

1: Emma by Jane Austen by Loyal Books on Apple Podcasts

Jane Austen (16 December - 18 July) was an English novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in English literature.

Andrews March 4, It is a truth universally acknowledged that every fan of Jane Austen must provide their ranking of her heroes. In truth it is a daunting task. Austen is one of my favorite authors and I can re-watch the various adaptations over and over. I have probably watched Austen more often than I have read her, which is probably why I tend to be swayed by the men playing the parts in the adaptations in my ranking of them. The men are there to be wooed, swooned over, exposed as callous rakes or married. Just bare bones descriptions and actions that impact the heroines in some way. This is of course quite understandable as Austen is writing from the point of view of her heroines, and the women of the time only interacted with the men in a very limited way. A ball here and a tea party there, a few morning visits, discreet glances across the aisle at the church and chance encounters in town. We as readers get to imagine the rest, to make these men into the heroes that make us swoon, and they also provide an almost blank canvas for the actors playing these characters in the many Austen adaptations. With relatively little on the page, each adaptation and actor can make these men into what they need them to be in their take on the story. In my ranking, I leave aside the rakes Wickham, Willoughby, slimy priests Collins and Elton, the rejected suitors a few more cousins, and well meaning bystanders the fathers, the brothers, the brothers in law, else we would be here all day. I have taken a quasi-scientific approach and given points in three categories, and the ones with the highest points wins. The women often knew very little of the men that were wooing them, which is one reason why marriages to cousins and relations through marriage were so popular. You may also note that I do not include hotness factor, social standing or wealth into this. But he is a nice man: If you can get past that, Edmund is actually really sweet. Only six years older than Fanny, he is the only one who cares about her when she comes to live with his family at the age of ten. When she is at her most miserable, soon after she joins the Bertram household, Edmund helps her write to the brother she misses most. She develops hero worship for Edmund that later grows into love. Edmund is 25 and Fanny is He is kind to her when she is a lonely child. George Knightley, Emma We do not get a concise description of Knightley but we come to know him as the epitome of a gentleman. Knightley is not only 16 years older than Emma, but has known her since his brother married her sister seven years earlier, when Emma was only fourteen. For much of the story their relationship is more of a brother and a sister, which they could be called in the parlance of the day. Emma is a spoiled girl with nothing but time on her hands and she is spectacularly bad at match making, despite what she thinks. Knightley rightly calls her out for her meanness to poor Miss Bates and for her meddling in the life and loves of poor socially hampered Harriet. Photo by The British Library Bonus point for actually working for a living, despite being a landowner and for standing up for those with less social standing or money. Another older man who moulds a young girl to his liking and then falls in love with her. He was not handsome, and his manners required intimacy to make them pleasing. He was too diffident to do justice to himself; but when his natural shyness was overcome, his behaviour gave every indication of an open, affectionate heart. His understanding was good, and his education had given it solid improvement. I truth, Edward is just kind of there. In the adaptations they have to beef him up, usually by showing kindness to the youngest daughter, Margaret, or talking back to his overbearing sister, or having an awkward almost-tell-all with Elinor when he is leaving Barton at the end of his visit, but there is none of that in the book itself. Rushes to propose to Elinor the moment he is free to do so. Honorable to a fault. Watercolor of Jane Austen, from wikipedia 5: Bingley is always super happy about everything the pretty girls! But he is also kind and generous, and he clearly falls in love with Jane the first time he meets her and never wavers in his feelings, even though he is persuaded to walk away. He just pines away until his friend gives him permission to marry her. Bingley and Jane are both 22 years old. The first couple of equal age. He throws a ball or two, he takes excellent care of Jane and Lizzie when Jane falls sick under his roof, but then he drops her without explanation when his friend disapproves. If I could give him negative points for this, I would. Agree or disagree, sound off in the comments. And look for

EMMA (JANE AUSTEN COLLECTION) pdf

art two, coming soon! All quotes from the books from: The Jane Austen Collection: Source for the feature image Watercolor of Jane Austen by her sister is from wiki.

2: Emma: The Jane Austen Collection (Audiobook) by Jane Austen | www.enganchecubano.com

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The lives of the idle rich? I mean, sure, but only partially and incidentally. A morality tale of the Education of Young Lady? The young lady stands for and does many more important things than that. These things provide the base of the novel, the initial bolt of fabric, the first few lines of a drawing that set the limits of the author to writing about these thousand things rather than the other million things that lie outside those lines. You just have to recognize them to be able to understand the rest of the piece. And that is all. The melody is never the point- the point is everything that comes in between each time it repeats, which then dictates why the repetition is different the next time it all plays out. First time I ever wanted to do that without moaning with boredom, so already, points, JA! But to bring it down out of the world of the abstract what I mean is that I think Austen is absolutely brilliant at decoding every little minute detail of the duties, privileges, guilts, obligations, and routines that go into human relationships. Just like how in math if you add instead of multiply in one part of an equation it screws the whole thing, Austen shows us why one simple infraction of this delicate balance in relationships is such a major drama and can screw the whole thing for you. She reveals the little town of Highbury- or even really just the upper echelons of its ruling class- to be a labyrinth of constant choices where there are fifteen steps that one has to go through to narrow down your options. It takes so much time to get through the lead up and the aftermath of every decision, and every time you skimp on any of it, it comes back to bite you in the ass. She has a confrontational thing with Mr. Weston thinks that for Knightley to be so thoughtful he must be in love with Jane, but no, Mr. Knightley just understands math better than anyone and comes up with the right answer more times than anyone as well. I entirely understand it because I think she does meticulous enough work every day to make her household and relationships function in the way that they do. I mean, think about it. How many of these people are really suited to be living in such close quarters, where they are forced into repeated contact? Almost none of them. Her whole arc with Frank Churchill is sort of the same thing in that it represents another kind of escape from how hemmed in she is. If they were, the math of obligations and ties and duties and privileges would be upset in a way that would rend asunder the balance of life in a way that could never be repaired. Mirrors and crystal balls are the complement of this math. Emma has a conversation with Harriet where the scary specter of her turning into Miss Bates is discussed, and she outlines everything she feels makes her different from Miss Bates. For someone who turns up her nose at people in trade and prosperous farmers, she must have surprised herself by making her main point that she is rich and Miss Bates is poor and then having all other differences proceed from that. Instead Emma feels further hemmed in by her, almost until the point of suffocation, because it seems like people are telling her that she should be the incarnation of the math, which Emma hates. Jane is the total opposite of that. Weston is an idol, which could make her the same sort of suffocating symbol as Jane, but she escapes from that by being in another class and age that cannot be compared to Emma, and through her unconditional love. Other characters also reflect to each other and therefore back onto Emma again as well. The two Knightley brothers, to each other and to the other men of the village, Mr. Knightley and back again, and so on in a round, but it all comes back to Emma. The book actually reminded me of the feeling that I had towards the end of Madame Bovary, which was odd. That was also a book about living in tight spaces, which seemed to get smaller and smaller whenever you turned, and where the escapes offered to you seemed to have something lacking from them. I was gasping for air by the time that they got to Box Hill, which is I think exactly what Austen intends. But this Emma is not like that Emma. That Emma ignored the math more and more. I still think she changes and grows in incredible amounts, in ways that make sense to me and seem genuine. She seems like the most messy, true to life, screwed up, actual person that Austen wrote about. That is the important point here. This is one of the Holy Trinity of Austen yes, I just made that up. And in my opinion, deservedly so. Emma is far and away the heroine that I identify the most with of all the Austen women. Jane Austen thought that nobody would like her when she wrote Emma She has so many deep flaws that are so

easy to completely hate, but she means so very well, and is really a deeply caring person. She just has absolutely no self awareness yet, and has not matured enough to change her opinions when faced with opposition. Here is where she learns how. It reminded me so much of myself at a certain age, and even on some level right now. But I just love her anyway. Perhaps because I used to or still have those characteristics and want to believe that even those people will learn and deserve love in the end, even from a Mr. This book explains motivations a lot more than in the others, and one gets a few sides of the story of errors towards the end of the book, as everything is set completely right again. Or at least mine.

3: BBC Radio 4 - In Our Time, Emma

The Jane Austen Collection \$ Lovingly remastered BBC original productions of six of Jane Austen's finest novels - Sense & Sensibility, Emma, Mansfield Park, Persuasion, Pride and Prejudice and Northanger Abbey.

Out of vanity, encouraged by the promptings of Mr and Mrs Weston, Emma has persuaded herself that Frank, whom she has never met, might be the perfect partner for her. When he finally turns up he proves handsome and humorous and intelligent. A few amusing confidences shared with smooth Frank Churchill, and she presumes it is the real thing. Austen does not tell us this, as George Eliot would eloquently tell us: Even better is her self-deception about the man whom she does love. She could see nothing but evil in it. It would be a great disappointment to Mr. John Knightley; consequently to Isabella. Knightley must never marry. Little Henry must remain the heir of Donwell. How natural, then, that when our heroine does realise what love is, it is as a nasty shock. Why is the idea of Harriet marrying Mr Knightley so unacceptable? Knightley must marry no one but herself! Now, suddenly and for the first time, Emma understands the plot of her own story. Which is why those who condemn the novel by saying that its heroine is a snob miss the point. Of course she is. Austen has the integrity to make Emma snobbish even when she is in the right. But her enlightenment is also affronted dignity: Those who condemn the novel by saying that its heroine is a snob miss the point. Knightley is quite the gentleman. I like him very much. Actually to discover that Mr. Knightley is a gentleman! I doubt whether he will return the compliment, and discover her to be a lady. The magnificently ghastly Mrs Elton makes herself known through her voice and, in Emma, Austen discovers new and unprecedented ways of making a human voice live in print. Some of her techniques foresee the ingenuities of modernism. These the finest beds and finest sorts. Morning decidedly the best time—never tired—every sort good—hautboy infinitely superior—no comparison—the others hardly eatable—hautboys very scarce—Chili preferred—white wood finest flavour of all—price of strawberries in London—abundance about Bristol—Maple Grove—cultivation—beds when to be renewed—gardeners thinking exactly different—no general rule—gardeners never to be put out of their way—delicious fruit—only too rich to be eaten much of—inferior to cherries—currants more refreshing—only objection to gathering strawberries the stooping—glaring sun—tired to death—could bear it no longer—must go and sit in the shade. Here is just a little sample, as Miss Bates arrives for the ball at the Crown Inn. I made her take her shawl—for the evenings are not warm—her large new shawl—Mrs. Bought at Weymouth, you know—Mr. There were three others, Jane says, which they hesitated about some time. Colonel Campbell rather preferred an olive. My dear Jane, are you sure you did not wet your feet? Frank Churchill was so extremely—and there was a mat to step upon—I shall never forget his extreme politeness. But what she says is truer than what anyone hears: Even that passage above offers clues as to what Frank is really up to. If this is a detective story, then Miss Bates is the foolish bit-part player offering the apparently trivial testimony that is dangerously ignored.

4: Emma | Introduction & Summary | www.enganchecubano.com

Emma, by Jane Austen, is a novel about youthful hubris and the perils of misconstrued romance. The story takes place in the fictional village of High-bury and the surrounding estates of Hart-field, Randalls, and Donwell Abbey and involves the relationships among individuals in those locations consisting of "3 or 4 families in a country village".

The first, which I have completed, contains only the larger, more popular novels that Austen is known for, while the other contains those novels along with many smaller obscure novels, novellas, poems, and letters. I have finished the major books, and am now working my way through the smaller ones. As for my opinion on Austen: As I work my way through the works of Jane Austen I find myself with manner of speech slightly affected and by no means convinced that Miss Jane Austen could be anything other than a classicist of the highest order. Her phrasing and intimate knowledge of propriety of the time period make her as unique as social virtues among the maids of a manor. The fortitude of her writing has helped her persevere through the duration of years since having first written the novels. The magic factor is evident throughout her work and is evident alone in the number of story adaptations of her works out there. When looking at her methods of form, it is said she was the beginning of the movement from neo-classicism to romanticism. So for this I think we can loosely put her into the category of introducing a new style of writing. I think it almost need not be mentioned that Miss Austen has a huge following. I only pause a moment on it here to continue its course of perpetual provocation. Because she is one believed to have begun the period change to Romanticism, it can therefore be concluded that she was looked on to be one of the first and an expert in the field. At the very least one to which all others might have been compared to. Educators teach Austen because they find her easy to learn, familiar, and non-controversial. However, because of this she is taught often. And because she is taught often there has been some discourse as to her even being taught at all. Some have declared that they are vexed, and that she should not be "forced upon" English Literature students therefore eliciting a response to banning her. And so, it can therefore be concluded, that because she is not controversial, she is controversial and should be banned. Human fallacies of disillusionment, unrequited love, and betrayal are just some of these. But if one looks closely, one is sure to find many more apparent within. Austen also had substantial influence with social and political issues as a direct result of her writing. She wrote about problems that were a result of unfair laws and customs. They were specifically problems with women inheriting money, women finding and having ways to make livings, neglect of education, social evaluations of worthiness based on wealth or income, and so on. She was one of the first authors to write on these matters in a clear and succinct form, so as to have an influence on other authors and persons of importance. You will find more on this opinion here:

5: Emma: The Jane Austen Collection Audiobook | Jane Austen | www.enganchecubano.com

Jane Austen, Collection novels Jane Austen (-) was an English novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in English literature.

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6: Ranking Jane Austen's men, part one " K.T. Andrews

Emma, one of Austen's most-beloved novels has been delightfully recreated in this new studio production. Emma is a novel about the perils of misconstrued romance. The novel was first published in December

7: Emma (Audiobook) by Jane Austen, Anna Lea - adaptation | www.enganchecubano.com

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EMMA (JANE AUSTEN COLLECTION) pdf

8: Northanger Abbey Audiobook | Jane Austen | www.enganchecubano.com

Jane Austen was an English novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in English literature, her realism and biting social commentary cementing her historical importance among scholars and critics.

9: Jane Austen Collection - Emma by Jane Austen

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