



Unit AS 2:

The Study of Prose pre 1900

Austen: Emma

In this Unit there are 4 Assessment Objectives involved – A01, A02, A03 and A05.

A01: Textual knowledge and understanding, and communication

In this examination, the candidate should be able to articulate informed and relevant responses that communicate effectively knowledge and understanding of a selected novel.

This AO involves the student's knowledge and understanding of the novel, and ability to express relevant ideas accurately and coherently, using appropriate terminology and concepts. Quality of written communication is taken into consideration in all units.

Emma: themes

Emma's Responsibility

At different times in the novel Emma, a confident girl and sure of herself, believes:

- that you can take another person and treat her as if she were a doll,
- that Mr Elton is in love with Harriet Smith,
- that she (Emma) will never marry,
- that Frank Churchill is in love with her,
- that Harriet is in love with Frank Churchill, and
- that the reason she objects to the idea of Mr Knightley marrying is that it will mean that her young nephew will not inherit Donwell Abbey.

It is quite a catalogue of errors and it could be added to. Not all of these misunderstandings and delusions have serious effects, but some do and through them Jane Austen examines the theme of our responsibility to others in our dealings with them in everyday life. Mr Knightley's criticism of Emma's behaviour early in the novel, "You have been no friend to Harriet Smith" is a weighty one and she does not escape it. It comes back to her memory in a most painful way. The novel shows us that our



blunders can have serious consequences on others' lives, but of course Jane Austen likes to sort out the complications and conclude with a marriage, or marriages. It is not quite "and they all lived happily ever after" – for example Mr Knightley points out that Frank Churchill's weakness may bode trouble in his life with Jane – but nearly so.

Emma is the central figure in the novel. We see many of the events through her eyes. Obviously her confidence does not save her from making embarrassing mistakes. We will look at some of her delusions and see if she develops and improves as a result of her experiences.

Emma's reaction to the news of Harriet's "rescue" from the gypsies is for a second time going to bring ill fortune to her friend. Emma admits to herself at this point that she is an "imaginist" (a word new to English but which is explained clearly by its context in the novel) "on fire with speculation and foresight", as she begins to develop for herself a delightful romantic "scheme" for Harriet and Frank Churchill. Speculation perhaps, but little foresight. To Emma it seemed as if "everything united to promise the most interesting consequences". On the flimsiest, most unreliable evidence, the "imaginist" constructs a sequence of events for her own gratification, deceiving herself that it fits the observed facts. Emma's culpability for the harm done to Harriet's peace of mind is not as great as it was for the misunderstanding with Mr Elton. Since then she has been through an experience of humiliating remorse. She understood clearly her own faults on that occasion: She had "taken up the idea [of Mr Elton's being in love with Harriet], she supposed, and made everything bend to it." Yet here, in her speculation about love and marriage for Harriet and Frank Churchill, she is doing exactly the same thing. As before, others see what is happening more clearly than she does, but as before Emma is deaf to what they say.

Has Emma really learned nothing from the "mortification" of having to face Harriet with an explanation after Mr Elton had proposed to her in the carriage on the way home from Randalls? Has there been any development in her character if she is still "making everything bend" to her delusion? The answer of course is both yes and no. Her thinking is still flawed in exactly the same respect as before: she imposes her own ideas on life rather than letting life shape her ideas. But her faults are much less gross than before. Her initial attitude towards Harriet had varied from the merely patronizing ("her own particular little friend") to something more darkly instrumental. Harriet will be "a useful walking companion", a "valuable" addition to [Emma's] privileges". She is "quite convinced of Harriet Smith's being exactly the young friend she wanted – exactly the something which her home required." Here perhaps even more than at Box Hill, where Emma gave in to a sudden irresponsible impulse, we can understand Jane Austen's words about Emma as "a heroine whom no-one but myself will much like". Box Hill was the surrender to a sudden impulse, an almost light-headed desire to say something amusing, a perfect example, as Mr Knightley would say, of her letting her "fancy" dominate her understanding. Her adoption of Harriet, on the other hand was a sustained programme of interference carried out in the face of Mr Knightley's serious disapproval.

However in this second "scheme", in which she pairs Frank Churchill (as knight in shining armour) with Harriet (as damsel in distress) she is much less blameworthy, as Harriet seems to Emma to be developing the idea herself. Emma, chastened by the previous fiasco with her plans for Harriet, feels that this time all is different: "there could be no harm in a scheme, a mere passive scheme. It was no more than a wish." So: passive and benign rather than active and misconceived. But Harriet is different now, and Emma is largely responsible for the change in the young girl. Harriet's knight



is Mr Knightley not Frank Churchill. She tells Emma that she has reason to think that Mr Knightley favours her - and the reader finds a familiar comic pattern as Emma's schemes recoil on herself.

For Emma the catastrophe of self-knowledge comes in Chapter 46 when her delusions and self-deceptions are laid bare to her and she becomes aware of her own feelings. In rapid succession she finds that she has been wrong about Frank Churchill's feelings for herself, wrong about his relationship with Jane Fairfax, wrong about Frank's supposed attraction to Harriet Smith – but much worse is to follow. She knows she has a “superior duty” to Harriet. She is learning a painful lesson – that we can not treat other people as if they were dolls, or ornamental accessories to our lives (“exactly the something which her home required”). The final blow is to find that she has also been wrong about the object of Harriet's affections – not Frank Churchill but Mr Knightley.

“A few minutes were sufficient for making her acquainted with her own heart...It darted through her with the speed of an arrow that Mr Knightley must marry no-one but herself.” This self-knowledge co-exists with a full sense of the irresponsibility of her own behaviour in meddling in the life of Harriet and, to Emma's credit, a concern for Harriet's welfare. But in all that relates to her own unhappiness there is the bitterness to Emma of realizing that she has brought everything on herself.

Insofar as we see a vain, meddlesome girl getting her comeuppance, this is a richly comic scene. However, Mr Knightley's opinion of Emma as a mixture of impatience, laziness, fancifulness, along with some much better qualities has emerged several times in the course of the novel and in this interview with Harriet we see some of these qualities. She is honest in facing the fact that she has done wrong. She realizes that she has a responsibility for Harriet's welfare. And, in her own suffering, she is resolved to be kind to her.

Emma's darkest hour is just before the conversation with Mr Knightley where he proposes to her. She looks forward unhappily in Chapter 48 to the failure of all her hopes and consolations. She foresees that her life will be reduced to that of a nurse to her demanding father. She is wretched indeed but does her best to face such a future without complaint, admitting to herself her own responsibility in bringing about such a state of affairs. Mr Knightley had criticized her for letting her “fancy” dominate her “understanding”. Now, at the end of the chapter we see that she has put this right, and accepts her situation with almost stoic courage: “the only source whence anything like consolation or composure could be drawn, was in the resolution of her own better conduct, and the hope that, however inferior in spirit and gaiety might be the following and every future winter of her life, to the past, it would yet find her more rational, more acquainted with herself, and leave her less to regret when it were gone.”

This serious moment in the moral development of the heroine is followed by a chapter in complete contrast in which Austen gives a high-spirited roller-coaster account of misunderstandings culminating in the proposal which leaves Emma in “an exquisite flutter of happiness” and the reader wondering – really – if she deserves it.

Snobbery and Social Class

Early nineteenth-century English society was acutely sensitive to differences of social class. While the twentieth and twenty-first centuries could be described as meritocracies, the prevalent assumption being that someone of ability would rise



to the top (by merit), this assumption hardly existed in Jane Austen's time. She lived in and described a much more static and hierarchical society where some of our favourite phrases such as "upwardly mobile" would have met with little comprehension. Inheritance and marriage were the most common ways of rising in the world rather than ability and hard work, and both women and men are often described in terms of their monetary value or their possessions. Emma Woodhouse for example is "an heiress of thirty thousand pounds"; Miss Hawkins brings ten thousand pounds to her marriage with Mr Elton and poor Jane Fairfax is disadvantaged by being poor Jane Fairfax.

An important word in discussions of relationships between individuals and families in *Emma* is "degradation". Consider Mr Knightley's angry exclamation to Emma on hearing of her interference to prevent her protégée Harriet Smith from accepting a marriage proposal from Robert Martin: "A degradation to illegitimacy and ignorance to be married to a respectable, intelligent gentleman-farmer!" Mr Knightley expresses his anger in terms of social difference. The degradation is no degradation, he exclaims, but an elevation for Harriet. Her illegitimacy excludes her from any hope of making a socially advantageous marriage. Robert Martin is described as "respectable", a word which assesses and approves him in terms of social class. He is not described simply as a farmer, but a "gentleman-farmer". One short sentence carries four reminders of class and status! Only Harriet's ignorance and Robert's intelligence, as personal qualities, fall outside Mr Knightley's estimation of the refusal in terms of a class-alliance. The speaker here is no simple snob. He freely admits his esteem for Robert Martin, his social inferior, and for William Larkins the workman on whom he depends for the running of the Donwell estate. He is a voice of good sense and sound principle in the novel, commenting at times disapprovingly on the snobberies of others, but he shares and gives voice to the feelings of his society about the importance of social class.

Emma on the other hand is a snob, deluding herself and Harriet with foolish ideas that the young girl, though illegitimate, must be a "gentleman's daughter" and thinking of Mrs Elton as "a little upstart, vulgar being". She speaks of the marriage of the Eltons in these terms: "She brought no name, no blood, no alliance." Here Mrs Elton is assessed in terms of the wealth and status of her family. Emma continues to reflect that she "was the youngest of two daughters of a Bristol – merchant, of course he must be called, but as the whole of the profits of his mercantile life appeared so very moderate, it was not unfair to guess the dignity of his line of trade had been very moderate also." To understand Emma's unpleasant condescension, we must remember: older outranked younger; landowners (like Mr Knightley) certainly outranked merchants, and Emma's lip-curling hesitation over the word "merchant" suggests that Mrs Elton's father is barely deserving of being called a merchant. Emma's judgment puts Mrs Elton firmly in her place in a hierarchical society. In the light of this, consider Emma as she wonders whether to accept an invitation to the Coles. Her description to herself of the Cole family carefully lists their favourable and unfavourable social qualities which Emma must balance in coming to a decision: "The Coles had been settled some years in Highbury, and were very good sort of people, friendly, liberal and unpretending, but on the other hand, they were of low origin, in trade, and only moderately genteel."

"Knowing one's place", that is, having a clear idea of the rights and duties of the rank in society to which one had been "called" (for there was still a slight religious tinge to the idea) was greatly approved of and one of the satirical targets of the novel is the behaviour of people who do not know their place. Miss Bates is a highly comic figure,



but she is ridiculous without being ridiculed (except on Emma's bad day on Box Hill). The victim of a slide from more prosperous days, she does "know her place" and more than once gets the significant epithet "respectable". The main targets here, for their presumption and their airs and graces are the Eltons.

Mr Elton's behaviour at the ball in slighting Harriet is an example of how not to behave towards social inferiors, and is thrown into relief by the behaviour of Mr Knightley, who does know how to behave. That is to say: he understands the obligations of a gentleman in everyday life. Harriet idolizes him for this. Emma faces up to her obligations in Chapter 46 when she does not evade the vexing interview where she is going to have to disillusion Harriet (as she thinks) about Frank Churchill. Facing Harriet, thinks Emma, is her "superior duty", a duty she owes to a social inferior. But the main satirical target, of course is the vanity and presumptuousness of Mrs Elton. It is interesting to note some of the social errors she commits – small errors, but significant and annoying to the highly critical Emma. Emma often uses the term "disgusting" for such behaviour. In such a status-conscious society, styles of address and of referring to others are very important, and Mrs Elton gets these wrong. Sometimes the mistake – referring to Mr Knightley as simply "Knightley" – is seen as an attempt to claim unjustified familiarity with a social superior. Sometimes – calling Jane Fairfax "Jane" instead of "Miss Fairfax" – it is seen as a tactless and indelicate failure to show consideration to a young woman in a distressing situation. Sometimes – as in Mrs Elton's referring to her husband, who is an ordained minister as "Mr E" and "caro sposo" – it is merely vulgar. In these cases Emma is the observer and the narrative is focalized through her consciousness. And Emma is, of course, a snob herself, which adds to the reader's enjoyment of her comic disgust at the snobbery of others.



A02: Narrative methods

In this examination, the candidate should analyse the writer's use of such narrative methods as form, structure and language.

The student should analyse relevantly the ways in which meanings are shaped in novels. This means identifying narrative methods and showing how these methods relate to the key terms of the question.

Discussing narrative methods - advice to teachers and students:

As this unit is closed book, examiners will be realistic about the amount of detail which can be provided in the time available. Every novel has its memorable phrases which come to mind when writing, but it is anticipated that the larger-scale features of form, structure and language will be most useful in constructing a relevant response in the time available.

A few general stylistic features

Irony – ironic, ambiguous dialogue

Irony has several meanings and the type of irony to be discussed here is not the only one.

When we first begin to understand the term “irony” we have a sense that it means saying one thing and meaning another. We understand “sarcasm” first, which is also used when what is said is not what is meant. Sarcasm is used to attack and insult and we understand it early, for as children we use it against others or are victims of it. Understanding of irony comes later: it is not necessarily used to attack, though it may be. It can be used to make an effective argument. In *Emma* it is often used to baffle the reader. HW Fowler said that irony involved two audiences, one of which hears but does not understand; the other audience has privileged information, does understand, and is also aware of the first audience's failure to understand. As readers, we are members initially of the first, then of the second and more exclusive audience.

This sounds complicated but let's look at a few examples. Here is Mr Knightley at the ball asking if Emma will dance with him:

“Will you”, said he, proffering his hand.

“Indeed I will. You have shown you can dance, and you know we are not really so much brother and sister as to make it at all improper.”

“Brother and sister! No indeed.”

On the face of it this is simple. Will you dance? Yes. Good. And that is the way we understand the conversation *on a first reading of the novel*. At this stage in our reading we do not have the “inside dope” (unless we are almost preternaturally observant of the hints that Jane Austen has placed in the narrative). However, when we re-read the novel, knowing the ending, knowing that Mr Knightley is in love with Emma, and that Emma without being aware of it is strongly attracted to him, her talk of brothers and sisters and his vehement agreement that this is not their relationship



seems very significant. In this second reading we have a knowledge superior to that which we had before. We can look back at our previous incomprehension (and look down on all struggling first-time readers) and enjoy the experience. We feel that we are no longer ordinary readers, blundering about with a literal understanding of brothers and sisters. We are members of a privileged elite and Jane Austen is speaking directly to us. There may be an explanation here of Jane Austen's popularity.

Take another example involving the same characters. Re-read the proposal scene. You no longer believe that Mr Knightley's silences and constraint are because he is about to tell Emma of his love for Harriet Smith. As an experienced reader you are enjoying Emma's nervousness, knowing that all will be well for her. You now know why – it was jealousy – he had so poor an opinion of Frank Churchill. When Emma puts him off, she thinks she is putting off Mr Knightley's telling her of his love for Harriet Smith. She can't bear to hear it. But you have the delight of knowing better. This is not what he wants to do. He wants to propose to Emma... and then she invites him to speak to her "as a friend". And you realize how discouraging this remark must have sounded in his ears. As a friend; not as a lover.

Emma is a novel full of puzzlement and incomprehension. The devious behaviour of Frank Churchill causes much of it but he is *trying* to baffle others. In the type of ironic dialogue we have been looking at Jane Austen is showing us how easily we can baffle ourselves, interpreting what we hear in terms of our preconceived ideas. You have got to know the novel to read it well.

The Narrative Voice

In *Emma* Jane Austen uses a mixed mode of narration. At times she uses an omniscient narrator, a traditional novelistic technique which allows her to comment on other characters' thoughts and feelings, and on their characters. Here is the omniscient narrator at work as we are introduced to our protagonist: "The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself: these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her."

Here the narrator exercises "heavy control", analysing Emma's character, her "disposition", and the dangers which threaten her happiness. The narrator is also able to comment on Emma in an indirect fashion by the employment of an ironical tone. We are told that the power of having her own way was not a misfortune to her. This is later revealed as an understatement: the entire happiness of this spoiled girl depends on having her own way.

Some parts of the story are told almost entirely in dialogue. For example in Chapter 5, where Emma is not present, all but the final half-dozen lines consists of the words spoken by Mrs Weston and Mr Knightley. Here the narrator seems to be making herself scarce and the chapter to be tending to the form of drama rather than novel. This is even more pronounced in the conversation on Box Hill, where the speeches are accompanied by something that looks very like stage directions:

"(to Emma)"

"(nodding to her husband)" etc.



In these parts of the story the control of the narrator is apparently lightened – ‘apparently’, because we can never quite believe that the story is telling itself.

Between the “heavy control” of the omniscient narrator and the “light control” of the dialogue sections there is an area where the narrative is focalized through the point of view of (usually) Emma. As Emma’s understanding is limited, the information we are given may be unreliable, but here she is in a moment of realization. Emma is reflecting on her utter misunderstanding of Mr Elton:

“How could she have been so deceived! He protested that he had never thought seriously of Harriet- never!....

The picture! How eager he had been about the picture! And the charade! And a hundred other circumstances; how clearly they had seemed to point at Harriet! To be sure, the charade, with its “ready wit” – but then, the “soft eyes” – in fact it suited neither; it was a jumble without taste or truth. Who could have seen through such thick-headed nonsense?”

In this piece of focalized narrative we are shown rather than told Emma’s thought processes. There is no ‘she said/ she felt/ she thought’. Instead, brief repeated exclamations, a vehement afterthought conveyed with a dash, a sudden misgiving that a mistake has been made in the parenthesis about the “soft eyes”, a futile attempt at defending herself in the concluding rhetorical question.

We do not usually analyse prose in this detailed way. Novels are large pieces of work and there is a long story to read and to enjoy. But surely one of the enjoyments is to notice how skilfully Jane Austen moves to and fro between telling and showing in *Emma*¹.

Characterization through dialogue

This is another narrative method that aims at showing rather than telling. Instead of describing the characters from without, Jane Austen reveals them through their dialogue. When this works well, further comment is unnecessary. The more comic characters provide the best examples. Miss Bates is a torrent of words, inconsequential, unable to stick to the point or to distinguish important information from triviality, too easily distracted to finish a sentence. (Her expression of thanks for her lift to the Crown is a good example.) A tedious muddle-head. And yet, the frequency of her “so kind” and “so obliged” shows a simple and humble gratitude for any kindness which others may do her which is far from ridiculous.

Mrs Elton and Mr Woodhouse are also interesting examples of this technique of characterization.

¹ A very helpful article is “How Jane Austen Changed the Face of Fiction” by John Mullan in *The Guardian* of 5/12/2015.



A03: Contexts

In this examination, the candidate should demonstrate understanding of the significance and influence of the contexts in which a novel is written and received by drawing on appropriate information from outside the novel.

No particular type of context will be stipulated in the question. However, contextual information which is made relevant to the key terms of the question will be rewarded. Students should be aware that little credit can be given for contextual information that is introduced merely for its own sake. They should remember that the text has primacy over the context. A good response will use contextual information sparingly and judiciously.

The following information is neither prescriptive nor exhaustive, but is intended as a helpful guide to teachers and students. It reflects some of the contextual areas which might be found useful. Remember the remarks above about balancing text and context in a response.

Social and historical context

Some relevant material will be found under A01.

It is often said that the larger world of politics and historical events finds little or no place in Jane Austen's novels. The novel was written in 1814-1815 and during its composition historical events of great importance were taking place. Napoleon had returned from his exile on Elba and the nervous Allies were raising the forces which were to destroy his power finally at Waterloo. Austen was not unaware of the politics of the wider world. How could she be when two of her brothers served in the Royal Navy and another had been in the militia. But there are very few mentions of outside events in the novel. One such is Mrs Elton's statement that her family in Bristol supported the anti-slavery movement. The Abolition of the Slave Trade act was passed in 1807.

Another interesting contextual area is the lack of careers open to women and the distress this caused. If a woman from a genteel family did not achieve financial security by marrying and her family were unable or unwilling to support her, almost the only respectable career open to her was that of governess. Many nineteenth-century English novels deal with the experiences, sometimes humiliating, of the woman who is forced to take up such a post. In the novel Jane Fairfax likens it to the Slave Trade.

Biographical context

In a letter to a niece written during the composition of *Emma* Austen wrote, "Three or four families in a country village is the very thing to work on." This was her usual practice and enabled her to write about what she knew. Readers should be careful, however, of assuming that what is reflected in the novels was *all* that she knew. The birth of Mrs Weston's daughter, for example, is a happy and uncomplicated event, taking place decorously "offstage". Austen's letters give a very different picture, at times horrifying, of repeated confinements and fatalities in childbirth in her social circle.



A05: Argument and interpretation

In this examination, the candidate should offer opinion or judgment in response to the given reading of the text, taking account of the key terms as the basis of the argument. This AO is the driver of Unit AS 2 and is of primary importance.

A05 can be satisfied in full by the candidate developing his/her own reading in response to the given reading. If, however, critics are used, they must be:

- *used with understanding*
- *incorporated into the argument to reinforce or be seen as an alternative to the student's opinion*
- *not used as a substitute for the development of the student's own opinion*
- *properly acknowledged.*

Coherence and relevance of argument will be rewarded. Students should be aware of the importance of planning in the sequencing and illustration of the reading they wish to put forward. They should also beware of the danger of replacing the key terms of the question with others of their own choosing which they assume mean much the same thing.

It might also be helpful to note that in the predecessor of this unit examiners frequently regretted the sacrifice of quality to quantity in responses.

The following information is neither prescriptive nor exhaustive, but is intended as a starting point for teachers and students. It reflects some of the thematic, stylistic and contextual issues which may be explored and developed further both in the classroom and through teachers' and students' own independent research.

Specimen question:

Emma can be viewed as a feminist novel.

With reference to Austen's narrative methods, and relevant external contextual information, **show to what extent** you agree with the above view.

In order to construct a meaningful and cogent argument (and to move beyond making simple assertions and offering unsupported opinions) students should use A02 and A03 elements to support and enhance their point of view. Convincing arguments will be based on a secure understanding of how Austen has used narrative methods (A02) to convey her message. Students will also encounter difficulties in presenting an argument which is focused on the stimulus statement without knowledge of the context(s) in which the novel is written and received (A03).

A few features of the feminist novel as a literary genre are listed below. Some of these will come to mind at once. Some are the product of a little reflection. This will enable the student to define a feminist novel, and this definition (which would be enriched by mentioning a few specific examples by name) can then be matched with the novel itself and the narrative methods which Austen uses. However, more general contextual information for example on the nature of



feminism or on the significance of Jane Austen's literary career for feminists is of course acceptable, provided it is made relevant to the question.

Literary context on the Nature of the Feminist Novel

Some of the constituents of the Feminist Novel:

- strong independent female characters who are not afraid to voice their own opinions and who are not reliant on men (e.g. *The Colour Purple*);
- exploration of capabilities of the central female characters;
- the Feminist Novel often ends with a relationship which is different from those which conclude other kinds of novel;
- women presented as an instrument of change in society (e.g. Dorothea Brooke in *Middlemarch*);
- presentation of the struggle of women for equality (e.g. *Jane Eyre*);
- emphasis often on family life, and within that, on mother and children ;
- the presentation of society as strongly and pervasively patriarchal: in a patriarchal society women were victims and marriage was rarely a union of equals and more likely to be a commercial transaction (e.g. *The Wide Sargasso Sea*);
- the plot of the Feminist Novel as arising out of an opposition to, or confrontation or tension with, such a society;
- because of its probable thematic concern with the adjustment of gender relationships, the Feminist Novel likely to be a Novel of Social Protest.

It is not necessary for the student wholly to agree or disagree with the stimulus statement. Probably a qualified answer will emerge, demonstrating that in some respects *Emma* is similar to a Feminist Novel, for example in its focus on a female character and her development, achieved through a narrative voice which effectively reveals a young woman's sensibility. It may be argued that the dominance of Emma in her society and the deference she receives at least suggests the possibility of a woman engaging in everyday interaction on the same terms as men, or of a woman being able to make her own choices. Possibly an argument might be made about the position of women in society based on Jane Fairfax's situation as a young woman without family or fortune. The instrumental treatment of Harriet by *Emma* and the language used by Austen to describe it might be argued as evidence of the complicity of women in their own commodification or infantilization.

However, a strong counterargument might be expected which notes the traditional (patriarchal?) nature of the gender relationship suggested in the future marriage of Emma and Mr Knightley. The marriage of heiress and land-owner may be seen as an affirmation of the *status quo*, and evidence that the novel has little of the social concern we expect from the Feminist Novel. There is no addressing of the social basis of Jane's problem: the solution is merely a rich man.



Glossary

Character v characterization

Irony

Omniscient narrator

Unreliable narrator

Dialogue