

Listening Guide – *Emma* – Jane Austen – Episode 2

“Let the Match Making and Mayhem Begin!”

1. Emma, unlike many women at the time, doesn't have to find a _____. In fact, she doesn't need a _____ at all, and she says so.
2. So, the question becomes, “What's in a story with no _____ for the protagonist?”
3. We see that Emma has no _____, no anxiety, no internal _____.”
4. It's by paying attention to the _____ that Austen charms us.
5. Austen's characters are _____ and _____. She will build a small _____, not totally unlike what we saw _____ do.
6. We empathize with _____, partly because we all have someone like that in our world, but even if we haven't, we wish we had.
7. Austen's _____ technique is unique. She is going to craft for us a _____ - _____ narrative style that will make us insiders in the town of _____.
8. We find Mr. Woodhouse's _____ and obsession with _____, which really borderlines on mental illness, _____.
9. We find Mr. and Mrs. Elton's snobbery _____, but we find Emma's snobbery _____.
10. Emma is a book about the web of interconnectedness and friendship. Austen will illustrate three different types of _____.
11. Emma has this experience of self-discovery, a _____.
12. Because Emma is so isolated and her life is so easy, she starts out very _____ - _____. Her _____ - _____ makes her absolutely unable to make good _____ about other people.
13. Emma's sister, _____, is also as much as a hypochondriac as her father.
14. Austen is introducing our need to find _____ in friendships and her argument is that this requires _____ compatibility.
15. Emma may be a little more confident than _____, and it is her _____ that will create blind spots for her.
16. Austen tips the reader that Knightley is going to be a voice that we as readers will begin and learn to _____ until _____ gets in his way.
17. _____ is the closest thing to Austen's opinion in the world.

18. The _____-_____ code words had meaning that were self-evident to Austen's audience but not to us, much later.
19. The use of first names is limited to _____ and _____, _____-_____ friends of equal _____.
20. _____ were addressed by either their last or first name, depending on what _____ they had.
21. Jane Austen invented new forms of _____ that almost all novelists use nowadays. It's something that we call free indirect _____ and the narrated _____.
22. Austen fuses Emma's _____ to the narrator's _____.
23. We transition from _____ to inner monologue.
24. In the conversation between Emma and Harriet, we meet _____, but we learn about _____.
25. As the story progresses, the _____ narrator is going to leave us more and more inside of Emma's head. As readers, we begin to _____ her and her _____ perspective, and we understand what we should throw out and what parts we are going to agree with.
26. The third misguided voice is the _____.
27. Jane Austen is always making fun of community _____ and how the community is often _____ and wrong in its judgements about the people and what they value in the community.
28. _____ is the chapter where Emma, in her zeal to get Harriet and _____ together, contrives this activity where she paints Harriet's portrait.
29. Emma can be very honest about herself but very _____ about other people.
30. It's the playing around with the points of view that Austen creates all of the _____ of the story, the _____, the humor.
31. As you read these next chapters, we're going to see _____ relationships vs. _____ ones.
32. "Believe me, sir, I am far, very far, from _____ in being the object of such _____."
33. Emma begins this journey of _____-_____, and she has understood that she has been horrible to _____.
34. "The first error, and the worst, lay at her _____. It was foolish, it was wrong, to take so active a part in bringing any two people together. "