

## SAMPLE CREATIVE RESPONSES AND COMMENTARIES

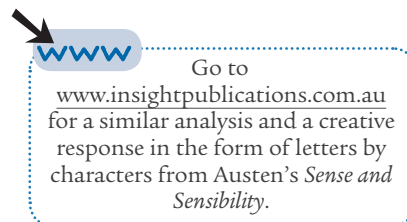
This section includes two sample creative responses based on literary texts. Study these examples to gain ideas about how to approach your own creative writing.

### Example 1: creative response to a novel

This first example shows how a creative response to a novel can take the form of a new scene. In this case the text is Jane Austen's *Emma*. This example shows:

- a detailed explanation of how to approach the task through a close study of the text
- an annotated piece of creative writing – a new scene including a conversation between characters in the novel
- links between the creative response and a close analysis of the text.

The task in this example involves the development of a character profile table – see pp.186–7. This table summarises evidence obtained from a close study of several minor characters in the novel. A close study of characters is an excellent basis for a creative response. The following activity is included should you decide to base your creative response on one or more characters.



### Create a character profile table

#### ACTIVITY

The character profile table on pp.186–7 summarises the evidence obtained from a close study of five minor characters in the novel.

This activity will enable you to locate textual evidence for the key features that are used to create these particular characters. This evidence will be very useful in developing both your creative response and your reflective commentary, as well as for writing about that character in a close analysis.

1. Study the table closely to see how different types of evidence are needed to build complex 'portraits' of these characters.
2. Using the same features, create your own table for a group of characters in the text you are studying.
3. Use this as the basis for writing a creative response involving these characters. This could be a new section inserted into the text or a separate piece written from the point of view of one of these characters in the style of the original text.

### A new scene for Jane Austen's *Emma*

**The task: construct a scene which brings together some of the minor characters, in which Emma's wedding and Jane Fairfax's marriage are discussed.**

#### Preliminary activities

- Write down what Miss Bates and Mrs Elton might say about Jane Fairfax's and Emma's marriages.
- Identify some of the text's main ideas and connect them to the writer's views and values.
- Make notes on elements of Austen's style.
- Make notes on Austen's construction of comic characters.
- Read some critical reviews – particularly those offering differing critical perspectives.

## Character profiles

This creative response focuses on a group of secondary characters – each of whom embodies differing values. Three of the novel's comic characters are brought together in this scene to exploit the humour Austen utilises in her condemnation of either their particular values or the values of Regency society.

Page numbers refer to the 2003 Penguin Classics edition (edited with an introduction and notes by Fiona Stafford).

Features of the text	Key quotes and elements of characterisation
<b>Authorial comments on the characters</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> 'enjoyed a most uncommon degree of popularity ... it was her own universal good-will and contented temper which worked such wonders ... She was a great talker' (p.22).</li> <li>• <b>Mr Woodhouse:</b> 'was universally civil' but 'His spirits required support ... hating change of every kind' (p.9).</li> <li>• <b>Mrs Elton:</b> 'a vain woman, extremely well satisfied with herself ... with manners which had been formed in a bad school, pert and familiar ... [Her] rich brother-in-law near Bristol was the pride of the alliance' (p.253).</li> <li>• <b>Isabella:</b> 'a pretty, elegant little woman, of gentle, quiet manners', but like her father, has 'many fears and many nerves' (p.89).</li> </ul>
<b>What the characters say</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> characteristic expressions: 'so kind'; 'so very obliging' – she spends a great deal of time reporting others' actions and conversations (pp.219–21).</li> <li>• <b>Mr Woodhouse:</b> 'pray do not make any more matches, they are silly things, and break up one's family circle grievously' (p.14).</li> <li>• <b>Mr John Knightley:</b> often impatient when in Mr Woodhouse's company: 'Mr Perry ... would do as well to keep his opinion till it is asked for' (p.101).</li> </ul>
<b>How they speak</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> uses lengthy and rambling sentences which are amusing in their verbosity and triviality. Her diction is punctuated by many dashes and commas as she moves rapidly from one topic to another. Miss Bates' diction reveals her simple, grateful, well-meaning nature (e.g. p.149).</li> <li>• <b>Mr Woodhouse:</b> tone of displeasure regarding change (p.14, above). Expresses anxiety about his or others' health or welfare: to Mr Knightley, 'you must have found it [the walk] very damp and dirty. I wish you may not catch cold' (p.11). Unqualified approval of good manners: 'Mr Elton is a very pretty young man to be sure ... I have a great regard for him' (p.15).</li> <li>• <b>Mrs Elton:</b> her language is affected and often inappropriately familiar – it is insincere, exaggerated and self-aggrandising. 'I am so extremely partial to ...', 'cara sposo' (p.259).</li> <li>• <b>Mr John Knightley</b> – with sarcastic dryness (in response to Mr Woodhouse): 'If Mr Perry can tell me ... as he could himself' (pp.101–2).</li> </ul>
<b>What others say or think of them</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> (spoken by Emma) 'so silly – so satisfied – so prosing – so undistinguishing' (p.82).</li> <li>• <b>Mr Woodhouse:</b> recognise his need to be cosseted: Emma 'spared no exertions to maintain [a happy] flow of ideas, and ... get her father tolerably through the evening' (p.11).</li> <li>• <b>Mrs Elton:</b> (spoken by Emma) 'A little upstart, vulgar being, with ... all her airs of pert pretension and under-bred finery' (p.259). Mr Woodhouse says she has 'A little quickness of voice ... which rather hurts the ear' (p.259).</li> <li>• <b>Isabella:</b> (spoken by Mr Knightley) Isabella was always 'slow and diffident' (p.36).</li> <li>• <b>Mr John Knightley:</b> (spoken by Emma) an 'affectionate father' (p.78).</li> </ul>
<b>What the characters do</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> visits and receives visitors; corresponds with Jane Fairfax; cares for her mother.</li> <li>• <b>Mr Woodhouse:</b> remains at Hartfield (and indoors) as much as possible: 'it is never safe to sit out of doors' (p.47).</li> <li>• <b>Mrs Elton:</b> interferes in others' lives. Endeavours to impress others with her social superiority and stylishness.</li> <li>• <b>John &amp; Isabella Knightley</b> care for their five children, visit Highbury, holiday at the seaside.</li> </ul>

CONT. 

Features of the text	Key quotes and elements of characterisation
<b>Relationships with other characters</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates</b> and her mother – cared for by the people of Highbury, who recognise their moral obligations for vulnerable and dependent women. Their relationships highlight the benefits of a gossipy but close-knit village: ‘our friends are only too good to us. If ever there were people who, without having great wealth themselves, had every thing they could wish for, I am sure it is us’ (p.163).</li> <li>• <b>Mr Woodhouse:</b> both Emma and Isabella cater to his needs, often treating him like a pampered, demanding child.</li> <li>• <b>Mrs Elton:</b> bossy, self-centred, insensitive, over-familiar (pp.333–4). Her relationship with Mr Elton (another comically unpleasant character) is – significantly – her only mutually agreeable one.</li> <li>• <b>John &amp; Isabella Knightley:</b> mutually satisfactory relationships with family and friends. Embody ideas about successful (and unromanticised) marriage and parenting.</li> </ul>
<b>Values represented by the characters and condemned by Austen</b>	<p><i>The comic characters largely embody values condemned by Austen; she employs satirical humour to show her critical view of them.</i></p> <ul style="list-style-type: none"> <li>• <b>Mr Woodhouse:</b> embodies resistance to change – stagnation of society.</li> <li>• <b>Mrs Elton:</b> embodies unwelcome change; she is ‘self-important, presuming, familiar, ignorant, and ill-bred’ (p.261).</li> </ul>
<b>Values endorsed by Austen</b>	<ul style="list-style-type: none"> <li>• <b>Necessity for appropriate change</b> – facilitated through marriages of admirable characters – enables the regeneration of society.</li> <li>• The values of <b>Mr Knightley</b> are those most strongly endorsed by Austen. He is ‘good-natured’, ‘useful’, ‘considerate’, ‘benevolent’ and ‘humane’ (p.208). He is the ideal English gentleman – as his name suggests. He sees past social pretensions: ‘there was one spirit among them not to be softened ... by bows or smiles – Mr. Knightley’ (p.193). While it is true that he is jealous of Frank Churchill, this is an indication of his feelings for Emma. Mr Knightley also condemns ‘Highbury gossips – Tiresome wretches!’ (p.57).</li> </ul>
<b>Author’s tone when describing characters</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> gentle satire used by Austen to highlight the ageing spinster’s foibles – but Miss Bates’ values are not condemned.</li> <li>• <b>Mr Woodhouse:</b> sharper satire directed at Mr Woodhouse: his ‘feelings were in sad warfare ... care for [his visitors’] health made him grieve that they would eat’ (p.25). Humorous irony used here to show how the competing concerns of health and hospitality cause him great discomfort.</li> <li>• <b>Austen’s merciless mockery of vanity, folly or hypocrisy:</b> despite Mr Elton’s ‘good and agreeable qualities’, his speeches were ‘apt to incline [Emma] to laugh’ (p.80).</li> <li>• Ms Elton is perhaps the novel’s most unlikeable character – shallow, vain, snobbish and presumptuous. Austen’s tone is scathing dealing with Mrs Elton.</li> </ul>
<b>Author’s style (use of language)</b>	<ul style="list-style-type: none"> <li>• <b>Wit and elegance:</b> these stylistic features are exemplified in Emma’s speech on p.82, from ‘I have none of the usual inducements’ to ‘except in being unmarried’. Austen’s irony is evident as she highlights her heroine’s naivety and exposes her rather smug self-satisfaction. The polish of her style is reflected in Austen’s carefully constructed sentences and well-chosen vocabulary. The words ‘Fortune I do not want; employment I do not want; consequence I do not want’ have an elegant symmetry, produced by the repetition of ‘I do not want’. The words used to describe Miss Bates accurately describe her – but work on a deeper level as a condemnation of the speaker.</li> <li>• <b>Humour and irony as social satire</b> (mocking people’s foibles): Mr Elton’s ridiculous efforts to ingratiate himself produce ‘a few minutes of entire silence’; unspoken disapproval of his actions and astonishment at his silliness, which readers are invited to share and laugh at. <b>Mr John Knightley’s</b> ironic comment that he ‘never in [his] life saw a man more intent on being agreeable’ (p.106) shows his disdain for Mr Elton’s embarrassingly excessive expression of concern for Harriet.</li> <li>• Use of double negative, e.g. ‘If it be not very disagreeable’ (p.218). Thoughtful qualification of opinions and feelings achieved by double negatives throughout the novel.</li> </ul>
<b>Other features (e.g. setting, imagery) connected with the characters</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> <i>letters</i> indicate her dependence on others to enrich her life.</li> <li>• <b>Mr Woodhouse:</b> <i>Dining/food</i> – Mr Woodhouse’s basins of thin gruel symbolise his lack of vitality – his reluctance to dine out shows his insularity.</li> <li>• <b>Mrs Elton:</b> <i>Clothing/fashion</i> – ‘as elegant as lace and pearls could make her’ (p.271); the strawberry gathering (p.333).</li> </ul>

## Write a brief plan of the response

Consider:

- *what* the characters would say (showing your understanding of character)
- *how* they would say it (showing your understanding of style)
- *why* they would say it (showing your understanding of issues and ideas in the text).

The following table provides examples of answers to these questions. Produce a similar table for characters whose points of view you will present in a creative response.

<b>What the characters would say</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> eager to discuss Jane's marriage</li> <li>• <b>Mr Woodhouse:</b> complaints about marriage; comments about illness, the weather</li> <li>• <b>Mrs Elton:</b> references to fashion; assertions of her social superiority</li> <li>• <b>Isabella:</b> narrative point of view (thinking more than talking) about the other characters</li> <li>• <b>Mr John Knightley:</b> sharp censure of Mr Woodhouse's folly</li> </ul>															
<b>How they would say it</b>	<ul style="list-style-type: none"> <li>• <b>Miss Bates:</b> foolish and garrulous – long rambling sentences</li> <li>• <b>Mr Woodhouse:</b> verbose, over-anxious, critical</li> <li>• <b>Mrs Elton:</b> effusive, condescending, insincere</li> <li>• <b>Isabella:</b> reflective and sensible</li> <li>• <b>Mr John Knightley:</b> irritable tone</li> </ul>															
<b>What would be revealed through their dialogue or narrative point of view</b>	The dialogue of each of the characters reveals that they remain essentially unchanged – apart from Isabella, whose narrative perspective allows readers greater insight into aspects of her character.															
<b>Examples of Austen's language</b>	<table> <tbody> <tr> <td>felicity (happiness)</td> <td>excessively</td> <td>approbation</td> </tr> <tr> <td>tolerable</td> <td>creature (person)</td> <td>want of (lack of)</td> </tr> <tr> <td>shewed</td> <td>instrument (piano)</td> <td>every body</td> </tr> <tr> <td>chuse</td> <td>most vexatious</td> <td>pray do</td> </tr> <tr> <td>uncivil</td> <td>embrocation (lotion)</td> <td>inducement</td> </tr> </tbody> </table>	felicity (happiness)	excessively	approbation	tolerable	creature (person)	want of (lack of)	shewed	instrument (piano)	every body	chuse	most vexatious	pray do	uncivil	embrocation (lotion)	inducement
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## Form of the response

The creative response is in the form of an additional scene at the end of the novel after Emma and Mr Knightley have departed for South End.

The response shows a detailed knowledge and understanding of aspects of character and setting, and an awareness of the text's key ideas. Austen's implicit condemnation of the values of some characters is revealed through dialogue and authorial voice – filtered through the narrative perspective of Isabella. This change in narrative perspective extends our understanding of her character and allows for interesting (but plausible) possibilities of character development.

## Sample creative response

It could not go unnoticed that the departure of Mr and Mrs George Knightley for South End had left the party at Hartfield somewhat depleted in cheer. Emma's absence – Isabella observed – was keenly felt by her father, who had farewelled her with instructions about woollen mufflers and warm gruel to guard against any vile humours produced by the sea air. Nevertheless, the presence of John and Isabella was some small compensation, as Mr Woodhouse's concern about the pilfering in Mrs Weston's chicken house had not, despite Emma's best efforts, been entirely alleviated. Isabella endeavoured to soothe her father's nerves but his spirits had sunk very low. Noticing, for the first time, the extensive effects of his nervous disposition on the entire household, Isabella resolved to be, henceforth, less fearful and anxious herself. Her father wrapped his muffler more firmly about his neck and she saw that possibilities for conversation were limited – as even the most promising of subjects would, no doubt, lead to a sombre and lengthy dissertation on the imprudence of marriage. The prospect of a long and cheerless afternoon loomed large and was not entirely dismissed by the arrival of Mrs and Miss Bates, the carriage having been dispatched to convey them to Hartfield as Mr Woodhouse felt himself quite unequal to the walk to the village and unwilling to risk a ride in the carriage while there was even the slightest possibility of inclement weather to which the horses ought not be exposed.

Shows Mr Woodhouse's self-centredness and resistance to change.

Mr Woodhouse's reluctance to leave home – shown by his sending of the carriage – despite his alleged concern for the horses. Shows his ridiculously excessive concern for others' welfare – which is also about his own welfare.

Characteristic expressions of Miss Bates, showing her gratitude but also her reliance on the good will of others.

"Ah, dear Mrs Bates, Miss Bates, do come and warm yourselves by the fire at once so that you do not catch cold. Mr Perry always advises it best to travel from home as little as possible."

Mr John Knightley, whose ill opinion of Mr Perry's advice was always promptly expressed on such occasions, looked ready to interject but Miss Bates had retrieved a letter from her reticule – no doubt from Jane Fairfax – and was eager to share her news.

"Thank you for your great kindness Mr Woodhouse – I am much obliged to you. I was only reminding mother yesterday of your very generous gift of the pork which we have salted and pickled for the winter, apart from the loin which we roasted and served with boiled cabbage, which Mrs Cole kindly recommended as the best way of serving the meat and which I mentioned to Jane in my last letter. But you will be anxious to hear the news of Jane and Mr Frank Churchill and I have received a letter this very morning. They are quite settled at Enscombe and Jane will return to Highbury in the summer while Mr Churchill attends to business in London – but I am sure that she will stay at Randalls. Jane is quite grand now that she is Mrs Frank Churchill but still so attentive to her Highbury connections. She writes once a week and, as Miss Woodhouse often kindly remarked, her handwriting is excellent. Her musical talent is exceptional as well; she practises excessively and has a very delicate touch, although my poor mother cannot quite hear her play as she is becoming increasingly deaf. Indeed, her hearing has deteriorated further since Jane left."

Listening to Miss Bates put Isabella in mind of a letter she had received from Emma, who had always found the unfortunate spinster so prosing and so unfastidious, an opinion with which even her milder-tempered sister was

Long and rambling dialogue – as always – including flattering and affectionate references to her niece, and suggesting the narrowness of Miss Bates' existence in Highbury.

Extends the narrative beyond the ending of the novel to further develop one of the characters – and to confirm the inability of others to change.

Uses textual details to show a thorough knowledge of the text.

Uses textual details accurately to show understanding of character.

Offers a new insight into the character of Isabella – gives access to her thoughts through narrative point of view.

Use of double negative – which – as an understatement – generates humorous irony.

Accurate use of textual detail.

Reference to textual details – revealing of the triviality of Miss Bates' conversations and her (comic) tendency to digress.

Implicit authorial condemnation of Frank Churchill – always more concerned with his own interests than obligations to family.

she knew it would be so much less so to her father ... ☆

Attempt to emulate some of the precision and elegance of Austen's style. A long, grammatically complex sentence, punctuated by dashes and commas. The structure of the sentence allows the development of an opinion which takes into consideration, various points of view.

Extending the idea of a development in Isabella's character – brought about by a prolonged stay at Hartfield, without the presence of Emma to tend to her father's every need.

An attempt to emulate Austen's humour – again through understatement. The use of such understatements often suggests the way that strongly negative emotions need to be controlled in a confined social space.

Her over-familiar language (as in 'Knightley' and 'Mr E') is offensive to her listeners.

The notes (p.468) point out Mrs Elton's ignorance of Italian – used in order to impress, but having the opposite effect on her listeners.

now inclined to concur – despite her awareness of poor Miss Bates's difficult situation: one which had always invited either scorn or sympathy, depending upon the disposition of the observer. Isabella's prolonged sojourn at Hartfield this past month spent mostly in the company of a beloved but demanding parent had sharpened the edge of a hitherto untapped exasperation. She would not be sorry to return to Brunswick Square. The dangers of travel and the benefits of gruel – or even the pleasures of roast pork and boiled cabbage and the accomplishments of Jane Fairfax were topics, Isabella thought, in which a sustained and genuine interest could not long be contrived. Isabella smiled and warmly complimented Miss Bates on the brilliance and the good fortune of her niece.

Miss Bates's effusive thanks were cut short by the unexpected arrival of Mrs Elton, who had been calling upon Mrs Cole; she was in the vicinity of Hartfield and could not possibly pass by without paying her compliments; she was passionately fond of Hartfield – the morning room much like the one at Maple Grove, only slightly smaller.

"I have just written to dear Selina, with all the news of Knightley's wedding, Mr E was quite in raptures," she announced, primarily addressing Isabella. "I am entirely devoted to Selina; she is a most elegant creature and always has all the latest laces and trimmings from London. Of course I flatter myself that I might add a degree of elegance to Highbury. My white and sliver poplin is always much admired, although – as you know, nobody can think less of dress in general than I do – but" she paused to sigh, "one has a position to keep up and must endeavour to do one's best. As you know, dear Mrs Knightley, I am excessively fond of Miss Woodhouse, and I hear from my cara sposo that her wedding gown was quite charming and simple – but – my dear Mrs Knightley – someone ought to have advised her to send to London for satin. My own wedding gown was remarkably elegant – and every body complimented me on the veil which was, of course, only the very finest Brussels lace ..."

Isabella remained silent – her customary demeanour of quiet diffidence concealing an unflattering appraisal of the vicar's wife – and Mrs Elton turned her attention to Miss Bates. The fire glowed in the hearth and basins of thin gruel were carried in. Looking around her, Isabella felt unaccountably comforted and did not think it impossible – despite the fastidiousness of Mr Woodhouse, the effusiveness of Miss Bates and the offensiveness of Mrs Elton – that Mr and Mrs George Knightley would indeed find perfect happiness in Highbury.

The need to adhere to social conventions – fittingly, a prelude to the arrival of Mrs Elton, who does not observe any of the social niceties.

Mrs Elton's diction betrays her self-centredness and insincerity – the latter particularly evident in her use of adverbs such as 'passionately', 'entirely' and 'excessively'.

Mrs Elton's dialogue shows her hypocrisy while the theatrical sigh highlights her comically inflated idea of her own importance.

The silence here is similar to the 'entire silence' following Mr Elton's ridiculous behaviour on p.106. It implies that the behaviour of the character is such that not even a polite comment or smile can be given.

An attempt to emulate some of Austen's control of language and elegance of style – the alliteration draws attention to the flaws of the characters mentioned, combining them to emphasise their effects. The fact that Emma will be able to tolerate them suggests that her irritation will be tempered by the happiness of her marriage, and her newly acquired patience and self-awareness.

Repetition of the words 'perfect happiness' from the final sentence of the novel – reinforces Austen's ideas about marriage based on mutual understanding and respect, and endorsing the virtues of patience and compassion.

## Links with close analysis

This table shows how the skills of close analysis are used and developed by writing a creative response to a text (in this case, *Emma*).

Study the table closely, then construct an equivalent table for the text you are writing a creative response on.

### ACTIVITY

Features of the text		What the features tell you about the characters and the text's wider concerns
<b>Long, complex sentences, formal language</b>	<ul style="list-style-type: none"> <li>Elegance and formality of Austen's style</li> </ul>	<ul style="list-style-type: none"> <li>This feature of Austen's style reflects the elegance, decorum and formality of the society – demonstrated in scenes such as the Westons' Ball (Chapter 11).</li> <li>The inability of characters such as Mrs Elton to abide by these social conventions suggests her vulgarity, and her social transgressions are indicative of deeper character flaws.</li> <li>Frank Churchill, too, transgresses in his willingness to amuse himself at others' expense.</li> <li>Mr Woodhouse is excessive in his adherence to rules of hospitality and this behaviour is condemned as stultifying.</li> </ul>
	<ul style="list-style-type: none"> <li>Use of clauses to qualify the main meaning of a sentence</li> </ul>	<ul style="list-style-type: none"> <li>The main idea in the sentence can be modified, qualified or reaffirmed. This allows for:               <ul style="list-style-type: none"> <li>considered deliberations by sensible characters</li> <li>comically rambling digressions by comic characters.</li> </ul> </li> </ul>
<b>Irony</b>	<ul style="list-style-type: none"> <li>Humorous irony</li> </ul>	<ul style="list-style-type: none"> <li>Humorous irony might reveal a flaw in one of Austen's heroines which will be overcome as the character gains insight.</li> <li>Emma's observation that, to praise Harriet's wit, a man 'must be very much in love' ironically reveals Emma's lack of insight. It also reveals Emma's blindness to the truth to be a consequence of her need to manipulate and dominate Harriet.</li> <li>Humorous irony is part of Austen's wit; she is an <i>entertaining</i> social critic.</li> </ul>
	<ul style="list-style-type: none"> <li>Caustic irony</li> </ul>	<ul style="list-style-type: none"> <li>Reserved for characters (such as the Eltons) who flagrantly transgress the social codes and moral values which Austen endorses.</li> </ul>
<b>Juxtaposition of opposites</b>	<ul style="list-style-type: none"> <li>Opposing terms suggest underlying tensions</li> </ul>	<ul style="list-style-type: none"> <li>Characters who embody opposing sets of values are juxtaposed – notably Frank Churchill and Mr Knightley – as possible suitors for Emma.</li> </ul>
<b>Setting, costuming, imagery</b>	<ul style="list-style-type: none"> <li>Images associated with characters indicates the qualities and values they embody</li> </ul>	<ul style="list-style-type: none"> <li>Understanding these subtle clues to character helps you to link specific features of the text to the text's wider meaning:               <ul style="list-style-type: none"> <li>Emma's portrait paintings of friends and family suggest a need to exert influence over others by creatively rearranging them.</li> <li>Jane Fairfax's music symbolises a need for self-expression – as compensation for her enforced verbal reticence.</li> <li>Mrs Elton's interest in clothing highlights her vanity and superficiality.</li> <li>Mr Woodhouse's interests in the weather, food and medications expose his total self-absorption.</li> <li>The centrality of Hartfield highlights the claims of family respectability and 'old money' in Regency society.</li> </ul> </li> </ul>