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From Illusion to Insight: Emma Woodhouse's improvement journey in *Emma* by Jane Austen

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Dedications:

Alhamdulillah for the successful completion of this work.

I dedicate this dissertation to myself, my family and to my fiancée.

My dear father,

Who is no more, and I pray that Allah grants him paradise,

I am grateful for your constant support during my studies. You were not only my provider but also my motivator, and you were always proud of me. I am carrying on with my studies to honor you, and I wish you could see me graduate, as I am sure you have always dreamt it. Thank you for being my strength even when you are not around.

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Abstract

Emma is widely recognized as one of Jane Austen's notably polarizing novels, the heroine is regarded as an immature, deluded rather than a psychologically complex character. Scholars had mostly studied it from a singular perspective as socio-cultural novel, where they explored Emma's behavior within her society practically as a matchmaker, however limited research has approached it from a psychological lens despite this, the analyses were not connected to form a coherent whole of Emma's psychology. This dissertation addresses this gap through an in-depth reading of *Emma* as a psychological novel, following her transformation journey from an illusory, self-deceived to an aware self-mature character. Framed through psychoanalytic theories with close reading of the literary text, this research studies how Emma's impulse to control the marital arrangements of her surroundings, serves as a symptom of a distorted perception. The analysis examines the pivotal moments serving as psychological conflicts throughout the novel, Emma's reactions, interactions and the misreading of herself and others are interrupted as symptomatic of her psychological condition and signs for her unconscious motivations. This dissertation argues that studying Emma psychoanalytically goes beyond merely revealing her misjudged behavior but reframing the reader's interpretation of this novel, presenting a profound understanding of *Emma*. The findings suggest that *Emma* presents a profound psychological portrayal of social control, self-deception and moral awakening, highlighting these not as her character flaws but as phases in her psychological journey, solidifying its position as one of Jane Austen's most novel exploration of human psychology.

Keywords: Illusion, self-deception, moral awakening, matchmaker, control, psychological journey.

Table of Contents :

Dedications:	ii
Acknowledgements	iii
Abstract	iv
Table of Contents :	v
General	7
Introduction:	7
CHAPTER One: Illusion and Self-Deception	13
1.1. Introduction:	14
1.2. Emma’s Sense of Superiority and Control:	15
1.3. Self-Deception and Misreading of Others:	17
1.4. Illusion of Matchmaking:	20
1.5. Jane Austen Narrative Techniques:	23
1.6. Conclusion	26
CHAPTER Two:	27
Crisis, Regret and Self Recognition	27
2.1. Introduction:	28
2.2 The Turning Point: The Box Hill Incident:	29
2.3. The Experience of Shame and Regret:	31
2.4. Mr. Knightly as the Voice of Discipline:	33
2.5. Harriet Confession and Emotional Shock:	36
2.6. From Pride to Humility:	38
2.7. Conclusion:	41
Chapter Three: Insight and Moral Maturity	42
3.1. Introduction:	43
3.2 Self-Knowledge and Emotional Clarity:	44
3.3 From Pride to Empathy:	46
3.4 Emma’s Transformation through Harriet:	49
3.5 Marriage as resolution:	51
3.6 Conclusion:	53

General.....	55
Conclusion:	55
Work Cited:	59

General Introduction:

General Introduction:

The nineteenth century period is characterized as the most significant paradigm shift in the history of literature. Tracing back to the eighteenth century the novel had shifted away from allegory toward formal realism, by placing the focus on the ordinary lives, depicting the people's real life experiences. By the beginning of the nineteenth century, the novel was the mirror of the society, novelists moved beyond imaginary narratives to focusing on the individuals' lives practically with the rise of the middle class along with the social tensions, there was rising demand for realistic fiction. Authors started to engage domestic narratives in their works, exploring themes of class division, personal identity and human psychology, often for the purpose of criticizing their rigid society structure and the divisions of gender roles, yet these themes were not only explored by male authors, but female authors also addressed them as their central plot such as Jane Austen.

Jane Austen (1775-1817) is a female English author recognized for her keen observation of the British society in the regency era. Regarded as one of the most influential figures in the English literature, especially for her role in transitioning the novel from romanticism to realism (Janhangeer). She is one of the pioneers of literary realism as she emphasizes that the focus should be on the human real life rather than narratives of gothic, melodrama and the epic discussing themes of moral growth, social hierarchies and women's role, arguing that these topics are of great importance for literature. Even though the movement of feminism emerged after her death, but historians classify her as one since she centered her narratives around women as she explored female regency, society system and women dreams and struggles.

In her works she presented male characters through the lenses of female leads empowered them and subverting their roles in contradiction with reality, she asserts that a woman's life was as significant as the epic journey. Jane Austen is also regarded as a master in utilizing literature techniques, her greatest

technical achievement is her sophisticated use of free indirect discourse as a means to understand the depth of human psychology, where she allows the reader to access the inner world of the characters, revealing their distorted perception and granting the reader with the experience of observing the moral transformation of them.

With simply six novels, Jane Austen occupies a significant position in the history of literature with her influential contributions in the novel practically in exploring the human psychology. *Emma* is considered as one of her most important works that explored the human psychology, as she portrayed a heroine that misunderstands herself and those around her. *Emma* (1815) is a novel of social manners tracing the protagonist Emma Woodhouse's improvement journey. The narrative is set in a Highbury small village, she is a rich, beautiful and young woman occupies herself with matchmaking, this practice is not merely a social entertainment but revealing the depth of Emma's psychology, her illusions, self-deception and moral blindness. Beyond considered as a comic novel, it explores Emma's inner world, her distorted perception and her illusions defining her conduct towards herself and those around her.

Jane follows Emma's nuanced journey from illusion to insight, from moral blindness to moral awareness and from a distorted self-image to self-knowledge, making her evolution a structured psychological transformation. Although, it offers psychological depth, a significant number of scholars have approached the novel from a singular perspective primarily as a social of manner exploring themes such as society structure, gender limitations and marriage. However, few scholars did study it from a psychological lens, but they discussed specific dimensions of Emma's character in isolation without linking them as a cohesive whole.

Through psychoanalytical perspective, this research aims to study Emma's aspects as a whole, analyzing in greater detail her character's illusion, self-deception and moral blindness leading her to a moral and psychological transformation.

The significance of this dissertation resides in offering a complete psychological understanding of the protagonist Emma Woodhouse as a misguided character connecting all the aspects of her character. Through the use of psychoanalytical theories, it provides a richer interpretation of how Austen depicts Emma's character in contributing to the psychological reading of classic literature through considering *Emma* not as social comedy but as a novel that is profound in exploring the structure of the human psychology.

This dissertation will fulfill the following objectives, reviewing Emma's psychological conflicts incorporating existing studies and examining her internal crisis drawing on psychoanalytical theories such as Freud, Horney and Foucault. The final objective is to analyze Emma's moral and psychological transformation leading to a shift in her character, improving her behavior and understanding of others and herself.

Stemming from these objectives, the following questions seek to guide the structure of this study:

- 1- In what way does Emma's illusion and self-deception shape the understanding of herself and the surroundings?
- 2- What are the psychological stages that mark Emma's moral transformation?
- 3- How does Jane Austen depict Emma's self-improvement?

Building on the previous questions, and through close reading of *Emma* the following hypotheses will be examined:

- 1- Emma's perception is constructed through the illusions in which she misreads the intentions of other characters including herself, allowing her desires lead her

judgement as seen in her inaccurate interference in the situation of Mrs. Elton and Miss.Harriet.

2- Emma's character transformation elicited by a moment of psychological crisis forcing her to confront reality, practically the Box Hill incident and the confession of Miss.Harriet enabling her to realize the limits of her authority over others and reconsider her own perception.

3- Jane Austen shaped the moral awakening of Emma where she presents the shift in both Emma's behavior towards others and in her self-perception becoming more social aware as reflected in her changing disposition towards Miss.Jane Fairfax.

To further reinforce these hypotheses, it is important to present the theoretical framework of this study. The application of psychoanalytical theories for examining Emma character dimensions, allowing an in-depth psychological reading of *Emma* by tracing her improvement, using key theorists such as Sigmund Freud and Karen Horney in analyzing concepts of narcissism, the repressed self and the superego. Through close reading of key scenes such as the Box Hill incident and the representations of Mr. Knightly, these theoretical approaches are applied to highlight the implicit factors that engage in Emma's psychological development.

This dissertation is following the three stages of Emma's journey as the First chapter presents the scholarly studies concerning her inner conflicts, as the tensions arisen, she experienced psychological crises as followed in the second chapter introducing the shattering of Emma's illusions, self-deception and idealized self-image framing them with key theories. As result of her internal conflicts, the third chapter analyzes her self-improvement by providing evidences from the novel.

The first reading of Emma enable me to view her as an empowered female figure specially her ability of matchmaking and the authority she had over others however from a psychoanalytical

perspective, it shifted my perception of her into viewing Emma as a psychological complex character, allowing me to explore the human inner world.

CHAPTER One: Illusion and Self- Deception

1.1. Introduction:

This chapter presents the foundation of Emma's journey towards moral awakening and self-development; it introduces Emma's misperception of herself and others. Where she imposes her own expectations onto others, neglecting any contradictions.

The literature review is important for understanding this stage of Emma's character, where it provides further scholarly perspectives concerning her behavior and perceptions, further analyzing the driving force for her conduct. Moreover, it offers an insight into the intentions of Jane Austen in depicting a distorted character.

This chapter explores four psychological dimensions in Emma's character, beginning with the privilege she secured from her elevated position in her society granting her the authority to control her surroundings, her sense of superiority and control is the driving force for her misreading of others and unconsciously deceiving herself into believing in her ability to matchmake where in reality it is all an illusion. Jane Austen's use of free indirect discourse functions as a narrative lens through which Emma's flaws are revealed to the reader.

By the end of this chapter, these scholarly analyses allow the reader to frame Emma as a complex character rather than an imperfect protagonist, whose overconfidence misguided her judgment towards others. Through *Emma* Jane Austen presents one of the most significant developments in the literary history.

1.2. Emma's Sense of Superiority and Control:

Historically, social class was not perceived as simply an indicator of affluence but it functioned as the primary foundation that formed a person's relationships, opportunities and social interactions, as individuals were required to behave within the boundaries of their social class where marriage, job and social dynamics were restricted within the same class, and crossing those limits was seen as inappropriate and would receive disapproval and criticism from the society. This stereotype was widespread in England in the nineteenth century, and a significant number of people reject this social structure that limited their opportunities, especially novelists, who expressed their disapproval in their works portraying this issue as a central concern.

Among them, Jane Austen is regarded as one of the most important novelists to address this issue critically in her literary works. Jane Austen consistently expressed her dissatisfaction with the social hierarchy where she highlighted that it influenced every dimension of individuals' lives. In her novels she attempted to mention the detrimental effects that extend beyond to the individual's psychology as illustrated in her novel *Emma* where the heroine upper social position was the basis of her sense of superiority and her belief in her ability to control the surroundings.

The novel *Emma* (1815) presents Emma Woodhouse's progression toward self-awareness as Austen strongly demonstrated the significance of a person's position in providing opportunities due to the belonging to the upper social class. The protagonist Emma Woodhouse is a wealthy and respected young woman who exploits her elevated position to influence her surroundings' choices, controlling them for the purpose of choosing a partner. Emma's awareness of her high position in her society allows her a sense of superiority over others and the right to control them.

Jane Austen portrays Emma as a powerful, confidence high-class woman contradicting reality of that period where women were limited in every aspect of life. The nineteenth century women were dependent on men economically and legally, expected to be passive and forbidden from expressing their opinions and to secure their financial stability, they relied on marriage. These restrictions deprive those women from any power, agency and any authority over their own life. Within this context, Poovey argues that the nineteenth century society created an ideology for women called “the proper lady” a set of societal standards in which women were expected to be proper, decorous and domestic to be considered respected and socially accepted while those who resist those norms tend to be criticized and neglected, these characteristics are constructed for women to fit in a patriarchy society excluded them from any worldly or professional ambitions (Poovey 332).

In contrast to the typical women of that time according to Poovey description ,Emma Woodhouse is an exception as she is financially independent, has the freedom to express her opinion and she is respected in her society without being married however she used this social advantage to dominate others .Moreover, this privilege endowed her with the tendency to influence the choices of the surroundings concerning their romantic life according to her desires where she impose her opinions on them and change their life choices.

Furthermore, the ability of Emma in influencing her social circle goes beyond her being wealthy and extend to her manners and etiquettes where they could trust her judgement without questioning. In this regard, Grossman discusses that Emma’s is respected in Highbury is because of her manners and behavior (144). He elucidates that Emma’s polite conduct is not merely from her wealth but extends beyond to how she behaves, hosted dinner nights and her interactions with others regardless of their social ranks that positioned her in an influential place in the village. Especially that Highbury society gives values to the person with those qualifications. That person attains authority and power that Emma utilized to control others. Highbury was a village of a small population in which everyone knows each

other and as Emma belong to the few wealthy families, and the trust she gains as Grossman explains in his work, when she interferes in others life even if in a false way they did not question or judge her because they really respected her, Emma dares to interfere in others life because no one told her that she was wrong or guide her to the right place.

Collectively, these perspectives from Poovey and Grossman examine the significance of Emma's social position in shaping her sense of superiority and control. Emma represents a deviation from the women of her time as Poovey previously depicts however she was able to preside over people according to her desire not solely dependent on her status but how she was loved and respected by them as mentioned in Grossman work that they trusted her judgment and supported her confidence even though it was false judgment as a result they allowed her to interfere in their lives as she was more knowledgeable about things than them.

Jane Austen deliberately constructed Emma as a character marked by her sense of superiority and control to reveal the dangers of believing in a person because of their social status without questioning and also blaming society for creating this kind of person with a flawed self-perception of the oneself and those controlled by them.

1.3. Self-Deception and Misreading of Others:

Somar Kierkegaard argued that to be a deceiver, individuals have two methods either by adopting false ideas or denying realities. Drawing on this, further scholars explore this concept psychologically, socially and cognitively by presenting a variety of definitions in order to have an insight into the minds of self-deceivers to understand if they are deceiving themselves consciously or unconsciously. Self-deception is a motivated act of refusing or ignoring reality to protect the self-esteem

or avoid a harsh truth, is a complex psychological phenomenon in which the brain works as a defense mechanism against uncomfortable reality (Laidre and Epstein²⁸⁶). This concept has been examined through the lenses of psychology and philosophy, extending to be expressed in literature narratives, numerous authors depicted characters portraying self-deception. Among those literary figures, Jane Austen is renowned for her exploration of human nature, her works are replete with psychological depth. Austen presents this aspect before it arose as a formal discipline. Jane explains in her novels how desire, overconfidence and self-delusion influence the way individuals deceive themselves and the people around them, this concept finds its clearest expression in her novel *Emma*.

Emma is considered her most profound psychological work, Jane intentionally depicted a protagonist whose whole transformation journey emerges from Emma's self-deceiving and her misreading of others. Emma continuously misunderstood her social circle in particularly Mr. Elton, Miss. Smith and Frank Churchill, through this narrative pattern Austen illuminates how self-deception stemming from desire and unquestioned confidence can adversely affect the self-deceiver knowledge and those around her.

Self-deception has been further studied by these literary critics Christopher Frost, Michael Dylan W Arfken and Brock in their analysis about the literary characters that embodied this pattern , they define it as “ self-deception , its potential , its functions and the range of strategies that are employed in avoiding or distorting information that conflicts with self-perception”(2), this suggests that when individuals are exposed to external information that are against their volition , they either disregard or distort them in order to protect their self-image(2) .

In the case of Emma, she protected her emotional comfort and her belief in her own judgment as she unconsciously ignores proofs about misreading of Frank Churchill, Miss. Smith and Mr. Elton. Additionally, Frost et al address the effects of self-deception on the self-deceiver character and characters

around, as they explain that this phenomenon for short term can reduce anxiety and provide coherent and stability however for the long term they considered deceivers as someone experiencing a psychological distress as their self-awareness and moral judgment are distorted. Moreover, the effects extend to their environment where they inflict harm on those around unintentionally and the more they implement this behavior the stronger their capacity develops in hurting others as they mention in their article “The greater an individual’s proclivity for self-deception, the more pronounced is that person’s capacity to harm others-without even perceiving his or her actions as harmful” (16) as explained before the consequences are more consequential than it appears.

As aforementioned that the heroine Emma Woodhouse is a great example of self-deception as she manage through the novel to misread her own feelings, abilities and misunderstands the situations involving certain characters, her self-deception serves as protection mechanism as she admitted to her society of her capacity for matchmaking so her mind was programmed in this way in which she misreads the feeling of Mr. Elton because it contradicted with her desire and for the character Frank her self-deception serves as a projection mechanism as she implements fake feelings onto him to prove that she can understand relationships, she deceives herself to run from the harsh reality that proves her misjudgment and her lack of knowledge.

Whereas earlier scholars address self-deception as a general concept in literature, Sally B. Palmer provides a deeper analysis of Emma as a self-deceiver, proposing two forms of this phenomenon that offers a deeper understanding of Emma’s behavior and illuminating the possible reasons behind Jane Austen depiction of a heroine prone to self-deception.

A philosophical study by Jordi Fernandez argues that there are two types of self-deception: “intentionalism” and “motivationalism”. In her work, she observes how Emma frequently embodies this psychological concept throughout the story, where Palmer applies Fernandez study on Emma to

distinguish which type she presents. According to Fernandez there two type, intentionalism in which the subjects intentionally deceive themselves, illogically maintaining two contradictory beliefs at the same time, in contrast motivationalism is where the person unconsciously believes false convictions driven by motives or desires. According to Palmer motivationalism ideally matches Emma, as her desires, confabulation and selective attention drove her deception because she assumes that Mr. Elton's indirect affection is directed to Miss. Harriet, Palmer mentioned this example as evidence that Emma is unconsciously deceiving herself in order to prove her matchmaking powers. Emma employs self-deception as a means to protect her ego and her self-image that she created for the society and maintain her superiority in Highbury.

The argument presented by Frost et al provided an insight into self-deception as a whole where they analyze the effects of it within literary characters, where Palmer studies this topic in *Emma* specifically suggesting the suitable type that defines her self-deception. In combination, both works provide a clear understanding of Emma as a self-deceiver character, the motives behind her behaviors as concluding that she unconsciously deceives herself about others and her abilities, where her aim is to provide help in their romantic lives.

Through this narrative framework, Jane Austen usually in her works depicts characters that goes through psychological distress in order to achieve self-awareness and moral development as portrayed in *Emma*, emphasizing that a genuine self-knowledge is the most significant quality a person can improve, without it even a person of privilege as Emma can fall into the mistake of blinded perception, deceiving oneself and those around.

1.4. Illusion of Matchmaking:

In the nineteenth century in the British society, marriage was viewed as a source of stability and respectability for individuals, particularly women who were limited in their roles and opportunities,

which resulting in their complete dependence on marriage to achieve economic security and improvement in their social standing thereby their independence began with marrying a suitable match. Within this context matchmaking had a significant contribution in constructing compatible partners promoting the society with wide range of profits. Matchmaking is a social and cultural institution where intermediaries such as family, friends or a person with experience interfere to arrange romantic unions based on the alignment of their social status or shared moral and personal qualities (Pettier 717).

As this practice was widespread in that period, in which several authors presented matchmaking in their literature narratives. Jane Austen adopted matchmaking in a few of her novels with the aim of exploring women's dependency and revealing the reality of her society. Within this context, her novel *Emma* presented matchmaking as a central narrative mechanism in constructing Emma Woodhouse's psychological tendencies and social interactions, Emma's failed attempts as a matchmaker reveal the illusory belief in her abilities for controlling others' lives and the limitations of her judgement.

Matchmaking has captured remarkable scholarly attention from literary scholars in attempts to examine the significance of this theme in shaping Emma's illusion. Ms. Maheswari M argues that matchmaking should not be regarded as an innocent practice but as a form of manipulation, she highlights that Emma illustrates a particular form of unintentionally manipulating those around her (81). Maheswari explains in her analysis that Emma was not simply suggesting a suitable partner and allowing the other character to make the decision, however she was influencing that character's choices as it is reflected in Emma being a matchmaker for Miss Harriet where Emma gradually convinces her to reconsider her affection and shifted it to Mr. Elton (Maheswari 79). This situation demonstrates how Emma's illusion for her ability of matchmaking almost resulted in emotional dissatisfaction for two other characters, this form of behavior is considered as manipulation but neither Emma nor her intended matches realize that she is not providing help but manipulating in a misguided manner.

This perspective of Maheswari reveals Emma's belief that she is assisting her surroundings in choosing a suitable partner however she was orchestrating their lives based on her own subjective judgment. Emma's practice of matchmaking does not stem from actual experience or from detailed knowledge of her potential matches instead her matchmaking represents sense of illusion in her abilities. Maheswari provides the reasons behind Emma's interest in becoming a matchmaker, as she explained that Emma aimed to have the power through which she developed a sense of control over her social circle (Maheswari 81). Moreover, Emma's illusion of being a successful matchmaker reveals that her unwittingly manipulates the choices of those around her, therefore that illusion demonstrates her profound unconscious belief in her authority in controlling the romantic lives of the other character.

From an alternative perspective, Amanda Schlegel argues that Emma's matchmaking does not stem from a genuine knowledge but from an emotional void (24). Schlegel further clarifies this point of view where she related Emma's developing an illusion with her childhood crisis. Moreover, she explains that Emma lost her mother at a young age and to fill that emptiness; she seeks to explore ways to feel valued and connected to others.

Matchmaking is the mechanism that connects her to those around and provide her with a sense of power and control of those surroundings (Schlegel25). Emma through this developed an illusion about her advanced abilities for this practice, in order to facilitate to those aiming to find a partner however in reality she is assisting herself filling that emotional emptiness, as a consequence she misjudges the intentions of the others extended to misunderstand herself due to her constructing a perception shaped by her desire, sustained by illusion (Schlegel26). This misreading is clearly presented in her attempt of matchmaking between Miss. Harriet and Mr. Elton, by which she influenced Harriet to view Elton as her partner intentionally ignoring all the signs that contradicted with her objective, Emma acted without considering Harriet's opinions or properly reading Elton however she proceeded in matchmaking as it enhanced her power and offered her the authority to control, when her attempt failed, it revealed that

Emma's matchmaking is an illusion and the truth about her limitation in controlling the feelings of others.

Collectively, both scholars highlight that Emma matchmaking is not an innocent practice to benefit her acquaintances however it is an unconscious practice driven by her distorted perception, where she manipulates others into choosing what aligns with her vision based on her own desire to control and to be superior.

Matchmaking in Emma is not a real talent but an illusion she created to satisfy her desires and to fill her emotional void. In depicting of Emma as an illusionary matchmaker that she was nearly jeopardized the emotional wellbeing of others, through her, Jane Austen criticizes the society for limiting women in several aspects, and she foregrounds that mundane practices can reveal a person's psychological condition that leads to harm towards oneself and others.

1.5. Jane Austen Narrative Techniques:

Jane Austen is widely regarded as an influential figure in British literature history who is widely known for her keen observation of the social dynamics, exploration of human psychology and a subtle satirical wit. In the nineteenth century, poetry and drama obtained further recognition than the novel. Therefore, Jane Austen attempted to introduce significant changes in order to give it greater attention. With only six novels she managed to grasp the attention of her society. Jane began her literary career publishing novels under a pseudonym as women were not allowed to publish which was widely explored in her novels. She discussed the aspects of human experience while highlighting significant topics such as class division, women's rights and human psychology.

In her novels, including *Pride and Prejudice*, *Sense and Sensibility* and *Emma* developed a new narrative technique "Free indirect discourse" in the matter of examining the depth of her characters' inner

selves, providing the reader with greater insight. Free indirect discourse is a narrative technique where the author combines the third person narration with the character's inner voice, promoting the reader to have more access to the characters' thoughts and feelings without quotation marks or explicit reporting (Cohn 14). This style creates closeness to the characters' mind while keeping third person narration.

Austen is considered as one of the early formers of this style in the English fiction. She uses this technique practically in her work *Emma* to reveal to the reader the void between a person's distorted perceptions of events and the actual reality.

Free indirect discourse has been widely explored by other scholars in order to understand its function in constructing the reader understanding of the characters. Hatsuyo Shimazaki argues that Austen employs this technique in a sophisticated and multi-faceted manner, presenting more functions than earlier critics established (1). In contrast to the previous critics who discovered only one or two roles, Shimazaki explored different angles of Austen's use of Free indirect speech in all of her novels and identifies about eleven functions, he concludes that Austen employed it in various ways to guide the reader's interpretation of the character and events within the novel.

Shimazaki presented a wide range of functions such as condensed conversation where Austen employs this technique to summarize the dialogues between characters where only one-character speech is shown and the other character is hidden or deleted for a shorter passage and for the satirical effect (133), further use is in filtering information where Austen similarly controls the reader knowledge by presenting the information through secondary sources such as letters, reports or eavesdropping making the information incomplete, biased or limited (158). Shimazaki extends his study of this technique through the function of concealment of plot development in which Austen uses it to conceal significant plots from the reader such as the engagement of Frank Churchill and Jane Fairfax where it was veiled from Emma and the reader in order to enhance the dramatic tension within the novel (118).

Austen employed this technique in *Emma* practically to hide key plots or information from the reader. She also engages the reader through this technique within the novel where she introduced characters and plots through Emma's thoughts as if they were the objective reality alongside with showing the reality to reveal her distorted perception.

While Shimazaki introduces the functions of this technique in the novels of Jane Austen, Louise Flavin focuses on the effects of free indirect discourse on the reader (50). Louise explains that free indirect speech was employed in a dual manner to combine criticism and sympathy towards Emma. On one hand Jane Austen uses it to deliver Emma speech and her inner judgment exposing their instability and creating ironic distance between the reader and Emma who is unconscious of her distorted perceptions by the example of her rejection of Jane Fairfax through her thoughts, exposing her jealousy towards Fairfax.

On the other hand, she adopted free indirect discourse to highlight Emma's inner feelings and emotional responses in revealing her moments of self-awareness and regret inviting the reader to have sympathy for her even when Emma behavior is mistaken. Louise provided a different perspective to notice how Jane utilizes this technique specifically in *Emma* to control the reader's judgment, besides making the audience question her perspective.

As a whole, these scholars examine more closely how Jane Austen employs free indirect discourse in her novels to demonstrate that her use is not merely simple or in a surface level, on the contrary it was a sophisticated and complex manner that frames her not merely as an author but as a master in the use of narrative devices. Moreover, Jane adopted free indirect discourse to have authority over her readers' perspective on the characters of her novels while earlier scholars argue that the use of this technique limits the narrator authority within the novel, Jane Austen's narrator's voice is in combination with characters' voice as she performs her controlling through the narrator.

1.6. **Conclusion:**

The illusions presented in this chapter do not exist in isolation; instead, they are all interconnected, constructing the foundation for Emma's character. The core of this conflict stems from the tensions between Emma's distorted self-perception and the actual reality, this tension is reflected in all the significant relationships and the dilemmas within the novel.

Emma's misreading of Miss. Harriet, Mr. Elton and the misunderstanding of Frank Churchill all derive from the gap between her illusions and reality. The foundation of this illusion is her unconscious desire for superiority and control created by the emotional void left by her childhood.

Jane Austen through this novel explored the increasingly complex nature of human psychology, revealing the gap between outward appearances and inner reality. This chapter serves as the foundation for Emma's improvement, revealing her psychological flaws that she was unaware of until moments of rupture from other characters that led her to experience internal crisis which they lead her towards a positive change which will be discussed in detail in the coming chapter.

CHAPTER Two:

Crisis, Regret and Self Recognition

2.1. Introduction:

This chapter functions as the theoretical foundation for this research work, analyzing Emma Woodhouse character by applying key concepts such as narcissism, the superego, external moral authority, the return of the repressed and psychological growth. Illusion, crises and self-realization this cycle of the inner psychological life of human have been widely conceptualized by fundamental psychoanalytical theorists such as Sigmund Freud, Karen Horney and Donald Winnicott, through these frameworks Emma's psychological and moral process can be examined in depth and with clarity, providing a narrative in which the protagonist gradually transforms from narcissistic blindness, passing through internal crisis towards genuine self-recognition embodies the same psychological mechanism these theorists articulate.

This chapter highlights that the novel does not merely serves as a social comedy but an in- depth study of the human psychological difficulties and inner growth through the structure of Emma's journey. This chapter formulates the theoretical lens through which the next chapter will perform its close reading of the novel offering an analysis, exploring how Emma's moral awakening , repression and the collapse of idealized self can elucidate Emma Woodhouse journey from illusion to insight.

2.2 The Turning Point: The Box Hill Incident:

The Box Hill incident is marked as a transformative episode in the novel, it is a pivotal scene in shaping the narrative and the opening event in her development journey. For Emma it's the moment when her illusion shattered and the reality became apparent, marking it as the first crisis in her psychological awakening. The Box Hill incident should not be treated merely as a moment of discomfort however from a psychological lens, this scene marks the collapse of Emma's idealized self-image that she created in her inner world. After Mr. Knightley's rebuke Emma had a moment of realization that her behavior towards Miss.Bates was rude and embarrassing.

In order to understand Emma's driving force for committing such cruelty and embarrassing Miss. Bates in a public setting without considering her feelings, it is important to analyze what lies beneath her actions psychologically. Within this context, Freud's concept of narcissism captures Emma's behavior effectively highlighting how she was deeply self-absorbed that blinded her perception of herself and those around her. Narcissism is a psychological concept first introduced by Freud, who defined it as the investment of libidinal energy in the ego rather than in external objects or people; libido refers to the emotional and psychological energy a person invests inward and outward (88).

The origin of this word derives from a Greek methodology where "Narcissus" a young Greek man who was highly self-admiring, rejecting everyone as he considered them unworthy of him when he rejected a goddess, she punished him by making him self-obsessed with his own reflection in a lake inactive until his died beside it (Wedge), this myth inspired Freud to further explore it as a psychological condition.

In simpler terms, is a psychological condition in which a person directs all their emotional energy toward themselves rather than those around them ,in which those people have an unjustifiably

high sense of their own importance where others are unequal to them and they are available merely either to benefit them or to validate their superiority and grandiosity, where this narcissism creates a lack of empathy towards others in which they are unable to acknowledge others' struggles leading them to express their actions and words without considering its effects on others.

Freud as the pioneer of narcissism, he traced back to human childhood, where he argues every human is a narcissist, beginning with the early stages of human life. The childhood presenting the beginning of being a self-centered unconsciously, an infant exhibits limited knowledge as first entering the world, proceeding to regulate all their energy completely towards their own needs and desires unaware of others as separated objects, at this phase the self is the only thing an infant knows. As the children grow, they start considering others as separated beings, and directing that psychological energy towards them forming emotional relationships and this is the typical path of development however, for some people this process can fail, resulting in them keeping all their emotions inward, producing a narcissistic adult.

Freud further explained, that narcissism creates the "idealized self-image" where individuals form a flawless representation of themselves as superior beings, exceptional and beyond reproach in order to be validated from others (94). A narcissist does not create this self-image for themselves but for others' appreciations giving them feelings of satisfaction therefore, when they experience criticism, they become sensitive and demonstrate harsh reactions without caring for others' emotions.

Karen Horney further extended Freud's theory of narcissism, by focusing on cultural and relational factors rather than biological ones. According to Horney, narcissism does not emerge from profound self-love but from an anxiety. Those who did not receive affection in their childhood create a sense of powerlessness in a threatening world which she labels "basic anxiety" (18). This drives them to reject their real self and construct an idealized self-image that behaves as tyrannical, controlling the

individuals towards unrealistic expectations , which Karen terms the “tyranny of the should” ,when the reality dismantled with the idealized-self, the narcissistic belief that this image matches reality(67), they experience a psychological crisis in which they either attempt to deny the contradictory reality, respond with verbal aggression towards the person pointing that truth, or in rare cases realize the truth about themselves and confront to themselves .

The confrontation is a significant psychological moment because the person is no longer using illusion to protect their idealized image but breaks through and faces the harsh reality (68).

In the Box Hill scene Emma was narcissistic, commenting on Miss.Bates without caring for her emotions and unaware of her mistake because of her idealized self-image until Mr. Knightly judges her for her mistreating, her idealized-self collapses and realizing her misbehaving. Throughout the novel Emma was a narcissistic character feeling superior above other characters, infallible and unaware that sometimes she causes discomfort to others; however, in this scene it marked her realization of this mistaken behavior. Narcissism blinded Emma’s perception to evaluate her behavior as flaws resulting in her feeling shameful and regretting her actions marking her development towards awareness.

2.3. The Experience of Shame and Regret:

Box Hill incident as aforementioned is the turning point in the narrative progression in particular for Emma’s improvement journey, Emma’s behavior towards Miss.Bates and the rebuke of Mr. Knightly awakens Emma’s conscience where she experiences a psychological crisis, her illusion collapses with the reality eliciting feelings of shame and regret reshaping her self-image. This emergence of conscience, shame and regret is produced by the superego which is the unconscious internal voice internalized from the society principles and the parental moral whenever individuals commit a wrongdoing, it judges the ego, enforcing guilt and shame (Freud 34). Sigmund Freud as the pioneer that introduces this concept argues in his work, that superego is the internal moral compass, the agency that

observes, judges and punishes the ego, representing the internalized authority of parents and society. Where he argues that superego is the mechanism in which it observes a person's behavior when it contradicts with the morals and principles learned by parents or society, it awakens the superego, giving the person feelings of shame and regret (Freud 34).

Freud traces the roots of superego back to the early stage of human. The child around 4 to 5-years old assimilates morals from the parent or the society as a whole (44). Gradually, these external principles became internal and grew into a permanent function in the person's psychological structure. As adults the superego serves as a parental figure for the individuals' behavior and thoughts, when they violate their own morals, the superego initiates, producing feelings of shame and regret. Within this context, Freud divided the superego into two parts: the conscience as it is the evaluating authority (49), when the person commits a transgression or the thought of dysfunctional behavior, the conscience punishes with regret and shame alongside with the conscience, the ego ideal is the other part where it is the perfect image a person creates about themselves (49), and acting in a way that matches this image, produce the feelings of pride and satisfaction.

The more the superego strengthens, the person becomes perfectionistic, self-critical and overwhelmed by guilt. This psychological crisis produced by the superego depends on the person, when the individual represses the moral conscience for a lengthy period the superego activates profoundly creating a psychological crisis, the person loses the capacity of neglecting or justifying their behavior, obliged to face the reality of their acts that contrast with their self-image.

On the other hand, Jacques Lacan argued that the primary function of superego is "Jouissance", he argues that superego commands the person to "Enjoy", it pushes the person towards perfectionism (3), it represents the internal voice that demands the individual for more even when it's enough. Lacan argues

that the more the person accepts the superego's voice, the guiltier the person became, creating psychological crisis.

Within this context, throughout the novel Emma suppresses her superego unconsciously by letting her idealized self-image and narcissism have the authority over her behavior towards herself and others. The suppression of the superego and external moral authorities led Emma toward a psychological crisis where her idealized self-shattered, an extreme feeling of regret and guilt emerge awakening her perception towards reality.

Moreover, the Superego functions as the internal voice that consistently command Emma toward perfection as illustrated in her practice of matchmaking where she was not trying to assist others to find a partner, rather she was trying to find the perfect match and to accomplish a perfect match. The image she created and the joy she absorbed from being perfect, made her superego intense and emerges at a high degree forcing her to face reality and experience an internal crisis. The superego in Emma was activated primarily by the rebuke of Mr. Knightly that function as external moral authority.

2.4. Mr. Knightly as the Voice of Discipline:

Highbury is characterized as a significantly self-contained community structured by rigid social system and shared familiarity. As the central figure of her community Emma Woodhouse maintains a standing of unchallenged authority, where her flaws consistently receive admiration rather than criticism. An absence of external evaluation, created a distorted self-image because the minor characters rely on Emma's approval or emotional stability, they functioned as passive supporters of her self-admiration without questioning her behavior.

Unlike the others characters Mr. Knightly represents the external conscience, he operates as the only figure who looks beyond Emma's idealized-self offering a moral criticism. By excluding himself from Emma's circle of sycophants, he represents the moral authority obliging her for confrontation.

Within this context, the theory of perrhesia introduced by Michel Foucault in his lectures, as he defined perrhesia as "a kind of verbal activity where the speaker has a specific relation to truth" (19). As reformulated here, the parrhesiast is the person confronts an unvarnished truth to commanding figures about themselves jeopardizing their relationship while aiming for the other's ethical and moral development.

According to Michel Foucault a parrhesiast is expected to exhibit five qualifications beginning with Frankness which is the manner in which these individuals convey the truth bluntly balancing honesty with a consideration for the other, stating exactly their thoughts about others without resorting flattery towards them (12). As Mr. Knightley is depicted as a parrhesiast for Emma precisely in the Box Hill incident where Emma real self was exposed by him in a severe manner, engaging in her self-improvement process, in addition the truth where Michel argued that the parrhesiast is not a speculator or a deceiver but is a stating a valid claim objectively and morally, therefore, this person conveys genuine judgment and express authentic belief rather than emotional biases (13). As exemplified in Mr. Knightly's judgment of Emma regarding her behavior specifically as a matchmaker ,based on sincere belief in that truth, and there was no void between his judgments and the reality.

Moreover, another qualification is the danger according to Foucault a parrhesiast embodies moral courage where this person is required to jeopardize the relationship with the addressed subject. A person that prioritizes the self-improvement of the other over relational stability, positioning this person as ethically responsible rather than a coercive figure (15). When applied to Mr. Knightly, his behavior towards Emma in the Box Hill incident reveals his willingness of risking their relationship in the matter

of her personal improvement, another qualification that defines a parrhesiast is criticism where that person is expected to be a figure of moral authority capable of delivering an unwelcomed truth to a socially dominant agent (17). Within this context, Emma represent a socially influential character admired by others, solely Mr. Knightly who is her disciplinary voice guiding her toward moral awakening. Finally, duty means that this figure asserts the truth with the intention of assisting the other rather than interpersonal hostility or obligation (19).

Mr. Knightly is depicted as a parrhesiast figure for Emma, serving as an external influence for her self-transformation. His consistent judgment to her in order to assist her to see the reality. Mr. Knightly sharp criticism serves as a mechanism awakening Emma superego, marking her first step in her moral growth journey.

Jane Austen portrayed Mr. Knightly as Emma's moral guide according to his personality characteristics and his authority over Emma perception. while Foucault explained the mechanism behind Knightly intervention, Adam Smith explains the source of his moral authority. The concepts of "impartial spectator", which Adam framed as "the man within breast" (115), this person is the internal voice in others' lives who judges without showing bias, despite their emotional relationship, is an ethically firm judge that is concerned about the other misconduct beyond their relationship. Adam presents three concepts that explain how this person operates.

Starting with sympathy, which the ability to feel for the other person, Imaging the other's feelings in a situation and whether to judge or not (Smith1). For Mr. Knightly, putting himself in the place of Miss. Bates, feeling her embracement driving him to confront Bentley to Emma. Further is propriety, which is the standard to measure whether to judge the action or the feelings for its appropriation of a certain situations (Smith12). Mr. Knightly in the Box Hill measures the situation and decided that Emma's behaved falsely, lastly the impartial spectator is the observer of another person's behavior,

evaluating the situation without being biased (Smith 99). Mr. Knightly is the moral voice for Emma, he manages to make her see the reality from an unbiased perspective.

Collectively, these theories provide a complete understanding of Mr. Knightly's role in Emma's moral awakening process. While Adam Smith explains the standards that Knightly utilizes to judge her, Michel explains the qualifications of the person that can state this harsh truth. His blunt criticism in the Box Hill scene was not an act of cruelty however a way of caring and showing his love toward Emma and aiming to engage in her self-development.

2.5. Harriet Confession and Emotional Shock:

Among the moments that restructured Emma's apprehension, the confession of Harriet about her love for Mr. Knightly resulted in Emma experiencing epistemic shift, a radical transformation in her self-knowledge, forcing her repressed feelings for Mr. Knightly to emerge blended with feeling of fear and shock, marking the collapsing of the world she gradually created.

This confrontation with fear is presented in Freudian concepts framed as the return of repressed. Sigmund Freud argues that, the repressed desire does not remain in the unconscious, but it continuously seeks a way to reappear in the conscious through multiple derivatives or substitutes that manage to surface, often viewed in an distorted or unrecognizable form, fully appearing when an external stimulus facilitates its complete appearance(294). In other words, the desire of a person is veiled in the unconscious mind, the occurrence of a major influence pressures the desire to become manifest. Freud further explores the process of this mechanism, the return of repressed through explaining that the return is often triggered by an external event or a character that contains some impression to the repressed feelings or thoughts (154).

Within this context, he also introduces the term of psychic economy in which he presents the preservation of a hidden thought or a desire requires a constant “anticathexis” or a mental energy, when distress occur this energy decreases leading to that thought to breaks out (Freud157).

In *Emma* the confrontation of Miss.Harriet functions as an epiphany where it deeply affected Emma’s perception provoking her repressed emotional affection towards Mr. Knightly to be apparent to her as the information she received was highly shocking, her mental energy could no longer hold them , reshaping Emma understanding of herself because previously her ego controlled her thinking, making Emma unaware of her own feelings. The blinded perception explains the reason behind Emma’s not realizing this emotional reality until she experiences a shock.

Moreover, Rene Laforgue first introduced the term of “scotomisation” or the mental construction of a blind spot as he argues that it is” as a process of psychic depreciation, by means of which the individual attempts to deny everything which conflicts with his ego” (473). Whereby it is considered a defense mechanism whereby the ego refuses to accept a reality recognized by the senses by persisting in a state of ignorance because it challenge the subject internal stability. This concept was further reinterpreted by Jacques Lacan where he explained the concept of “reconnaissance” recast it as a structural defense (6), he explained that the ego acts as filter. Where the ego recognizes the truth but consigns it to a blind spot in the matter of the protecting the subject mental balance from a shocking or traumatic truth. Emma’s ego filtered the truth about her love for him as she always refused this idea, her mind transfers this truth to a blind spot for the matter of preserving her mental balance.

As presented in *Emma* this emergence of this shocking moment appears when Miss.Harriet confesses fracturing her filtered reality enabling her to reach a clearer understanding of herself and her emotions for Mr. Knightly and her limited authority over Miss.Harriet. The emotional shock that Emma experienced, can be explained through the concept of “narcissistic injury” by Sigmund Freud in which

the injury represents dysfunction of the ego, as he argues that the ego undergoes damage caused by a low self-love, producing a wound in the individual's narcissism . Further, explains that to experience a lost in love or an encounter with failure produces a narcissism injury, resulting in a lasting effect on the individual self-regard (Freud 98). In other words, people create an idealized image of themselves; when this image is challenged by an external factor, they realize they are not unique or special, in the internal it effects the mind, demonstrating a painful shock to the identity. This wound leads to anxiety forming the person's self-esteem perceiving the self as fragile and insignificant. This injury is caused by two main factors either by the loss of a loved person or the failure of a plan such as having authority over others.

Aforementioned in the beginning of novel Emma was a narcissistic however Harriet confession injured her narcissism as she views herself as the only woman Mr. Knightly values, the idea of another woman replacing her , as Harriet also indicated that he returned the affection, it was the blow for Emma's narcissism as the feelings of fear of losing someone she loved and her failure in recognizing the world around her, as a result she experiences a sudden feelings of shock and fear, and the emergence of her love for Mr. Knightly , reshaping her self-knowledge becoming the beginning of her self-realization journey.

Jane Austen depicts two pivotal moments in Emma's improvement journey, both of them involving Mr. Knightly, as he is a significant person for Emma where he is the only one she values his judgment and guide her to improvement in her behavior and perception.

2.6. From Pride to Humility:

The crisis discussed earlier did not merely result in internal psychological injury but generated the conditions that facilitated her transformation. Through the emergence of guilt, shame and the moral awakening, Emma's progressively developed the ability to recognize herself and the surroundings with clarity. Through the influence of other characters and the shocking moments, Emma had an improvement

in her perception leading her to change her behavior towards others and shaping her perception of herself. Within this context, this process of self-growth through crisis is framed in the concept of “Working through” of Sigmund Freud introduced in “ This working-through of the resistances... is a part of the work which effect the greatest changes in the patient”, the working through concept represents the transformation a human experiences after having a crisis internally(155).Where individuals genuinely faces their conflicts instead of ignoring it ,an improvement emerges enabling them to have a honest change in their characters.

According to Freud, “working-through” serves as the primary factor through which the individual produces a positive change. The avoiding of a crisis, prevents the persons from the change, keeping them confined within the same psychological cycle; however, dealing with it obliges this unconscious tension to move to the conscious where it fully resolves itself, enabling the person to experiences a positive transformation (Freud 148). This resolution is not solely marked as a recovery but a self-improvement mechanism. Within the character of Emma, the process of “working through” is presented in her behavior after her having a crisis, she chose to face her psychological conflicts rather than neglecting them or repeating her pervious illusions. Each breakdown allowed her to move forward a better self, highlighting it as the primary source for Emma’s self-transformation process.

Freud concept demonstrates the consequences of facing some painful crises, however this theory does not solely explain how Emma’s faced her inner conflicts, yet another concept from Freud provides the path she took after experiencing this painful crisis. In this regard, Freud introduces the concept of “Sublimation “defining it as “Sublimation of the instincts lends its assistance. One gains the most if one can sufficiently heighten the yield of pleasure from the sources of psychical and intellectual work” (11).

This suggests that sublimation is a significant psychological theory, it is a process in which individuals redirect their distressing inner energy away from its primary source towards socially and ethically constructive behavior. This affective pain is the driving force for the subjects authentic psychological and moral advancement, after their crises, they do not merely return to their previous identity but seek to change towards insight, this marks the distinction between a genuine development and superficial recovery(Claney).

This restoration can be explained as the return to the prior state with its psychological and moral difficulties without undergoing a transformation however the sublimation is the passing with success the difficulties an individual's experience seeking for achieving an authentic and improved aware self. As illustrated in Emma journey, after her complex breakdowns concerning her self-image and identity, she did not recover from them and continues in the mistaken behavior but she accomplishes a change where she becomes a humbled, aware and better version of herself, changing her treatment towards herself and others.

Collectively, both of Freudian concepts, represented an in depth exploration of the afterwards for when a person's experience an inner crisis, through which Emma's change can be viewed alongside with observing her efforts for the change. In the depicting of the novel *Emma*, Jane Austen carefully and skillfully constructed the transformation journey of Emma. While Freud theories of change through the concepts of "working through" and "sublimation", Jane demonstrates these process through her narratives, presenting the moral transformation as a gradual process as the end result is self-reflection and rechanneling the intentions towards socially suitable behavior.

2.7. Conclusion:

This chapter has explored the psychological crises that formed Emma's moral and psychological transformation, demonstrating how these breakdowns serve as the beginning for her self-development journey. Drawing on the key theoretical concepts such as the return of the repressed, working through, the superego and sublimation introduced by major theorists such as Freud, Michael and Laforque they provided the theoretical frameworks for interpreting and understanding her conflicts. The discussion has proved that key moments in the novel such as the Box Hill incident or Harriet's confession are not merely social incidents, but significant psychological fractures revealing the intensity and complexity of the individuals' emotional life and their inner world.

These conceptual frameworks emphasize on the psychological importance that the ordinary incidents carry in shaping the humans' awareness for both themselves and the others. The conceptual structure presented in this chapter offers the foundation for the next chapter, where these theories will be applied in order to trace Emma's complete transformation from illusion to insight. Jane Austen's novels propose a nuanced representation in literature, concerning the significance of a crisis in the process of moral and psychological improvement of a person.

Chapter Three: Insight and Moral Maturity

3.1. Introduction:

Having encountering a sequence of crises, that led her to the collapse of her idealized self-image producing feelings of shame, guilt and shifting her perception from blindness to insight. Emma Woodhouse is transitioning to a new stage in her journey freed from illusion and sufferance, becoming a woman who has achieved moral maturity and awareness about herself and others around her.

This chapter analyzes Emma's journey shifting from illusion to insight. Through examining how she increased her self-knowledge and moral clarity alongside the improvement in her capacity of balancing emotions and judgment reflected in her changing conduct towards others practically towards Miss.Harriet and Jane Fairfax. Emma underwent genuine complete growth as her acceptance of things she once firmly refused, reflects her growth toward becoming a considerate, humbled and responsible woman without losing her identity, because her growth completes her rather than merely changing her.

Jane Austen depicted a privileged heroine surrounded by several advantages yet her character appeared flawed, allowing the reader to trace Emma's sophisticated and complex psychological journey.

3.2 Self-Knowledge and Emotional Clarity:

At the beginning of the novel, Emma held a flawed knowledge of herself and even those around her, promoting herself with the authority to interfere in their romantic lives, stating her judgements about others convinced that it is the truth however her perception was blinded; as a result, her assumptions were completely wrong. Her distorted perception prevented her from recognizing her limits, her flaws and her own feelings, leading both herself and the others to a misguided way. This behavior collapsed especially after the rupture of Mr. Knightly and the confession of Miss. Smith awaken her conscious enabling her to finally realize the reality of her character, starting to become aware of her mistakes resulting in her developing a deeper sense of self knowledge about her emotions and her own beliefs.

Further, these improvements were achieved mainly through Mr. Knightly judgment in influencing her view of herself particularly their conversations at The Box Hill scene marking it as the first inner breakdown of Emma's personality, forcing her to see her wrong actions as Mr. Knightly reproaches her with "It was badly done, indeed! You whom she had known from an infant... Laugh at her, humble her." (Austen 130). In this scene in particular where the people of the Highbury village gathered in the place of Box Hill, Emma suddenly judges Miss. Bates for her talkative behavior, as she was affected by her statement but Emma was laughing at her, blinded by her narcissism as she thought that it is a normal thing because she is above her concerning their social status.

Even though Emma was mistaken in her behavior towards Miss. Bates, her idealized self-image prevented her from considering her act as a form of cruelty until Mr. Knightly blaming voice destroyed her self-image awakening her feelings of shame and regret, where she later asked for forgiveness of her constitutes moment of moral awareness where she improved her self-knowledge.

In the previous mentioned quote, the phrase of “badly done” functions not only as expression but as a turning point in her self-image, disrupting her idealized self-image, leading her to a moment of realization about reconsidering her behavior.

Moreover, another scene that serves as her epiphany, is the moment of Harriet’s confession about her affection for Mr. Knightly where her feelings for him suddenly emerged, making her realize that she was losing him. In that moment Emma experiences, the feelings of shock and fear awakening her emotions for him. Emma is redefining herself, her knowledge about her feeling and this recognizing was sudden as Jane Austen describes it “It darted through her, with the speed of an arrow, that Mr. Knightly must marry no one but herself. She saw it all with a clearness which had never blessed her before. What blindness, what madness, had led her on!” (199). The quote strongly demonstrates that Emma was blind to her own feelings as she consistently expresses her refusal of the idea of marriage because of her wealth and intelligence, she regarded it as unnecessary; therefore, the realization of her feelings for Mr. Knightly emerged suddenly at a high speed, uncontrolled, revealing her limited knowledge about herself and her desires, proving that her practice of matchmaking was built on an absolute illusion.

The expression “darted” conveys that this epiphany developed rapidly, completely out of her control, a reflection for her transformation as before she represented herself as a person who had control over herself and her feelings. In the theory of Freud of “working through” this moment was marked as a crisis highlighting Emma’s inner conflicts leading her toward the change in her awareness concerning her own feelings.

Collectively, these moments enable Emma to recognize herself, her limits, her flaws and her emotions. This improvement was reflected in her behavior towards other characters as illustrated in treatment towards Harriet, Miss Bates and Jane Fairfax where she become humble, sympathetic and a person that accomplishes a high level of awareness about her self-knowledge and emotional clarity.

After this achievement in her being mentally and emotionally stable, her actions, her decisions and even her judgment changed, showing how mature and aware a person she had become. Jane Austen intentionally shaped Emma's journey of self-knowledge as a distressing and an unexpected process, suggesting that genuine self-awareness cannot be sought or controlled but forced through psychological inner crises.

3.3 From Pride to Empathy:

The Box Hill incident, already established as Emma's first psychological rupture, produced a lasting shift in her conduct towards Miss. Bates. What is significant in this stage is not the incident itself but Emma's response to it a response that reveals the emergence of genuine empathy replacing her former narcissistic indifference.

As for Miss.Bates, Emma's mistreatment for her was first displayed in the Box Hill moment as the humiliation was in public and for the first time Miss.Bates was emotionally hurt from Emma, Austen captures this when Emma remarks "Ah ma'am, but there may be a difficulty. Pardon me –but you will be limited as to number only three at once. Miss Bates, deceived by the mock ceremony of her manner ...When it burst on her, it could not anger... that it could pain her." (120).This episode marks the moment where Emma's narcissism reaches its peak , because for the first time Emma manifests this behavior openly towards Miss.Bates ,unlike previously when she either commented disparagingly about her or internally trivializing her merely because Miss.Bates belonged to the lower class and depended on her charity also because she is a garrulous person, which consistently irritated Emma , allowing herself , in a public setting and in front of people Miss.Bates cared for, to humiliate her and laugh it off , not realizing that her act affected her deeply.

Furthermore, analyzing the way Emma expressed her opinion, reveals her fake politeness and disrespecting someone older than her, revealing an arrogance based on her high position. Even though, Miss. Bates laughed as well, she was deeply impacted, as reflected in her late realization of Emma's intention, marking this moment as the lowest point of Emma's conduct in the whole novel. This demonstrates how Emma's narcissism and idealized self-image blinded her perception preventing her from identifying her mistakes and its impact on others specially that Miss. Bates did not express anger or exposed her inner distress.

Until the severe rupture of Mr. Knightly, Emma came to a realization of her mistreating someone she used to respect her, resulting in the shattering of her narcissism, indicating a genuine transformation as she expressing remorse through her actions characterized by genuine empathy and care towards Miss Bates as illustrates in the scene which "Emma, on reaching home, called the housekeeper directly, to an examination of her stores; and some arrow-root of very superior quality was- speedily dispatched to Miss Bates with a most friendly note." (Austen 163). Though these behavior, the change was reflected as Emma was becoming a person that is aware of their mistaken conduct, showing sincere concerned of the surroundings even those beneath her socially

Equally, Emma also undermined Miss. Jane Fairfax, not due to her lower social standing but because Jane was a threat for her. Emma continuously considered herself the only talented individual within her society with those qualifications, obtaining satisfaction from their praise, however with the arrival of Jane Fairfax, she developed jealousy towards her, as Jane was a talented, educated and accomplished character who challenged Emma's idealized self-image, leading her to spread suspicious and judge her in her absence and she attempted to undermine her abilities specially to Frank Churchill.

However, after her knowledge of Frank and Jane's engagement, she had feelings of shame and regret for her conduct as Emma later confess "I am afraid...that I must often have contributed to make

her unhappy.” (Austen222). In this passage, Emma was admitting that her jealousy was the real reason for her mistreatment of Jane Fairfax making her unhappy, Emma had feeling of shame as Austen illustrated through the word of “contributed”, showing that she physically and emotionally felt shame and regret for her behavior.

Moreover, her regret extended to her not attempting of knowing Jane as truly she is. This feeling reflected Emma genuine change and seeking of improving in her behavior, exhibiting empathy and care toward Jane as Emma described her satisfaction where she visited Miss Jane Fairfax and her family “every kindly feeling was at work for them.” (Austen219), Emma no longer only cares for herself or her closest ones but extended it to feeling about others and sincerely worrying for them as relevant in her providing help in the sickness of Jane. Emma’s released that her jealousy prevented them from becoming friends as they shared much in common.

As a whole, both of Miss.Bates and Miss.Jane Fairfax proved that Emma genuinely had a morally and psychologically transformation, shifting her perception and behavior towards others from being a narcissistic, jealousy and self-contained person towards a more humbled, aware and empathetic person. Through these significant characters, Emma reflected on her past actions critically and aiming for a change.

Jane Austen portrayed Emma as a character that had this realization after her mistreating them publicly as she provided an external moral authority to intensely awaken her superego giving her intense crises leading to severe transformation. As the start of Emma’s change, these figures contributed in her improvement, making her a more aware and humbled person.

3.4 Emma's Transformation through Harriet:

In comparison with Miss.Bates and Jane Fairfax, Miss.Harriet serves as a central figure in Emma's journey. Harriet was treated as Emma's object for matchmaking project and the driving force for Emma's developing an illusion about her being a skilled matchmaker assisting others. Unlike the other characters in the novel, Emma's treatment of Harriet remains exceptional as she did not impose her influence on any other person as she seeks unconsciously to control her social and emotional choices through projecting her hobbies and qualifications on Harriet, shaping her identity and influencing her perception.

Harriet becomes her primary object of her scheme or the person through which she will prove that she is an effective matchmaker, transforming her into a version of herself. As a result of this control or influence Harriet comes close of forfeiting all she once valued namely, her friendship with Martins, the man that deeply loved her and most significantly her identity. She became a character constructed according to Emma's standards, she rendered her into someone devoid of self-knowledge and a clear understanding of her own desires.

Emma's transformation in this stage is demonstrated through her recognition of the impact of her misguidance for Harriet. This turning point is clearly illustrated at the end of the novel, as manifested in her thought "She felt completely guilty of having encouraged what she might have repressed." (Austen 187). Emma admitting her flawed judgment and blindness about knowing Harriet's aspiration misguiding her where she could prevent it all. This emergence of guilt and regret established Emma's improving in her behavior and perception towards Harriet.

Emma realization extended to her awareness of the harm she caused for a person that considered her a friend as its reflected in “She felt that she had been risking her friend’s happiness on most insufficient ground.” (Austen 187). Emma’s recognizing of her misguided mannered her to be aware that she was driving Harriet towards a long life distress.

After all of her psychological crisis, Emma gradually comes to perceive her previous mistakes seeking to rectify them. She is no more the self-satisfied woman for her interference in the lives of others but is the one whom is self-aware. At first Emma conduct toward Harriet stems from illusion rather than genuine judgment, but after her change, it is shown in her attempts of respecting her choices without imposing her control as she encouraged her decisions, accepted Harriet as she truly is. For her own benefit, Emma establishes distance between them for a calmer and real relationship as she realizes that she is not of a benefit to her.

Unlike the beginning, Emma’s believing she is assisting her was done in a mistaken manner but her transformation shifted her perception towards genuine consideration of her as a real person rather than an object for her project, proving her growth as illustrated by her acceptance of Harriet and Robert marriage, as the narrator described “Emma had instantly removed every fear of that nature, by meeting her with the most unqualified congratulation.” (Austen 356), truly expressing her joyful feelings for them.

Thereby, leading her reassess Martin himself, changing her judgment of him, as she realized that he is the one worthy of Harriet because of love and affection for her, seeing how happy they are in their relationship as she admitted that Harriet is the luckiest person for having such a man like him(Auaten358).

This shift from illusion to guilt reflects Freud’s concept of “working through” as she has processed her crisis and became sincerely morally responsible toward Harriet.

The Harriet and Emma relationship in a clear improvement state, shifting from controlling, manipulation to respect and valuation, as Emma no longer considers her as project but as friend, keeping distance for Harriet growth independently. Through this journey, her development is considered as a radical change in their relationship and in their characters being more aware.

Jane Austen intentionally chose Harriet as Emma's most significant regret as an evident for her greatest transformation as observed in her feelings of guilt, her acceptance and her genuine happiness for her. Austen conveys to the reader that authentic psychological growth is not controlled by how a person behaves with strangers however by the treatment for their closest people.

3.5 Marriage as resolution:

At the outset of the novel, Jane describe Emma as "Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence." (Austen 1), yet beneath this superficially flawless portrayal of Emma, persists a profound flaw a heroine lacking self-knowledge. Emma in her distorted perception phase, firmly rejected marriage as fully convinced that she was self-contained with no need for man, alongside with the responsibility for providing care for her father. However, underlying this refusal emerges an in-depth limitation as she is devoid from genuine self-awareness about her authentic needs and desires. This mindset about marriage does not represent strength or independence but a form of blindness of herself.

This limited self-knowledge is portrayed in the narrative through her statement to Harriet as she expressed her rejection about marriage in "My being charming, Harriet, is not quite enough to induce me to marry; I must find other people charming One other person at least. And I am not only, not going to be married, at present, but have very little intention of ever marrying at all." (Austen 177). She positions marriage in this quote as a matter that relies completely on her judgment and personal choice, positioning

herself as a person with a misleading authority, she believes marriage must be between individuals from the same characteristics, stating her superficial statement in “I must find other people charming”, limiting this unit to a matter of external appearances rather than the emotional connection, highlighting her shallow perspective.

A laughter was expressed in the following episode of her declaration of refusing marriage, reflecting the confidence in her decision, yet at that time she was lacking the self-knowledge, making her refusal based on blindness.

The transformative phase occurs in the moment of Harriet confession for her affection towards Mrs. Knightly, an emergence of realization of her feelings towards him. As Jane Austen captures in her description for the realization “It darted through her, with the speed of an arrow, that Mr. Knightly must marry no one but herself. She saw it all with clearness which had never blessed her before. What blindness, what madness, had led on her.” (199). The realization emerges in a clarity that it is never occurs before.

This moment is pivotal in the transformation progression of Emma as it is characterized by complete clarity revealing her change towards insight. Through another crisis, Emma recognized her own feelings unaffected by the illusion, self-deception or ambiguity. As a comparison to her previous state, when she once laughed for the idea of marriage, at this stage she comprehends her needs and desires more clearly, shifting her refusal to acceptance. This acceptance is significant for proving her change as her choice was not based on the external qualities but rather choosing a man whose introduces by his judgment impact in her improvement.

This change is reflected in Freud concept of “Working through”, as she effectively undergoes a series of crisis, emerging at a new stage, from refusing marriage to working through her blindness achieving self-knowledge with a clarity in her emotions as demonstrated in her acceptance.

Nonetheless, this acceptance does not indicate that she lost her identity. Although, she had a transformation in her behavior and perception, and accepting matters she once refused and despite Mr. Knightly significant impact on her character but she manages to remain her identity as Austen captures in Emma's claiming that she is a woman that "yields only to herself." (358), proving that the change and growth let her character towards being complete and more aware.

Jane Austen purposely establishes marriage as Emma's improvement to demonstrates that she discovers love because she changes. Austen proves to the reader that a woman formulates decisions about her life choices as a form of self-knowledge in becoming a mature and an aware individual.

3.6 Conclusion:

This chapter has explored Emma's final phase in her growth journey marked by maturity and moral clarity, through changing her conduct and perception towards herself and others. Emma's development did not emerge as an isolated moment but in a progressive complete progression impacted all her character dimensions.

Though this, Emma developed an authentic self-awareness, shifting her behavior from narcissistic and egoist towards an empathetic, humbled person, refining her judgment towards her surrounding as reflected in her accepting the marriage of Miss. Smith and Martins yet maintained her identity.

Taken together, these changes demonstrate not only Emma's rectifying her faults but reformed herself fully from within. She becomes a character that has self-awareness and sincerely caring for the other characters with remaining above all to herself.

As a forwards-thinking author, Jane Austen portrayed a protagonist not shaped by her environment but started by her social circle in particular Mr. Knightly and Miss. Smith guiding her

towards a moral and psychological transformation. The Austen's perspective is that a psychological transformation towards growth happened within the influence of the society however achieving a complete development emerges in isolation.

In this chapter, Emma's journey is the clearest evidence that becoming a self-developed person is when the individual works through the internal conflicts, accepting reality and genuinely seeking for a change.

General Conclusion:

This research studies the process that Emma underwent to achieve a genuine transformation, shifting from illusion to insight. Through three connected stages, this journey was constructed, tracing Emma's change towards a mature and aware character as she managed to change her conduct towards herself and others.

Chapter one, provided the scholarly studies concerning Emma as a flawed character, establishing the foundation for her psychological issues to understand her motives. In exploring her distorted perception, it reveals her illusions, self-deception, and false self-image reinforced by her elevated social position and the absence of judgment from her surroundings. The unchecked behavior is considered the primary reason for her unconscious wrongful behavior, as the others never challenged or questioned her, enabling her to be controller and to interfere in their romantic lives in a misguided way.

The second chapter offers the theoretical framework for Emma's psychological crises. As her conduct was unchecked, her narcissism extended to harming others without caring for their feelings until other characters revealed the reality that had been filtered by her blinded perception. The revelation shattered her carefully constructed idealized self-image, illusions and narcissistic, forcing her to recognize the reality she had unintentionally rejected, enabling her to reconsider her flawed character, acknowledge her previous mistakes and expand her limited self-knowledge.

The third chapter is the final stage in her journey towards insight, following the internal crises she experienced, her aim was to reshape her character by correcting her wrong conduct, her blinded perception and her misreading of herself and others. Emma's transformation was reflected in her humbled, matured and aware behavior toward others, practically Miss. Bates, Jane Fairfax and Miss. Smith, changing her treatment toward them by genuinely caring for and respecting their choices. The change within herself was relevant in her recognizing her love for Mr. Knightly, and changing into

a woman who has self-knowledge reflected in her decisions and her treatment of herself as a more respected, aware and mature character.

Jane Austen's exploration of human psychology is highly significant in literature, providing an in-depth understanding of the human perception through narration. As an author from the nineteenth century, a long period before the unconscious mind was formally established as a psychological concern by Freud theories and as ahead of her time, she managed to construct psychologically complex characters, examining the human inner world through them. *Emma* is a novel that gradually maps the heroine's psychological transformation journey, through Free Indirect Discourse, as she is known for her sophisticated use of this narrative tool, which Austen allows the reader to have an insight into Emma Woodhouse inner world thereby revealing her blinded perception and her flawed conduct toward other characters and herself. Without this technique, Emma's character would appear as a confident, rich and intelligent character with an excellent ability for matchmaking. Jane Austen focused on the internal rather than the external events of the character, presenting a novel based on the complexity of the human psychology rather than a novel of social manners. Through this exploration, Jane Austen offers the foundation for the modern literary narrative of the human mind as a central event in the novel.

Through the psychoanalytical lenses, the classic literature can be viewed as affectively exploring the human psychology. *Emma* cannot merely be interpreted as a novel of social comedy however, in a profound manner, as a narrative centering around the inner world, emotions and moral growth of the character. This work further highlights the character's gradual improvement through internal conflicts and moral awareness.

There is an interconnection between moral interpretation and psychological development, reflected in Emma's capacity to recognize her errors towards the others and herself and her attempts to change her conduct reflect her personal growth and moral awareness. This study highlights that classic

literature provides a profound insight into the human inner world, allowing the reader not merely to explore the story superficially but to understand the psychology of the human conduct.

This dissertation combines the psychological and moral reading of classic literature, offering a complete and in-depth understanding of human nature, as Jane Austen is considered an author who framed these issues as a complex and central plot even before it became a formal field to study.

This work offers several possibilities to further explore works of Jane Austen from a psychoanalytical perspective such as *Pride and Prejudice* as self-deception and moral growth are clearly at the center of that novel. Through this interpretation of *Emma*, further studies may also explore a minor character such as Miss. Smith to be examined as a flawed character, whose identity is shaped by the influence of other characters and her internal conflicts. This dissertation proves that *Emma* is a rich and complex narrative about the psychological and moral growth of its central character.

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