

Jane Austen's work ultimately marked the transition in English literature from neo-classicism to romanticism. She wrote about the beauty of ordinary lives and allowed that to carry her story forward.

Jane Austen also recognized the hypocrisy and stupidity that was present in the game of marriage but she also seemed to recognize the true value of it.

Critical Analysis of Jane Austen :-

An author's style outlines the differences that set them apart from other authors. Her Novels : Success after Death Chuck Luddy, a notable critic, stated "Upon her death in 1817, English novelist Jane Austen was completely unknown in the literary world."

Emma her fourth novel generally regarded as her greatest work. Emma can be viewed as a bildungsroman, or coming-of-age novel, in which the main character grows in awareness of herself and others. Emma Woodhouse pretty and clever, lives in a world no bigger than the village of Highbury and a few surrounding estates, in that small world, the Woodhouse family is the most important. As Austen states, the real dangers for Emma are "the power of having rather too much her own way, and a disposition to think a little too well of herself."

These dangers are unperceived by Emma. In the blind exercise of her power over Highbury, she involves herself in a series of ridiculous errors, mistakenly judging that the Reverend Philip Elton cares for Harriet Smith rather than for Jane Fairfax. Harriet for Frank rather than for George Knightley and Knightley for Harriet rather than for her. It is the triumph of Austen's art that however absurd or obvious Emma's miscalculations, they are convincingly apart of Emma's charming egotism.

Emma's vulnerability to error can in fact be attributed to inexperience, since her life has been circumscribed by the boundaries of Highbury and its environs. She is further restricted by her valetudinarian father's gentle selfishness, which resists any kind of change and insists on a social life limited to his own small circle. Emma is convinced that she has no equals in Highbury. Knightley well understands the underlying assumption of superiority in Emma's friendship for Harriet: —

"How can Emma imagine she has anything to learn herself, while Harriet is presenting such a delightful inferiority?"

Emma fears superiority inferiority as a threat. Of the capable farmer Robert Martin, Harriet's wooer, she observes, "But a farmer can need none of my help, and is therefore in one sense" Emma's task is to become undeceived and to break free of the limitations imposed by her pride by her father's flattering tyranny and by the limited views of Highbury. She must accomplish all this without abandoning herself esteem and intelligence, her father, or society. Emma is always somewhat aware of his significance and she often puts her folly to the test of his judgment.