracted to Emma; since she seemed indifferent to him, he did not think that his flirting mattered. He now realizes that it was deceitful to both Emma and Jane and very self-serving. He is extremely sorry for the embarrassment he has caused both young ladies.

Frank then explains that the piano, a gift from him to Jane, was kept a secret even from Jane. He knew that Jane would not have agreed to accept it from him, for she is a very proper young lady. It is Jane's sense of propriety that upset her when she saw Frank flirting with Emma. To defend his behavior, he accused Jane of being cold. Their misunderstanding made Jane decide to break the engagement and accept the position of governess with the Smallridges. Jane's letter to him, explaining her actions, arrived on the day of Mrs. Churchill's death. He had replied to her letter within the hour, but in the confusion of funeral preparations, he had forgotten to send it. He soon received a parcel from Jane with all of his letters to her enclosed; there was also a note expressing her surprise at not receiving a reply from Frank.

Realizing his mistake, Frank knew he had to act quickly. He spoke with his uncle and gained permission to marry Jane. He then rushed to Highbury and reconciled with her. The letter ends with Frank's appreciation for the kindness of Mrs. Weston and acknowledgement that he is truly a child of fortune, as Emma has previously suggested.

II.10.11 Notes

Jane Austen’s use of letters to advance the plot is very dramatic. Through them, she allows her characters to express their feeling without emotionalism. As a realistic writer, she is not an enemy of emotions, but of romanticism and emotionalism. Frank's letter to Mrs. Weston, that she sends for Emma to read, is meant to clear the doubts about his character and explain his improper behavior. The tone of Frank's letter convinces Mrs. Weston of his sincere repentance for his deceitful actions. He now knows that his double-dealings could have easily ruined his future happiness with Jane; they also could have destroyed Emma if she had been a weak- willed or simple-minded. Fortunately, everything is working out well. Frank and Jane have reconciled and plan to marry. Emma has abandoned her vain ways and self-delusion. Finally, Knightley, recognizing the dramatic change in Emma, proposes marriage to her.

II.10.12 Chapter 51 Summary

Emma reacts favorably to Frank's letter. Though Emma condemns Frank for his deceitful behavior, she forgives him because he has repented for it, is grateful to Mrs. Weston for her kindness, and is deeply in love with Jane. When Knightley comes to Hartfield, Emma gives him Frank's letter to read; he is completely indifferent to it and believes Frank cannot fix his errors so easily. It is obvious that he has nothing but contempt for Frank. He also condemns Jane for accepting the piano and agreeing to a secret engagement. In spite of his feeling about the pair, he hopes that Knightley and Jane are happy in their marriage.

Knightley then tells Emma in a very unaffected and forthright manner that he will be anxious about her father when they marry. Emma tells him that she thinks she cannot leave her father as long as he is alive. Knightley appreciates Emma's daughterly duty and love and proposes that the two of them should live at Hartfield with her father. Emma is delighted by Knightley's concern and solution. Emma's only worry now is young and naïve Harriet, who has been in love with three men in a year.

II.10.13 Notes

This chapter does much to develop the outstanding nature of Knightley. His comments on Frank's letter reveal him to be an upright and unaffected gentleman; he lives not only by the set of social values imposed on him, but also by the set of moral values that he imposes on himself through his conscience and sensibility. He is extremely sensitive to others and is concerned how Emma's father will be affected by the marriage of his daughter. Knightley's love for Emma is so intense and so thoroughly noble that he is prepared to sacrifice his own independence and way of living; he suggests that he and Emma live at Hartfield with her father, so he will not feel abandoned and alone. Emma is very appreciative of his unaffected kindness and thoughtfulness.

Frank’s double standards and deceitfulness naturally disgust Knightley. He tells Emma that the sincerity of their relationship is much more beautiful than the cunning and finesse of Frank. Emma, however, feels that she has not yet been truthful with Harriet. She pities the poor girl for having loved and lost three men in a year. It was easy for Harriet to forget Elton, because of his rude and mean behavior towards her. She will have more trouble getting over Knightley, especially since he is marrying her best friend.

II.10.14 Chapter 52 Summary

When Harriet writes to Emma about having a toothache, Emma arranges with Isabella to invite Harriet to London, where she can consult a dentist. Emma lends her own carriage for the journey. Emma, feeling relieved that Harriet is out of town, visits Jane to congratulate her on her future marriage. Emma is happy to be received by Jane, who is full of warmth and goodwill.

Emma hears the voice of Mrs. Elton talking to Mrs. Bates. She is in high spirits, for she thinks that she alone knows about Jane's secret engagement. Mrs. Elton stops reading from Mrs. Smallridge's letter when she sees Emma. Mrs. Smallridge has written to express her resentment over Jane's refusal of the governess position. Mrs. Elton, in an effort to attract attention away from the letter, comments on Jane's improved health. She also proposes another party at Box Hill, to be arranged by she and Jane since the first one arranged by Emma had not been a success. Before Emma can reply, Miss Bates enters and thanks Emma for her kindness.

Mrs. Elton reveals that her husband is soon to join her. When he comes in, he complains that he was unable to meet with Knightley, who was away from Donwell. Emma realizes that Knightley must be at Hartfield waiting for her. She, therefore, gets up and takes her leave. Jane walks Emma to the door. She tells her that she and Frank will marry after an appropriate period of mourning and settle at Enscombe. She then apologizes for her previous rudeness; Emma tells Jane there is no reason to apologize.

II.10.15 Notes

Emma, in a mature way, continues to face and solve her problems. Harriet is sent to London to stay with Isabella and consult a dentist. Emma successfully renews her efforts to be friendly with Jane; when Jane tries to apologize, Emma genuinely tells her there is no reason to do so. Emma, in control of her emotions, is even able to tolerate Mrs. Elton's airs of self-importance and malicious reference to the Box Hill Party. Even Mrs. Elton's pretense of being intimate with Jane and her aunts does not annoy Emma.

It is important to notice the improved health of Jane. Now that she no longer has to hide the secret of her engagement and does not feel threatened by Emma, she is again lively, happy, and healthy. She is also openly warm to Jane, openly talking about her upcoming marriage.

II.10.16 Chapter 53 Summary

To the great delight of Mrs. Weston, she delivers a baby girl. Knightley and Emma talk about Mrs. Weston being a good mother since she has been a successful governess. Emma reminds Knightley how he had criticized Mrs. Weston for showing too much affection for Emma when she was Emma's governess. Knightley praises Emma for her understanding and acceptance of his criticism. Feeling close to her, Knightley quizzes Emma about when she will begin to call him George. Being proper, Emma says only after their marriage.

Isabella writes that Harriet has seen a dentist and is doing fine. Her plans are to return to Highbury in August, arriving with Isabella's husband John. The letter also states that Knightley has told John, his brother, about his engagement to Emma. John definitely approves of the match. Now Emma and Knightley are anxious to break the news to Mr. Woodhouse, but are afraid of his reactions. Finally one day Emma asks her father if he would agree to her marrying Knightley. Mr. Woodhouse, obviously shocked over her words, reminds Emma of her decision not to marry. Emma tells him that Knightley can keep him company and help him with business matters and family problems. Knightley enters to help Emma in convincing Mr. Woodhouse that their marriage is in the interests of all.

The next person whom Emma tells about her engagement is Mrs. Weston, who is delighted over the news. Emma's news is quickly spread to Jane and the gossipy Miss Bates. Soon everyone in Highbury knows about the engagement. Everyone is delighted for the happy couple, except for the Eltons. Mrs. Elton feels that Knightley has made a wrong choice and deprived the Eltons of free social relations with Donwell. She is also shocked at Mr. Knightley's decision to move to Hartfield after marriage. Not realizing the changes that Emma has wrought in herself, Mr. Elton hopes that Emma's pride will now be contained by Knightley.

II.10.17 Notes

According to Jane Austen, love arising out of good sense, mutual understanding, and compatibility, ensures happiness in married life. As a result, Emma and Knightley should be very happy together. Both of them, capable of good reasoning, are well equipped intellectually. They know each other very well and have a deep respect for one another; they also have the same background, being part of the landed gentry. Both have also

proven their maturity. Now that Emma has given up her self-deluding, vain ways, she displays the common sense and spirit that Knightley has always sought in a woman. In Austen's opinion, Emma and Knightley are an ideal pair. They are also a total contrast to the vulgar Eltons and the mismatched Jane and Frank. The Eltons have married out of convenience rather than of love and mutual respect, while Jane and Frank suffer from deep differences in character.

II.10.18 Chapter 54 Summary

Emma is tense because Isabella, her family, and Harriet are due to arrive at Hartfield. Knightley arrives and tells Emma that Harriet is to marry Robert Martin. He proposes that they should not discuss the matter since they differ in their views about the Harriet-Martin relationship. Emma tells Knightley that she has changed her mind in this respect. Knightley then tells Emma that he had asked Martin to deliver some papers to John since he was going to London. John invited the young man to his house, where Martin had an opportunity to speak with Harriet. He proposed to her and she readily accepted his offer. Martin came to Knightley asking advice about how to gain consent for marrying Harriet. The changed Emma tells Knightley that she is happy for them, for they are socially well suited. She admits she had been foolish to try and separate them.

Emma then confides to Knightley that Harriet had been interested in him. Knightley tells Emma that although he finds Harriet to be a good-tempered, softhearted woman, he was never interested in her romantically. Their conversation is interrupted by Mr. Woodhouse, who comes to inform them that he and Emma would be soon going to Randalls. Upon arriving at the Westons, they discover that Frank and Jane are also there.Frank thanks Emma for forgiving him. He also praises Jane, saying she looks better and healthier than ever. They will make their final plans when the Campbells return from Ireland. Mr. Churchill will also visit Randalls in order to meet Jane. Frank then congratulates Emma for her engagement to Knightley. She replies that both she and he are very lucky, for they will be marrying persons superior to themselves. Frank agrees that Jane is superior and calls her a complete angel in thought and appearance.

While the two of them are busy talking, Mr. Woodhouse advises Mrs. Weston to consult Dr. Perry whenever the baby is a little unwell. The mention of Dr. Perry reminds Frank of his earlier mistake when he revealed that the doctor would be buying a carriage, a secret he had heard from Jane. Fortunately, Jane can now smile about the incident.Emma

and her father soon leave Randalls. On the way home, Emma compares Frank with Knightley and realizes that her future husband is much superior in character.

II.10.19 Notes

A totally happy ending with everything solved is one of the conventional characteristics of comedy. In Emma, Jane Austen resolves all the problems and rounds off the plot with wedding bells ringing for every eligible person. Harriet Smith has the opportunity to visit with Robert Martin when they are both in London. In Highbury, they had been unable to meet and talk due to Emma's interference. Their face-to-face meeting rekindles their emotions for each other. When Martin proposes, Harriet gladly accepts. The more mature Emma is delighted over their engagement and realizes they are a perfect couple, properly matched socially.Frank and Emma also have a chance to work out their hard feelings. When Emma and her father go to Randalls, Frank and Jane are present. Frank approaches Emma and thanks her for forgiving him and congratulates her on her engagement. Emma, with total lack of vanity, points out that both of them are lucky, for they are marrying people who are superior to them. A more humble Frank than previously seen admits that Jane is his better and calls her a perfect angel. But he is still petty, caring more for external appearance than for intellectual and moral values. On the way home, Emma thinks about Knightley’s superiority over Frank.

II.10.20 Chapter 55 Summary

When Harriet returns from London, Emma arranges a private conversation with her. Harriet admits to Emma that she had deceived herself into believing that she loved Knightley when she was really in love with Martin all along. She was delighted to accept Martin's proposal. The event becomes more joyful when it is discovered that Harriet is the daughter of a tradesman who is rich enough to give her a nice dowry. Harriet and Martin are invited to Hartfield. When Emma gets to know him, she finds Martin to be a young man of worth and good sense. Emma thinks Harriet is very lucky to have a man that can display such a steady and persevering love.

Harriet and Martin marry in September, the first of the three couples. Emma and Knightley are to marry in October. Jane and Frank's wedding will occur in November. At first, Mr. Woodhouse does not consent to Emma's wedding; but when poaching becomes a

problem in Highbury, he decides that there is an advantage to having a son-in-law in the house.

Mr. Elton serves as the priest at Emma and Knightley's wedding, which is free from any affectation. Mrs. Elton calls the wedding a shabby affair, much inferior to her own event. The friends of Emma and Knightley feel differently; they feel it was a perfect affair and are sure of the happiness of the couple.

II.10.21 Notes

Jane Austen ends the plot, as in a romantic comedy, with wedding bells ringing. Each of the three marriages is a favorable one for the wife. Jane, a highly educated and accomplished orphan from a socially inferior class, is to wed Frank, who is from the landed gentry and heir to much property from the Churchills and the Westons; their marriage saves Jane from becoming a governess. Harriet Smith, an illegitimate child of unknown parentage who is pretty and sweet natured, marries a materially well off farmer. Emma and Knightley, both members of the landed gentry, are social equals, but Emma is convinced that Knightley is her moral superior.

Emma's passion for matchmaking almost stood in the way of all three marriages. Because she was so concerned about the love affairs of others, she did not have time to discover her own feelings for Knightley; she almost missed out on a perfect marriage. Then she almost ruined Harriet's chances of marrying Martin. Emma convinced her friend that Martin was beneath her and tried to involve Harriet with Elton and then Frank. Emma herself was at first attracted to Frank and then tried to get Harriet involved; this meddling almost destroyed the love between Jane and Frank. Fortunately, Emma matures in the course of the book, and all the appropriate marriages are able to take place[1].

II.11Lecture 11: *Emma*: Literary Analysis of the setting and Characters

II.11.1 Objectives

- Raising the students' competence of studying the setting of the story, focusing on Romanticism traces.

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.p38-45)

- Raising the students' competence of analyzing the characters' explicit and implicit features in the light of Romanticism principles.

II.11.2 Setting

Highbury, a prosperous village, almost a small town, sixteen miles away from London provides the physical setting. Nevertheless, Jane Austen is interested in the human setting more than the physical setting. She, therefore, highlights the social world of Highbury, which is hierarchical. Property determines rank in Highbury society; therefore, the estates of the country gentry provide the social setting.

The Churchills of Enscombe in Yorkshire are at the top of this social hierarchy. Among the country gentry of Highbury, the Woodhouses of Hartfield are the most important, followed by the Knightleys of Donwell Abbey and the Westons of Randalls. The merchants, also called the newly rich, are represented by the Coles in Highbury. Next on the social scale are persons of different professions, like Mr. Elton, the clergyman, Mr. Perry, the apothecary, Mrs. Goddard, the owner and school mistress of the boarding school, and Miss Taylor, the governess.

Though Highbury is the center of activity, in reality the homes of the landowners are where the action takes place. Only a few incidents occur in the outdoors, and only a few other places, such as London and Bath, are mentioned in the course of the novel.

II.11.3 Characters

II.11.3.1 Major Characters

Emma Woodhouse

The pretty second daughter of Mr. Henry Woodhouse, is the protagonist of the novel. She is twenty-one years old and presides as the mistress of the Hartfield estate. Because of her beauty, intelligence, and wealth, she acts conceited and domineering. Strongly attached to her old and hypochondriac father, Emma has decided not to marry. She satisfies her romantic desires by trying to be a matchmaker; she even fantasizes a perfect match for herself.

Mr. George Knightley

He is a perfect English gentleman. He is thirty- eight years old and is the owner of Donwell Abbey. He believes in the social hierarchy, but is mature enough not to let it rule his life. He helps Emma to free herself of delusions.

Frank Churchill

He is the twenty-three year old son of Mr. Weston. His manners expose him as a selfish man, deficient in elegance in thought and deed. Heir to his father's property, he is anxious not to forfeit his claims to the Enscombe estate of the Churchills, who have adopted him as their son. In a wanton and frivolous manner, he exploits Emma's self-love and self-conceit to serve his own interests and does not hesitate to hurt the feelings of Jane Fairfax to whom he is secretly engaged. Given to indecisiveness and deceit, Frank Churchill undeservedly wins Jane Fairfax's true and selfless love.

Jane Fairfax

She is a charming young lady of Emma's age who serves as a foil to her. Jane has been educated in London and has acquired elegance in manners and mind under the considerate and parent- like care of the Campbells. Jane, who is poor and orphaned, is faced with the prospect of earning a living by working as a governess, which she considers a lowly job. She, therefore, gets secretly engaged to Frank Churchill, hoping to free herself from the hard luck of working as a governess.

Mr. Philip Elton

He is A twenty-seven year old bachelor clergyman in Highbury. He hopes to elevate himself socially by marrying a young girl of fortune and social rank.

Harriet Smith

She is the daughter of an unknown rich man who is not a resident of Highbury. Pretty and sweet-tempered, she is a student in the boarding school run by Mrs. Goddard in Highbury. She looks up to Emma with awe for her wealth, social status, and intelligence.

II.11.3.2 Minor Characters

Mr. Henry Woodhouse

He is Emma's father. He is a wealthy, landed gentleman and owner of Hartfield. He is a comic character who provokes laughter by his constant references to food and health.

Miss Henry Bates

She is the daughter of a clergyman and the aunt of Jane Fairfax. She is a poor middle-aged spinster who looks after her old mother. Her comic, rambling talk, which reveals the stream of her thoughts, is a chief source of laughter in the book.

Mrs. Augusta Elton

She is the wife of the vicar of Highbury. As the daughter of a wealthy Bath tradesman, Mr. Hawkins, she brought a dowry of ten thousand pounds to her marriage. She is a woman of affected manners, who patronizes Jane Fairfax and boasts about her sister Selina and brother-in-law, Mr. Suckling. She serves as a comic character in the book.

Mr. Weston

He is the middle-aged owner of Randalls. Although the son of a respectable businessman in Highbury, he left to become a captain in the army. He married a woman of fortune, Miss Churchill of Yorkshire, left the army after his her death, allowed his small son to be adopted by his brother-in-law, became a tradesman, earned a lot of money, and returned to Highbury and bought a small estate. He then married Miss Taylor, Emma's governess. He is extremely sociable, amiable, and proud of his son Frank Churchill.

Isabella Knightley

She is the pretty, gentle, and affectionate elder sister of Emma. She is married to John Knightley and lives at Brunswick Square in London. She has five children, three sons and two daughters. She is a devoted wife and a doting mother.

Mr. John Knightley

He is the husband of Isabella and a popular lawyer in London. Intelligent and short-tempered, he is very frank and has no patience for the peculiarities in the character of old Woodhouse.

Mr. Perry

He is the doctor in Highbury. He is much patronized by Mr. Woodhouse.

The Coles

He is a merchant family who has bought a country house in Highbury. They hope to interact with the landed gentry in Highbury and be socially elevated.

Mrs. Goddard

She is the owner and mistress of a boarding school where the young girls of good families are taught social graces and proper etiquette.

II.11.4 Characters Analysis

Emma Woodhouse

Emma Woodhouse, the protagonist of the novel, undergoes significant change in the book. At the beginning she is ruled by self-delusion, romantic fancies, and intellectual vanity. As a result, she makes many errors of judgement. She convinces Harriet that Martin is not good enough for her and involves her with Elton, believing he will marry Harriet. Elton wants no part of Harriet, for he is only interested in a marriage that improves his social standing; as a result, he foolishly proposes to Emma and quickly marries Augusta for her large dowry. Emma also makes many mistakes in judgement related to Frank and Jane. At first she is convinced that Frank is in love with her and that Jane is having an affair with Mr. Dixon. Even when Knightley tells her that there is an obvious relationship between Frank and Jane, she refuses to believe it and begins to imagine that Harriet and Frank will marry.

In the beginning of the book, Emma is intellectually vain, believing that she can manage the affairs of others and performing perfect matchmaking. She takes Harriet under her patronage and forces her to acquire sophisticated manners so that she can get a gentleman for a husband. She does succeed in refining Harriet's manners, but not her mind. In the process, Emma almost destroys Harriet, who is rejected by Elton, Frank, and Knightley within a few months.

In spite of her interest in the love affairs of others, Emma refuses to be romantically involved herself because of her strong attachment to her father. She never goes out unless she makes some arrangement for somebody to keep her father company. She does not arrange large or late parties at Hartfield because her father dislikes them. Knightley

realizes that Emma's love for her father is an obstacle to her emotional development and a significant contributing factor to her romantic fantasies and self-delusion.

Emma's romantic self-delusion gets her in to lots of trouble. She imagines herself in love with Frank Churchill even before he arrives in Highbury. When Frank does appear on the scene and deceitfully flirts with her, Emma is too deluded to realize Frank's shallowness and falseness. At the Box Hill picnic, she allows herself to be humiliated by Frank and makes a fool of herself to Jane and Miss Bates. When she realizes she has no interest in Frank, she begins to imagine that Frank cares for Harriet. In the process of these imaginary fantasies, she demeans herself, crushes Harriet, and almost destroys the genuine love between Jane and Frank.

When Emma insults Miss Bates and Knightley criticizes her, Emma is forced into self-introspection. She realizes the folly of her ways and regrets her rude behavior. She genuinely wants to change and successfully leaves behind her romantic and meddling ways, largely through the help land advice of Knightley. He recognizes the changes that occur in Emma and wants to make her his wife. Emma, now more mature and understanding her own need for love and companionship, gladly accepts Knightley's proposal for marriage. In the end, she recognizes that her future husband is morally superior to her.

George Knightley

George Knightley is the hero of the book. He is Jane Austen's ideal gentleman, who by the conduct he shows to others, particularly Emma, that a correct social code must be based on a set of moral values. He is often shocked and disappointed by Emma's behavior, and as a family friend, always criticizes her in an effort to improve her. He sees that Emma is ruled by emotion, untempered by reason, and he tries to guide her into self-analysis and maturity. When she is rude to Miss Bates at the Box Hill picnic, he harshly tells her that cruel behavior to the elderly or needy is totally unacceptable and makes her see that she has made a fool of herself. Knightley's patience with Emma proves his love for her; it also allows him to wait for her until she becomes a mature and caring person. When he sees her changes first-hand, he proposes and looks forward to having her as the mistress of Donwell. He is thoughtful, loving, and unselfish enough, however, to sacrifice his personal comfort and independence and live at Hartfield with Emma so she can continue to care for her father. Knightley is truly a noble character.

Frank Churchill

Frank Churchill is drawn as the anti-hero or villain in the book. He is depicted as vain, shallow, arrogant, deceitful, and uncaring. Although he is attractive and spirited, he does much damage to Emma and Jane in the course of the novel. He offers Jane a secret engagement, which she eagerly accepts to escape becoming a governess; but because she has to hide her love, she grows physically sick with quickly deteriorating health. Frank sees the change in her, but does nothing about it. In face, in a selfish effort to hide the engagement from his families (the Churchills and the Westons), he flirts with Emma in a deceitful way, hurting Jane and making a fool of Emma. When Jane criticizes him for his behavior, he blames it on Jane, saying she is too cold and reserved. His callous behavior causes Jane to accept a job as a governess and break the engagement. Fortunately, Frank comes to his senses and finally asks Mr. Churchill for permission to marry Jane. At the end of the novel, he is humble enough to ask for forgiveness from the Westons, from Emma, and from Jane. He also acknowledges that Jane is a perfect angel, a much superior character to himself. Frank realizes he is a child of true fortune.

Harriet Smith

Harriet Smith has an important role in the plot since she is befriended by Emma to satisfy her own passion of matchmaking. Harriet can be easily influenced and led by Emma because she is a simple woman and an illegitimate child with no knowledge of the social graces. Because Harriet is pretty and sweet-tempered, Emma feels certain that she can mold her into a suitable wife for a gentleman of the landed gentry or upper class. She foolishly convinces Harriet that Robert Martin, a perfect match for her, is socially beneath her. In his place, she involves Harriet with Elton, who has no interest in this plain, poor girl. When Elton rejects Harriet, Emma pushes her towards Frank Churchill. Ironically, it is really Knightley to whom Harriet is attracted. Her involvement with him is the spurring factor that causes Emma to analyze her own feelings for Knightley. Once again Harriet is left out in the cold. Fortunately, Martin is sincere and persevering enough in his love that he waits for Harriet and successfully proposes to her as soon as possible, after Harriet is out of Emma’s clutches.

Miss Bates

Miss Bates is a comic character. Her non-stop, rambling talk in which her thoughts and feelings are mixed up and are spoken out almost in a breathless manner is always humorous. She is given to gossip and always seems to know what is going on in Highbury. Although not intelligent, she proves to be a better judge of character at times than Emma. She realizes in her simple way, though Emma does not, that Mr. Elton is an ambitious, respectable young clergyman who would never marry a woman like Harriet. Miss Bates is also a loved and loving character. She is very fond of her niece, Jane Fairfax, and tries to nurse her back to good health. When the people in Highbury are kind and considerate to her, she returns their kindness by expressing her gratitude and offering to help. Although she is a humorous character that often causes laughter, Miss Bates is no fool. When Emma insults her at the Box Hill picnic, her feelings are hurt; but Miss Bates is gracious enough to forgive Emma and to accept her, while Jane Fairfax hides away and rejects all offers made by Emma.

II.12 Lecture 12: *Emma*: Literary Analysis of the Themes and Mood

II.12.1 Objectives

- Deducing the themes of the story in relation with Romanticism
- Discussing the mood of the novel.

II.12.2 Themes

II.12.2.1 Major Theme

The major theme of the novel is the folly of arrogance and self- deception, as portrayed in Emma. She foolishly thinks that she is better than most people and is capable of managing the lives of others, such as Harriet Smith and Clergyman Elton. She also deludes herself, believing that Frank Churchill is in love with her. It is this self-deception that causes her to behave in a ridiculous manner with Frank during the Box Hill picnic. Fortunately, through the guidance of Knightley, Emma leaves her self-delusion behind.

II.12.2.2 Minor Themes

Marriage is an important theme that runs throughout the novel. Emma begins with the marriage of Miss Taylor to Mr. Weston, which Emma has helped to arrange. Then Emma

makes efforts to marry Harriet Smith and Elton; but he chooses to marry Augusta. The novel ends with three more unions, showing different social, economic, and psychological bases of marriage. Jane Fairfax, who has no financial means since she is an orphan, seeks to marry someone wealthy and chooses Frank Churchill, in spite of his selfish and arrogant ways. Harriet Smith, the illegitimate daughter of a tradesman, has a large dowry to offer her husband, but is happy to marry Robert Martin, a tenant farmer and believes she will elevate her social rank as a result. Emma's marriage to Knightley is the most suitable, for both belong to the same social class, the landed gentry. Unlike Jane or Harriet, Emma does not seek economic security or social elevation through Knightley. Instead, her marriage is based on emotional needs, mutual respect, and love. Jane Austen indicates that Emma's marriage to Knightley will bring happiness to both of them.

Marriage was very important to a woman in the English society of the eighteenth century. Since she had no chance of a real career, she was dependent upon a husband for support. If an appropriate one was not found, the young lady could be forced into a lifetime of demeaning work, such as being a governess, the job that Jane Fairfax refused to accept. That an unmarried woman was an object of pity is made evident from the life style of Miss Bates. Because females were so dependent upon marriage, they often stayed in uncomfortable relationships. The marriage of Emma's elder sister Isabella to John Knightley, the lawyer, shows that the husband and the wife do not love, but only tolerate, each other.

Another minor theme is the stiltedness of the English society in the eighteenth century. In the countryside, the English society had not been influenced by industrialization, and the landed gentry were still dominant. The society was highly stylized and hierarchical, as reflected in Highbury. The Churchills are shown as the great landowners and, therefore, socially at the top. The Woodhouses, the Knightleys, and the Westons are also important members of the landed gentry. The Coles, a merchant family, seeks entry into this formalized society, hoping to elevate their status on the basis of wealth[1].

There is a very strict set of rules amongst the upper class in this eighteenth century society, with an emphasis upon proper etiquette and social graces. People are to be addressed formally; when Mrs. Elton addresses Miss Jane as Jane or Mr. Knightley as

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.52)

Knightley or her husband as Mr. E or caro sposo, she reveals her inelegance in manners, something which this society frowns upon. The visits to each other's houses are never casual, but always formal and only by invitation. Even though the landed families participate in acts of charity to the poor, there is a general condescension to the lower classes. Miss Bates receives pieces of cakes and meat from the Woodhouses and apples from Mr. Knightley, and Emma visits the colony of the poor in order to fulfill the charitable expectations placed on the upper class. The people of the middle class, such as clergyman Elton, Doctor Perry, and the school mistress Mrs. Goddard, are tolerated and sometimes permitted to visit the houses of the landowners, but they are never really made to feel a part of this society.

Austen criticizes this stilted upper-class society for its emphasis on manners over human considerations. She clearly shows in the novel that snobbery of the rich needs to be controlled by regard for others and self-knowledge. This is especially shown through her protagonist, Emma. Fortunately, Knightley teaches Emma to value others, and, in the course of the novel, she rises above her foolish self-delusion to become a more moral and less petty human being.

II.12.3 Themes Analysis

In *Emma*, as in all of her novels, Jane Austen deals with ordinary activities of life; but through them she shows the importance of human relations in society. People, as Jane Austen visualizes, are social animals who live by a code; to make life run smoothly, the social code must be based upon a set of moral values. The main theme of the novel is to show the violation of the social and moral codes and its disastrous results in a good-humored way. Human follies, stupidities and inconsistencies lead to the violation of the code, and only self-knowledge can prevent the human error. Jane Austen's main theme becomes "know yourself." Naturally, this theme is unfolded through the main character, who is always a female in an Austen novel. During the book, Emma changes from a willful, arrogant girl filled with self-delusion and romantic fancy, to a caring and considerate human being who repeatedly proves that she has matured and is worthy of the love of Knightley. Through self-analysis, she has learned that the social code must be based on human moral qualities.

Marriage was the most important problem for women of the English society of the later eighteenth century. Females were confined to home life with no opportunity for a career.

Even education for women had to be provided by governesses within the home. Women who had no chance of getting married and winning economic security had to depend on charity or work as a governess, such as Jane Fairfax; therefore, most young ladies spent all of their time and effort looking for a suitable husband, just as Harriet. Only women like Emma Woodhouse, who was a part of the wealthy, landed gentry with a sizable fortune of her own, would chose to remain unmarried.

The theme of the importance of marriage runs throughout the novel. Emma is preoccupied with the thoughts of marriage, though she has resolved not to marry herself. She sees herself as a matchmaker and wants to plan proper marriages that take into consideration the social realities of material well-being and social situation in the hierarchical society of Highbury. The problem is that Emma is not a good judge of others, because of her romantic fantasies. She tries to match Harriet with Elton, which proves a total disaster. She tries to bring Frank and Harriet together, which is also an impossible situation. Emma's meddling and machinations do more harm than good. In spite of her failure at matchmaking, the novel ends with marriages, which emphasizes the importance of this theme[1].

II.12.4 Mood

The mood of the novel is predominantly light, leading to the comic ending where there is a happy resolution for everyone. During the course of the novel, Jane Austen clearly underscores the follies and illusions of Emma, which sometimes seem almost humorous, adding to the light mood.

II.13 Lecture 13: *Emma:* Conflict and Plot Structure Analysis

II.13.1 Objectives

- Raising the students' competence of studying the plot structure of the story.
- Enhancing the students competence of deducing the link between the story events.

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.55)

II.13.2 Conflict

II.13.2.1 Protagonist

Emma Woodhouse, pretty and intelligent, is the protagonist of the novel, as indicated by the title. She deceives herself into believing that she is good at matchmaking and is disillusioned when Elton proposes to her and not to Harriet Smith, whom she wanted Elton to marry. She makes a second disastrous mistake by imagining herself being loved and wooed by Frank Churchill; when she realizes she is not in love with Frank, she tries to match him with Harriet. Fortunately, Emma comes to her senses, realizes her foolishness, and marries Knightley.

II.13.2.2 Antagonist

Emma's antagonist is herself, for she lives in a world of self-delusion. Frank Churchill exploits Emma's delusions to keep his engagement to Jane Fairfax a secret in Highbury. Although intelligent, Emma is given to fantasizing and fails to see through his flippant manners and double standards. Knightley kindly points out Emma's weaknesses to her, which makes her face up to her shortcomings.

II.13.2.3 Climax

The climax occurs after a picnic at Box Hill. During the party, Frank Churchill encourages Emma to imagine herself a goddess, seated on top of a hill, and he himself a devotee of that goddess. As her pretended devotee, he asks others to say something very entertaining in prose or verse to please Emma. This mock drama pleases Emma so much that she really pretends to be a goddess and rudely snubs Miss Bates for her silly, rambling talk. Driving Emma home in his carriage, Knightley points out to Emma her moral lapse and inelegant behavior. Emma silently weeps over her behavior and feels mortified and grieved, fearing she has lost Knightley's good opinion of her. From this point forward in the novel, the reader sees a changed and maturing Emma.

II.13.2.4 Outcome

The novel ends in comedy for Emma, for she awakens to the reality of her own self-delusion and realizes her love of Knightley. After helping Emma to see her own weaknesses, Knightley proposes to her, and she readily accepts. Since Knightley appreciates Emma's concern for her old father, he agrees to stay at Hartfield after their

marriage. Because true comedies have all situations presented in a novel end in happiness, Emma ends with the marriage of Harriet and Martin and Jane and Frank, as well as Emma and Knightley.

II.13.3 Plot Structure Analysis

While a story relates events in order of sequence, a plot shows the interaction between characters and events in the light of the writer's unifying theme. *Emma* shows that Jane Austen is a good storyteller as well as skilled constructor of plot. The story narrates the tale of Emma as a scheming matchmaker and self-deluded weaver of imaginative fantasies. She takes Harriet under her care to mold her into a proper wife for a husband of Emma's choosing. At first, Emma tries to involve Harriet with Elton, but she is rejected. Then Emma tries to have Harriet fall in love with Frank, who is already secretly engaged. Ironically, as Emma meddles and manipulates, Harriet becomes attracted to Knightley. When she reveals her infatuation to her friend, Emma is forced to realize that she herself love Knightley. The rest of the story sorts out the complications. Knightley proposes to Emma, Frank announces his engagement to Jane to everyone, and Harriet accepts a proposal of marriage from Martin. During the course of the novel, Jane Austen makes a skillful use of conventional means of surprise and suspense to make the story interesting.

The plot of *Emma* is one of comedy, dealing with the follies and stupidities of humanity as social beings. In comedy, however, the characters overcome their foolish ways to develop happy and healthy human relations. Comedy is, therefore, a kind of social corrective, and the author of comedy becomes a social critic. The plot of *Emma* aims at correcting the vanity and self-delusion of the heroine, Emma Woodhouse. The main character to teach her about her follies is Knightley, who points out that Emma's behavior is rude, foolish, and socially unacceptable at any level, and particularly to the upper class. Emma listens to, learns from, and falls in love with this teacher. At the end of the plot, Emma is a totally changed character, considerate of others and humble. The plot of Emma is thus developed as a moral fable on the subject of self-deception vs. perception and controlled reason vs. emotional response (or the head vs. the heart).

The first eighteen chapters are basically introductory, presenting the main characters, describing the setting, and setting up the plot structure. For the most part, these chapters contain the exposition about self-deception, with its roots in Emma's imagining herself the perfect matchmaker. The plot proceeds after this exposition in a slow series of rising

actions through the next twenty-five chapters. Emma's meddling and machinations, driven by romantic fancy and self-delusion, are described, along with the often upsetting results.

After the Box Hill picnic, Knightley forces Emma into self-analysis, and she realizes that she has made a mess of things and behaved very poorly. The plot from the forty-fourth chapter forward attempts, through the falling action, to resolve the entanglements that Emma's misguided efforts have caused. The conclusion presents the happy picture of three couples who have been able to come together and plan to marry

The three stages of the plot illustrate the folly of self-deception. Because Emma misjudges people, like Elton, Frank Churchill, Jane Fairfax, and Harriet Smith, she almost creates disaster. The moral of Emma's self-deception is to show the demerits of romantic fancy. Jane Austen, an enemy of romanticism, is in favor of emotion controlled by reason. During the course of the novel, Emma has been educated to balance emotion and reason and thus understand that social values cannot be separated from a set of moral values[1].

II.14 Lecture 14: *Emma:* Style

II.14.1 Objectives

- Raising the students' competence of analyzing the style of Jane Austen.
- Enhancing the students' competence of highlighting Austen's language in the light of the historical background of the novel.

II.14.2 Jane Austen's Style in *Emma*

The special charm of Jane Austen's characterization lies in the manner in which she develops the individuals that people her books. Even though her characters are mainly country people from the upper class (landed gentry), she turns them into total individuals with strong personalities all their own. Her characters reveal themselves through thoughts, dialog, and action, with Austen giving very few physical descriptions. The characters are placed in various situations, such as dinner parties, balls, neighborly visits, and shopping trips; in each setting, the character develops and reveals more personality.

The Christmas Eve party at Randalls, the dinner party at the Coles, the strawberry party at Donwell, the ball at Crown Inn, and the picnic at Box Hill are significant situations

[1] Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group, (p.66)

which expose the variety and romantic fancy in the heroine Emma, the praiseworthy balance between reason and emotion in George Knightley, the enforced and mysterious "reserve" in Jane Fairfax, the flippant manners violating the rules of right conduct in Frank Church, the pretentiousness of the Eltons, the ceaseless chatter of Miss Bates, the domesticity of John Knightley, the pride of parentage and sociability in Mr. Weston, the meek submissiveness of Isabella, the old-fashioned gallantry of Mr. Woodhouse, the ignorance and sweetness of Harriet Smith, and the maternal affection of Mrs. Weston.

Jane Austen's characters effectively use self-criticism to show they have overcome their follies and to reveal more about themselves. For instance, Emma looks back on her actions and recognizes her errors of judgment. Harriet looks back on her infatuation with Knightley and realizes she never really loved him. Frank reflects on his deceitful flirting with Emma and realizes how he has hurt both Emma and Jane. The characters grow in knowledge and respect as a result of this self-examination and analysis.

Austen is concerned with a code of right social and moral conduct, and most of her characters violate this code in one way or the other. Emma Woodhouse, Frank Churchill and Jane Fairfax all make significant errors in judgement, but they are dynamic characters who grow from their mistakes. Austen depicts her "type" characters in a completely different and humorous way. They are simple people who never change and who are lightly criticized for their follies and stupidities; they include Mr. Woodhouse, John Knightley, Harriet Smith, Miss Bates, and Mr. Weston. In the case of the Eltons, particularly Mrs. Elton, Jane Austen's criticism of affected manners and vulgar familiarity reaches a satiric level. Only George Knightley, Emma's future husband, is spared criticism by Austen. Throughout the novel, he behaves in a wise and noble way and becomes Austen's voice of reason amidst lots of romantic fancy, self-delusion, and emotionalism.[1]

[1] Janaki, B. (2017). Emancipation of Emma Woodhouse Explored: An Analysis of Jane Austen's Emma. *American Research Journal of English and Literature*, 3(1), p.04

References

References:

Books

- Abrams, M.H. (1988). *A Glossary of Literary Terms. 5th Edition*. San Francisco: Holt, Rinehart and Winston, Inc
- Alexander, M. (2013). *A History of English Literature*. USA: Palgrave Macmillan.
- Allen, J. P. B. and Corder, S. P. (1978). *Techniques in Applied Linguistics*. Oxford: Oxford University Press
- Balakian, A. (2008). *The Symbolist Movement in the Literature of European Languages*. USA: Library of Congress Cataloging-in-Publication Data
- Bush, D. (1975). *Jane Austen*. New York: Macmillan Publishing
- Chambers, E. and Gregory, M. (2006). *Teaching and Learning English Literature*. London: SAGE Publications Ltd
- Collie, J. and Slater, S. (1987). *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge University Press
- Compton-Ricket, A. (date unknown). *History of English Literature*. New York: Dodge Publishing CO
- Fergus, J. (1983). Jane Austen. A literary life. Mamillan Press Ltd
- Forster, E. M. (1990). *Aspects of the Novel*. England: Penguin Books
- Fowler, R., Norris, C., Gray, D., Parfitt, G, Nokes, D. and Widdowson, P. (1988). *Encyclopedia of Literature and Criticism*: USA: Farrar, Straus and Giroux, Inc
- Gillie, C. (1975). *Movements in English Literature 1900-1940*. Cambridge: Cambridge University Press
- Grudzina, D. (date unknown). Teaching William Shakespeare's from Multiple Critical Perspectives. England: Prestwick House. Inc
- Hirschberg, S. and Hirschberg, T. (2003). *Discovering the Many Words of Literature: Literature for Composition*. New York: Pearson Longman
- Kramsch, C. (1993). *Context and Culture in Language Teachin*g. Oxford: Oxford University Press
- Lazar, G. (1993). *Literature and Language Teaching*. Cambridge: Cambridge University Press
- Mayer, L.R., (2012). *A Teacher's Guide to Emma by Jane Austen*. USA: Penguin Group

- Peck, J. and Coyle, M. (2013). *A Brief History of English Literature*. USA: Palgrave Macmillan
- Peterson, P. W. (1986). *ESP in Practice: Models and Challengers for Teachers*. Washington: United states Information Agency
- Sanders, A. (1994). *The Short Oxford History of English Literature*. USA: Oxford University Press Inc
- Schoenbaum, S. (1991). Shakespeare's Lives. Oxford: Oxford University Press
- Simpson, P. (2005). *Language Through Literature: an Introduction*. New York: Routledge
- Stromberg, R. N. (1968). *Realism, Naturalism, and Symbolism Modes of Thought and Expression in Europe, 1848-1914.* USA: Macmillan & Co LTD
- Wilhelm, G. and Hegel, F (2004). *Introductory Lectures on Aesthetics*. USA: Penguin Books

Journal Articles

- Janaki, B. (2017). Emancipation of Emma Woodhouse Explored: An Analysis of Jane Austen's Emma. *American Research Journal of English and Literature,* 3(1),1-5
- Sell, J. P. A. (2005). Why Teach Literature in the Foreign Language Classroom? *Journal of Research and Innovation in the Language Classroom*, 86-93

Websites

- Ells, M. (2021). *Writing Tips*. Retrieved from https://www.grammarly.com/blog/literary-devices/?gclid=CjwKCAiA0JKfBhBIEiwAPhZXD3BYj787Y912cCZ4AV0KR1Y1WztglH5zJZSFPRwBnbzGCYQ5IWwFSxoCW0kQAvD_BwE&gclsrc=aw.ds
- Pomerantz, S. (2010). *Literary Periods of British Literature*. Retrieved fromhttp://englitweatherhead.weebly.com/uploads/4/4/1/5/44151973/british_literature_breakdown__1_.pdf
- Rush, P. (date unknown). *Behind the Lines: Using Poetry in the Language Classroom*. Retrieved from http://library.nakanishi.ac.jp/kiyou/gaidai(30)/05.pdf
- https://www.birdvilleschools.net/cms/lib/TX01000797/Centricity/Domain/396/Theatre%20History%20powerpoint.pdf

- https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf

- http://www.historyworld.net/wrldhis/PlainTextHistories.asp?groupid=1615&HistoryID=ab35&gtrack=pthc
- https://www.redlandsusd.net/site/handlers/filedownload.ashx?moduleinstanceid=19941&dataid=20543&FileName=Hamlet%20LitChart.pdf
- https://en.wikipedia.org/wiki/List_of_literary_movements