THE REFORMED HEROINE TRADITION IN ELIZABETH INCHBALD `S A SIMPLE STORY , FANNY BURNEY `S EVELINA, MARY WOLLSTONECRAFT `S MARY : A FICTION AND THE WRONGS OF WOMAN or, MARIA: A FRAGMENT AND JANE AUSTEN`S EMMA

Alev (KARADUMAN) BAYSAL

Hacettepe University
Institute of Social Sciences

A Master`s Thesis
Submitted to the
Department of English Language and Literature
in Accordance with the Regulations of
The Institute of Social Sciences

Ankara
June 1996

Sosyal Bilimler Enstitüsü Müdürlüğüne..

İşbu çalışma jürimiz tarafından İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.

Başkan .....

Prof. Dr. Himmet UMUNÇ

Üye : .....

Prof. Dr. A. Deniz BOZER

Üye : .....

Doç. Dr. Serpil OPPERMANN (Danışman)

ONAY

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

... / ... / 1996

Prof. Dr. Hüsnü ARICI
Enstitü Müdürü

ACKNOWLEDGEMENTS

This thesis, in your hand, is definitely not a "single-mind fruit" and cannot be claimed to have been finished completely without the help of those mentioned below. I would sincerely like to express my thanks to ;

Mustafa Kemal Atatürk who had formed my country from the ashes of an old empire, and enabled us to study and work under such wonderful conditions,

Prof. Dr. Emel Doğramacı who was the founder of our department and who encouraged me in my studies,

Prof. Dr. Himmet Umunç who encouraged and supported me in my research, and in the preperation of this thesis,

distinctively, ***Assoc. Prof. Dr. Serpil Oppermann*** who has showed outstanding patience in guidance over my academic research, sincere and friendly interest in my questions,

unforgetably, my dear friend, ***Christine Youssef*** for spending her valuable time with me while writing and proofreading this study,

naturally, my dearest husband, ***Uğur Baysal*** who helped me voluntarily even sacrificing his studies, to solve my technical problems with the computer, print-outs and other related equipment,

especially, the ***Karaduman and Baysal Families*** together have supported me during my studies,

and ***all my friends*** in and out of the Department for their valuable supports.

ÖZET

Bu tez içerisinde ele alınan, Jane Austen dışındaki kadın yazarlar, İngiliz Edebiyatı 'na, 18. yüzyıl toplumundaki kadının bireysel ve toplumsal problemlerini çözümleme konusunda katkıda bulundukları halde, yakın zamana dek özel bir ilgi görmediler.

Elizabeth Inchbald' in A Simple Story ve Fanny Burney' in Evelina romanlarında, ata-erkil toplumun, kadının bağımsızlığı ve bireyselliğini sınırlayan olumsuz etkisini ortaya çıkardılar. Mary Wollstonecraft'in Mary and The Wrongs of Women ve Jane Austen'in Emma romanlarında, kadına hiçbir hak vermeyen ve erkeğe mutlak itaati şart koşan toplumsal değerler ile evlilik kurumunu eleştirdiler. Bütün kadın yazarlar, vurgulamak istedikleri konuları, kadın sorunlarını daha açıkça belirtmek için toplum icinde yen'den sayginlik kazanmis kadın kahraman ile ortaya koymaktadırlar. Bu tezin amacı, 18. yüzyılın klişeleşmiş toplumsal yapısını ve kadınların bu yapıya olan tepkilerini çözümlemektir.

Bu tez, bir giriş, dört temel bölüm ile sonuç bölümlerinden oluşmaktadır.

Giriş bölümünde, İngiltere'de romanın yayılmasını sağlayan bazı önemli olaylar, gelisen kadın kahraman geleneğinin anlam ve önemi ve kadın yazarların göze çarpan katkıları ortaya konmaya çalışılmıştır.

Daha sonra gelen dört temel bölüm, sıkı toplumsal kurallar ve bu kuralların kadınlar üzerindeki etkilerini konu almaktadır. Tezin temel hareket merkezi, baskı altındaki 18. yüzyıl kadınının, kendini yenilemiş kadın kahraman olarak psikolojik ve

toplumsal problemlerini açığa çıkarmaktır. Bununla beraber, bu kahramanlar hayatlarını baskı altına alan katı kurallara karşı isyan ettiklerinde arsız (*coquette*) suçlamasına uğramışlar ve bireyselliklerini kazanma istekleri toplumun tepkisiyle karşılaşmıştır.

Tezin sonuç bölümünde ise, klişeleşmiş toplumsal normlar tarafından baskı altına alınan kadınlar, ya kendilerini topluma adapte etmeye çalışmakta, ya da katı kuralları kırmaya ve kişiliklerini bulmaya çalışmaktadırlar. Her iki durumda da psikolojik ve duygusal açıdan oldukça etkilenmektedirler. Aynı zamanda, İngiliz edebiyatına kadın yazarların gözardı edilemeyecek etkileri olduğu gerçeği de vurgulanmaktadır.

ABSTRACT

Although the female novelists, except Jane Austen, whose works have been studied in this thesis, have not received much critical acclaim until recently, they have contributed to English literature due to their analysis of social and individual female problems of the eighteenth century society.

Elizabeth Inchbald's A Simple Story and Fanny Burney's Evelina, especially, deal with the negative effects of the patriarchal society which restrict women's independence and individualities. Mary Wollstonecraft and Jane Austen, in Mary and The Wrongs of Woman and Emma, criticize the man-made stylized social values and marriage as an institution which give no rights but demand total obedience from women. All these female novelists discuss their subjects in the light of the reformed heroine tradition in order to depict the female problems clearly. The aim of this thesis is to analyze the stylized social tradition of the eighteenth century society and women's reactions to it.

This thesis consists of an introduction, four main chapters and a concluding chapter.

In the introduction, some important events which have affected the flourishing of the novel in England, the meaning and importance of the reformed heroine tradition and the significant contribution of the female novelists are revealed.

The main chapters of the thesis deal with the problems which are the result of the strict social rules and their impact on women. The main issue of this thesis is to reveal the social and psychological problems of the oppressed eighteenth century women through the reformed heroine tradition. Moreover, the thesis examines how the heroines who are blamed as coquettes rebel against these strict rules which dominate their lives, and how society reacts to their desire of achieving their individualities.

This thesis concludes by revealing that women who are dominated by the stylized social norms either lose their identities and try to adapt themselves to society or try to break the rules and find their individualities. In both cases, they are affected psychologically and emotionally. It is also underlined that the female novelists' contribution to English literature is unavoidable.

CONTENTS

ACKNOWLEDGEMENTS..... i

ÖZET..... ii

ABSTRACT..... iv

INTRODUCTION..... 1

CHAPTER I. Independence and Dependence in Mother and Daughter: A Simple Story 16

CHAPTER II. Correction of Naive Mistakes through Social Experience: Evelina 39

CHAPTER III. Towards a Possible Reformation of the Oppressive Social System: Mary; A Fiction and The Wrongs of Woman or Maria; A Fragment 64

CHAPTER IV. Critique of a Stylized Social Traditional Life and the Reformed Heroine : Emma..... 85

CONCLUSION..... 103

WORKS CITED..... 111

INTRODUCTION

In the eighteenth century, the great variety of public taste and demands for reading lead to the growth of the book market which produced a rich literary scene. Books, periodicals, pamphlets, and newspapers emerged in accordance with the change in the taste of the readers. Among the new genres emerging, the novel occupied the central position within the popular culture. As Michael McKeon states, "the studies of the Tatler and the Spectator, the polemics of the pamphleteers, the habit of diary and journal keeping, the growth of historical writing, the increasing popularity of travel books all contributed towards the production of novels" (1987: 164). The gradual formation of the novel, which immediately received widespread readership, was prepared through the more realistic forms of writing such as newspapers and periodicals. Journals like The Gentleman Magazine (I731), The Monthly Review (1749), and Smollet's Critical Reveiw (I756) provided a useful publicity (Humprey 1954: 93). They were important among other forms of prose since they documented life and society of the times.

The rise of the leisured middle class and developments inprinting technigues were of crucial importance in the easy circulation of the written materials and in the spreading of knowledge. Consequently, a strong class consciousness developed in society. The more the eighteenth century people read the more they began to be aware of the social hierarchy. The social classes were sharply defined ranks, and each class was clearly distinguished from the other in terms of moral values, ethics, and social position. As the century progressed, cultural, literary, and scientific enlightenment brought important changes to

society due to the growing power of the middle classes. The rise of the middle class and its rising economic and political power affected the social and economic conditions. According to A.R. Humphrey, from the economic point of view :

> ... not only were the middle classes conscious of their importance but they were increasingly the author's main support. The nature of the book-buying public was more important as patronage gradually yielded before the establishment of the popular market. Writers showed an increased interest in the question of earning a living. (1954: 91)

Hence, for the first time, common people had the chance to improve their social rank. This change in the social order certainly made an impact upon the literature of the period. The reading public of the eighteenth century prose literature was mainly middle class in composition. As Williams states :

> it is from the 1690s that the growth of a new kind of middle class reading public becomes evident, in direct relation to the growth of a new kind of administrative and clerical workers. New forms of reading, the periodical and the magazine, account for the major expansion, and behind them comes the novel, in close relation to this particular public. (Hall 1993: 21)

Thus, the novel in the eighteenth century became an appropriate medium which not only reflected the taste of the middle classes, their culture and political and economic ideas, but also became an educational, moral and social guide. Therefore, the novel enjoyed a great popularity as a literary form especially among the middle class people. As Tavor has pointed out, "it was the voice of common people responding to the encounter and intermixture in society of people with different ways of life, different values and different beliefs, and to the comparisons inevitably made among them"(1987: 237). Hence, it was not

suprising that the most literary writings of this period were usually of a middle class orientation, since the middle classes provided both major writers and purchasers of novels. The novel raised middle class problems to which the author provided middle class solutions. The plots of the novels were decided according to the taste of this class; in particular, the middle class audience wanted to hear about themselves and to learn about other people's lives. This type of writing required a simpler and more understandable form of style in prose which could be read and understood by all the readers. The novel then required no higher education to be understood and enjoyed. The reader could learn about different life styles in a novel since the novel reflected human variety as well as a wide range of values. Moreover, didacticism was important for the writers of this period. Moral teaching was the main purpose of their writings in that they were expected to educate people, especially women, as society underwent steady changes which affected the living patterns, economic organization and political assumptions. As Eva Fidges observes, for writers, readers, and critics, "the function of the novel was explicitly educational and... its main business was to incalculate morality by example'' (1982: 5). The education of women through literature was an important issue among the novelists of the time. Women had to be educated purely and simply to meet the needs and new demands of social life. Fidges also points out that the ideal of domestic affection was seen as a prime goal in life both for men and women... (1982: 5). The improved education of women stimulated reading; in this respect, one of the vital aspects of this society became the increasing importance of women. The more English women read, the more they began to challenge the old conventions which forced women to behave in accordance with the established patterns of gender roles, morals, and religion, and to accept their appointed place in society that was realized through marriage. According to the social norms, a woman's happiness, social position, and future depended upon the

man she married. Marriage was a matter to be managed by the parents or the guardians. So, the selection of a marriage partner who was both suitable and lovable, was bound to become a dominant theme in the fiction of this period.

Although it is generally assumed that the majority of outstanding novels were written by men, and the works of Defoe, Richardson, Fielding, Smollet and Sterne are considered as the cornerstones of the eighteenth century novel, there are many eminent women writers who have produced valuable works, some of which will be analyzed in this thesis. In spite of the fact that their subject matter, which gave a moral message was usually similar, their aim of writing was different. While the male novelists observed the events, evaluated the actions and saw the world from the male point of view, and tried to make women be obedient wives through moral lessons, female novelists tried to encourage women to think about their social status and rights. Although the male writers received a wealthy attention, and writing became an increasingly respectable career in that century, the female contemporaries received little attention. The contributions of women writers to literature were neglected or misjudged. W.L. Renwick, a critic who supports the literary approach of the early women writers indicates that:

> It may be fortuitous that the significant novelists are, from the death of Smolett to the rise of Scott, women. It may be that men were too much concerned with the urgent public causes of the time. "Committed" artists are committed to contemporary causes whose interests evaporate, and all the more quickly if these causes are successful. (1963: 62)

But, on the other hand, "many of the early women writers were aware of the contribution they were making to literature'' (Spender 1992: 18). Although the women writers' "behaviour was guided, judged, and controlled by

contemporary notions of femininity..." (Turner 1992: 3), and there were some social, cultural, and economic forces that handicapped them, they consciously continued to write. Dale Spender also emphasizes this fact and states:

> Women wrote because they needed to find a form of self-expression, because they needed to consciously construct their reality, realize their potential, and define their own lives. Women wrote because they needed a voice; they needed to feel that they had agency, that they were participants on the human stage and could affect some of the events of their domestic circumstances and their own society. Sometimes they even wrote to vindicate themselves and their writing. (1992: 17)

By commenting on the origins of the women novelists of the eighteenth century, Eva Fidgets states that they generally came from the social classes who could indulge in the luxury of educating their daughters. For example, Maria Edgeworh and Jane Austen were born into the upper class, Fanny Burney's father was an intellectual and middle class member of the urban elite. Fidges continues:

> For the upper classes in England the latter half of the eighteenth century was a period of increasing wealth and leisure. Life became more civilized and refined. It was a period during which the women of these classes in particular had more leisure, when their many domestic duties were taken over by servants or outside labor and they had far more time for leisure pursuits or self-movement. (1982: 3)

Women of these classes were better educated than they had ever been before, but it was suprising that they were only taught to be good companions for their husbands and to educate their children in the early years. They were not expected to write as professionals, and to earn their living by their pens, although they had received good education in the social arts of the period like music, dance, and

drawing. As Naussbaum states "women were discouraged from knowing their own character and intelligence'' (1987: 145)

Women's historians turn to the contents of women's literature to find insights into the social, economic, and ideological movements that concern them (Turner 1992: 2). The primary source of women's writing was journals. At the end of the century, women's writings in magazines and reviews for the general public became relatively common. Mary Wollstonecraft became the editorial assistant on The Analytical Review in 1787. Mary Hays wrote for The Monthly Magazine, as did Wollstonecraft and Fanny Burney on occasion, and Elizabeth Inchbald for The Edinburgh Review (Todd 1989: 220). Their writings allowed the female readers to learn about the female sentimentality. Thus, "women... liked to read what women had written, to meet in books with a reflection of their own interests and point of view, it was a new pleasure, and gave such plentiful occupation to 'your female novel writers, your spinning-jennities' " (Tompkins 1962: 120).

According to Dale Spender, too, women's writing was a great success despite the unfavourable circumstances. She argues that:

> For women who had no rights, no individual existence or identity, the very act of writing was in essence an assertion of individuality and autonomy, often an act of defiance. To write was to be; it was to create to exist. It was to construct and control world view without interference from the masters. (1986: 3)

Her argument shows that English women writers developed a novel form of their own in the second half of the century. Different from their male contemporaries, the female authors also created "the falliable, but unfallen heroines who learned from their mistakes and reformed their ways" (Spencer 1986: 141). The female authors' attitudes showed the change in the mate selection which meant that women had active roles in choosing their husbands. Spender also evaluates the reasons why women wrote fiction:

> Women wrote because they needed to find a form of self-expression, because they needed to consciously construct their reality, realize their potential define their own lives, women wrote because they needed to feel that they had agency, that they were participants on the human stage and could afford some of the events of their own society. Sometimes they even wrote to vindicate themselves and their writing. And women wrote because they needed to make conduct with another women create a community. (1992: 17-18)

Spender continues and mentions in her book that there were 106 women writers with their 568 novels in the eighteenth century (1986: 119-136). Eliza Haywood (1693-1756), Fanny Burney (1752-1840), Elizabeth Inchbald (1753-1821), Elizabeth Montague (1720-1800), Sarah Scott (1723-1795), Elizabeth Carter (1717-1806), Charlotte Lenox (1730-1804) were only some of the important literary figures among them.

Early women writers wrote about the world from women's perspective in order to explore their own world. Eliza Haywood, who was called "the female Defoe" (Spender 1986: 148), was one of the most prolific figures among the women writers. She wrote many different types of novels including epistolary,

sentimental and realistic ones. History of Miss Betsy Thoughtless1751), which is out of print today, was a good example which showed her ability to follow the popular form, the morally acceptable novel. She exploited a new vein when she presented a reformed heroine in the shape of Miss Betsy Thoughtless. It was Haywood who introduced 'the reformed heroine tradition' for the first time. With Betsy Thoughtless the reader began to see and evaluate the action from the heroine's point of view. Betsy, contrary to the other heroines of male authors, made mistakes, learned from them, and was rewarded with happiness at the end for her finding the socially accepted way. Ralph Griffith argues that the novel was "the history of a young inconsiderate girl, whose little foibles, without any natural vices if the main, involve her in difficult make her wiser, and deservedly happy in the end. A heroine like this, cannot but lay an author under much disadvantage" (Spencer 1986: 140).

As Jane Spencer argues, Betsy Thoughtless, and novels like it, opened a new way for the presentation of women. In such novels, the heroines made mistakes about the choice of friends, about love and lovers, in short about life. They did not refrain from making mistakes or showed any anxieties when they made them unlike Richardson's heroine, Pamela. In fact, little foibles charmed and amused the heroines. They involved themselves in comic, sometimes serious and difficult problems. But the most important thing was to correct their mistakes and to catch the happiness in the end. Therefore, it would not be incorrect to say that the one who made mistakes learned better. Women writers created and developed this character-type whose education through initial mistakes made her appear more sympathetic whereas the male writers dealt with the heroine as the "static image of goodness" (Spencer 1986: 141). Spencer also indicates that the

heroine, who was reformed, was in the form of a 'learner'. The typical heroine in need of reform was a 'coquette'. She enjoyed the courtship game and delayed the final choice of a husband, and she often encouraged several suitors at the same time. The most distinguishing features of this type of heroine were 'vanity' and 'unsteadiness'. Her behavior was a kind of protest to the subordination of women in the male dominated society. Her error could be too grave, and she could be fallible, but an unfallen character, who learned from her mistakes and corrected them even though she sometimes paid for these dearly. She used courtship, but at the end she learned to give up her power and become a dutiful wife. It is again Jane Spencer's comment that novels

> written about the reformation of a coquette, who learns to give up her power and became a dutiful wife, has very different ideological implications from the story of the seduced and abandoned heroine, with its usual message of protest about the treatment of women. Novels with reformed heroines were about learning to repudiate faults seen as specially feminine, and accepting male authority instead of challenging it. This was a novel of conformity... it had a more continuos history during the eighteenth century than the tradition of protest... (1986: 143).

The writers who followed this tradition sympathized with their heroines. They communicated, however, a message of conformity to the existing patriarchal society. Towards the end of the century, the reformed heroine tradition was so well established that many writers made positive comments on it. According to Janet Todd, Eliza Haywood managed to express regret for her early wicked fantasies and to become in the middle years of the eighteenth century a force for the moral improvement of young girls (1986: 146). In Betsy Thoughtless, the narrator was a man who was wise, older, and pedagogic, pointing out the stupidity of certain actions and underlining the basic goodness of

the heroine despite her naiveté and social foolishness. The heroine learned that she should be careful in her conduct and that she could not enjoy her power over suitors. The novel also put emphasis on the reputation and the sign of womanhood that was appropriate in society, which meant that a woman should learn that she was a public commodity.

In the first chapter of this thesis, one of the most important books of this tradition A Simple Story (1791) will be analyzed. From the early days of this tradition, Elizabeth Inchbald defended the idea that women should not be a commodity and wrote A Simple Story under the light of coquette convention. She was one of the most important women writers of this period who expressed the interests, values, and perception of women's world. Her A Simple Story (1791) achieved a force and freshness on the fiction of the day. Miss Milner, the coquette heroine, was lovable, lively, but faulty in terms of the eighteenth century social principles. She was faulty, because first, she "passionately" loved her ward and confessed her passion in contrast to the eighteenth century social norms. Inchbald draws a picture of a coquette who wants to try her lover's faithfulness. It was the struggle of power: Miss Milner was an extraordinary character who rebelled against her guardian; she was a 'self -willed' heroine. Although her mentor's commands were reasonable, Miss Milner seemed to be after trivial things which would cause unhappiness in her life. On the other hand, Lady Matilda, who was the daughter of Miss Milner and Lord Elmwood, was a typical example of an 'obedient woman' of the eighteenth century English society. She adored her father and did whatever he wanted without a complaint. But at the end, she achieved happiness after all her suffering.

Another important female novelist who made use of this tradition of the reformed heroine, is Fanny Burney, the daughter of Charles Burney. The second chapter of the thesis deals with her most important novel, Evelina which became so successful that even a leading critic like Samuel Johnson liked the book and praised it. Although Evelina was accepted as having a minor literary value, it is important because of its contributions to the development of the reformed heroine tradition. The chief concern in Evelina is that the heroine would lose Lord Orville through silly actions and social embarrassment resulting from her naïveté. Her weakness and naïveté could be corrected by experience. But, she went on being silly throughout the novel. Burney used several means to maintain the readers' sympathy and respect for her heroine, like letters, to show the reader that the heroine had the good sense to see her own faults in retrospect of a letter. Throughout the novel, the novelist made the reader fear that Evelina may lose Lord Orville because of the continuing social embarrassment. Yet, since there is no one around more suited to Evelina or to Orville, than they were to each other, it becomes quite clear that they would marry in the end.

Mary Wollstonecraft, who died leaving her novel Maria: and The Wrongs of Women unfinished, which was published posthumously, was a very important literary figure in the female tradition of writing. Her novels, which were basically about herself, were significant in their goals as well as for their contribution to the development of fiction. She wrote The Vindication of the Rights of Woman, Mary: A Fiction, or Maria: The Wrongs of Woman.

As Dale Spender maintains, Mary Wollstonecraft was interested in sense and sensibility, reason and emotion to understand the individual and the

wider world. Maria: The Wrongs of Woman has two heroines: Maria and Jemima, who were from the different classes of society, and both were the victims of social deprivation. Maria was imprisoned in a madhouse by the orders of her husband who had married her because of her money. Jemima, the wardress of Maria, had been a prostitute and had lived in poverty for a long time. As Spencer evaluates the situation, both women were victims of men and "the stories of the two women thus showed the wrongs of different classes of women, equally oppressive, though, from the different education..." and she also continues by arguing that, ''Maria's imprisonment is a metaphor for women's situation in a world that is a vast prison and all women born slaves'' (1986: 134-135). The novel was both a feminist analysis of 'feminine sensibility' and defended the heroine's right to physical love which was one of the consequences of true sensibility. Maria fell in love with Daraford who was also a prisoner in the mad house. But their relation was considered as a seduction in law as Maria was still married at that time. Maria strictly defended her love, and through her love she recognized the importance of physical love which was assumed to be immoral. Her feelings were rebellious against the social notion of womanhood. For Wollstonecraft both the physical pleasures and the feelings were important. She believed that a woman had the right to enjoy worldly pleasures. It was due to the world of men that Maria was separated strictly from her daughter and thus she wrote the story of her life and marriage. The novel showed the double standard towards man and woman in society, strict restrictions on women, and the lack of education of women. The heroine in this novel, unlike the previous heroines who learned by their mistakes and got reformed, was not a reformed character in keeping with the social conventions. All her actions and her moral outlook signified instead that the society itself needed a reform concerning human relations and legal procedures about women's position in it. Therefore, this novel will be analyzed as a reaction

to the basic principles of the tradition of the reformed heroines in women's writing.

In the final chapter of this thesis, one of the most important female novelists, Jane Austen (1775-1817), will be discussed and her work Emma will be analyzed as a typical novel written on the reformed heroine tradition. Jane Austen contributed to the development of the novel genre as a serious form. By Austen's time, English culture had managed to integrate the ideals of the time into life. Fielding stylized the world in which the ideals of decorum, grace, order, and balance were of importance. Austen criticized Fielding's stylized world in her novels. She offered complete social personalities by incorporating those qualities in her work. In her novels, all her heroines are happily married, after a series of trials and problems.

Emma was one of her major works in which the beginning exposes the whole action and sets hopes and expectations in motion. Austen started her heroine off with beauty, wealth and intelligence, a condition in which most novelists had their protagonist. It was obvious that the heroine was going to experience unhappiness resulting from defects in her own character. Her faults were grounded in moral character. Austen used a number of formal means to protect her heroine from criticism. She stated that Emma's lack of self-discipline results from a lack of discipline from her father and Miss Taylor. In fact Emma was basically vain. Austen got over Emma's vanity partly by showing that she really was a superior person. Self-awareness and correction of the faults led the heroine to great happiness. Emma's basic qualities made her redeemable. The full demonstration of the mental process in a real world was drawn.

Although Austen and Burney were the pioneers of the same tradition, they were inevitably different from each other. Burney was not able to move her heroine form beyond the use of letters, whereas Austen successfully used the highly useful device of the third person narrator. Burney could not establish implicit evaluation whereas Austen did this simply through an objective conversation. In Evelina, the embarrassment of the heroine was external, and did not take on the significance of moral issues. Evelina, herself, was in no significant sense the moral cause of her problem. In Austen's novels , the embarrassment of the heroine grows directly out of her moral character, and her situation improves through the changes in her character. Austen gave her heroine a moral responsibility. She presented the real problems with real solutions grounded in character. Despite the inferiority of Evelina to Emma however, Evelina was important as a step in the development of the novel.

This thesis attempts to analyze the reformed heroine tradition in the eighteenth century literature as it is portrayed in four representative novels: A Simple Story (1791) by Elizabeth Inchbald (1753-1821),Evelina (1778) by Fanny Burney (1752-1840), Mary and The Wrongs of the Woman (1789) by Mary Wollstonecraft (1759-1797) and Emma (1816) by Jane Austen (1775-1817). It attempts to answer such questions as: What were the circumstances in which women found themselves? Could they adapt themselves to these circumstances? Could they be reformed as was expected of them? What were the reactions of people towards the heroine? Were heroines happy when they were reformed?

My hypothesis is that women writers efforts were rarely welcomed by the literary establishment because of the widespread prejudice that women had no

artistic merits. Although they were limited, they played a crucial part in shaping and extending the literature of their time, especially the novel genre. Thus, their works and contribution deserve more appreciation and invite a thorough research.

CHAPTER I.
INDEPENDENCE AND DEPENDENCE IN MOTHER AND DAUGHTER : A SIMPLE STORY

Elizabeth Inchbald (1753-1821), who was one of the successful female play-wrights and novelists of the eighteenth century, was born into a large impoverished Catholic family, and did not have a chance of getting a proper education because of her father's death when she was eight. Like many of the other women writers, she was self-taught. She managed to attain this by self reading. As Dale Spender states "she was aware that better provision would have been for her had she not been a girl , and for more than one reason, she thought this unfair'' (1986: 206). She complained to one of her friends and said that: " My brother went to school for seven years and could never spell; I, and two of my sisters, though we were never taught, could spell from our infancy'' (Spender 1986: 208).

Although Inchbald did not get a formal education, it was her great success to become a first drama critic. She wrote for The Artist and The Edinburgh Review, and was considered as the leading authority on drama. Having speech impediment did not prevent her from achieving success. She was one of the most important figures of literary women who worked for women's independence. Her husband, Mr. Inchbald, helped her in stage performances. Different from the other women of her time, however, she was not totally dependent on her husband. She was a working woman who earned her own living, and this fact of being independent was evident both in her own life style and in her writing. Her themes were mainly worked on love and marriage and its implications. According to her, " women should necessarily be better served'' (Spender 1986: 211).

In A Simple Story (1791), she successfully presents the eighteenth century female social, religious and educational problems, dilemma, desires, and vices under the light of 'the reformation of the heroine.' The concept of 'the reformed heroine' in the novel is first presented by a woman writer called Eliza Haywood in her novel entitled The History of Miss Betsy Thoughtless (1751) where the heroine, through the process of learning, came to recognize her deficiencies and became a reformed character at the end. According to Haywood :

> ...the [reformed] heroine could get into all manner of scrapes-some very dangerous, some very comic but while even she recognized that she had done the wrong thing and was prepared to make amends,...,she could pass as an acceptable leading lady.

> The reformed heroine was also put into position of being a 'learner'; she, too, lament her own inadequate preparation for the world (including the absence of an education) and she too could call for the end of a sexual double standard. By the end of the eighteenth century, the young women who had 'learned' from being exposed to temptation were quite popular characters in women's novels. In some respects the association of didacticism with women's fiction has its origins in this particular configuration. But if the heroine learned a lesson, the writers learned as well; there was more than one way for women to know something of the world and to preserve their good name and standing. (Spender 1992: 20)

The concept of didacticism, which means teaching women how to achieve a virtuous place in society, has already been presented by the male authors in the eighteenth century. According to them, the ideal woman in the eighteenth century society is the woman about whom there is nothing to say; so the modes and the principles of the century, the aspects of life should be taught to the women through the novels from a male point of view. In contrast to this, early women writers of the same century criticize, and reject this idea by writing in the light of

the concept of the reformed heroine. Dale Spender also emphasizes this fact and points out that:

> Early women writers wrote about the world, but they did so from women's perspective; the objects and the events of the world pass through a different filter when women are in charge of the reality, which is why there are different priorities, perceptions, protests in the work of women ... Early women writers used fiction to explore their own world and to remedy some of the deficiencies of their exclusion and isolation. (1992: 22)

In A Simple Story, Inchbald, being a woman writer, achieves her aim of presenting the world from the female point of view. She presents a self-willed heroine, a woman who simply does not want to do what men tell her to do. According to Katherine M. Rogers " Inchbald recognizes that, for women as well as men, self-respect requires freedom to make one's own decision" (Spender 1992:83). Therefore, Miss Milner, the reformed heroine of the first two volumes of the novel, rejects male domination and longs for her freedom in a coquettish manner. According to the male point of view, she errs and pays for it severely. But, on the other hand, Inchbald, by making a contrast between Miss Milner and her daughter Matilda, wants to show the negative effects of lacking self-confidence and self- respect. Marry Anne Schofield interprets this fact as the " young woman's entrance into the world ... Inchbald wants to uncover the shocking naiveté of her female readers and educate them out of their complacency. Like Miss Milner, they must enter the world fully cognizant of their needings to deal with unscrupulous men" (1990: 17-18).

The novel also questions the patriarchal authority from a different point of view as opposed to the male authors' perspective. Inchbald tries to put

emphasis on the psychological side of that authority as well as the physical one. Terry Castle, a recent critic of Inchbald's novels, points out that A Simple Story "offers an unfamiliar image of the female plot. Here the heroine's desires, religious and psychic patterns of male domination collapse in the face of her persistent will to liberty ... (Fairchild 1993: 75-76). This emphasis on liberty improves the realistic value of the novel, and takes the appreciation of both the female readers and the authors. Maria Edgeworth, one of Mrs. Inchbald's friends, brings forth the realism of the novel by saying:

> I have just been reading for the third, I believe for the fourth time, the 'Simple Story'. Its effect upon my feelings was as powerful as the first reading ... I never read any novel that affected me so strongly that so completely possessed me with the belief in the real existence of all the persons it represents ... I believed all to be real and was affected as I should be by the real scenes if they had passed before my eyes; it is truly and deeply pathetic. (Spender 1986: 212-13)

So Ms. Edgeworth's comment as a reader shows the realism of human nature and the realistic depiction of characters. According to Dale Spender, part of the realism to which Mrs. Inchbald refers to is "the realism of human nature, the complication, motivation, rationalization of character" (1986: 213). Mary Anne Schofield, in her Masking and Unmasking the Female Mind, states a similar view, and points out that

> ...such believable detail can be used because realism had already been introduced by Fielding, Lennox, and Smith, but Inchbald's Miss Milner is a far cry from Pamela. She is full of false; she is vain , willful, a tease. She despises men and yet manages to catch one of the most important bachelors of the town. Unlike the qualified ... mid-century novelists, Inchbald presents characters who lead tragic lives. She cannot draw delightful young women with minor faults who are educated by the men. Forthright and outspoken, her women, Miss Milner and

> Agnes Primrose [in Nature and Art] can only be punished by the controlling male ideology for the position they adopt. (1990:176)

A Simple Story is not a simple story at all (Fairchild 1993: 26). It focuses on different subjects, such as education, religion and liberty through an unfamiliar heroine who values her liberty. It basically consists of two parts, having two volumes each. The first two volumes deal with the relationship between Mr. Dorriforth, who is a Roman Catholic priest , " bred at St. Omer's in all the scholastic rigor of that college" (3) and her ward Miss Milner who is a very beautiful eighteen year old girl "educated at a fashionable Protestant boarding school "(4). Her father asks her protection from Mr. Dorriforth after his death. This direct introduction of their difference of education is a kind of foreshadowing of their conflicting characters. As Dale Spender says, "he[Dorriforth] is a Catholic, Miss Milner is not; he is committed to a spiritual life, Miss Milner is not ; he is a sober, pious , mature man-Miss Milner is an impressionable, fashionable young lady in search of exciting life" (1986: 213).

Dorriforth, being a very realistic person who is aware of these social and religious differences, is uneasy at taking the responsibility of this young girl, therefore, "cares, doubts, fears, possessed his mind " (8). His statement: "For the first time of my life,..., I wish I had never known her father" (10) expresses his uneasiness, which is comforted by his landlady's, Mrs. Horton's, comment: "I am sure Mr. Dorriforth, you will soon convert her from all her evil ways"(10) by means of "good company, good books, experience..." (11). This means that the process of protection and reformation have already begun before the arrival of Miss Milner. Mr. Dorriforth, not being sufficiently convinced by Mrs. Horton, still continues to search for details from people who have already known her ward,

and asks their opinion about her. The first comment, which irritates him and makes him anxious of not being able to dominate her, comes from Lady Evans: "she's [Miss Milner] a young, idle, indiscreet, giddy girl with half a dozen lovers in her suite" (9). Another contradictory comment is from Mrs. Hillgrave: "Miss Milner ... has been my benefactress, and the best I ever had ... - to me she appeared beautiful as an angel, but perhaps I was deceived by the beauties of her disposition" (12). Therefore, the first seeds of Mr. Dorriforth's inner conflict, which will lead him to develop some doubts about her, have been sown. Although he has some questions in his mind , there is no other alternative to being her protector. Finally he is convinced to be the ward of this unprotected young lady.

Although Miss Milner promises "ever to obey him as her father" (13) just after her arrival, as Dorriforth has already expected, the difference of religious thoughts begins to be problematic when she starts to live near him. They always contradict each other; when Miss Miller annoys him too much, he tries to control himself but finds himself telling her, " did you not trust to persons who know better than yourself ...We differ in opinion ... on one subject only, and this difference I hope will never extend itself to any other- Therefore, let not religion be named between us; for as I have resolved never persecute you ... and do not persecute me" (17). But it is a pity that Mr. Dorriforth is wrong in this hope as this difference will extend itself to one of the most important subjects, that is 'liberty'. This shows that his problems with his ward cannot be restricted to the ones he anticipates.

Miss Milner, being an independent person, wants to be a woman who takes her decision by herself. Thus, from the male point of view, she is a real

"coquette" (124) who needs to be reformed. She is a self-willed heroine who does not want to do what men tell her to do. Katherine M. Rogers states that "she [Miss Milner] thinks that frivolity and caprice are attractive in women" (Spender 1992: 83), so she insists on disobeying her mentor, especially, when he wants her to stay at home. She is intelligent but frivolous, good-hearted but self-indulgent and incapable of self- control. Her frequent going out in the evenings is considered as a coquettish behaviour which is not approved by Mr. Dorriforth. Therefore, when she is preparing for a ball in the evening once more, her mentor feels himself responsible for this 'unthinking' and 'unsuitable' behaviour, raises his voice in tone of authority and says " Miss Milner, you shall not leave the house this evening ... I command you to stay at home this evening" (29). This is a typical behaviour of an eighteenth century man, protective and commanding. On the other hand, Miss Milner is not a typical woman of that century. She is different from the accustomed women of the eighteenth century who are brought up according to the norms of this society, and forced to accept male authority without questioning and challenging it, and therefore who are bound by the rules and regulations. Besides these, committing faults which are seen as feminine in nature, such as being seduced and unfaithful, are unforgivable. Miss Milner does not suit this description. As Julia Kavanagh stated in 1863,

> She is full of faults that scarcely admit of excuse or mitigation; she is vain, willful, provoking; she cannot live without pleasure, excitement, and the admiration of men she despises. There is nothing great or heroic in her. She has not the innocence of Evelina, the dignity of Cecilia, the sweetness and intellectual turn of Emmelinda. She is a new woman, a true faulty one, introduced for the first time to the world ... There had been no Miss Milner before this one, no such graceful embodiment of woman's failings held out, not to imitation or admiration, but to a surer and deeper feeling— sympathy. (Spender 1986: 214)

Although the reader sometimes feels sympathy for her, as Ralph Griffith states, "these little foibles involve the young inconsiderate girl in difficulties and distresses" (Spender 1986: 140), so is Miss Milner. Thus, according to the eighteenth century doctrine, decisions should be left to the guardians, not to the women. Miss Milner is not aware of the fact that she can be in difficulty or in distress. She wants to have control and power, and she goes as far ahead in her attitude as to test her power over Dorriforth by using her femininity which will prepare her distress and put her into great difficulty. Another problem arises here. That is the love of Miss Milner towards Mr. Dorriforth. Because of her affection for Mr. Dorriforth, she refuses the proposal of Sir Edward Ashton who can be a good husband for her. Rejecting him is an unkind behaviour according to the social rules. As it is stated in the novel:

> Sir Edward Ashton was not young and handsome; old and ugly; but immensely rich, and possessed of qualities that made him, in every sense, worthy the happiness to which he aspired- He was the man Dorriforth would have chosen before any other for the husband of his ward,..., that Sir Edward would not be rejected- ...(23)

Being unaware of her affection towards himself, Mr. Dorriforth tries to persuade her to accept the proposal of Sir Edward Ashton. Whenever he insists on this subject, she becomes aggressive and strictly refuses to accept it and replies, " my heart is not given away, and yet I venture to declare Sir Edward never possess an antom of it" (25). This is a typical behaviour that Miss Milner displays throughout the novel. She never does the things that she does not want to do. An advice given to her here is quite interesting in showing the eighteenth century concept of love: "not to fall in love without the approbation of your [her] ward" (26). This

means that a young lady cannot love anybody without taking the consent of her mentor. Reason should always direct the senses but Miss Milner is totally against this idea. According to her "love has gained no one influence over her mind " (27). Mr. Dorriforth being unable to understand, is highly annoyed at this response and says " ... as your heart is still your own ... permit me to warn you how you part with a thing so precious- the dangers , the sorrows you hazard of. The heart once gone, our thoughts are no more our own, than is" (25). These words are very important as they will be the basis of his behaviour in the future. Mr. Dorriforth cannot understand her at that time because he only sees a masked Miss Milner. She is very successful at hiding her feelings. She disguises herself perfectly.

> It is Miss Woodley [another woman] who is able to unmask her and who discovers an extraordinary mature and sophisticated woman underneath the ingenue who boldly unabashedly asserts (concerning) her relationship with Dorriforth : " I love him with all the passion of a mistress, and with all the tenderness of a wife." (72) She [Miss Woodley] has uncovered the heart of the woman. (Schofield 1990: 177)

Absolute control of Miss Milner is Mr. Dorriforth's purpose. As she is a very self-willed, and an independent person who does the right thing according to her feelings, Mr. Dorriforth thinks that she should be reformed and transformed into an obedient and a modest young lady. As Catherine Craft-Fairchild maintains:

> Dorriforth never questions his right to "reform" Miss Milner. Being twelve years her senior and male, he immediately exercises the prerogative to impress his value for the quiet, reflective life over her, "notwithstanding that dissimilarity of opinion ... in almost every respect, subsisted between Miss Milner and her guardian. (1993: 89)

Mr. Dorriforth is persistent on his desire. In the later part of the novel, he tries to direct Miss Milner by making a comparison with a "good woman" Miss Fenton. According to him, a "good woman" is a woman who does not need any reformation, and a "bad one" is just the opposite of the former one. Terry Castle makes this differentiation very well in accordance with the eighteenth century point of view and indicates that:

> The "good" woman possesses a taste for solitude and domestic felicity that will protect her from the snares laid for her reputation in the frivolous pleasures of the town; the "bad" woman eschews solitude and domesticity and appreciates only herself and those pursuits that can add to her own engagement, in spite of her dangers. (1986: 294)

Here, Miss Milner does not fit the explanation of the "good "woman. She neither enjoys the taste of solitude nor domestic felicity. She is not the type of woman to accept masculine codes and rules. Therefore, she can be considered as a rebellious person.

Another person who shares Mr. Dorriforth's opinion, who follows the same path with him, and who also wants to reform Miss Milner is Mr. Sandford, the older priest and the teacher of Mr. Dorriforth, who lives by the rules of the clerical life more strictly than Mr. Dorriforth and sees Miss Milner behind her mask. Thus, his decision to employ a rigid system of rewards and punishments calculated to transform her from subject to "worthy object" (113) is the result of his experience in which he thinks that Miss Milner needs a good and strict control of his mentor as she is quite different from the traditional image of women in ladies of this century. It is inevitable for him to desire her compliance not her

happiness; her disobedience and rebellious character irritates him. During the times when "her melancholy humour was... predominant; ... [he was] pleased to find her sad and bored." (70). In other words, Sandford and Miss Milner compete for power especially in the first part of the novel. Sandford never hesitates in telling his negative impressions on her : " And, madam, be assured my esteem for you, shall be the same as ever'' (71); but she does not take "this taunting reproof from Sandford...'' (71) into consideration.

As it is stated above Miss Milner is a very talented woman who can easily hide her feelings. Although it seems a mature and sophisticated behaviour, just to test her power over him as a typical coquette, she endeavors to convince Mr. Dorriforth to forgive the child (Harry Rushbrook) of his sister who married a man who was not accepted by her brother. She manages to persuade such a man who holds his rules and regulations strictly and never gives them up. This shows that her coquettish behaviour, which should be reformed immediately, begins to be dominant over her mentor. It is the first time that Mr. Dorriforth breaks his principles. The change in his feelings is seen indicating his softening attitude towards Miss Milner..

At this point in the novel, there comes the "good woman", Miss Fenton, on the scene. Mrs. Inchbald creates her effect by setting up contrasting characters. Miss Fenton is a perfect example of an eighteenth century woman who is obedient and never questions the patriarchal authority. Miss Fenton, "a young lady of the most delicate beauty, elegant manners, gentle disposition, and discreet conduct" (37), is introduced to Miss Milner's acquaintance by her guardian. Mr. Dorriforth's admiration for Miss Fenton is because of her acceptance of the

conventional eighteenth century prescriptions of morality according to the role prescribed to women at the time, and he wants Miss Milner "to resemble her" (41). Miss Milner satirizes Miss Fenton's character saying that:

> There is , besides, in the temper of Miss Fenton, a sedateness that might with less hazard **secure** her **safety** in an unmarried life, and yet she very properly thinks it her duty, as she does not mean to seclude herself by any vows to the contrary, to become a wife- and in obedience to the counsel of her friends, will be married within very few weeks. (85)

Miss Milner's thoughts about Miss Fenton indicate their contradictory characters; the former is rebellious whereas the latter is a typical obedient woman. Miss Milner's comment : "Miss Fenton may marry from obedience, I never will'' (85) shows how rebellious a character she has from the eighteenth century point of view. Miss Fenton's a perfect exemplification of the eighteenth century woman, and Mr. Dorriforth's positive view of Miss Fenton and his clerical life prevent Miss Millner having the opportunity to marry him, but it is quite difficult for her to resist her feelings. She questions her feelings and thinks that:

> the more she respected her guardian's understanding, the less she called in question his religious tenets- in esteeming him, she esteemed all his notions ; and among the rest, even venerated those of his religion.- Yet that passion, which had unhappily taken possession of her whole soul, would not have been inspired, had there not subsisted an early difference in their systems of divine faith-. (74-75)

Dorriforth's inheritance of an earldom from his cousin, whose title he has inherited, is the turning point of the novel and opens a way to their engagement. Her love, however, does not change her behaviour. She continues to behave frivolously, and tries to prove her power on Lord Elmwood (Mr.

Dorriforth); moreover she fights for her identity which is an uncommon behaviour for any eighteenth century woman. Her going to a masquerade, which is strictly forbidden, causes serious problems between them. In spite of her self- confidence and her desire of gaining her complete liberty, she is afraid of losing Lord Elmwood when she returns from the masquerade.

> -But one of Lord Elmwood's valets went up to her, and answered, Madam, my lord desires to see you before you go to bed.'
> 'Your lord, man?' cried she ' Is he not out of town?'
>
> ' No, madam, my lord has been at home ever since you went out, and has been sitting up with Mr. Sandford, waiting for your return.',
>
> She was wide awake instantly.- The heaviness was removed from her eyes, but fear, grief, and shame, sized upon her heart.- She leaned against her woman, as if unable to support herself under those feelings, said to Miss Woodley 'Make my excuse- I can't see him to night- I am unfit- indeed I cannot.'(162)

It is the first time Miss Milner's fear is shown: "Good God! ' exclaimed Miss Milner, (and in a tone that seemed prophetic) Then he is not to be my husband at all'' (163). Miss Woodley's advice to her, "being humble, and appearing sorry" (163), will rescue her from despair. It is again for the first time that Miss Milner accepts her guilt saying, ' I suppose , my lord, I have done wrong.' (163). But unfortunately this is the last event which makes Lord Elmwood lose his patience with Miss Miller. Though it is a very difficult decision to take, he breaks off the engagement telling Miss Miller that " you think to frighten me by your menaces, but I can part with you ; heaven knows I can- your late behavior has reconciled me to a separation." (164). It is the war of power between Lord Elmwood and Miss Miller which the novel depicts in order to show that coquettes, like her, are bound to lose. His wish for separation in spite

of his love is the sign of his authority and reason. His letter where he writes that he will be in Italy and in other countries in Europe for a few years.(175) makes Miss Milner's , " tones sunk into the flattest dejection.- Not only her color, but her features became changed ; her eyes lost their brilliancy, her lips seemed to hang without the power of motion, her head dropped and her dress was wholly neglected" (179).

Although the reader is well prepared for this separation, it is quite interesting and surprising that the volume ends with the marriage of the couple. Even Mr. Sandford, who is totally against this union, cannot ignore the power of their love when he says '' Separate this moment, ... , or resolve never to be separated but by death'' (190). Thus, Lord Elmwood gives Miss Milner a ring which is a "MOURNING RING" (193). This shows that in the battle of power, none of the parties wins a total victory and this marriage will bring them many things but happiness. It is because of the educational, religious, and social differences between Lord and Lady Elmwood, and because of her coquettish behaviour. Katherine M. Rogers underlines the same issue and maintains that:

> ...the conflict between Miss Milner and Dorriforth results from characterization as well as education. She is generous, impulsive and undiciplined while he lives strictly in accordance with his high principles, she errs and forgives freely, while he neither errs nor forgives. (Spender 1992: 84)

The first part of the novel ends with the failure of Miss Milner's reformation. As Catherine Craft-Fairchild states, it is because " Miss Milner has fallen in love with the forbidden; she has developed a passion for her guardian ... as soon as she falls in love with Dorriforth, Miss Milner enters the patriarchal

system and is forced to accept the masculine binary code and to see herself as the bad woman" (1993: 80). She seems to accept this code, but the reader cannot be sure of her dependency. Fairchild comments on her doubts about the success of the reformation through the intervention of the lover-mentor and writes that:

> ...the novel casts doubt on the whole notion of reform by the lover-mentor. Miss Milner's reform, based not on reflection and self-knowledge but on passion, is incomplete, and her austere guardian, also under the influence of passion for the first time in his life, is the worst person to make allowances for her imprudence...
>
> Lord Elmwood's inability to be both lover and mentor is symptomatic of A Simple Story challenge to the fundamental assumptions behind the didactic tradition." (1993: 88-89)

The second part of the novel begins with the announcement of the unhappy marriage of the couple. The reader finds Lady Elmwood in her death bed. She is now very different from the lively, attractive, and charming young lady described in the first part of the novel. "—She is no longer beautiful—no longer beloved — no longer ... — no longer— virtuous" (194). Her fall is the result of her coquetry. She neither changes nor tries to adapt herself to the accepted social codes which are to obey and to be faithful to her husband. After having four years of happy marriage and a daughter, due to her adultery with her ex-suitor Lord Frederick Lawnly, her marriage breaks down. Lord Elmwood, being a Catholic former priest who has been very strict on performing the social norms and rules, can never think of forgiving her. It is a fatal crime that must be punished severely. His love for Lady Elmwood turns into a great hatred.

> Lord Elmwood's **love** to his lady had been extravagant- the effect of his **hate** was extravagant likewise. Beholding himself

> separated from her by a barrier never to be removed, he vowed in the deep torments of his **revenge** not to be reminded of her by one individual object; much less by one so nearly allied to her as her child.(197)

Lord Elmwood falters among three extreme feelings, 'love', 'hatred', and 'revenge'. Being duped by his wife, the feeling of revenge makes him turn into "a rigid, uncommunicative husband, and finally into a tyrannical, despotic father from an austere, a dominating guardian" (Turner 1992: 103). Here lies one of the most important ironies of the novel. It is

> an irony that strongly reinforces Inchbald's critique of complete patriarchal dominance in marriage - It is that had Dorriforth and Miss Milner not married, they stood a chance of being contented and virtuous people. Taken signly, Dorriforth's austere rectitude and Miss Milner's spritely sensibility are each attractive ... both protagonists are destroyed by the unequal union. (Turner 1992: 98)

Inchbald's examination of the patriarchal authority and its implications continue through a second generation. Therefore, the function of the last two volumes of the novel is to show the working-out of Miss Milner's story a generation later. Her daughter, Lady Matilda, who is a typical obedient eighteenth century woman, replaces her as heroine. Lord Elmwood, due to her mother's sin, refuses his daughter and leaves her to her mother's care. During their sorrowful lives, there are only two persons who remain their friends; they are Mr. Sandford and Miss Woodley. Mr. Sandford had been harsh to her in her days of vanity and triumph; but in her repentant days he never leaves her. Her repentance shows that she learned from her mistake, achieved a moral progress but it is too late to be reformed in her death bed now. She has been such an independent character that she has never been reformed towards passive obedience and acceptance of the

rules prescribed for women. Being a coquette, her vanity and unsteadiness caused her unhappiness; consequently she does not want her daughter to trace the same path and asks Mr. Sandford to give a very sentimental letter to Lord Elmwood, after seventeen years of her adultery. She begs for his protection of Matilda and writes :

> I leave a child- I will not call her mine, that has undone her- I will not call her yours, that will be of no avil.- I present her before you as the grand-daughter of Mr. Millner.- ...
>
> Receive her into your household, be her condition then ever so abject. - ...
>
> I do not ask a parent's festive receiving at her approach - I do not even ask her father to behold her; - ... Be her host; I remit the tie being her parent. -Never see her- but let her sometimes live under the same roof with you. (210-211)

Her remitting the tie being her parent, and her ailing body functions mentioned at the beginning of the second part are visible signs that the coquette has been "reformed" in terms of regret of her past conduct which is too late. On the other hand, this reformation has taught one important thing to her that she does not want her daughter to suffer from the same errors which she herself committed. This sentimental letter affects Lord Elmwood so much that " While [reading] this letter, it trembled in his hand: he once or twice wiped the tears from his eyes as he read, ... As its conclusion the tears flowed fast down his face; but he seemed both ashamed and angry they did, and was going to throw the paper upon the fire,..." (212). He gets angry with himself as he has trained himself not to show his feelings. As Katherine M. Rogers states:

> ...being a priest, he has learned to control his feelings to the point that he distrusts his own impulses and has no tolerance for impulsive errors in others. Trained as an authority in moral law, he is very sure of what is right and does not hesitate to impose his views on others. (Spender 1992: 83)

He abandons his deep thoughts quickly, accepts Lady Matilda with Miss Woodley to Elmwood House, on condition that the two strict rules to be obeyed by everyone in the house. The first one is neither her mother's nor Matilda's names will be mentioned in his presence; he is so strict in this rule that in the later part of the novel he discharges 'the head gardener who is a man of honesty and sobriety' (270) just because he utters the name of Lady Elmwood; the second and the worst is that he shall never see Matilda, "But, if whether by design or accident, [he] ever see or hear from her, that moment his compliance to her mother's supplication ceases, and [he] abandon her once more" (213). He puts such a strict rule since he is afraid to be duped by a female again. He sees "Matilda, like her mother before, as a threat to his patriarchal/dominance, a female force at once wished for and terrifying that must be controlled and contained" (Turner 1992: 111-112). So long as Matilda remains unmentioned, nothing can threaten his authority. Unlike her mother, Matilda accepts the rules without questioning. Her passive acceptance shows her obedient character. She presents a contrast to her mother in terms of obedience. Nevertheless, she is very grateful for being protected by her father; in fact she cannot believe it, and asks in an overjoyed manner: "... shall I live to sleep under the same roof with my father?" (219). Although she is sore at heart as she will not be able to lead a father- daughter relationship; living under the same roof seems a kind of favour given to her, and what her father wants her to do is a great pleasure to be fulfilled. What Inchbald tries to point out by giving Matilda a humble character is to show the contrasts

between an independent mother and a dependent daughter. Being a seventeen year old girl, Matilda adores her father and devotes herself to his domination willingly accepting her mute role. According to Cheryl Turner, "Matilda's obsessive devotion indicates the development of what Freud calls the 'typical Oedipus complex in women; a violent rejection of her mother and wish to 'take her [mother's] place with her father" (1992: 107). This assumption is clearly observed when she has seen the full length portrait of her father:

> She would stand for hours to look at it- ... to this picture she would sigh and weep; when it was first pointed out to her, she shrunk back with fear, and it was some time before she dared to venture to cast her eyes completely upon it- ... yet Matilda's person, shape complexion were so extremely like what her mother's once were ...- but her mind and manners were all like Lord Elmwood's; softened by the delicacy of her sex, the extreme tenderness of her heart, and the melancholy of her situation. (220)

Lady Elmwood's coquettish behaviour has led Matilda to be under these unwanted conditions which make her feel alienated from her mother and devoted to her father. In a way, she accuses her mother, and approves of her father. As Catherine Craft- Fairchild explains:

> Since Matilda is "perfectly acquainted with the whole fatal history of her mother" (216), it is particularly easy in this case for the daughter to reject her mother in favour of the father ... In her obsession with gaining access to her father, Matilda does sacrifice her relationship to her mother: " In the bitterness of her grief, she once called upon her mother, and reproached her memory..."(244) (1993: 108)

Although she devotes her life to her father, Matilda only receives inattention from him. She is a typical silent eighteenth century woman: "Being

educated in the school of adversity, and inured to retirement from her infancy, she acquired a taste for all those amusements which a recluse life affords - she was fond of walking and riding" (221). On the contrary, her cousin Rushbrook, "being a beautiful boy and an extremely handsome young man, having made an unusual progress in his studies, completing the tour of Italy and Germany, returned home with the air and address of a perfect man of fashion"(230). Therefore, all her father's attention and care are directed towards him. Gradually, she builds up envious feelings full of hatred towards Rushbrook. Cheryl Turner explains Lord Elmwood's affection towards Rushbrook as:

> Rushbrook, although not his biological child, is Lord Elmwood's chosen child, because he is a male. Although he agrees to provide for his daughter, Lord Elmwood insists that Rushbrook will remain his heir while the youth is only his adopted son: 'Could anything but a son have preserved my title? ... Henry Rushbrook, I leave my heir' (214) ... The problem is largely one of gender, for while Lord Elmwood cannot bring himself to look upon his daughter Matilda, he receives his nephew Rushbrook ... (113-195)

When Lord Elmwood goes out for several days for a visit, Rushbrook is "for that time master of the house" (236), and, besides, Lord Elmwood does not forget Rushbrook's birthday and gives a ball "to the neighbouring gentry" (235), but he does not even remember that his daughter's birthday has been in the previous week. Lord Elmwood, himself, plants the seed of envy inside Matilda:" yet the more favourable her opinion of his mind and manners, the more he became a proper object of her jealousy for the affections of lord Elmwood, and was now consequently an object of greater sorrow to her, then when she believed him less worthy" (240)

In her analysis of Matilda's character Catherine M. Rogers states that:" Matilda, a blameless young person, effusively devoted to the father who treats her atrociously; she is as insipid as the usual late 18th century heroine, and, because she had no character to initiate action, can only be made interesting facetiously, by being made a victim of unnatural parental behavior" (Spender 1992;86). Matilda has, in fact, been overwhelmed under the strict patriarchal authority and her reaction to Rushbrook is a result of her confined and repressed situation. Though Matilda envies Rushbrook and does not like him, Rushbrook himself, is not an arrogant person. He falls deeply in love with Matilda, and as Matilda's lover, he is considerate and self-sacrificing as opposed to his uncle. Eager to please and fearful to offend, he respects Matilda's right to a room of her own, and unlike Dorriforth in his courtship of Miss Milner, and fears to intrude into the house that should belong to her.

Although Lord Elmwood's affection is towards Rushbrook, it is quite surprising that Rushbrook does not feel as comfortable near Lord Elmwood, as he is supposed to be. When Lord Elmwood asks him to marry and offers him a candidate, Rushbrook cannot even say he has fallen in love as it is forbidden to utter the name of Lady Matilda in his relationship to the father. This similarity serves as the dilemma of patriarchal tyranny. This means that the only person who has a right to talk freely is a male who has the sole power and money. The others have no chance of presenting their own ideas. This is the result of the oppression and inequality of the patriarchal system. It is Mr. Sandford who helps Rushbrook to confess his secret. Lord Elmwood gets angry when he learns it. It seems as if he has been duped by Rushbrook just like Lady Elmwood has duped him. He rejects his nephew and wants him to leave Elmwood House without

thinking of coming back again. Sending away someone from the Elmwood House has eternally been Lord Elmwood's severest punishment. He does it to the ones who do not fulfill his desires. This time, it is Rushbrook's turn just after he banishes Matilda from the house. But Sanford convinces him to take his word back. On the other hand, Matilda is not as lucky as Rushbrook. She is forced to leave the house just because she has met her father accidentally while she was descending the staircase in the house in order to have a walk in the garden thinking that her father is not at home. When they meet, she gives 'a scream of terror' (273) and falls motionless into her father's arms (274). For the first time in his life after a long time, Lord Elmwood feels 'parental tenderness while his face was agitated with shame, with pity, and with anger' (274). Although he knows that it was a totally accidental meeting, he does not hesitate to withdraw his daughter from Elmwood House. It shows his despotism and his fear of losing his domination over people. On the other hand, it is again Lord Elmwood who rescues Lady Matilda who has been kidnapped by Viscount Margrave, a 'noble' man who wants to make her his mistress when she is left alone without having a protector in the world. The moments when he comes to rescue her 'were the happiest moments she had ever known - perhaps the happiest he had ever known' (329). He forgives his obedient daughter and lives with her happily.

A Simple Story ends as it begins with the patriarchal control firmly in place. Matilda's dependence, in contrast with her mother, to patriarchal authority brings her an eternal happiness. Her mother's sorrowful end is the result of her independent and rebellious character, whereas Matilda's obedience is finally rewarded according to the eighteenth century norms. As Mary Anne Schofield states: "Like her volatile predecessors, Inchbald wants to uncover the shocking

naiveté of her female readers and educate them out of their complacency. Like Miss Milner, they must enter the world fully cognizant of their needs to deal with unscrupulous men" (1990: 176-177).

CHAPTER 2.
CORRECTION OF NAIVE MISTAKES THROUGH SOCIAL EXPERIENCE: EVELINA

Fanny Burney, who was of great importance among the women novelists of the eighteenth century, was born as the daughter of Dr. Charles Burney in 1752. Different from the other women novelists of this century, she had the chance of being encouraged to produce literary works by her family, especially by her father. She grew up in the distinguished company of Dr. Johnson, Sir Joshua Reynolds, Garrick and the Bluestockings. In 1756 she started working as an attendant upon Queen Charlotte, wife of George III, and in 1793 she married a French exile, General D' Arblay. From 1802 to 1812, interned by Napoleon, she and her husband lived in France.

Burney's major novels are Evelina (1778), Cecilia (1782), and Camilla (1796). The common theme of these novels is the entry into the society of a young girl who is beautiful, and intelligent, but lacks in the experience of the world; during subsequent adventures the girl's character is molded. As well as her novels, Burney is also known for her diaries and letters. Her Early Diary (1889) covers the years 1768-78, and contains many sketches of Johnson and Garrick; her Diary and Letters (1778-1840) is a lively account of life at court. Burney is a great admirer of Richardson, and his influence is apparent in her use of the epistolary form. Richardson, being an eminent figure of his century, has affected the other writers with his major aim of introducing a wide variety of characters to the readers in order to be able to make them aware of the outer world.

Richardson presents the novel in the letter form which shows a variety of daily scenes of middle class life in the eighteenth century. Letter writing is not a lost art and it has certain advantages. Roger P. McCutcheon emphasizes this fact and says:

> It requires a confidante to read the letters, and the writer should have opportunity to write and send them. The heroine, writing to a close and confidential friend, is free to make the most minute analysis of her feelings and to reveal herself completely. (1958 : 50-51)

Thus, it means that the epistolary form is more concerned with characters than with plot. The readers discover the importance of the heroine, and identify themselves with the characters emotionally. Therefore, a great intimacy is formed between the readers and characters. In order to achieve such kind of great intimacy, the writer must be familiar with the tastes of the reader. The letters may be more interesting if they concern matters not quite usual . If this new matter is expressed vividly, the letter has a chance to survive as literature. Richardson, being " a born epistoler, tale-taller, moralizer , and student of the female heart" (Elton 1959: 165), employs all these qualities into his work successfully, especially in Pamela (1740). His aim is to warn and protect young women. He displays a code of ethics to be followed by the young ladies of that century. Fanny Burney, being affected by Richardson, follows the same trace of letter writing in her works especially in her first novel Evelina (1778). As Epstein states "Letter-writing for Burney is a mental gesture, an act of love, intellect, and will " (1986 : 172).

Evelina is a book consisting of three volumes and 84 letters, which has a series of scenes of extraordinary vivacity and vividness. Ms. Burney tries to

achieve the intimacy between the reader and the heroine by letting the protagonist Evelina reveal her feelings in detail through her letters written to her ward Reverend Villars. Burney manages to attract the attention of the readers by using the settings of balls, tea parties, and assemblies in order to be able to give the minute details of the character's feelings and opinions. Through these settings, she is able to analyze many characters, because people, especially women in balls and tea parties, chat with each other, exchange opinions and share feelings. When Evelina was published a great "astonishment was expressed at the range of lifestyles depicted in the novel; as were asked as to how a young lady could know about the world" (Spender 1986: 276). This is because of Ms. Burney's close and careful analysis of the inner lives of her characters. Walter Allen emphasizes her dealing with the characters closely and says that Fanny Burney " observes them [characters] with a camera eye and picks up their speech with a microphone ear" (1980: 95). She uses upper middle class ladies as heroines who are closely chaperoned. The aim of showing these ladies being chaperoned and/or warded is to protect them from the pitfalls of the world and to teach them the rules of the society and how to perform a woman's duty and to transform them into civilized ladies. This teaching process is necessary for the reformation of the heroine. In fact, Evelina is not a typical coquette who needs strict reformation. She is an "unconscious coquette" (Spencer 1986: 153) who seems rebellious in the upper middle class as she does not know the rules of that society being a girl educated by her ward away from that society. As the subtitle of the novel indicates The History of a Young Lady's Entrance into the World ,the novel is the presentation of a young innocent country girl, Evelina into the polite world of London society which is dominated by the men, after having led a sheltered life for 16 years. As Katherine Anne Ackly depicts:

> Fanny Burneys's Evelina (1778) is the education of a young woman into the ways of the world, but that process teaches the heroine about sexual harassment and the precarious nature of a woman's reputation in a male dominated world. (1992: 212)

This educational process mentioned above is the dominant issue in Evelina. In each volume, an educational problem is held up, and tried to be solved. Thus, each volume is a detailed description of how a naive and innocent eighteenth century girl, Evelina, is educated, introduced to a world of fashion, and made a mature young lady who has socially acceptable behaviour. As Julia Epstein states:

> Each volume of Evelina presents a problem of education- both how to behave and in how to phrase and organize an account of one's behaviour- and this education ultimately serves to train Evelina in the procedures for conducting a search for a father, a husband, a name, and a proper and publicly sanctionable social status. (1989: 99)

In each volume, Evelina is going to prepare herself for the pitfalls of the world she will encounter and try to achieve a good social status in society. Evelina, being brought up in a secluded life by her ward Rev. Mr. Villars, leads a peaceful and happy life until her grandmother, Madame Duval, wants to obtain her guardianship after sixteen years. Rev. Mr. Villars rejects this offer since Madame Duval does not have a good reputation in society as she is an "uneducated, and unprincipled and, ungentle in her temper, and unamiable in manners" (13). Mr. Arthur Villars, being Evelina's ward, has all the authority over her. He represents the source of all permission. So that, he has the privilege of taking decisions over Evelina's life. Evelina is brought up by a stern male power in which she has never thought of questioning the code of right and wrong. Rev.

Villars does not let her experience it. All through her life, she has encountered and accepted the male dominance and was instructed only by her ward. She is unaware of the outer world, does not know how to make contact with people according to the social norms. She leads a moral but a secluded life. Besides that, she has to gain her social status. In order to solve these problems, Mr. Villars passes Evelina to the authority of "four successive women" (Epstein 1989: 105), Lady Howard, Mrs. Mirvan, Madame Duval, and Mrs. Selwyn. The aim of this authority passing is to let Evelina achieve socially accepted features in society. Each woman is going to play an important role in her life. Villars "passively leaves Evelina to the counsel of women, and women are the agents in all the novel's major events" (Devlin 1987; 95). Through this educational process, Evelina is going to be transformed from a passive naive country girl to a socially educated mature lady.

One of the "four successive women" who plays a significant role in Evelina's life is a very honorable and respectable woman, Lady Howard, whose unexpected letter is the first entry to Evelina's education. Evelina is invited to London by Lady Howard, her daughter Mrs. Mirvan, and her granddaughter Maria. Her excuse for inviting Evelina to London is that "Evelina should see something of the world" (18). Rev. Villars realizing that "time draws on for experience and observation to take place of instruction"(19) allows Evelina to visit Lady Howard if she writes him regularly, an excuse which is used by the writer to make the novel progress. But Mr. Villars cannot allow himself to question " the wisdom of introducing her to the gaieties of London life" (19). This invitation is the turning point of Evelina's life who is " innocent as an angel and artless as purity itself" (21). Before being introduced to this society, she is unaware of the

upper middle class ethics which are prepared by men, and mostly practised by women. As Judy Simons comments: " She is at once introduced to fashionable pursuits and customs as well as to the world of men, represented most notably by the honourable hero, Lord Orville, and the rakish villain Sir Clement Willoughby" (1992: 47).

Orville and Willoughby are the first persons to whom she is introduced in the attractive life of London. In this life, Evelina is also introduced to many kinds of entertainment which she has never been accustomed to. The opera, the ridotto, the theater, the dance, the puppets, the museums affect her immediately. With this impact of a new exciting life, the problems of not knowing the customs and ethics of the city life begin to emerge, and the accusation of being a coquette and the need for reformation arise, especially in the first ball she attends. It is a private ball given by Mrs. Stanley. Before going to the ball, they have been busy "shopping for silks, caps, gauzes etc. "(30). She is very impressed by the fashion styles. She has her hair dressed, "full of powder and pins with great cushion on top."(30). She is really shocked and surprised by this fashion and writes to Mr. Villars that:

> I believe you would hardly know me, for my face looks quite different to what it did before my hair was dressed. When I shall be able to make use of a comb for myself I cannot tell for my hair is so much entangled, frizzled they call it, that I fear it will be difficult.
>
> I am half afraid of this ball to-night, for you know, I have never danced but at school, however, Miss Mirvan says there is nothing in it. Yet I wish it was over. (30)

This is the first but a shocking introduction of Evelina to the male dominated London life. It is quite symbolical, because although the preparations for the ball are striking for her, she must obey th0e people around her in order to be accepted by this society. Though she has not yet acknowledged the male dominance of that society, she will face it soon. When she enters the ball, it seems "half of the world was in the attendance"(19). There are two large rooms; one is for card playing for elderly ladies and the other for dancing. In the eighteenth century, the dancing of the elder ladies is not considered a proper behaviour, they play cards while the younger ones dance. In that society, age has been calculated very strictly and a lady of years beyond twenty-five or thirty is not supposed to wish to dance but to join the elder ones. So Mrs. Mirvan goes to the other room to play cards, and Evelina and Maria, being unprotected, take their places in the dancing room. This is her first introduction to the male dominated society which means there are some conditions that women are obliged to live by, without questioning them. It is a kind of society in which men are of great importance and authority. Men have the privilege of doing everything that they want. Especially in a dance, they have the privilege of looking around themselves and choosing the lady they want to dance with. Evelina, being unaccustomed to these unwritten laws, is a little bit scared when she sees the gentlemen passing around her, and she finds them too free. She thinks:

> The gentlemen, as they passed and repassed, looked as if they thought we were quite at their disposal, and waiting for the honour of their commands, and they sauntered about, in a careless indolent manner, as if with a view to keep us in suspense. (31)

She is really irritated by this kind of behaviour, as she does not want to be considered as a coquette who is so ready to dance with the first one to ask. When a fop approaches with great show and asks to dance with her, she declines; but when he tries again, she wants to be excused. While Evelina is refusing the fop, another man, that is a distinguished gentleman Lord Orville, asks her to dance. Embarrassed but unable to refuse, she accepts to dance with him. He turns to be a " good conversationalist, gentle and attentive as well as impeccable in behaviour."(32). While they are dancing Evelina is seized "with such a panic, that "[she] could hardly speak a word and [she]does not want to show how inexperienced [she]is having never danced in public before" (33-34). In conversation, Lord Orville discovers how unknowledgeable Evelina is about public places and performers. Suddenly, the fop reappears and apologizes for breaking in on their conversation but he wants to ask her what accident has caused her refusal to have honoured him with a dance earlier. There must be an excuse for her ill manner. Evelina had not thought that her refusal would be considered as an ill behaviour for she is totally ignorant of the city ethics. According to the norms and ethics of that society, for a lady refusing a gentleman to dance without giving any excuses and dancing with an another one is such a coquettish behaviour that it should be reformed as quickly as possible since it is thought that she is teasing her suitors. As Spender indicates

> Her behaviour at the first ball... she goes to is not that of the coquette teasing her admirers, but is nevertheless fundamentally related to the coquette's actions, because it expresses feelings of rebellion against the prescribed position in courtship. (1986: 154)

Although she claims that she "had not once considered the impropriety of refusing one partner, and afterwards accepting another" (36), she should not have danced with Lord Orville according to the unwritten laws of society. Her mistake seems a deliberate one. She has broken that law; although she is not aware of these laws she can make nobody believe her; " In her innocence, she feels foolish and childish" (35). Through this experience Evelina has learned that "women must be pleasing...they should cultivate virtue; but most of all that they should please men. What will not concealed: the heart of manners and of morality" (Spacks 1976; 82). Women should not be at liberty to turn down a man in a male dominant world.

In her second ball, she clearly prefers Lord Orville to Sir Clement Willoughby who is another suitor; but this time she accepts Lord Orville's proposal of dancing first and never dances with anybody although the latter suitor forces her to dance with him. From the point of reformed heroine tradition, "like a coquette, Evelina is trying to exercise some choice in the courtship ritual, ..." (Spender 1986; 154). It is rude of her because it is the men's privilege to choose while women have to wait to be chosen according to the male dominated society.

Evelina is in difficulty of getting used to the gay and lively life style in London as being brought up in a rural area for about 16 years. Once she writes to Mr. Villars that they returned from the ridotto early in the morning as they have gone for the occasion after 11 p. m. She adds " We sleep with the sun, and wake with the moon" (43). She concludes the letter, saying that "I am too inexperienced and ignorant to conduct myself within this town, where everything is new to me and many things are unaccountable and perplexing" (53). Thus, she is not

considered good because she has violated the passive role of the female by what is considered to be her indignant and coquettish behaviour. Being passive and obedient are the desirable roles suited to the females without questioning or showing any resentment even unconsciously. For this reason, Evelina being unconsciously rebellious to the male dominance is not considered good. K. G. Hall interprets being good as:

> To be good is to be careful and restrained; it is to act according to the norms and values of the bourgeois society in its most polished form, and thus be in harmony with the more 'noble' characteristics assumed to be present (if not always readily observable) within human nature. (1993: 114)

The social progress of Evelina has not finished yet until the accidental meeting with the third woman who will play an important role in her life, her vulgar grandmother Madame Duval and her relatives, the crude Branghton family. After her husband's death, Madame Duval has come to England from Paris with her close friend Monsieur DuBois to find Evelina. Her major aim is to take her granddaughter to Paris and educate her with her own low standards. She tells her own story and says that:

> She did not discover Evelina's birth until she was about 12 years old. Her husband was the worst in the world who would never let her do anything she wished... He has been dead about three months and now she is in England to find Evelina. (57 -59)

Evelina is not very happy in finding her grandmother who "looks under fifty., dresses very gaily, paints very high and shows traces of her former beauty" (58). Captain Mirvan, who is an uneducated but a good family man, has basically two features which contradicts with Madame Duval. The first one is his dislike of

fashionable city life. The second, and maybe the most important one, is having a good family life. His marriage is acceptable by the usual eighteenth century standards, he is rich and of a good family life; he supports his wife and daughter and does not physically abuse them. Although he is a rude man, his family is happy with him. Even this uneducated man does not like Madame Duval as she does not have proper qualities according to the accepted social norms. As Judy Simons suggests: " Burney depicts Madame Duval as a grotesque figure of fun, and Evelina does all she can to dissociate herself from her mother's mother" (1986; 205). Also according to Mr. Villars it will not be good for Evelina to lead a life near such an "unprincipled" woman. It will not be good for her even to meet Madame Duval in order not to be affected, in any case, by her. The presentation of Madame Duval and Evelina together enables Fanny Burney to emphasize the modesty and virtues of Evelina in contrast to her grandmother who can be considered more of coquette than Evelina, as Madame Duval breaks all the unwritten social rules. At the same time they represent the two opposite sides of this society. Evelina stands for the modest but unsocial part, but on the other hand Madame Duval stands for the extravagant part of it. This contradiction helps the reader to understand that Evelina is not a real coquette.

On the one hand, Mr. Villars is not very happy with Evelina's introduction to the new life style, as he is anxious that she will not be able to adapt herself to her previous life, and thus, will be frustrated. In his letter, he depicts his anxiety to Evelina

> How new to you is the scene of life in which you are now engaged,- balls-plays-operas-ridottos-Ah, my child! at your .return hither, how will you bear the change? My heart trembles for your future tranquillity.- Yet I will hope every thing from the

> unsullied whiteness of your soul, and the native liveliness of your disposition. (61)

Evelina being aware of the changes around her tries to console him by saying : "the change is in the place, not in me" (130). This answer quite relaxes him, but not totally, because he is aware of the fact that Evelina is so young and quite naive that she can easily be affected by the negative sides of that society. On the other hand, he is shocked by the news of Madame Duval's return to London. He emphasizes that Evelina must be respectful to her in order to preserve her gentleness. When Madame Duval fixes the time of her return to France, it will be Mr. Villar's duty to refuse her permission to take Evelina with her. Here the function and the importance of the letters written to each other is realized once more. These sample letters of advice serve as guides not only to letter writing but also to conduct. In her letters, Evelina writes all the things she has encountered, her errors, because of her innocence and inexperience, are revealed once again through the letters and she asks for his mature and experienced ward's advice. She needs to be directed. Judy Simons emphasizes this fact and says:

> ...the long journal letters that Evelina sends to Mr. Villars have a further purpose. Indubitably they present the collision between nature and art, innocence and experience, youth and maturity but they also identify this as a discrepancy between the distinctively female view point of Evelina and the patriarchal system she encounters.(1987; 50)

Through these letters the reader sees how mature and experienced Mr. Villars is. Though he is totally against Evelina's going to Paris with her grandmother, he is convinced by Madame Duval that he lets her go there. Evelina's going to Paris and her confronting tempting events enables Fanny Burney to show the maturation in Evelina. In this way another volume of this novel is constructed. In

order to begin the new volume of the novel, the writer gives Madame Duval a chance to prove Evelina's birthright by law. She thinks Evelina has everything to gain. She also predicts that Evelina will marry into one of the first families in the kingdom. Thus, she should spend a few months in Paris " to polish up her education and manners" (134). Madame Duval's real intention in proving Evelina's identity is a mere tactic to establish her authority on her. Being an educated and mature man, Mr. Villars immediately understands Madame Duval's intention and does not let her deal with the event by herself but wants Lady Howard to write to Sir John Belmont and ask his opinion about Evelina. They receive the expected answer which says that Evelina will be happier near her ward and he does not doubt that: "Mr. Villars will be successful in her regard."(176). The desire for finding the real father and gaining his paternal authority is very important in Burney's novels as Fairchild states: Fathers, real and surrogate, absent and present, loom large as subjects of Burney's work; issues of paternal identity and patriarchal law serve as a bar to desire in every novel" (1993; 18).

As it is mentioned above, Evelina's father Sir John Belmont is both present and absent in the novel. He is present as a subject, he is always being mentioned but physically he is absent; and Evelina, though she is really happy with her ward, Mr. Villars, feels the absence of her father because she cannot use the surname of her father as she is not accepted by him legally. It is really important for her to achieve her paternal identity and to be known by another name than Anville which is a false surname for her. Thus, she accepts the idea of searching for her father but she is quite frustrated when she learns that her father has rejected her. Margret Anne Doody comments on Evelina's identity problem by saying that "Evelina is wrongly identified because she cannot yet arrange a social

personality..." (1988; 45). According to the eighteenth century norms, a young lady who cannot achieve a paternal name is not able to have a proper status in society as she is perceived that as one without a real identity. Thus, Evelina thinks that her fate is peculiarly cruel.

According to the eighteenth century norms, a woman should always be protected and guided either by her father, brother, husband or a chosen reliable ward. As Evelina has not a legal father to support and defend her, it is Mr. Villars who takes her whole responsibility. Here the idea of a common code which must be followed by the women is emphasized. Women should be obedient, passive and dependent on their protectors. They should live according to the unwritten laws of society. The only time women should forget their passivity is the time when their reputation is questioned. Evelina is asked to preserve her reputation when she goes to Paris with Madame Duval in order not to lose her fortune from Madame Duval's will. In his last letter before Evelina's trip with Madame Duval, Mr. Villars gives one of the most important advices to Evelina and warns her:

> ...in the course of the month you are to pass with Madame Duval, for all the circumspection and prudence you can call to your aid: she will not, I know, propose any thing to you which she thinks wrong herself; but you must learn not only to judge but to act for yourself: if any schemes are started, any engagements made, which your understanding represents to you as improper, exert yourself resolutely in avoiding them, and do not, by a too passive facility, risk the censure of the world, or your own future regret...nothing is so delicate as the reputation of a woman: it is at once, the most beautiful and most brittle of all human things. (183-184)

She is encouraged by Mr. Villars even to put her passivity aside just for the sake of her good name and honor. Thus, the idea of common code is used to combat

personality..." (1988; 45). According to the eighteenth century norms, a young lady who cannot achieve a paternal name is not able to have a proper status in society as she is perceived that as one without a real identity. Thus, Evelina thinks that her fate is peculiarly cruel.

According to the eighteenth century norms, a woman should always be protected and guided either by her father, brother, husband or a chosen reliable ward. As Evelina has not a legal father to support and defend her, it is Mr. Villars who takes her whole responsibility. Here the idea of a common code which must be followed by the women is emphasized. Women should be obedient, passive and dependent on their protectors. They should live according to the unwritten laws of society. The only time women should forget their passivity is the time when their reputation is questioned. Evelina is asked to preserve her reputation when she goes to Paris with Madame Duval in order not to lose her fortune from Madame Duval's will. In his last letter before Evelina's trip with Madame Duval, Mr. Villars gives one of the most important advices to Evelina and warns her:

> ...in the course of the month you are to pass with Madame Duval, for all the circumspection and prudence you can call to your aid: she will not, I know, propose any thing to you which she thinks wrong herself; but you must learn not only to judge but to act for yourself: if any schemes are started, any engagements made, which your understanding represents to you as improper, exert yourself resolutely in avoiding them, and do not, by a too passive facility, risk the censure of the world, or your own future regret...nothing is so delicate as the reputation of a woman: it is at once, the most beautiful and most brittle of all human things. (183-184)

She is encouraged by Mr. Villars even to put her passivity aside just for the sake of her good name and honor. Thus, the idea of common code is used to combat

female 'passivity' which is felt to be 'dangerous' on particular occasions. As K. G. Hall mentions, if "passivity is generally considered to be a desirable female attribute then it must not be maintained if reputation and honour (that is, virginity) are at risk; women are allowed and even required to be active in the defense of their chastity (1993: 115).

The double standards of the society on women are once more revealed here. When virtue is on the first line to defend, women are free to be active. Being virtuous and good have always been a source of female force, a guard against enemies. Mr. Villars also affirms the existence of double standards when he warns Evelina. She may fight for her honor but it is unthinkable that she should fight for her rights. Throughout the novel, Evelina will continue to protect her reputation against various risks. She must not only be good but also seem to be good. This is a world wherein appearance is of utmost importance; as Evelina is unfamiliar with this world, and especially with the city, she has nothing to rely on but her own good heart and regular advice from her mentor, Mr. Villars. Together with it, it will not be easy for her to preserve her reputation in her stay in London with Madame Duval who is really "uneducated, unprincipled and ungentle in her temper" (13). Evelina's second visit to London with different people, with Madame Duval and her relatives, The Branghtons, is really her second introduction to the other side of the world and is different from the first one. In the first one, she has been introduced to the bourgeois part of the world; this time she has been introduced to the lower part of it. It is a contrasted experience for her when it is compared with the former one. In her letter to Maria, she describes London as well as her experience:

> O Maria, London now seems no longer the same place where I lately enjoyed so much happiness; every thing is new and strange to me; even the town itself has not the same aspect:-my situation so altered! my home so different!-my companions so changed!- But you well know my awareness to this journey.
>
> Indeed, to me, London now seems a desert, that gay and busy appearance it so lately wore, is now succeeded by a look of gloom, fatigue, and lassitude; the air seems stagnant, the heat is the intense, the dust intolerable, and the inhabitants illiterate and under-bred. At least, such is the face of things in the part of the town where I at present reside. (192)

The new society she has been introduced into is a rustic one and contrary to the previous one she feels superior to the people of this society. Evelina, this time, is both ashamed of being and being seen with them. She has a strong sense of status. The Branghtons are also not happy with this new condition as they do not want their cousin, who has higher values, to see their low level life styles. Mr. Branghton has two daughters and a son. The daughters without being aware of the ethics, flirt with the men they like unreservedly. There are no restrictions on their behaviour. But, on the other hand, this freedom of action takes their reputation away which is a very important virtue for a young lady. Besides this, they go to the theaters or the operas without getting properly dressed and behave without any idea of civil laws. In addition to this, neither the father nor the brother, Tom, have any male power over the girls. They are not concerned with their flirtatious behaviour. Tom shows no interest even when his sisters get lost in the park when they have a walk around. The only thing he says is, it is not his fault that they have got lost. When Evelina witnesses their behaviour, she really gets shocked and feels ashamed. She complains to Mr. Villars in her letter that "...I fear you will think this London journey has made me growe very proud, but indeed this family is so low-bred and vulgar, that I should

be equally ashamed of such a connection in the country, or anywhere"(148). Evelina's this explanation clearly shows that she has been well educated near Mrs. Mirvan in her first journey to London. This second journey to London with the low level relatives is a good chance to test her maturity. Her embarrassment is a good sign of her reformation. She has learned a great deal about how a gentle lady should behave on her first trip to London.; and it is time to practice it now. The major thing she fears is the preservation of her reputation as these people are in contact with the low bred people. It will not be easy to be away from them.

Although she seeks social security, a good example of not being able to be away from these low bred people and having the risk of losing her reputation occurs in the Marybone garden. At that time being seen with two low bred women accidentally by Lord Orville, whom she wants to see last at that position, really makes her embarrassed and mortified, and she seeks for the company she has lost. Being observed by Lord Orville while she is near the Branghtons and Madame Duval, who are so weak and foolish, is another undesirable thing. Lord Orville is astonished at their behaviour and wants to depart. Evelina feels that she should have had the presence of mind to explain the accident by which she has come to be in such terrible company. It is bad enough for Lord Orville to see her with Madame Duval and the Branghtons, but to have been seen in company with two women of such poor character cannot fail to put her in favourable light in the eyes of Lord Orville. On the other hand, there is a danger of being accepted as a coquette by Lord Orville. Whatever her excuse is, she should not have been with the two ladies. Being with them may be interpreted as living an irresponsible and coquettish life in which she does not take care of her reputation and being seen good. The things that happened contradict with the things Mr. Villars has written

to her. Evelina once more understands the "danger, superficiality, hypocrisy and sinister power of the world" (Spacks 1988: 473). The world threatens the individual power so that Evelina is unable to defend herself and show her innocence. Lord Orville's impression is very important for her. She shows great respect for Lord Orville, both to his social position and his personal qualities. That is why she feels excited and anxious in the 'whores' presence, "because Evelina supposes that the quality monopolizes not only money and power, but also manners, good conduct, and anything else she values"(Hall 1993:120). It is proved once more that "appearance is shown to be important in world than actual conduct " (Hall 1993:120) which means that people can evaluate the incidents according to their appearance without understanding the truth.

Lord Orville is quite different from the others and he wants to know if she is a real coquette or not, by himself. She is not a coquette, since "credulity is the sister of innocence," (23) he has fears that Evelina might be deceived. He inquires if the two ladies have ever been in Evelina's company before. His inquiry shows deep concern for her welfare. She is grieved to have been in such a situation and not being able to explain it. He feels that she has been unaware of the true character of the two ladies. These three incidents are the important tests which Evelina should pass and prove that she is not a coquette. If she had been a coquette, she would have been pleased to have more than one suitor and with their interest in her. Evelina's visit to London is a good experience for her because

> ...she uncovers the depths by the unchanging form of self-interpretation, by her wistful, persistent fantasy of flawless virtue, and by her insistence on shaping her account of all that happens to her in terms of the struggle for virtue.(Spacks 1988: 487)

Due to the consequences, Evelina returns to Mr. Villars protection again. Mr. Villars is very happy of her return because of two reasons. First he has reunited with his dearest "daughter". Second, he has found a mature young lady who has learned the proper behaviour of the upper middle class without losing her own moral conduct.

Evelina's coming near Mr. Villars once again is the last part of the novel in which her coquetry is once more tested and her success of passing through this test is revealed. This test is revealed through the letter which Evelina has written to Lord Orville to give him information about her abrupt leaving of London, and she presents her anxiety for not being able to let him know it. It is a very kind behaviour of a gentle lady. But, on the other hand, the answer to this letter is quite interesting as she has observed a different style used by Lord Orville. He says:

> ... I am highly flattered by the anxiety you express so kindly. believe me, my lovely girl, I am truly sensible of the honour of your good opinion, and feel myself deeply penetrated with love and gratitude. The correspondence young have so sweetly commenced I shall be proud of continuing, and I hope the strong sense I have of the favour you do me, will prevent your withdrawing it. Assure yourself that I desire nothing more ardently, than to pour forth my thanks at your feet, and to offer those vows which are so justly the tribute of your charms and accomplishments. (286)

Her first reaction to the letter is to say "What a letter!". This statement alone would account for Evelina's shocked reaction to the letter. First of all, she is very happy to get such a letter. The possibility of being loved by Lord Orville really makes her amazed. After the first shock, she begins to think properly and to

question herself if she has erred in writing to Lord Orville that he is encouraged to write such a courageous letter. She says:

> ... this dream was soon over, and I awoke to far different feelings; upon a second reading, I thought every word changed, it did not seem the same letter,- I could not find one sentence that I could look at without blushing: my astonishment was extreme, and it was succeeded by the utmost indignation. (287)

Lord Orville's letter and Evelina's reaction to it is of importance in the novel as Evelina once more proves that she is not a coquette. If she had been a coquette, she would have been very happy with Lord Orville's offer and accepted it with pride. Because, the coquettes are flirtatious and like getting the attention of the young noble men. But instead, she really questions the event, and decides that whoever Lord Orville is, whether he is a noble man or the man she likes, he has no right to suggest a correspondence not publicly engaged. He is an eligible young man and he should not have done it. For this reason, Evelina is distressed by Lord Orville's suggestion that they write to one another while she is in town. She is convinced that she has been mistaken about him. Though her mentor presents his good will about Lord Orville, she is not affected by the good opinions about him. She does not mention the letter she has received to her ward as she does not want his opinion to change about Lord Orville. She prefers not to respond to this letter and to preserve her esteem by ignoring him . She reveals her feelings by writing to her closest friend Maria:

> What he thought of my silence and uneasiness I fear to know, but I hope he will mention the subject no more. will not, however, with ungrateful indolence, give way to a sadness which I find infectious to him who merits the most cheerful exertion of my spirits. I am thankful that he has forborne to probe my

> wound, and I will endeavor to heal it by the consciousness that I have not deserved the indignity I have received. (289)

She feels distressed and indignant as she has received such a disrespectful behaviour. She says " Yet I cannot but lament to find myself in a world so deceitful, where we must suspect what we see, distrust what we hear, and doubt even what we feel" (289). She ,once more, realizes the conditions under which women are obliged to live. She is not against these conditions; in fact, she has learned these conditions and begun to practice them in her own life. This means that, if she is considered as a coquette, she has been reformed. At this point, Fanny Burney's moral and psychological organization of the novel is observed. As P.M. Spacks evaluates, "Fanny Burney's writing forms itself as centrally in relation to female fear-not of the absence of power but of failure of goodness" (1988; 455). Fanny Burney, being a serious writer who deals with the ethical concerns of that century, explores a genuine insight into women's conditions. Dale Spender depicts that Fanny Burney "was not a little-minded moralist who saw the surfaces of life at tea parties, but unflinching, highly critical and open-eyed observers of humanity: She saw the best and the worst" (1986: 273). Presenting the best and worst together, Burney tries to show the tragi-comedy of human relations. Evelina, as mentioned above, is in distress and tries to find out how can such a man " appear so modest, who is so vain?"(289). It will be Sir Clement Willoughby who will help Evelina to find out the answer to this question, since he has obtained the letter from Evelina to Lord Orville by deceit and bribery, and then writes the response pretending it has come from Lord Orville as he wants to make Lord Orville inferior in front of Evelina. Before the revelation of this event, Evelina is very upset and she loses her health. Mrs. Selwyn, a lady of large fortune, is going to Bristol and wants to take Evelina with her to recover her health. But Evelina does not want to leave Mr. Villars again

and "desires to see no more of the world...and hopes never to see Lord Orville again"(291). Mr. Villars, being aware of the negative events, learns the things that have made Evelina sad and says that " Your indignation is the result of virtue, you fancied Lord Orville was without fault,..." (296). His words cheer and comfort her. But still she does not trust Lord Orville until she goes to Bristol and finds out that it is not Lord Orville but Sir Clement who has written that letter to her. When she learns it, she is really very happy as she has preserved her virtue and she finds out the innocence of Lord Orville. She has not failed in the character judgment. As Spender comments, Evelina being a lady

> ... for whom the only permissible occupation was marriage, who must find a husband without being seen to do so, who must seriously guard her reputation in the wide world, where envy, malice, greed, and pretension are as abundant as in any other field of commerce, the difficulties of women are incalculable... So she must observe, weigh, evaluate; she must be good at character judgment-an art at which even the greatest of men, with the best of education and the widest possible experience, have often failed. (1986: 278)

Evelina is satisfied with her former true judgment of Lord Orville's character. Her manners have reflected her morals and virtue. Thus, according to the principles of the eighteenth century, marriage is the reward for virtue. Lord Orville, after the revelation of all the misunderstandings, wants to marry Evelina. It is one of the happiest moments that Evelina has had in her life. Her happiness increases when she "receives its confirmation " (447) from Mr. Villars. Her marriage with Lord Orville suggests that "...the tutor and lover could properly be found in the same person, and that the right husband was one who would take over the functions of father and guardian" (Fairchild 1993; 88-89).

Lord Orville has always been a tutor of Evelina from her first ball until now. He has taken the places of both Mr. Villars and her absent father Sir John Belmont. He has always shown the proper way to Evelina when she makes errors. He has been convinced that she has not made errors on purpose but unconsciously as she does not know the appropriate behaviour of social life. Evelina achieves and values social advancement through marriage. For the first time in her life, she will carry a legal name which she has always desired to have but was never able obtain. Throughout her life, she has always felt the absence of a father. As it is a patriarchal society, having a legal father, carrying his name, being protected by him, and taking a part in his fortune are of importance for Evelina since these are the most important qualities which show the honour of a woman in society. If she does not have any of these qualities, and besides this, if she is not protected by a serious mentor, generally it is thought that this woman is an easy one who can be seduced without spending much effort. That is why, Evelina wants to have her rights legally and wants her father accept her as a daughter. Besides this, she has never seen her mother. But she has never felt her absence socially. Most of the people pity her because of her mother's early death. Socially, she has never been scolded. She honors her dead mother. Her mother is mentioned when her resemblance to her mother is emphasized. Evelina wants to achieve her social status. Mrs. Selwyn, who is a kind and attentive woman and whose "manners may be called masculine" (296), helps her and goes to Sir John Belmont's house and asks him to accept his daughter legally. Lord John first of all denies Evelina but when he sees her he cannot deny her resemblance to her mother and says: " My God! does Caroline Evelyn still live!...Lift up thy head,-if my sight has not blasted thee,-lift up thy head image of my long-lost Caroline" (413).Then he believes in them and accepts her as his daughter. As Dale Spender suggests:

> In both Evelina and A Simple Story, the heroine honors her dead mother, but the emotional focus is on the separation from and reconciliation to the father. The heroines resemble their mothers- in both novels the father, confronted by the daughter he has denied, thinks he sees her mother risen to life- but they are reincarnations with a difference. They are dutiful daughters who will not err, either flagrantly like Lady Elmwood or simply from imprudence like Carolyn Evelyn. Both novels criticize the tyrannical father, but they do not offer any alternative to him in the mother's authority.(1986: 206)

In both of the novels, fathers do not want to accept the presence of their daughters because of their mothers' errors. The daughters are bound to pay their mothers' guilt. Although they refuse their daughters, they are satisfied with the company of the strict, well -educated mentors near their daughters. The mentors try to take the place of the fathers. It is physically probable to take the place of a father but emotionally it is impossible to give the affection of a father to a daughter by a mentor. Consequently, both girls are in need of their fathers' law of authority in order to be accepted and respected by the society. It is the pressure on women in that century.

Evelina ,by herself, with the assistance of her mentor tries to eliminate the pressure of society on her; and despite many problems, she manages to do it. One of the biggest problems is being considered a coquette in society. But she is also able to prove that she is not a real coquette. The causes which prepare such a thought is her innocence and inexperience of the outer world. Thus, as she is not a coquette, she is rewarded by society. She has a good husband who will protect and love her all through life and besides she has gained her father. If she had been a coquette, she would have been punished not rewarded. Fanny Burney successfully deals with one of the most important problems of society that is the

great pressure on women; though she cannot present any solutions, she makes people be aware of these problems. Thus, it can easily be said that:

> Fanny Burney remains one of the remarkable mothers of the novel; Evelina stands as one of the remarkable books in the entire literary tradition; - if the female were accorded the same status as the male- then the literary critics would have noticed that Fanny Burney added a valid and valuable dimension to the novel. (Spender 1986: 286)

CHAPTER 3.
TOWARDS A POSSIBLE REFORMATION OF THE OPPRESSIVE SOCIAL SYSTEM :
MARY: MARIA : A FRAGMENT

Mary Wollstonecraft (1759-1797), the daughter of an unsuccessful gentleman farmer, was one of the eminent women writers of her time. She was often called as the founder of feminism as she wrote works concerned with improving the education of women. To this end, she wrote book-length essays, moral tales for children, and novels. Her interest in the education of women was the result of her unstable childhood in which she deeply resented the affection shown to her eldest brother. Her father spent all his effort on the education of her brother leaving Mary and her three sisters to educate themselves alone. Although Mary's formal education was inadequate, her intellectual talents were great and her energy even greater than her two brothers.

The events she encountered affected her writings; therefore, biographical illustrations were present in her works. She tried to achieve independence by becoming a companion, teacher, and governess. In 1783 she set up a school with her younger sister Eliza, whose disastrous marriage provided the material for the unfinished novel The Wrongs of Woman or, Maria: A Fragment published posthumously in 1798. The school closed after two years, and Mary became a governess in Lord Kingsborough's household. Joseph Johnson, a publisher, played a great role in her literary career and employed her as a translator in his newly established magazine. He also introduced her to important

CHAPTER 3.
TOWARDS A POSSIBLE REFORMATION OF THE OPPRESSIVE SOCIAL SYSTEM : MARY A FICTION AND THE WRONGS OF WOMAN OR MARIA : A FRAGMENT

Mary Wollstonecraft (1759-1797), the daughter of an unsuccessful gentleman farmer, was one of the eminent women writers of her time. She was often called as the founder of feminism as she wrote works concerned with improving the education of women. To this end, she wrote book-length essays, moral tales for children, and novels. Her interest in the education of women was the result of her unstable childhood in which she deeply resented the affection shown to her eldest brother. Her father spent all his effort on the education of her brother leaving Mary and her three sisters to educate themselves alone. Although Mary's formal education was inadequate, her intellectual talents were great and her energy even greater than her two brothers.

The events she encountered affected her writings; therefore, biographical illustrations were present in her works. She tried to achieve independence by becoming a companion, teacher, and governess. In 1783 she set up a school with her younger sister Eliza, whose disastrous marriage provided the material for the unfinished novel The Wrongs of Woman or, Maria: A Fragment published posthumously in 1798. The school closed after two years, and Mary became a governess in Lord Kingsborough's household. Joseph Johnson, a publisher, played a great role in her literary career and employed her as a translator in his newly established magazine. He also introduced her to important

social thinkers such as Thomas Paine and William Godwin, as well as to the artists Henry Fuseli and William Blake. Her experiences with these social men provided some of the material for her most famous works, first A Vindication of the Rights of Men (1790), and then with A Vindication of the Rights of Woman (1792) in which she argued that women should be allowed to prove their equality with men. She caused a public outcry after the publication of A Vindication of the Rights of Woman and set off for France at the height of The Revolution.

In her works, Wollstonecraft generally talks about the negative effects of social oppression imposed on women and emphasizes the necessity of formal education, independence and self- consciousness for a woman in order to be a healthy and successful individual who can cope with the problems by herself in society. Mary; A Fiction and The Wrongs of Woman or, Maria A Fragment are the two novellas in which she agreeably discusses these issues and tries to make society aware of the major problems that women encounter. She does not offer solutions, but just points out the problems and makes women aware of the social position in which they suffer. These two novellas are complementary to each other. Mary presents an example of a socially oppressed woman, called Mary, who has suffered from the strict social rules which are imposed on her as well as on women of that time. As Dale Spender comments " Mary is the story of an awakening of a young woman's consciousness to degrading and inhibiting social forces" (1986: 250). Besides this, The Wrongs of Woman presents various kinds of women who are afflicted by the strict social rules and are imprisoned in an asylum. These women fragments show in how difficult conditions women are obliged to live. They are not the novellas which present coquettes who must be reformed by society and the social rules, but the works which emphasize the

importance of women in society and the negative effects of the strict rules practiced on women. According to Wollstonecraft, women must be properly educated rather than restricted by the unnecessary social rules. In her view, there is no difference between the sexes. Particularly women are no less clever when reasoning is concerned. As Marriet Devine Jump observes:

> Wollstonecraft begins by attempting to establish the fundamental premises that so far as the ability to reason is concerned, there is no innate difference between the sexes...but it is not recognized by society as a whole...[On the other hand it is] society which will still benefit from the improvement of women's education;...,because, only a properly educated woman will be capable of producing children who will be useful members of society.(1994: 73)

From this quotation it can easily be deduced that Wollstonecraft tries to reform society rather women through her writings. Mary; A Fiction is a good example of it in which she emphasizes the gender, education and marriage issues. It "attempts to accommodate and analyze the role of the unconscious, the instinctual and the innate" (Jump 1994: 13). It is a good and sensible novel which tries to prove that "women have the thinking powers" (Todd 1980: 182).

The reader is introduced to the protagonist, Mary, in the very first line of the novella, "Mary, the heroine of this fiction, was the daughter of Edward, who married Eliza, a gentle, fashionable girl, with a kind of indolence in her temper..." (1). She is the daughter of wealthy but unsatisfactory parents who have never thought of giving love to her. She has never received maternal care as her mother is a typical, obedient, but indolent eighteenth century woman who "read all the sentimental novels, dwelt on the love-scenes, and, had she thought while she read, her mind would have been contaminated; ..." (3). To her mother

Eliza Warwick, marriage is of no particular importance. It is a social duty which must be fulfilled. As Jump states "for the vast majority of women, marriage was the only viable alternative to poverty and the disgrace of spinsterhood- a fact which produces Wollstonecraft's view, a most undesirable state of affairs" (1994: 85).

Eliza Warwick does not know the meaning of marriage because she "had besides another resource, two most beautiful dogs, who shared her bed, and reclined on cushions near her all the day"(3). She does not even know the meaning of love; she prefers her dogs to her husband and is more interested in them. Wollstonecraft attempts to distance Mary from the other sentimental novels by attacking in its opening pages 'those most delightful substitutes for bodily dissipation' (1) as the escapism which allows the conventional Eliza to forget for an hour or two that she is 'a mere machine' (1). This shows that she has no other role than being an ornament. She cannot find the personal strength to counteract the tyranny and temper of her husband. She accepts the role of being an ornament and she is denied any of the rights and resources which can give her strength. She is not in a position to resist her husband as she thinks that women are weak since their nature is thought to be so. In a way, she is the slave of the customs. But, to Mary's father, too, marriage is of no importance as he "always exclaim[s] against female acquirements and is glad" (5) of his wife's indolence. For him, marriage is not an institution in which he shares his love and respect with his wife, but it is a togetherness which is a way to satisfy his passion. He has to carry on this meaningless togetherness because of his social position. In the eighteenth century, in order to have a good social position, a man at least should seem to have a good marriage. So does Mr. Warwick. Both Mary's mother and father are together

because of the social oppression over them. Society does not accept the ones who do not want to marry.

From this unhappy marriage, unhappy children, Mary and her brother, are born. Especially Mary has lived the difficulties of this unhappy condition as there is gender issue in question here. Her parents give all their pretentious affection to their son who receives all the proper education because of being a male and legal heir of the family, whereas Mary is the neglected daughter of the family. Here Wollstonecraft's view on the education of women is very important as

> she is concerned not only about neglect- a fault of omission- but also about the more active problem of a false system of education which has been perpetrated by male writers,... ,dictating the way in which men and women perceive their roles, both as individuals and in relation to each other. She takes the term in its broadest sense, making the important point that education must foster independence of thought...She also offers a more detailed analysis of the benefits of the kind of education from which women are excluded: because their education lacks order and system, women are deprived of the opportunity to acquire habits of exactitude and method. (Jump 1994: 76-77)

Wollstonecraft, who wants to see self-confident women who manage to cope with the difficulties of life by themselves, creates a character who both benefits and suffers from parental neglect. As she explains, Mary is "brought up in the country and initially lacking the fashionable education, ... , reserved for the heir she acquires the habit of thinking for herself instead of becoming the slave of convention" (Franklin 1995: xv). Inspite of this deprived affection, she manages

to educate herself through reading, and develops into ' a woman ,who has thinking powers' (5) but on the other hand, she becomes abnormally sensitive, and doomed to disappointment in her search for emotional fulfillment. Her sensibility gives Mary a moral superiority over vulgar and indifferent people like her parents. Although she carries sensibility and self- conscious virtue, it is a pity that she is trapped by social roles and rules. Her marriage is the result of this social rules. Because these are the social rules which force women to marry a man chosen by their parents. She is forced to marry a young man, who sets off on an extended tour of Europe without consummating the marriage. This man of fashion is chosen for Mary not because of his suitability for marriage, but because of his parents' wealth. It is the women's doom that in that century they should marry a man who is chosen for them. They have even no privilege of rejecting the marriage. It is a social obligation that must be fulfilled. As Mary has no right to reject this marriage, she accepts her ill mother's last wish on her death bed, and marries a man whom she has never met before. This compulsory marriage and parental pressure are criticized by Jane Spencer: "...this mercenary marriage, parental pressure on the daughter's choice, the double standards, and the equation of a woman's virtue with her reputation, [Mary] contributed to a tradition of protest which remained alive..." (1986: 137).

This marriage brings her nothing except a social position. She is now regarded as a respected lady who is obedient to her husband and waits for his return from abroad finishing his studies. But on the other hand, this respectability and having a good position in society do not fulfill her ambitions. Mary, different from the eighteenth century heroines, is a young lady who knows what to expect from life; though she cannot achieve her aims at the end of the novel , at least she

tries to gain them. She is not a pure woman of the eighteenth century. " The pure woman ,[for this century], was one who never disturbed her usefulness as male property by any unruly desires of her own" (Spencer 1986: 110). In contrast to this description, she does not sit and wait for the commands to obey given by her husband. She is a thinking person, and uses both her mind and senses which lead her to a kind of passive protest against her husband. This protest makes her disgusted w'th his body and turn to spiritual feelings. She does not enjoy bodily pleasures but the spiritual ones. That is the reason of her looking for spiritual companions like Ann and Henry.

In order to be able to escape from the boundary rules of male dominated society, Mary turns to a deep sentimental friendship with Ann. She thinks that Ann is a female who can understand her sensibility, respond to her, and never hurt her feelings. According to her, as " sensibility is the most exquisite feeling of which the human soul is susceptible... and is indeed the foundation of all our happiness" (54-55). She feels herself too much devoted to Ann that she does not even hesitate to go with her to Lisbon when her friend is ill. It is " her sensibility [which makes] her desirous of pleasing every human creature" (22). Although she feels totally related to Ann, she must still remain obedient to her husband. So her writing a letter to her husband in order to get permission to go with Ann to Lisbon shows her social obedience to her husband, and consequently to the social rules. Although she feels the oppression of society and tries to diminish this oppression by the help of her close friendship, she cannot resist the power of these rules over her life. This shows that she is not a coquette but a sensitive, yet passive character who resists social oppression.

Her visit to Lisbon with Ann is a chance for her to understand the fact that Ann does not share the same feelings with her. Ann's expectation of a friendship is quite different from Mary's. Although she says: " I cannot live without her!- I have no other friend... " (26), her friend does not need so much spirituality, and is more of an individual than Mary. As Janet Todd depicts: "The friendship of Mary and Ann avoids the appealing equality of previous sentimental female friendship, as well as the exciting inequality of relationship based on devotion and patronage so popular in the 1760's" (1989: 239).

This difference of feelings between friends leads Mary to search for a different sensibility, which she finally finds in Henry who is also an ill person residing in Lisbon to regain his health. This interest in Henry turns to a serious spiritual relationship after the death of Ann. She finds something different in him as she thinks that:

> Henry was a man of learning; he had also studied mankind, and the knew many of the intricacies of the human heart, from having felt the infirmities of his own. His taste was just , as it had a standard- Nature, which he observed with a critical eye. Mary could not help thinking that in his company her mind expanded, as he always went below the surface. She increased her stuck of ideas, and her taste was improved.(27)

This shows that Henry is not the typical man of the eighteenth century who is in pursuit of bodily desires and who wish to dominate women, but in search of spiritual values. In this way, Mary finds the suitable companion she is looking for as she desires a life beyond the physical, rejecting the life of the body in an attempt to strengthen the spiritual. Her rejection of the body is a sign of her protest against society. As Marriet Devine Jump comments: " She is disgusted by

Her visit to Lisbon with Ann is a chance for her to understand the fact that Ann does not share the same feelings with her. Ann's expectation of a friendship is quite different from Mary's. Although she says: " I cannot live without her!- I have no other friend... " (26), her friend does not need so much spirituality, and is more of an individual than Mary. As Janet Todd depicts: "The friendship of Mary and Ann avoids the appealing equality of previous sentimental female friendship, as well as the exciting inequality of relationship based on devotion and patronage so popular in the 1760's" (1989: 239).

This difference of feelings between friends leads Mary to search for a different sensibility, which she finally finds in Henry who is also an ill person residing in Lisbon to regain his health. This interest in Henry turns to a serious spiritual relationship after the death of Ann. She finds something different in him as she thinks that:

> Henry was a man of learning; he had also studied mankind, and the knew many of the intricacies of the human heart, from having felt the infirmities of his own. His taste was just , as it had a standard- Nature, which he observed with a critical eye. Mary could not help thinking that in his company her mind expanded, as he always went below the surface. She increased her stuck of ideas, and her taste was improved.(27)

This shows that Henry is not the typical man of the eighteenth century who is in pursuit of bodily desires and who wish to dominate women, but in search of spiritual values. In this way, Mary finds the suitable companion she is looking for as she desires a life beyond the physical, rejecting the life of the body in an attempt to strengthen the spiritual. Her rejection of the body is a sign of her protest against society. As Marriet Devine Jump comments: " She is disgusted by

the body of her husband, and turns from bodies and bodily worship to Henry, who is all mind and soul and who, since he is dying, will soon be all soul. Henry is as sentimental a portrait of a swain as ever appeared in the novels (1994: 16).

There is a strong intimate relationship between Mary and Henry, but they never take the responsibility of the guilt of adultery. Mary, being aware of the strict social rules which do not punish men for having love affairs but sentence women strictly and mercilessly, has never attempted to commit an action which can be considered immoral. Mary, in contrast to the coquette characters, does not enjoy having trivial love affairs with men. She respects the social rules which include moral values, and has never committed adultery. She does not want to corrupt this pure and sincere relationship with adultery; it is probably because she has so much self respect that she does not let society look down at her. This is the problem of both self and society. She could throw herself to the arms of Henry, if she lost her self-dignity. She perfectly knows that had she accepted to have such kind of an affair, she would never have been forgiven by society. Here, Wollstonecraft places emphasis on description rather than on direction. Because, she is more concerned to show what is wrong with society than to recommend what should be put in its place. She just depicts the situation and leaves the criticism to the reader.

Though Mary and Henry cannot unite physically, their emotional union is above everything. They have found the lacking parts, which have never been fulfilled by their families in their lives. These are 'friendship, trust, and above all love'. Especially, Mary is very satisfied with her relationship with Henry that she does not even hesitate to be with him in the last days of his illness. "Henry was

certain he could not live long; all the rest he could obtain was procured by opiates. Mary now enjoyed the melancholy pleasure of nursing him, and softened by her tenderness the pains she could not remove" (64). Mary's satisfaction of her relationship is seen very clearly. She lives the happiness of sharing, even the illness. She has shared very little with her family, her husband, even with Ann. It is the first time she understands the meaning of togetherness. Mary, never leaves Henry until he leaves her involuntarily.

> His end was approaching. Mary sat on the side of the bed. His eyes appeared fixed- no longer agitated by passion, he only felt that it was a fearful thing to die. The soul retired to the Citadel; but it was not now solely filled by the image of her who in silent despair watched for his last breath...
>
> Her arms were opened to receive him; they trembled not. Again he was obliged to lie down, resting on her;_ as the agonies increased he leaned towards her... the soul seemed flying to her, as it escaped out of its prison. The breathing was interrupted; she heard distinctly the last sigh- and lifting up to Heaven her eyes, Father, receive his spirit- she calmly cried.(64-65)

Final part of the novel depicts her waiting for her husband or actually for death after she has lost her last hope, Henry. With the death of her dearest companion, she is doomed to sorrow, and never searches for a sentimental companion again since "she reaches absolute impass as she comes against the various problems inherent in the notion of sensibility for women" (Todd 1989: 240). These various problems cause her nervous breakdown. Although she "seeks health in different climates; [her] nerves are not to be restored to their former state" (67). She devotes all her life to the "visit of the sick, support of the old, and education of the young" (67); and waits for death eagerly as she sees death as a kind of rescue from the harsh conditions of the world. She seeks death and finds it interesting. It is an extraordinary thing for a woman to wait for death. It is quite

symbolic; she wants to show her passive protest to the corrupting effects of society. It is the strict society which makes the other world interesting for her. It is " the world where there is neither marrying, nor giving in marriage" (68).

Mary Wollstonecraft creates another character, Maria, who actively protests the strict social rules imposed on women, and society in The Wrongs of Woman or, Maria : A Fragment which is the supplementary novella of Mary: A Fiction, because this novel deals with social problems on a large scale. She asks women to go against the unwanted repressive social rules, and wants them to search for their rights in society. She emphasizes the fact that if an individual does not ask for her/his rights, nobody gives the rights to him/her. As Dale Spender indicates:" ...in The Wrongs Of Woman, Mary Wollstonecraft shifts her emphasis from the individual insearch of self-development, to social conditions frustrate and block self-development in women. And she calls on women to rebel" (1986: 256).

Wollstonecraft's arguments, in The Wrongs of Woman, are directed beyond individual cases of either sex, and take their place in the social conditions and institutions which have propagated the attitudes women suffer. Although this novella is far from being a complete book, with its unfinished state, it is much more sentimental, and it questions the social conditions of women with remarkable sensible events taken from real life. It has many didactic elements which try to make women aware of the negative social conditions in which they are living. This novella can be considered as an outcry for the change in society. Marriet Devine Jump delineates this fact very scrupulously and states:

> The Wrongs of Woman was intended to show the society which had produced the system she had tried to reform... [The novel]was a powerful indictment of society's oppression of women which would be a call for change in the laws and in the community's attitudes, so that if the novel outlined the position of women as it is , the reforms it initiated might effect the position of women as it ought to be. (1994: 130)

With its social comments, its criticism of institutions such as hospitals and workhouses, and its dealing with the problem of gender issue, and education, the novel carries a great importance. For the first time, a novel questions the women's freedom, and rights in that respect and calls for a change in the social system. Wollstonecraft tries to achieve her end by depicting the problems of her own sex from the psychological point of view. As the novel deals with the psychology of the women characters and especially with the protagonist, Maria , in detail to give the negative effects of the oppressive social rules, the structure of the novel is quite complex. Wollstonecraft does not reveal the main points of the plot immediately; the reader becomes aware of them gradually while learning the psychology of the women.

Maria has mainly two heroines: Maria, who has been imprisoned in an asylum by her husband who has married her just for her money, and her jailer Jemima, who has encountered many difficult and severe events which have made her live a life of poverty, servitude, and prostitution. Wollstonecraft's main aim in representing two different women as the main characters is "to show the wrongs of different classes of women, equally oppressive, though, from the difference of education, necessarily various" (Spencer 1986: 133). In other words, women are condemned to the wrongs "which a male-dominated society imposes on them" (Jump 1994: 132).

The protagonist of the previous novella, Mary and the heroine of this novel, Maria resemble each other in representing the women's problems, but Maria is more courageous and active than Mary as she actively questions the social rules, rejects, and does not obey them if they restrict her individual rights. She begins her protest by questioning the established marriage customs because the reason of her being in a madhouse is her marriage which takes away all her freedom. Her imprisonment shows the general condition of women in society. Women, just like Mary, are imprisoned in society by the man-made social rules. The asylum is the microcosm of the real world, and her husband's putting her in a mad house is the representation of the oppressive system of society. As Spencer states "Maria's imprisonment is a metaphor for women's situation in a world that is 'a vast prison, and all women born slaves' " (1986: 139).

Although marriage brings respectability, a status, and a good reputation to women in the eighteenth century society, Maria cannot achieve these things in her life. She cannot find herself in secure and safe conditions. In fact, the condition in which she finds herself is a terrible one. She, firstly, assumes to have a good marriage life as she thinks her husband, George Venables, is 'more than a mortal beauty' (131). Unfortunately, she discovers the imperfections of her husband in time, and finds out that he is a man of drink which affects him totally in a negative way and turns him into a savage man who physically abuses his wife. Besides these, he has also love affairs with the lower class women, and wants her wife to fulfill his sexual passion without considering her feelings and desires. According to Maria, these habits are 'entirely promiscuous, and of the most brutal nature'(139). As Maria is just the property of her husband according to the eighteenth century norms, the only thing she has to do is to obey her husband's

commands, and carrying the baby of this cruel man is inescapable. Maria endures this difficult situation until she learns that her husband has arranged a loan from one of his friends in return for her own sexual favours. This is disgusting. Though it is a male dominated society, and men have all the power in society, it is too much. He has no right to use his wife's body. She is fed up with his brutalities, and has the courage to leave him after the birth of her baby.

Here what Wollstonecraft wants to emphasize is the inequality of women's and men's rights in society. Society gives all the rights to men to do everything they want even the most disgusting things in contrast to women. Women have no rights to divorce and finish a bad marriage legally. As Dale Spender emphasizes: "...it was the patriarchal law that Mary Wollstonecraft objected to because of its oppression on women; it was the law which made it virtually impossible for women to separate or divorce (1986: 260). But it is again society which mercilessly restricts women and wants women to obey their husbands without questioning them. If they question their husbands' behaviour, even if they are against their individual rights, women should pay the private cost of their questioning. Maria's punishment is being separated from her baby and being imprisoned in a mad-house by her husband. Jane Todd agrees with Wollstonecraft's ideas concerning the marriage institution and women's bad conditions and says:

> While Wollstonecraft denounces marriage, she structures her attack by concentrating on the personal degradation which occurs when women are required to live with the brutalizing men. We are introduced to Maria, the woman of sensibility who is degraded by her husband. (1986: 74)

Another woman who is physically and psychologically abused by men is Jemima. She is a woman from a lower class who is a typical example of the oppressed woman character of this society. Being more passive than Maria, she is incapable of reacting against the brutalities of men. As she comes from a poor family, she has never had a formal education. That is why, she does not know how to cope with the difficulties of life by herself. The reason of her leading a miserable life is also the unequal social norms. Her being raped at the age of sixteen by the man she works for, and being accused of seducing this man when his wife finds out this event are the basic evidences of the oppression on women in society. Some irrational excuses can easily be found by society in order to hide the failures of men even to make women fall, and isolated. Being a prostitute is the only alternative for Jemima in order to support herself. She thinks that she is 'a slave, a bastard, a common property' (112) of society which can be used and thrown away by every man who wants to use her. Leading such a miserable immoral life does not belong to Jemima but to society. She is thrown into this life by the male dominated rules. Spender analyses her as the woman "who appears to lack fine sensibility but who is shown to have been degraded by her successive exploitations by men" (1936: 74). The controversy here is that it is this society which makes her live as a prostitute and it is again this society which makes her doomed. Thus, this means that " education and environment have the greatest effects on the moral character" (Jump 1994: 132).

It is quite ambiguous that society does not show any moral reaction to Jemima's being with men as a prostitute but it shows the greatest reaction to Maria's being with a man, Darnford, whom she really loves and with whom she has a sexual relationship in the mad-house although she is a married woman.

Society never forgives the woman who loves another man when she has a marriage vow. According to the social rules, 'when a woman [is] once married, she must bear every thing' (158). Thus, she has committed the greatest guilts that are seduction and adultery as:

> ...seduction was the obvious point where the ideal of love and marriage based on feminine purity broke down. The seducer deliberately attacked female purity, and then left his victim at the mercy of a society which ostracized her for losing her [purity]. (Turner 1992: 125)

Maria has lost her purity in society but she does not care about it. Her defense of Darnford at the court is her and as well as women's outcry to society. She asks for her divorce from her husband from whom she has never received any love and respect. She wants to 'avow her affection to Darnford, by becoming his wife, according to the established rules' (177). She outcries in the court :

> Married when scarcely able to distingish the nature of the engagement, I yet submitted to the rigid laws which enslave women, and obeyed the man, whom I could no longer love ... - While no command of a husband can prevent a woman from suffering for certain crimes, she must be allowed to consult her conscious, and regulate her conduct, in some degree, by her own sense of right. The respect I owe to myself, demanded my strict adherence to my determination of never viewing Mr. Venables in the light of husband, nor could it forbid me from encouraging another. If I am unfortunately united to an unprincipled man, am I forever to be shut out from fulfilling the duties of wife and mother ? - I wish my country to approve of my conduct ; but if laws exist, made by the strong to oppress the weak, I appeal to my own sense of justice, and declare that I will not live with the individual, who has violated every moral obligation which binds man to man.
>
> ... I claim then a divorce, and the liberty of enjoying, free from molestation , ... (197-198)

But unfortunately, the jury dismisses Maria's requirement as her lover, Darnford, has claimed a right from another man's possession, Maria. He has no right to make such a claim; so that the two lovers should be sentenced for the guilt of adultery. Her dismissal by the jury shows how strict the social rules are. In fact,

> Maria appeals not to the law, or to the judge, but to the jury; and to history over the heads of both. She stands for humanity and decency, and against existing institutions. She contrasts the laws imposed by ' the policy of an artificial society with a woman's absolute prerogative sense of right' (180). (Jump 1994: 135)

Although Maria's efforts fail, it is a good attempt to direct the attention of society to this point as a woman's sufferings stand for the sufferings of all sex. Therefore, Maria is the speaker of women. Maria, being different from Jemima and Mary, the protagonist of Mary, has a great self-confidence to talk about the deficiencies of society.

Mary Wollstonecraft has basically two aims in putting these two women, Mary and Jemima, together. First of all, she wants to prove that women are oppressed by the social rules. It does not matter which class they come from. There are some rules to be obeyed without questioning which Wollstonecraft criticizes. The second one, may be more important than the previous one; that is a woman should have courage to present her difficulties, and should not accept all the things imposed on her. As Dale Spender says:

> ...in these two women characters Mary Wollstonecraft not only resolves the dilemma of the weak and debased woman when she knows how women are demeaned by the conditions under which they are obliged to live, she also casts light on the class

> differences among women. Her purpose, ... , is to expose the private agony which is the result of public oppression. (1986: 74)

On the other hand, although Maria and Mary come from the same class, Maria differs from Mary. Mary, being a married woman, loves another man, Henry, but she has never thought of having a sexual relationship with her lover as she does not have courage to brake the taboos. She prefers a platonic relationship. Hers is a passive resistance whereas Maria, despite all the negative results, does what she wants. She wants to prove that women are also human beings and they have to fulfill their desires in order to have healthy lives. The more women are oppressed the more they will have psychological problems. Thus, she turns all the assumptions of the seduction ideas upside down as she does not consider it immoral. " Wollstonecraft denies that her adulteress, Maria, had committed any crime" (Todd 1984: 186).

Wollstonecraft, in order to emphasize women's unfavorable conditions in society, depicts three more women who have already accepted the oppressed women status in society. Her main aim of presenting these women in the novel is to show how the opinions change and how easily women accept the roles without questioning the norms which have been imposed on them. By talking about a woman's problem, she is able to point out the general ones. Peggy is the most optimistic one, but, maybe, in the worst condition among them. She is a widow of a navy officer who has been forced to attend the navy, and has been killed in the first attack to the enemy. Being left with her two children, she has to earn money to support her family. As a woman without her husband, it is really difficult to find a job in which she will not be abused by men. In her first job, that is washing clothes, she has encountered the difficulties, and is forced to pay a large amount of

debt as a 'great blow' has taken away all the clothes she has washed up. She is such an honest woman that in order to pay her debt, she does not hesitate to give all her money which she has saved for her rent. It is a great problem which she has to cope with just like a man. Peggy's difficult situation is a good example which shows that a woman, being an individual who is both rational and sensitive, is able to cope with the worst conditions which even men will find difficult to cope with. Her true love for her husband is her only tie to life. During her difficult times, she finds relief thinking of her dead husband: " God bless his innocent soul, that did not know what sorrow was" (131).

Other good examples Wollstonecraft illustrates are the two landladies whom Maria meets during her flight from Venables. The function of these two ladies in the novel is to show "the degrading and unjust conditions which women have to suffer" (Jump 1994:140). The first woman is a typical passive eighteenth century woman who has no courage to look for her independence and rights, and who accepts male dominancy. She believes that "when a woman was once married, she must bear every thing" (158). She is such an obedient person that she cannot accept Maria's effort of divorcing her husband. According to her, it is an unbelievable event for a woman to look for her individual rights; and also, whatever her condition is, a woman cannot fall in love with another man in her marital status. A woman's role is to obey the commands given by her husband and to fulfill his desires physically and psychologically. She has been beaten by her husband all through her life. Her husband is a typical irresponsible man who spends his money on drink; and he never works. It is his wife's duty to support them. Although she has been leading such a difficult life, the only thing she is expecting from her husband is a few good words to hear. She is too much devoted

to him that she never thinks she may have a better life without him. What forces her to suffer in this life is the idea that unmarried women have no social status in society. Despite suffering in worse conditions, women should preserve their marital status.

The second woman Maria meets is also the victim of the male dominated society and who is taught to obey her husband. She believes in the 'submissiveness of women' (164) so much that she never questions the truth of this idea. Her husband's selling of all her clothes and goods; and spending this money with his mistress cannot change her belief. She says: "...my husband had a right to whatever I had" (164). She is a typical example of a devoted woman who can do nothing without her husband and has no status in society by herself. This landlady and Peggy are in contrast to each other.

What Wollstonecraft wants to show by depicting these three minor women characters is to reveal different fragments of worse conditions in which women are obliged to live. Three of them are the examples of women who have no status in society without their husbands. Only Peggy is quite different from the other two by being a woman who is able to support her family, but she is not accepted by society as she is a widow. In a way, she is victimized by society. This means that women are represented by their husbands in society, and because of this reason they are forced to lead miserable lives by the unwritten social rules.

As a conclusion, it can easily be said that Wollstonecraft's main aim of writing these novellas is to show how women are oppressed in society by the strict rules imposed on them. She wants to revive the consciousness of women by

depicting different types in order to make them aware of different situations as much as possible. She also tries to show what happens if women remain silent and do not defend their rights. It is a great possibility that the other women may share the same fate with Mary, Maria or Jemima. The portrayals of these women characters may help any one of the women in society to understand her status. Therefore, Mary Wollstonecraft helps them achieve their individualities through her works. Consequently, according to one of the most eminent critics of women novelists, Dale Spender:

> Mary Wollstonecraft-novelist- has not been reclaimed, and reinstead, as one of the primary figures in women's literary heritage is a matter of some surprise. For in form, style, content, she is one of the mothers of the novel, and she made a significant contribution to the birth of women's literary tradition....To omit such a novel from women's literary tradition is to exclude one of the most powerful portrayals of women - in society. (1986: 261-259)

CHAPTER 4.
CRITIQUE OF A STYLIZED TRADITIONAL SOCIAL LIFE AND THE REFORMED HEROINE: EMMA

Jane Austen (1775-1817) came from a well educated family in Stevenson, Hampshire where her father was a rector in 1775. Being unmarried never prevented her from taking her place in society. Thus, she became such a great observer of her time that she could easily depict the best and earliest examples of the domestic life in English novel, and present the fine irony and minute delineation of character of the middle class provincial society in which she lived. Walter Herries Pollock, a critic of the nineteenth century; in admiration of her talent in observation and her accuracy, states that "Miss Austen's accuracy and description of features ... are admirable" (Lodge 1968: 62).

Her first serious literary effort was a story in the form of letters which was never printed. Being a great reader of novels, she wrote parodies of contemporary sentimental fiction aimed at women. Her first three novels, Sense and Sensibility (1811), Pride and Prejudice (1813), and Mansfield Park (1814) have parodic elements. These three novels make use of the usual Austen plot based on the conventional women's plot of the time, in which a young unguided girl learned to reject the unsuitable and welcome the suitable man and in the process adapted to the adult social scene while holding to a firm morality. In 1815, she published Emma in which she presented a firm social criticism through the main character Emma. Her two novels Northanger Abbey (1818) and Persuasion (1818) were published after her death. Austen generally dealt with the marriage issue in her novels. She depicted different kinds of young girls who want to get married or whose mothers want them to get married. Through the desire for

getting married, Austen values the social norms and questions the importance of marriage for women in society in this century; and tries to warn women against wrong and inappropriate marriages. Although the main plot of the novel seems marriage, it, in fact, deals with the learning process of the heroine concerning the realities of life. This learning process is not an accidental one but the one which makes a great change in the character's mind and heart through human conduct. As Robert Garis argues:

> Jane Austen's form is the comic drama of reason, in which the happy ending comes about not through the lucky disappearance of accidental impediments, but through a dramatic action in which one of the leading characters learns something important enough about reality and his own nature to experience a deep change of mind and heart. (1969: 60)

Emma is a good example for this kind of novel in which Austen criticizes the social values and human nature through the protagonist Emma Woodhouse who is really a coquette in need of reformation. The reader is introduced to Emma Woodhouse who is "handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her" (1) just at the beginning of the novel. This introduction briefly gives some clues about Emma's character. Her being the mistress of her father's household, superior to her married sister, Isabella, in beauty, flattered by her former governess Mrs. Weston, and her dominant character in Highbury society make her quite snobbish and spoiled. As there is nobody to show to her her vanity and inconsistency in society, she will learn through the experience of trial and error.

All through her experience of trial and error, Emma is going to be reformed from a coquette to a virtuous woman of her time who deserves to be awarded by marriage as she manages to defeat her self-deception and her egoism. Emma's self-deception is depicted in her decision never to marry: " And I am not only, not going to be married, at present, but have very little intention of marrying at all" (109). Being different from the typical women of her time, she does not want to marry as she enjoys flirting with men. Marrying is a serious action in which she cannot be "so always first and right" (192). As a coquette, she is not a woman of serious action. She likes living temporary relations, interfering with the other people's lives, dominating and directing them without thinking that she has any right or not. Her idea of living unmarried is not a traditional way of thinking for a young lady of that time. She is too blind to the events around her that she cannot realize the fact that society will not let her be single all through her life, as unmarried people have no good social position in society. Thus, Emma's false idea of herself, and her exaggerated sense of her own importance prevents her from correctly perceiving the social reality outside of her own self-created world. She once says about marriage:

> I have none of the usual inducements of women to marry. Were I fall in love, indeed, it would be a different thing! but I never have been in love; it is not my way, or my nature; and I do not think I ever shall. And, without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment I do not want; consequence I do not want: I believe few married women are the mistress of their husband's house, as I am of Hartfield, and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's. (109)

It is thus clearly stated in the novel that Emma's character is rebellious. She has to learn the unwritten social rules of society. It will be Mr. Knightly who will try to improve Emma's mind and character by his direct criticism of her; and besides him, Harriet Smith and Jane Fairfax are the two women characters who try to diminish Emma's self-deception and her egoism either deliberately or accidentally. The function of these three characters is to show Emma the realities of life and make her "see well and behave well" because "for Jane Austen, learning means seeing-well and behaving-well" (Southam 1969: 61).And these are three people who will make Emma achieve these qualities. Julia Prewitt Brown also agrees with this idea and states that: "It is Harriet who makes Emma accomplished, Mr. Knightley who makes her witty, Jane Fairfax who makes her average, in the closing lines." (Monaghan 1992: 66).

Emma's learning process begins with Harriet Smith's introduction into her life. Harriet Smith is a seventeen-years-old girl whom nobody knows whose daughter she is. She is the first person who affects Emma 'accidentally'; her influence on Emma's life is not because of her character as she is emotionally, as well as intellectually, shallow, but because of her desire "to be guided by any one she looked up to" (56). Her desire to be guided is fulfilled, sometimes wrongly, by Emma voluntarily; with this guidance, Emma goes through a process of trial and error which teaches her the realities of life. Emma prefers to use her guidance in Harriet's life through marriage which will let her do many mistakes.

Being a coquette, she likes match-making without thinking of the feelings and the appropriateness of the suitors. Her choice of Mr. Elton, who is a small minded Vicar, as a suitor to Harriet, being a rival to Mr. Martin, who seems

to be more suitable is a good example of this. Ignoring Mr. Elton's feelings toward herself, and Mr. Martin's strong desire for Harriet, Emma insists on matching Mr. Elton with Harriet. These two people's comparison directly shows how a coquettishly Emma behaves. She refuses Mr. Martin's proposal to Harriet, not because he is not suitable for her, but because she has not chosen him for Harriet which is the sign of her vanity, and her self-love. As Susan Morgan states "Emma always loves herself because she lives in her mind, and it seems the world to her. She does not realize that others may also live in theirs" (Monaghan 1992: 71).

Mr. Elton's engagement with Agusta Hawkins and Harriet's disappointment do not teach much to Emma. Her trial and error process has not begun to be successful until Mr. Knightley, the only courageous person, tells her about her the errors. Emma, different from the accustomed type of women of this time, does not like to be criticized by Mr. Knightley against her irresponsible behaviour. As William Fitzpatrick states: "Mr. Knightley has *three functions*: He is *Emma's critic* and *moral tutor*; he is an *exemplar* or standard of right judgment and good conduct..." (1965: 63). Being Emma's critic, he tries to show her faults which are the results of her thoughtless behaviour, as a moral tutor he teaches her the appropriate behaviour in society; as an exemplar he has been created by the novelist to be a model of good conduct for Emma. Thus, it can easily be said that the real process of Emma's reformation has been begun by Mr. Knightley's severe criticism. For example, he directly expresses his opinions about Emma's fault in directing Harriet's feelings to Mr. Elton as he thinks that Harriet is not a suitable match for Mr. Elton:

> ...You (Emma) will puff her up with such ideas of her own beauty, and of what she has a claim to, that, in a little while,

> nobody within her reach will be good enough for her. Vanity working on a weak head, produces every sort of mischief... Miss Harriet Smith may not find offers of marriage flow in so fast, though she is a very pretty girl. Men of sense, whatever you may chuse to say, do not want wives. Men of family would not be very fond of connecting themselves with the girl of such obscurity. (90)

His direct criticism will begin to be successful gradually and open a way towards the reformation of Emma in the later part of the novel. As Emma is incapable of seeing or understanding other people except in relation to her own concern, she immediately tries to find another suitor for Harriet ignoring Mr. Knightley's criticism. Although Mr. Knightley tries to improve her mind and character, she cannot perceive it yet, and she not only recommends Mr. Churchill, who is a young man from high standards, but also forces Harriet to think about him as a good candidate. Emma , for the second time, commits the same error ignoring both Harriet's feelings and Mr. Knightley's advice. As Gilbert Ryle states:

> Emma was treating Harriet as a puppet to be worked by hidden strings. Mr. Knightley advised and scolded Emma to her face. Emma knew what Mr. Knightley required of her and hoped for her... Mr. Knightley dealt with Emma as a potentially responsible and rational being. (Southam 1969:111)

Jane Austen introduces Mr. Churchill to Emma's environment by letting him have a visit to his father, Mr. Weston who is the husband of her ex-governess. In this way, the novelist lets the readers realize Emma's inconsistency in her ideas about marriage, and prepares her second folly.

lead her to think about the events and characters, in more depth than she has previously done.

Jane Austen is concerned with the moral basis of conduct and she" uses Emma's loss of control as an index of her moral progress" (Horwitz 1991:19). Unfortunately her moral progress will be seen after her trial of her efforts to match Harriet and Mr. Churchill. It is a very suprising event in the novel. Though she, herself, likes Mr. Churchill and it seems that he also likes her, it is a typical coquettish behaviour as she prefers trivial relationships. Thus, she tries to unite him with Harriet. Here it is a critical commonplace that Emma has to learn to control her imagination, her tendency to see only what she wishes to see. It does not matter for her with whom Harriet is. The only thing is to find a suitable husband for her, as marriage is the only institute which provides security and position for women in society. As Horwitz states:

> For Jane Austen, as well as for the writers on female education, it is the business of women to marry wisely; presumably it is the business of education to prepare them to do so...like the other writers on women's education, she seems to have believed that marriage to worthy man is woman's most natural career. (1991: 45)

Thus, it is important for 'poor' Harriet who "is the natural daughter of nobody knows whom... parlour-boarder at school... who has been taught nothing useful, and who is too young and too simple to have acquired any thing herself" (85). According to the norms of that century, there is no hope for Harriet except marrying in order to have a good social position in society as she has neither a good family to support her, nor a good education. Having little experience and little reasoning, she does not have any power to think which way is best for her.

That is why she is bound to Emma and is blown whichever way Emma wants. As Emma has the power of self-deceit, they both fall into comic and complex situations which are the results of Harriet's foolishness and Emma's vanity. They have to find another way to choose everytime. Unless they are educated properly according to the social norms of society, they cannot escape from these situations. Besides this, as Harold Bloom states: "Emma's attempt to shape Harriet is presented as immoral both because Emma chooses power over real friendship and because she takes advantage of Harriet's "weak head" to violate Harriet's own tastes and inclinations" (1987: 74).

Emma's self-love and her seeing the world as if it belongs to her lead her to commit errors. She is not aware of these facts until she learns the secret engagement of Mr. Churchill. His secret engagement with Jane Fairfax is the crucial incidence which gradually makes Emma aware of her fallacies. For the first time in her life, she begins to think about the position in which she has driven Harriet; and besides this, for the numerous times, Mr. Knigtley has proven the correctness of his comments. It is usual that Emma stays blind to the signs of an understanding between Frank and Jane. She could not understand Frank's basic aim of flirting with her. It has been just because to make Jane jealous of him and persuade her to marry. The function of their engagement is to let the reader deal with Jane Fairfax closely.

Jane Austen presents a new character who is totally different from Emma. Though her introduction in the novel is quite abrupt, her function is very important. Jane Austen, just like Elizabeth Inchbald did in A Simple Story, presents a contrasting character with Emma, the coquette, in order to show her

the correct way of behaving. Thus, the function of Jane Fairfax is to educate Emma.

The author, in order to present her to the reader, lets Jane visit her grandmother and aunt, Mrs. and Miss Bates. Different from Emma, she has been brought up and given excellent education by Colonel and Mrs. Campell. She has had "every advantage of discipline and culture." (177).Having had the benefit of London society, Jane is "very elegant, remarkably elegant. Her height was pretty... her figure particularly graceful.. a style of beauty in which elegance was the reigning character"(178). Besides her physical beauty, she has also inner and social beauties, which are her heart's tenderness, having the advantage of discipline and culture, make her remarkable in society. Thus, with her physical and inner beauties, Jane is an external threat for Emma. She is the one who breaks Emma's dominance in Highbury society. As Harold Bloom states:

> Jane is elegant, accomplished, intelligent, and beautiful. Her charm is marred only by a reserve which turns out to be more than excusable because of the secret with which she has suffered. Jane comes from the external world, the big world of real events, to the idyllic isolation of Highbury. Because , she brings the disturbing facts of life into a hitherto tranquil realm easily governed by Emma's imagination. Jane is a threat to Emma, although not as the rival Emma envisions. (1987: 73)

Emma's failed relations also affect her relation with Jane. Being jealous of her, she does not want to be friends with her, and continues her coquettish behavior. As Emma likes to dominate people and to be at the center of attention, she is not very happy with the coming of Jane. She cannot find a reasonable explanation of Jane's coming to Highbury suddenly, and even suspects a secret immoral affair between Colonel Champell and Jane. She never gives up her

vanity, selfishness, and self-centeredness. Emma's readiness to believe evil things of Jane Fairfax is another sign of her coquetry.

With the coming of Jane, Emma becomes a great observer. She observes this gentle lady closely. It is also a kind of education for her.Up till then, she had never felt the necessity of observation as she is accustomed to live according to her norms, not to the norms of society. It is her jealousy that will make her aware of some important aspects of life such as being moderate and humble. Emma cannot stand Jane's singing and playing the piano better than herself, and "she [does] unfeignedly and unequivocally regret the inferiority of her own playing and singing... She [sits] down and practices vigorously an hour and a half" (239). Her practicing the piano in order to be able to play as well as Jane is one of the earliest signs of her reformation. Her confession to Harriet: "My playing is no more like her's than a lamp is like sunshine...Those who knew any thing about it must have felt the difference. the truth is Harriet that my playing is just good enough to be praised, but Jane Fairfax's is much beyond it " (239), is another good sign for Emma's education. She becomes aware of the realities of life, and sees that there are better people than herself; so she must try hard in order to be at the same level with them. Harold Bloom states the superiority of Jane:

> Jane is superior to Emma in most respects except the stroke of good fortune that made Emma to the heroine of book. In matters of taste and ability of head and of heart, she is Emma's superior, and Jane Austen, always in danger of losing our sympathy for Emma, cannot risk any degree of distraction. (1987: 74)

Throughout the story Jane is presented as a mysterious person not only to Emma but also to the other characters in the novel as very few things are

known about her. That is why, she becomes the center of attention. Everybody wants to know more about her but she preserves her silence. Mr. Knightley, different from the other people, feels sympathy towards Jane as she is the only sensitive person who never wastes her time by the useless things such as gossiping, and match-making like other women around him. Mr. Knightley is one of the few people who can see the good qualities of persons. He is not only right about Emma; he is invariably right in his judgements of persons and events. Being aware of Jane Fairfax's good sense in contrast to Emma's snobbery, he wants to know her better, and, thus, shows her a great interest. As men do not show any interest to women unles they have marriage intention at the time of this society, Mr. Knightley's interest is perceived in a different way and interpreted as a romance. His taking Jane Fairfax and Miss Bates to a dinner party given at the Cole's by his carriage and taking them back to their home leads people to think about a romance between Mr. Knightley and Jane Fairfax. Although some people think that it is a good match, Emma reacts to it , may be envies him, and exclaims: "Mr. Knightley and Jane Fairfax!..-Mr. Knighley!- Mr. Knightley must not marry!Oh! no,no,... I cannot at all consent to Mr. Knightley's marrying; and I am sure it is not at all likely. I am amazed that you should think of such a thing" (232).

On the other hand, Emma gets angry with Mr. Frank Churchill's interest in Jane Fairfax at the same party. Being amazed by Miss Fairfax's beauty and charms, Mr. Churchill talks with Emma and says:

> ...but Miss Fairfax has done her hair in so odd a way- so very odd a way- that I cannot keep my eyes from her. I never saw any thing outree !- Those curls!- This must be fancy of her own. I see nobody else looking like her!- I must go and ask her whether it is an Irish fashion. Shall I ?-Yes. I will-I declare I will- and you shall see how she takes it;- whether she colours.

> He was gone immediately; and Emma soon saw him standing before Miss Fairfax, and talking to her; but as to its effect on the young lady, as he had improvidently placed himself exactly between them, exactly in front of Miss Fairfax, she could absolutely distinguish nothing (231).

The two men's interest in Jane Fairfax makes Emma jealous of her. Until Jane comes, Emma has been the center of attention, and she has enjoyed being the most attractive girl in society, and has also enjoyed receiving the attention of the most distinguished men. As a coquette, she cannot endure to share the priority with another woman who attends her dominance. She does not like to beon the back stage. She always wants to preserve her dominance.She seems flirting with Frank Churchill, and at the same time she does not want Mr. Knightley to show any interest to Jane Fairfax. She understands Jane's superiority to her but at the same time she detests her more unjustly than ever. She feels herself uneasy until Mr. Knightley confesses Emma that he is not in love with Jane and continues:

> No, Emma, I do not think the extent of my admiration for her will ever take my suprize.- I never had a thought of her in that way, charming young woman- but not even Jane Fairfax is perfect. She has fault. She has not open temper which a man would wish for in a wife. (289)

This comment, which is made by Mr. Knightley for Jane, really makes Emma happy as she has never thought that Mr. Knightley, whose ideas are precious to her, could find any fault in Jane. Jane's distant behaviour towards people leads her to lose credits. But, nobody knows that her distant behaviour is the result of her secret engagement with Frank Churchill. Jane feels restless as they hide their engagement. Because, evil things should be kept secret. Since their engagement is

not an evil thing to be kept secret, it should be revealed. At the same time, Frank's flirtious behaviour with Emma and Emma's respond to him really make her irritated. She breaks the engagement unless Frank reveals their engagement to everyone. As a moderate girl who has received a good education and who is tied to the social rules, it is not good for her to hide her engagement from society which she lives in.

When Emma learns their engagement, she evaluates this event as" hypocricy, and deceit, espinoge and treachery, abonimable" (390). She feels sorry not for herself but for Harriet. She has tried to direct Harriet's feelings towards Mr. Churchill but, now, all her efforts have become futile. According to Fitzpatrick, "there is a serious irony in Emma's thinking of educating Harriet for Frank when she has shown herself to be presumptuous, arrogant and foolish in her manipulation of others" (1965: 45). Emma , for the first time, becomes aware of her fallacy and feels pity for Harriet.

> 'Harriet, poor Harriet!- Those were the words; in them lay the tormenting ideas which Emma could not get rid of, and which constituted the real misery of the business to her. Frank Churchill had behaved very ill by herself- very ill in many ways,- but it was not so much his behaviour as her own, which made her into on Harriet's account, that gave the deepest hue to his offence.-Poor Harriet! to be a second time the dupe of her misconceptions and flattery. (393)

Emma's feeling guilty towards Harriet is the sign of her improving learning process. Being a coquette, she has never taken the other people's thoughts into consideration; and had never felt guilty before. But now, she is becoming aware of the real world around herself. She has always intruded into the other people's lives without considering that she has the right or not. She

remembers Mr. Knightley's words concerning that she has not been a good friend to Harriet Smith, but now she accepts his true judgement. She thinks:

> It was true that she had not to charge herself, in this instance as in the former, with being the sole and original author of the mischief; with having suggested such feelings as might otherwise never have entered Harriet's imagination; for Harriet had acknowledged her admiration and preference of Frank Churchill before she had given a hint on the subject; but she felt completely guilty of having encouraged what she might have repressed. She might have prevented the indulgence and increase of such sentiments. Her influence would have been enough. And now she was very conscious that she ought to have prevented them.- She felt that she had been risking her friend's happiness on most insufficient grounds. *Common sense* would have directed her to tell her Harriet, that she must not allow herself to think of him, and that there were five hundred chances to one against his ever caring for her.- ' But, with *common sense*,' she added, 'I am afraid I have had little to do'. (393) (my italics)

This quotation above is of crucial importance concerning Emma's reformation. Emma, for the first time in her life, remembers the meaning of common sense. It is important that Emma achieves the knowledge of her heart and knowledge of her conduct simultaneously. She learns "a sense of justice for the first time" (Brown in Monaghan 1992: 60). It is the recognition of the other people's feelings Thus, it means that Emma has learned to master her vanity leaving her imagination aside.

There is one more thing that Emma must learn, that is to love a man. She learns it with the proposal of a man whom she has always known, and respected, who has in fact always been the most important man in her life,and virtually the only important man, that is Mr. Knightley. Avoiding her self-deceit, and being aware of her self-knowledge, she does not deny her love to Mr.

Knightley, and accepts his love. "This proposal of his, this plan of marrying..- the more she contemplate[s] it, the more pleasing it become[s]" (434). Accepting Mr. Knightley's proposal shows her another virtue which she has acquired so far. That is the recognition of the stylized social institutions like marriage. She can be considered as morally matured. According to Horwitz, in order to be accepted morally matured, ... , Jane Austen's characters must do their duty. In order to do their duty, they must learn to act in the light of reason ...(1991: 9). One of the most important things during her learning process is reasoning. She leaves her imagination aside when Harriet confesses that she likes Mr. Knightley. This is a good trial for Emma to show her common sense. She cannot tell Harriet she has taken marriage decision with Mr. Knightley. If she had remained a coquette, and she would have even refused the proposal and mocked with it mercilessly; or she would have told it to Harriet with great joy without considering Harriet's feelings. But this time, having common sense she prefers to be silent, and sends Harriet to London near Isabella in order not to offend her feelings. According to Hagan, the reason of sending Harriet to London is to find out "... how to do her best by Harriet... how to spare her from an unnecessary pain; how to make her any possible atonement; how to appear least her enemy" (Hogan 1992: 25). She does not want ot make Harriet sad, and while she is trying to find a solution, a good news comes from London announcing that Harriet marries Mr. Martin who has been waiting to be with her for a long time. It is the justice Harriet attains being away from Emma. This marriage news makes Emma very happy, she can marry Mr. Knightley without having any regret towards Harriet. Her marrige with Mr. Knightley is a good example of her reformation. She has been a girl who is totally against marriage and likes flirting with men and enjoys trivial relations. But now, being a morally virtuous woman and being acustomed to the stylized social norms, she deserves to be happy. Marriage is the sign of her happiness.

According to the norms of this society, marriage will bring security and peace to Emma. As she has led a very free life without being aware of the stylized social norms,she is considered as a coquette in society which forces people, especially women, to obey its rules without any opposition. If anybody disobeys the stylized social rules, she is strictly punished. All through the novel,Emma's rebellious behaviour is the result of having no mentor who would teach her the unwritten social rules. Her father is a weak person who can easily be dominated by her. He is a " nervous man easily depressed; fond of everybody that he was used to,and hating to part with them, hating change of every kind..."(39). He is a man who is totally against marriage. Emma's reaction to marriage is in fact the result of her father's resistance against matrimony. She acts like a typical coquette because of the conditions in which she has lived in. Having no guide to teach her being a "good" girl in this society, she cannot fulfill her duty as she does not know what is to be a woman. .Her engagement to Mr.Knightley, on the other hand, represents a maturity and honesty which indicates a moral growth. Because, Mr.Knightley is himself a superior person, morally, intellectually, and socially a fitting match for Emma.It is Mr. Knightley who will take the duty of being her mentor through their marriage. Susan Morgan states that: " Marriage is a union with life, and Austen can conclude Emma by giving her heroine the perfect happiness of such a union, because Emma has opened herself to the world" (Monaghan 1992:86). Thus,marriage, in Jane Austen's novels, has always constituted an important role. As Horwitz states:

> ... her novels end in marriage. [It is because of the fact that] marriage signals the fact that her heroines, and her heroes, have attained the degree of emotional maturity that will allow them to undertake the education of the younger deucation.Her novels' endings also suggest that through the influence of her morally

mature heroes and heroines the community will be streghtened... marriage is an emblematic act signalling moral maturity. It has been pointed out that marriage is not presented in the novels as women's destined role; it is rather a literary convention which symbolizes the successful maturation of human relationships within each novel .It is also the sign that heroines have established their marriage is promissed to the characters who have reached moral maturity-those who have learned to know themselves and their duties. (1992: 4-45)

CONCLUSION

In this thesis, I have analyzed the reformed heroine tradition in the eighteenth century as it is portrayed in the four novels. I have tried to indicate which circumstances and difficulties women encountered in the patriarchal system of that century. Women struggled within a strictly dominating patriarchal society. The ones who had self-consciousness and individuality could hardly adapt themselves to these circumstances, and have been defined and blamed as "coquettes" meaning rebellious women. Whenever they were called "coquettes", they have been exposed to a strict learning process by men who were not very happy with the women's search of identities. In the end of the novels, all the heroines seem to be reformed, but this does not mean that they have accepted the male dominance. Each novelist has tried to emphasize a different issue under this process of reformation by depicting it from the female perspective.

Each novel which is studied within the context of the reformed heroine tradition is a good representation of the patriarchal eighteenth century society which had been pervaded by strict social norms that brought many restrictions and oppressions on women. The only thing expected from women within such a repressive society was to accept the priority of men and their dominance without questioning the reasons of it. It would not be wrong to state that marriage which socially, legally, and economically forces women towards an unquestioning dependence on men, is the only accepted career for women of that time. In these conditions, most of the women accept the rules imposed on them and become the "slaves" of the stylized social norms. But, on the other hand, there are a few women who have refused to obey these rules, at least to a certain extent, in order

to preserve their own identities in society and who take the risk of being called "coquettes" due to their so-called social and psychological distortions.

The novels studied in this thesis indicate that the present social structure does not accept rebellious heroines and forces them to follow a kind of learning process through the guidance of a mentor, generally a male, in order to make them adopt themselves to their accustomed social rules which are to marry a man chosen by their mentors, to bear children, and to serve their husbands and their children. The ones who dare to rebel against their destiny and to question these rules are severely punished and isolated from society. The existing social inequalities between men and women indicate the inescapable power of the patriarchal system which, through its gender codes, forces women toward subordination. The four novels make an attempt at exposing the psychological and social consequences behind such subordination by delineating young heroines whose sometimes unwitting mistakes put them in difficulties.

The four novels discussed within the framework of the reformed heroine tradition, are written by female writers who are aware of these difficulties in society and who analyze these difficulties from the female point of view. Hence, the writers represent female sensibility and consciousness. Their major aim in depicting these difficulties is to teach the young generation how to get accustomed to society without totally abandoning genuine identity; and to show them ways of life to which they are going to be introduced.

The heroine, Evelina in Evelina, who is an obedient and a perfect example of a 'good' girl who can easily be reformed after a short period of

learning process, is first considered to be a coquette because of her inexperience, and innocence. Had she been taught the morality and the social norms of the upper middle class before her introduction into that world, she would not have committed many errors which were considered as rebellious actions against the accepted notions of womanly conduct. Her lack of experience and knowledge of the outer world, which appears to be totally confusing for her are the results of her errors. What is tried to be emphasized here is the importance of the proper education of women which should, at least, be partially free from male domination in order make them achieve their independence and identities through the guidance of social norms. Evelina appears to be struggling against the stylized social norms required for women, but later, through the guidance of the her mentor, Mr. Villars, and her future husband, Mr. Orville, she learns how to fulfill her duty to society. The most important issue underlined here is that a person should not be restricted by the social rules or any authority in order to give him/her a chance of achieving his/her identity. Otherwise, he/she will not be too different from a puppet. Evelina, however, is not a puppet. She undergoes reformation in her gradual process of learning to act properly and give the right decision in society without losing her identity and integrity. She struggles against unjust judgment and observations concerning her own conduct and identity, and in the end manages to prove her integrity. Therefore, she is rewarded with a proper marriage.

On the other hand, there is another heroine, Emma in Emma, different from Evelina, who first appears to be the embodiment of vanity and self-deception, and thus, taking on the role of male domination, tries to arrange the lives of her friends. Being brought up free from social restrictions, living an

independent life, and refusing marriage, Emma is a typical coquette in this society. Since Emma has not known the meaning of dominance of men, and has led an independent life, she never feels the necessity of marriage. But, using her imagination rather than her reason causes her to commit errors in her attempts at matchmaking. Here, what Jane Austen wants to emphasize is the importance of reason in social affairs, and shows that especially in women rational faculty is to be developed, otherwise they can misdirect others as well as disorient themselves in social conduct. In other words, lack of reason and a proper education in women may lead to unfavorable conditions in their social roles. In my opinion, women's education and reasoning are more important than men's as women will take the responsibility of educating their children. As Barbara Horwitz states:

> Jane Austen agreed with the women writers on education who believed that life was often painful... She never discussed the rights of women directly but she does touch on the issue... [According to her] the goals of education should be virtue, wisdom, breeding, and learning in that order. (1991: 34-69)

Thus, the lacking part in Emma's education causes her to experience complex situations. Through Mr. Knightley's kind and patient teaching process of the social norms which must be obeyed by the virtuous ladies, she has learned how to control her imagination and use her reason in her marriage. Emma is a reformed coquette, and her happiness in the end is due to her positive reformation of her vanity.

Mary's situation in Mary, is not different from the former heroines, Evelina, and Emma. Her struggle against the conventional notions of duty and

propriety causes her to be called a coquette and to be isolated from the other people. Feeling the absence of her parents' and her husband's care and tenderness leads her to look for substitutions. She is not a real coquette who enjoys the trivial relationships and freely flirts with men to satisfy vain desires, but her conditions lead her towards a fulfilling a relation with Henry. In order to be able to cope with the difficulties she encounters, especially the private ones, she needs a warm and friendly support which comes from Henry. But, being a married woman, her relation with Henry, which fulfills her emotional needs, obviously, is not approved of. Though they believe in the sincerity and greatness of their love, their respect for social norms prevents them from committing an unforgivable error which is adultery. Here, it should not be forgotten that there are certain sins which society never forgives. The most important one is adultery. Mary is aware of the fact that if she had committed this crime, she would have been more severely condemned and never forgiven. On the one hand, society imposes many restrictions on women which deny their individualities, ignore their loneliness and their needs, and on the other hand, this society expects them to live healthy relations which, under such conditions, are impossible. Mary's resistance to these rules and her searching for new alternatives without being censured shows her strong identity. She stresses the fact that a woman should be self-confident and competent; however she is attracted to Henry with whom she shares all her emotional needs. What is similar in Mary's portrayal in the novel to the other heroines' is that she needs the guidance of a man but at the same time she preserves her identity without being crushed by the oppressive social norms. As unmarried women have no status in society, Mary never thinks of getting a divorce from her husband with whom she has shared nothing but a legal marriage tie. The aim of this novel, by Wollstonecraft is to indicate the significance of the reformation of society, rather than women. Therefore, Mary ; A Fiction has been analyzed within this context.

Different from the former women characters, the heroines who give voice to their desires to be actively involved in the social system and to experience their psychological and social needs are Miss Milner and Maria. Their search for freedom is the result of their wish to live an independent life of their own. Miss Milner of A Simple Story, having a good education, has already formed her identity and does not need any guidance from her mentor, Mr. Dorriforth; that is why she is depicted as a "coquette" who wants to live her own life according to her own norms rather than to the social ones. Miss Milner's function in the novel is to emphasize the inequality of the patriarchal system which gives women no rights but expects them to obey unequivocally, the imposed rules. Her contrasting independent character with her daughter Matilda, who presents a totally dependent character, shows how male dominance can lead independently oriented women to catastrophe, and reward the dependent ones. The novel compares and contrasts the concepts of independence and dependence which are linked to the process of reformation when independence is associated with coquetry. Besides that, Miss Milner's adultery is the outcry of her desire for independence. Although her being left to die as punishment, and her daughter's reward by her father's sympathy and by a good marriage indicates the fact that female desire for independence may sometimes lead to shattering of male supremacy as well as cause female doom. Dorriford's failure to subjugate Miss Milner is a good example for the collapse of male dominance in this novel. As Catherine Fairchild states:

> A Simple Story offers an unfamiliar image of a female plot. Here the heroine's desires repeatedly triumph over masculine prerogative,... the patterns male dominance collapse in the face of her [Miss Milner's] will to liberty.(1993: 292)

Sharing the same platform, but on a different scale from Miss Milner, Maria in The Wrongs of Woman is totally different from the former except in being the victim of patriarchal society. Their difficulties are related with the marriage institution. This institution and its pressure on women are investigated in detail. Mary Wollstonecraft's depiction of many women types in Mary and The Wrongs of Woman is to exemplify a few worse conditions in which women are obliged to live because of their husbands. These women are presented as the victims of their society in which they are not accepted as single women and as virtuous people. Women cannot achieve their social positions without their husbands and deny male domination. Although these women are able to survive against all the difficulties they encounter, society still ignores their capabilities and forces them to be dependent on men.

Wollstonecraft wants to show how women are restricted by the man-made social rules imposed on women through her heroines, Mary and Maria. She tries to make women aware of their situations, and does not want them to be silent but to defend their rights with all their power. If women do not fight for their rights in society, nobody, especially men, will not even think of giving any freedom to them. Mary is one of the women who prefers to resist passively. Only Henry is aware of her needs, and tries to fulfill them. On the other hand, Maria's outcry at court against the destructiveness of a male-dominated marriage at the court in which she has been found guilty because of her adultery, exposes all her problems to the others. She is a courageous woman who sacrifices herself in order to help other women understand the unknown parts of real life. As Dale Spender states.

> It was realized that despite all that was supposedly known about women. It had to be admitted that what was known partial, distorted. That the everyday reality of women's lives remained a mystery... Mary Wollstonecraft, novelist, has not been reclaimed, and reinstall, as one of the primary figures in women's literary heritage is a matter of some surprise. For in form, style, content, she is one of the mothers of the novel, is one of the mothers of the novel, and made a significant contribution to the birth of women's literary tradition. (1986: 261)

No longer a hypothesis in this thesis is that the importance of the female novelists lies in their depiction of social and moral norms which restrict women's progress and deny them proper identity. Their works and efforts deserve more appreciation as Dale Spender states: "For whenever women writers have been considered in relation to each other, like lost continent of the female tradition has arisen like Atlantis from the sea of English literature." (1986: 148)

WORKS CITED

Primary Sources

AUSTEN, Jane
1985 Emma (1815). London : Penguin.

BURNEY, Francis
1994 Evelina (1778). London : Penguin.

INCHBALD, Elizabeth
1988 A Simple Story (1791). Oxford, New-York : Oxford UP.

WOLLSTONECRAFT, Mary
1990 Mary: A Fiction and The Wrongs of Woman or Maria: A Fragment (1798). Oxford : Oxford UP.

Secondary Sources

ACKLY, Katherine Anne
1992 "Violence against Women in the Novels of Early British Writers." Living by the Pen : Early British Women Writers. Ed. Dale Spender . New York: Teachers College Press, 212-224.

ALLEN, Walter
1980 The English Novel. London : Penguin.

BLOOM, Harold (ed)
1987 Jane Austen's Emma . New York : Chelsea Publications .

BROWN, Julia Prewitt
1987 "Civilization and the Contentment of Emma. In Bloom, 45-66.

CASTLE, Terry
1986 Masquerade and Civilization : The Karnivalesque in Eighteenth Century English Culture and Fiction . Stanford : Stradford UP.

DEVLIN, D. D.
1987 The Novels and Journals of Frances Burney . London : Macmillan

DOODY, Margret Anne
1988 Frances Burney : The Life in the Works . NJ : Rutgers UP.

ELTON, Oliver
1959 Survey of English Literature 1730 - 1780 v. 1 . London : Edward Arnold .

EPSTEIN, Julia
1986 "Fanny Burney's Epistolary Voices" The Eighteenth Century Theory and Interpretation. 27 : 2, 162 - 177.
1989 The Iron Pen : Frances Burney and The Politics of Women's Writing . Bristol : Classical P.

FAIRCHILD, Catherine Craft
1993 Masquerade and Gender : Disguise and Female Identity in the Eighteeth Century Fictions by Women. Philadelphia : Pennsylvania State UP.

FIDGES, Eva
1982 Sex and Subterfuge : Women Writers to 1850 . London : Macmillan.

FITZPATRICK, William J.
1965 Jane Austen's Emma and Mansfield Park . New York : Monarch.

FRANKLIN, Caroline
1995 Mary, A Fiction : Mary Wollstonecraft . London : Routledge/Thoemmes.

GARIS, Robert
1969 "Learning Experience and Change." Critical Essays on Jane Austen . Ed. Southam, B.C. , London : Routledge and Kegan, Paul 72-81.

HAGAN, John
1992 "The Closure of Emma." In Bloom, 19-36 .

HALL, K. G.
1993 The Exulted Heroine and the Triumph Order : Class, Women and Religion in the English Novel, 1740 - 1800 . London : Macmillan.

HORWITZ, B. J.
1991 Jane Austen and the Question of Women's Education . New York : Peter Lang.

HUMPHREY, A. R.
1954 The Augustine World, Life and Letters in Eighteenth-Century England . London : Mathuen .

JUMP, Marriet Devine
1994 Mary Wollstonecraft : Writer . NewYork : Harvester Wheatsheaf .

LODGE, David ed.
1968 Jane Austen : Emma . London : Macmillan.

McCUTCHEON, Roger P.
1958 Eighteenth Century English Literature . London : Oxford.UP.

McKEON, Michael
1987 "Generic Transformation and Social Change : Rethinking the Rise of the Novel ." Modern Essays on English Litereture . Ed. Damrosch, L. London : Oxford.UP.

MORGAN, Susan
1992 "Emma and the Charms of Imagination" In Bloom, 67-90.

NUSSBAUM, Felicity
1987 Heteroroclites : The Gender of Characater in the Scandalous Memoirs. " The New Eighteenth Century ; Theory , Politics, English Literature . Nussbaum F. and Baum L., London : Methuen, 144 -167.

RENWICK, W.L.
1963 English Literature 1789-1815 London : Oxford. U P.

ROGERS, Katherine M.
1990 Frances Burney : The World of Female Difficulties . New York : Harvester Wheatsheaf .
1992 "Not Such a Simple Story." In Dale Spender, 82-90.

RYLE, Gilbert
1969 "Jane Austen and the Moralists." In Sautham,106-122.

SAUTHAM, B.C., ed.,
1969 Critical Essays on Jane Austen London: Routledge, 106-122

SCHOFIELD, Mary Anne
1990 Masking and Unmasking the Female Mind : Disguising Romances in Feminine Fiction 1713 - 1799 . London : Associated University Press.

SIMONS, Judy
1992 "The Tactics of Subversion ." Living by the Pen: Early British Writers. Ed. Spender, Dale. New York : Teachers College P, 126-136.

SPACKS, P. M.
1976 The Female Imagination : A Literary and Psychological Investigation of Women's Writing . London : George Allen and Unwin.
1988 "Dynamics of Fear : Fanny Burney. " Modern Essays on Eighteenth Century Literature . Ed. Damrosch, L., London : Oxford.UP.

SPENCER, Jane
1986 The Rise of the Women Novelist : From Aphra Behn to Jane Austen . Oxford : Basil Blackwell

SPENDER, Dale
1986 Mothers of the Novel "100 Good Women Writers before Jane Austen" . London : Pandora.

SPENDER, Dale, ed.
1992 Living by the Pen : Early British Women Writers. NewYork : Teachers College.

TAVOR, Eve
1987 Scepticism, Society and the Eighteenth Century Novel . London : Macmillan.

TODD, Janet
1980 Women's Friendship in Literature . New York : Columbia UP.
1984 A Dictionary of British and American Writers : 1600-1800 . London : Methuen.
1986 Sensibility : An Introduction . London : Methuen .
1989 The Sign of Angelica : Women, Writing and Fiction, 1660-1800 . New York : Columbia UP.

TOMPKINS, J. M. S.
1962 The Popular Novel in England, 1770-1800 . Lincoln : U of Nebraska P.

TURNER, Cheryl
1992 Living by the Pen : Women Writers in the Eighteenth Century . London and New York : Routledge.