

Emma's Character and the Language Power in the Fairclough's Critical Discourse Analysis Lens

Yosi M. Passandaran¹

Universitas Indraprasta PGRI

e-mail: yosimpass76@gmail.com¹

Yulia Sofiani²

Universitas Indraprasta PGRI

Leni Tiwiyanti³

Universitas Indraprasta PGRI

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ABSTRACT

Through an eye on the power dynamics in language, this study uses Fairclough's Critical Discourse Analysis (CDA) to analyze Emma's character in Jane Austen's Emma. The three-dimensional framework developed by Fairclough's text analysis, discourse practice, and sociocultural practice, is used in this research for analyzing how Emma's language both reflects and negotiates social hierarchy, gender roles, and power systems. Emma exhibits linguistic agency through her speech patterns, conversational dominance, and interactions with other characters, exposing both social limits and her self-determination. The results point out that Emma is influenced by the ideological frameworks of her day even though she occasionally uses discursive power. This research provides to a better understanding of how language acts as a tool for power and identity creation in literary discourse, particularly in regard to gender and class in Austen's works. By highlighting the importance of language in determining character interactions and social standing, this study advances literary discourse studies.

Keyword: Novel, Emma, Critical discourse, Class, Gender

INTRODUCTION

Human beings communicate a message or meaning through their language. As stated by Yuniar et al. (2023), the messages will vary based on the circumstances and cultural background. Language is used to communicate with others and make sense of the experiences we have. On the other hand, Language is one of the tools to operate the power of ideology. In addition, language is included the domination of others by others. This statement is supported by Halliday in in Mushodiq and Suhono (2017), that language is not only consists of sentences, but also a text or discourse in which the exchange of intentions in interpersonal context between one another is existing. In addition, as noted by Amalia and Juanda (2021), language can be used to create and preserve cultural content. Through language, meaning and purpose are conveyed. By using specific traits, the speaker can make it easier to understand the meaning and intended. Through language, people continuously learn how to complete tasks and create meaning by employing word choices and grammatical resources. However the function of language as a tool of power is not always negative. It can also be used as the way to invite people to combat the negative power that people use. It can be seen in the campaign spoke by Jane Austen in her novel, Emma The classic marriage novel by Jane Austen is adapted in

Emma. . Emma is presented as a young woman who is intelligent, nice, and haughty The novel Emma by Jane Austen explores the dangers of misinterpreted love and teenage arrogance. In the 1800s, it was first published.

The issues and struggles of a refined lady in Georgian England are explored in Austen's novel, as in her others, and she also makes her characters' dialogues vibrant and humorous. Austen's novel is renowned for its incisive social satire, emphasizing interpersonal relations, class dynamics, and the pursuit of real love in the face of Regency England's rigid cultural norms. In its adaptation, Autumn de Wilde's movie revives the classic narrative in a way that appeals to contemporary audiences with a combination of hilarious storytelling and stunning aesthetics. Gwyneth Paltrow plays the lead in the movie. A bright young woman with a dull everyday life is portrayed in the movie. Emma perceives Harriet Smith and Robert Martin's matchmaking solely in terms of money and social aspirations, unable to recognize the love between them. Emma's choice to engage in inept matchmaking is a protest against the limited opportunities afforded to wealthy women. Emma as the protagonist is presented by Gwyneth Paltrow in outstanding capacity.

This novel's awkwardness representation in the story is one of its primary pleasures. The social and emotional complexity of Regency England, where manners and social norms were significant aspects of daily life, is reflected in the awkwardness, which serves as a humorous technique, whether in characters' action or dialogue Misunderstandings, selfish goals, or the characters' incapacity to completely comprehend both themselves and others are frequently the causes of the uncomfortable scenes that show up in the movie. The purpose of this research offers fresh perspectives on the development and analysis of hidden meanings in the movie's dialog.

In this present dialogue research, Fairclough's application of critical discourse analysis was analyzed. The author analyzes and explores the significance of the character dialogue using the Critical Discourse Analysis framework. For the purpose of analyzing this novel, the researchers plan to employ Critical Discourse Analysis, or CDA. Regarding CDA, Eriyanto in Hibtiyah (2022, 31) describes it as a linguistic study that has a close connection to context. The quote mentioned earlier points out how language can be used dynamically for specific purposes. One technique for uncovering hidden meaning in order to gain a greater understanding of a topic is critical discourse analysis. Since language is more than merely a means of communication, critical discourse analysis focuses on understanding language in use. Zaimar (2014, 21) asserts that critical discourse can be used to language, literature, and a range of scientific disciplines.

Through the discourse type are the terms discourse analysis and critical discourse analysis. Discourse analysis seeks to identify specific meanings and intents. In Zaimar and Harahap (2019, 42), D. Maingueneau claimed that speech is composed of numerous sentences, a single word, and a sentence. It is also possible to utilize discourse as a spoken word phrase because it is a term that blends spoken and written words. Therefore, a single word, sentence, paragraph, article, book, or even a single scientific topic can all be considered discourse. In order to obtain thorough analysis, CDA, as a middle level, is theoretically responsible for bridging the gap between Text, discourse and social practice.

This research focus is Emma, the novel's protagonist, who represents herself with unique characterization. The language in dialog in literary works, including in adaptation movies reflect not just their distinctive traits but also the social mores of the times, such as how they ask for or demand things from other people. With regard to the researchers, Fairclough's and other CDA in general need to solve three issues. In the first place, CDA is not strict since it uses a variety of categories to indicate the same phenomenon. Furthermore, the great influence of critical thinking places CDA in an ideological position. Since the selected theoretical framework is the only one that can detect selective data observation, this condition is ideological. Since there are no external devices other than the theory's glasses, it is difficult to see whether the theory is defective.

This deficiency, however, can be addressed by the third stage of Critical Discourse Analysis, reflection by perspective. Critical discourse analysis allows Uljannah (2017, 38) to discover the motivations behind the news text's appearance in addition to its content. We can more thoroughly destroy the misuse of ideology, dominance, power, and inequality that is perpetuated and created through texts by employing critical discourse analysis. Rather, discourse is seen as a deep linguistic aspect in the study of language elements or meaning. It means, the discourse can comprise multiple sentences and convey the entire meaning, Chaer (2014) suggested that it is the highest grammatical element in the hierarchy. According to the quotation, discourse might consist of more than one sentence. It is a mesostructural level of discourse. As noted by Fairclough (2013), the production firm and the scriptwriter are included in the meso-structural analysis of the text's creative path.

Nonetheless, the researchers thought that the shots idea had the potential to degenerate in its ideological stage. We thought, more critical explanations of its partisanship are still required, rather than just emphasizing structural weaknesses in the victim or those in need of repair as the grounds for unequal interactions. The weak degree of predictability resulting from its reliance on the theory employed, particularly in the first stage of Fairclough's CDA, is the third issue, which is still connected to the theoretical framework selected.

Critical Thinking has a direct impact on this deficit. In fact, the influence of critical thinking is implied by the sort of social irregularity that Fairclough positions as the origin and focus of CDA. In order to analyze linguistically, Fairclough (2015, 53) looks at its coherence, cohesion, semantics, sentence structure, and vocabulary usage. Haryatmoko, D. (2016) states that the discourse, which is to be shown in the text, is examined in all three. The correlation refers to how journalists and readers interact. The construction and manifestation of readers' and writers' identities are researched in the text. In addition, Fairclough (2018,167) added that The production and consumption of texts, as well as the examination of the media's role in producing them, are the main topics of discourse practice.

At the level of sociocultural practice, a text undergoes a search process before being explained through comparisons to the sociocultural context and the results of its interpretation. They can be divided into three categories: situational, social, and institutional. Fauzan (2013) defines situational as a unique circumstance that happens during the text's structure. The term referred to as describes how an institution influenced the text's creation. Moreover, according to Fauzan (2013), social conditions encompass a society's broader social structures, including its financial, political, and social structures.

METHOD

Both a descriptive and a qualitative explanation will be provided. In the words of Wijayanti (2013), the presenting of study findings in the form of thorough, in-depth, and sentence-by-sentence descriptions is a hallmark of the qualitative descriptive technique. As defined by critical discourse methods, reality is uneven and frequently a cause of conflict and social strife. According to Halik (2018, 152), critical study aims to correct reality, which is inherently uneven, and offer opinions and changes to social relationships by changing these into cultural structures.

In linguistics and education, qualitative research is acknowledged as a legitimate study methodology. Six criteria are presented in the paper to support the present research's assertion that the role of qualitative techniques in educational research must be made clear. Ultimately, these topics come together to address relevant research initiatives for the future generation of researchers' needs. In the opinion of Sugiyono (2012, 37), a literature analysis might be either intrinsic or objective. The synthesis would be mistakenly classified as a qualitative meta-analysis or qualitative systematic review, according to Sandelowski and Barroso (2003, 227), if no analysis was carried out within the parameters of the research.

RESULT AND DISCUSSION

A critical discourse analysis approach, or CDA for short, will be used by Fairclough to analyze the conversation in the novel *Emma*. The relation between language, power, and ideology in the text and its social context is Norman Fairclough's main area of interest. Social hierarchies, gender roles, and 19th-century cultural conventions are frequently reflected in the speech in *Emma*, Jane Austen's novel.

The writer's research intends to draw attention to the discourse in *Emma*, Jane Austen's novel by researching meaning in its dialogue. The thought process that *Emma*'s dialogue effectively portrays character is this research's foundation.

Result

a. Text

Form, meaning, and function might be considered as the language three elements. The fundamental elements of language are form and meaning. In contrast, the function of language is an external aspect. Segmental elements and supra-segmental elements are among the shape aspects. Linguistic units, also known as lingual units, consist of segmental forms. Functional components make up the outermost structure. This analysis of *Emma*'s language style, sentence structure, and word choice falls under the text factor. Austen's usual narrative style, which blends irony and unrestricted indirect discourse, is evident throughout *Emma*. While keeping the story in the third person, this strategy lets the reader into the minds of the characters, particularly Emma Woodhouse. The social standing and cultural mores of the time are reflected in the speech patterns of the characters in the novel. Compared to characters like Harriet Smith, *Emma*, for instance, speaks in a more assertive and forceful manner. This dimension covers the linguistic and structural aspects of the text

in the novel, including word choice, syntax, metaphor, and the use of dialogue and narration. This analysis might be seen in the table below:

Table 1. Linguistic Framework

Dialogue	Syntax	Semantic
"I always deserve the best treatment because I never put up with any other"	Two clauses joined by a causal conjunction denoted by the word because make up this phrase. The sentence: <i>I always deserve the best treatment</i> , is the major sentence. Emma's assertion regarding her rights is supported by this sentence. The sentence: <i>Because I never tolerate any other</i> , is the reason clause. This sentence explains the reasoning behind her comment. She comes out as solid and authoritative because of this framework, which demonstrates the internal logic and explanation for her assertion.	1. Always = Absolute occurrence and consistency are indicated in this statement. This word implies that the belief or right asserted is unchanging. It always applies without fail 2. Deserve= There is a normative connotation to this word about eligibility or privileges. This word denotes that the subject, the main character Emma believes she has natural rights or deserves specific care.
Mr. Knightley: Badly done, Emma! Badly done indeed! You, whom I have always looked up to as having superior judgment, can hardly have supposed you were not encouraging the unpleasant jest of the day. Your real good sense, I had always depended on, does not, I am sure, fail you in this instance. It was badly done (Ch.7)	The text has a rhythmic yet forceful tone since it combines simple, compound, and sophisticated sentences. The repeated exclamation points: Emma, you did a terrible job! Very badly done! strike a harsh and critical tone right away by standing alone for dramatic effect. The more intricate sentences that follow give justification for his conclusion.	Key words and phrases in the sentence have a heavenly meaning: Badly done, Emma! Very badly done! By repeating the phrase "badly done" strengthens the denunciation and upholds Mr. Knightley's ethical power. In fact intensifies the critique and strengthens the judgment. It is inevitable and intimate because Emma is addressed directly.
Emma: I lay it down as a general rule, Harriet, that if a woman doubts as to whether she should accept a man or not, she certainly ought to refuse him (Ch.7)	The sentence type is complex declarative sentence, which has numerous clauses, one of which is conditional. The sentence evaluates Emma's role as an authoritative figure, regulating Harriet's love choices using strong phrase construction. Her opinion is presented as unquestionable	Regarding women's decision-making in marriage, Emma's comment subtly reinforces social standards while also projecting power and convincing. Power dynamics, modal obligation, and

truth by using the modality ought to, which is a sort of generalizing noun phrase: a general norm and an if-then structure.	universality in her argument are all revealed by the semantics of this sentence.
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In the first dialogue, the chart shows that the usage of absolute language like always can produce a worldview that is unyielding and contradictory. This highlights that there is no opportunity for negotiation or beginning from the set standards. From that analysis, this conversation conveys a high sense of self-confidence semantically. The reason is that Emma believes she is better or more valuable than others, she asserts her right to be treated differently.

In the second dialogue, Mr. Knightley's syntax is carefully structured to be direct yet formal, critical yet constructive. The repetition and exclamatory tone establish authority and disappointment. Complex clauses and interruptions add nuance to his argument. The use of modal verbs, passive voice, and embedded clauses helps balance critique with a tone of guidance. Knightley is proven as the moral authority by the formal structure, repetition, and strong tone, which all represent power relations. The scene's power disparity is emphasized by the monologic structure, which precludes quick action. Gender standards in the 19th century, when males are supposed to correct women's mistakes, are reflected in Knightley's systematic analysis. The power dynamics in the second discourse are implied by the semantics. The three main themes of Mr. Knightley's speech are correction, anticipation, and judgment. While gently reiterating the social and gender hierarchies of the era, his methodical, sympathetic language teaches a moral message.

In the thirds dialogue, Emma's words apply syntax to manage Harriet in her highly structured and authoritative instructions. Her social and intellectual superiority is reinforced by the logical framework, modal verbs, and generalizing language, illustrating how language may express power. Emma makes an authoritative and convincing remark by combining conditionals, a complex sentence, modality, and a didactic tone. The novel's social hierarchy are reinforced by the grammar, which conveys her strength, assurance, and ability to manipulate Harriet. Emma's upper-class standing and power over Harriet are reflected in her formal, commanding tone. Her dominance over Harriet's actions is reinforced by the syntactic choices, which highlight power disparities based on gender and class. Semantically, Harriet is persuaded to comply by the use of moral obligations, generalizations, and certainty signs, which produce mild pressure. Due of her lack of social influence, Harriet is vulnerable to Emma's language skills. Given her status and education, Emma believes she is the most knowledgeable person concerning Harriet's future when it comes to gender and class issues. Because of her inferior social standing, Harriet is viewed more as an information recipient than a self-reliant as the person making the decision.

b. Discourse Practice

Social class and status discourse is the first discourse prsasssetice. Social hierarchy plays a significant role in the 19th-century England where the movie has been assigned. Being from an affluent family, Emma Woodhouse, the primary character, has influence in

social situations. This socioeconomic structure is reflected in the conversation and mannerisms of individuals from various classes, such as Emma's interaction with Harriet Smith, a lower-class girl. She and Mr. Knightley are compared since they both experience the same level of class tension. Emma is rife with subliminal humor and societal satire, much like many of Jane Austen's written works. The underlying wit and social critique are reflected in the characters' speech patterns, such as Mr. Knightley's, somewhat critical criticism about Emma.

Emma Woodhouse is described as a bright woman in the classic novel. However, she is occasionally unaware of an action she takes, which frequently contradicts what should be done. The primary issues with socializing are directly parodied in Jane Austen's *EMMA* novel, which also offers several subliminal lessons on polite behavior and appreciating one another without considering one's own position in society. Generally speaking, a social genre exists alongside the romance subject, albeit in a limited sense.

This is due to the fact that social issues in society, particularly those in *Highbury*, have merged with the romantic aspect. Researchers have analyzed some of the dialogues that were used and found that they feature an introduction and an exposition. There is hardly any language in the film's opening sequences, especially when young Jane is being treated badly. *Badly done, Emma! Badly done indeed!*, for instance, conveys Jane's grief and creates a depressing atmosphere. During this encounter, Jane's identity as a brave and truthful woman has been determined. Emma is rife with subliminal humor and societal satire, much like many of Jane Austen's writings. The underlying wit and social critique are reflected in the characters' speech patterns (e.g., Mr. Knightley, who frequently chastises Emma in a kind but direct manner).

c. Social Practice

The novelist's major goal in discourse practice is to speak about his or her history, experience, and knowledge. The rich woman, Emma Woodhouse believes she has influence over other people's lives, particularly when it comes to matchmaking. Even though they don't always know best, Austen gently criticizes how the wealthy frequently feel entitled to dictate how the lower classes live their lives. Harriet Smith and Emma's relationship demonstrates how social standing and decision-making can be impacted by socioeconomic inequalities. The work gently criticizes the inflexibility and injustice of the social class system at the time, despite the fact that Emma is set in high society. Harriet Smith and other members of lesser social groups are frequently denigrated by Emma, but she finally comes to see that there are other factors that determine a person's value besides their social status.

Discussion

After researching the data in Emma's novel, the researchers would like to analyze that Form, meaning, and function are the three dimensions of language. Language's inherent characteristics include form and meaning. In contrast, the function of language is an external dimension. One of the strongest female characters in Austen's writing is Emma. In contrast to many female protagonists in classic books, Emma has no interest in getting married for money or prestige. Marriage was the only path to financial security at the period, so the novel also demonstrates the limited possibilities opened up by women. In order to maintain social and

economic stability, women were required to marry in Austen's period. Emma is an example of a woman who violates the social mores of her era since she initially insisted on not getting married. She does, however, finally get married, demonstrating that marriage and love are optional. It appears that Austen is expressing the idea that women are still subject to social norms while having the ability to think freely.

There are also linguistic games and subconscious thoughts in the novel. Implied implications are common in this novel's conversations. Mr. Knightley's criticism of Emma, for instance, is frequently subtle but significant. The characters' language reflects societal inequities, power dynamics, and hidden thoughts and emotions. The fact that Emma doesn't recognize her love for Mr. Knightley until the very end of the book is among its most fascinating characteristics. This represents how true love often grows out of friendship and profound respect rather than being dramatic. By understanding, not merely romantic attraction, is the foundation of wholesome relationships, as Austen wishes to highlight

The segmental elements and supra-segmental elements are among the shape dimensions. Linguistic units, also known as lingual units, comprise segmental structures. Functional components make up the outward structure of language. The dialogue's discourse reinforces essential topics such as love, freedom, social injustice, and the pursuit of identity. It is seen clearly in the table below:

Table 2. Fairclough's Critical Discourse Analysis

Textual (Micro structure level)	Choice of vocabulary	:Using many metaphores
	Structures:	Using many declarative complex sentences
	Schematic:	By analyzing syntax and semantics, discourse practice aims to produce texts that reflect background, experience, and knowledge.
	, sentence construction, and word choice.	The sentences, the words' choosen and the metaphore represented social class, gender inequality, and satire for the Victiorian era are the first structural elements.
Discourse Practice (Meso Structure)	The author purpose	The major purpose of discourse practice, according to the novel's author, is to construct texts based on background, experience, and knowledge.
	The hidden meaning is influenced by its style	Social and aristrocacy criticism
Social Practice (Macro Structure)		Creating texts about background, experience, and knowledge is the primary objective of discourse practice, which the novelist strives to communicate.

CONCLUSION

This research concludes that the social and cultural situations of the Victorian Era, as depicted in Jane Austen's work *Emma*. Language as a representation of power in social strictures is the conclusion of the analysis of the novel *Emma* using Fairclough's first method. Character interactions frequently display social hierarchy in *Emma*. Especially when speaking to people like Harriet Smith or her family's slaves, Emma, an affluent upper-class woman, utilizes language of power. This illustrates how, in a 19th-century patriarchal and class-based society, language is employed to uphold dominance. Given that marriage is viewed as the primary objective of a woman's life, the story illustrates the limited position that women play in society. The language employed by male and female characters in Fairclough's analysis can demonstrate how communication reinforces patriarchal institutions. As the protagonist, Emma offers a portrayal of more independent women who remain inside the confines of patriarchal society.

The novel also demonstrates how the social discourses of the time on marriage and women's duties were internalized. As a measure of defiance against the prevailing worldview, Emma initially opposes marriage, which makes her a distinctive character. She ultimately decides to wed Mr. Knightley, though, which may be seen as a concession to society's

standards. Discourses have the power to alter social systems in addition to reflecting them, as CDA Fairclough highlights. Austen represents how someone can grow from mistakes, enhance their interactions, and alter their perspective of the world through Emma's character development.

SUGGESTION

In this part, there are some ideas that can enhance and broaden the research of any scholars who wish to use Fairclough's Critical Discourse Analysis (CDA) to continue studying Emma: It is recommended that more researchers broaden the scope of their analysis. In addition to analyzing Emma, they ought also contrast it with Jane Austen's *Sense and Sensibility*. Additionally, they can analyze how Emma's discourse differs from that of other modern 19th-century novels.

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