CHAPTER II

LITERATURE REVIEW

This chapter aims to find out what theorists and experts say about the topic and related matters and how far the topic area has been investigated in other researches.

2.1 Feminism

The global idea of feminism refers to the belief that men and women deserve equality in all opportunities, treatment, respect, and social rights (Hawkesworth, 2006). Feminism is a collection of movements and ideologies that share a common goal which is to define, establish, and achieve equal political, economic, cultural, personal, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment (Chris, 1999).

From an internal perspective, there is an ongoing argument which sets up an opposition between feminist theory, a focus on discourse, a search for universals on one hand, and activism, feminist practice and experience on the other (Fraser `and Nicholson, 1990; Walters, 1996; Hanssen, 2001). Feminists have been divided over the contrasting values and meanings associated with the central terms of their struggles, such as equality, difference and diversity. As Guerrina notes, these have been developed in specific social and political contexts, sometimes with quite differing aims and outcomes (2001).

As a political movement, feminism, or more appropriately feminism*s*, has never been unified and whose development is full of controversy, reversal and change (Bryson, 1999: 5). Throughout the last three decades, work that has gone under the name of 'feminism' has been characterized by tensions regarding the object of feminisms' attention, its goals and how these might be expressed.

It is certain that significant changes of feminisms have taken place between the mid-1980s and the beginning of the new millennium. Kavka summarizes it as a shift from explaining women's subordination in terms of a single constraining system, whether it is called capitalism, patriarchy, biology, or even language, to focusing on the discursive, material and cultural differences that make up the being or becoming of women. (2001) The outcome of this was that the category of 'woman' and even 'gender' itself was radically re-conceptualized in the light of poststructuralist theorizing. Simultaneously, groups within these overarching categories rightly drew attention to the diversity of their own experiences, especially as these were refracted through the lenses of race and/or sexuality.

From the second wave of feminism, the analysis of narratives as a potential subject for feminist critique emerges, given the increasing prominence of literary and cultural theory in feminism (Kavka, 2001). Hand in hand with this shift into focusing on the discursive as a site of gender politics, feminism in academia followed the second wave exposure of sexism by means of challenging the notion of academic objectivity itself (Nicholson, 1990). Together, these two dynamics prepared the way for a feminist critique of the apparent neutrality of

narrative theory, which in turn could be used to articulate the feminist interpretation of texts. Relative prominence and specifics of these terms has varied according to time and context, and has particular importance for determining what feminist narratology might mean.

2.2 Narratology

Narratology refers to both the theory and the study of narrative and narrative structure and the ways that these affect our perception (Phelan, 2010). Narratology is applied retrospectively as well to work predating its coinage. Its theoretical lineage is traceable to Aristotle (*Poetics*) but modern narratology is agreed to have begun with the Russian Formalists, particularly Vladimir Propp (1928).

Narratology, in literary theory, is the study of narrative structure. Narratology looks at what narratives have in common and what makes one different from another. Like structuralism and semiotics, which it derived from, narratology is based on the idea of a common literary language, or a universal pattern of codes that operates within the text of a work. Its theoretical starting point is the fact that narratives are found and communicated through a wide variety of media such as oral and written language, gestures, and music and that the same narrative can be seen in many different forms. The development of this body of theory, and its corresponding terminology, accelerated in the mid-20th century (Bal, 1985)

The changes of narratology start by moving from its structuralist origins which became academic currency in the 1970s, to a postclassical critique and evaluation in the 1980s, through to a postmodern diversification of both theoretical stance and interdisciplinary application from the 1990s onwards. In the latter change, universalism in narratology is eschewed. The narrative theory's move away from an abstract, universal narratology can be seen in the co-existence of various definitions of the field offered by eminent theorists who published key texts in the 1990s decade.

Structuralist approaches were critiqued for their assumed universalism (Brooke-Rose, 1990: 283) and there was recognition of the need to take account of contextual factors (Chatman, 1990: 309). In 1986, the work by Lanser was credited as the principal impetus for integrating feminism with narratology. In proposing the interchange between these two theoretical paradigms, her approach is in many ways typical of the wider expansion of narratology at this time, which began to be 'energized by a variety of perspectives' (Herman, 1997: 1049), for example, including psychoanalysis (Brooks, 1984; De Lauretis, 1984), philosophy and sociolinguistics (Pratt, 1977). Significantly, Lanser's critique politicized the terms of this debate, suggesting that the assumption of universalism was not neutral, but founded on an androcentric bias. Just as universalism was argued to be abstract, undesirable, even untenable, this became replaced by an interest in ideology which was felt increasingly through narrative studies and debated in literary criticism more generally (Currie, 1998).

2.3 Feminist Narratology

Feminist narratology began in the mid-1980s from within the domain of narratology, as its name suggests. The concept of feminist narratology emerged with Susan S. Lanser's seminal paper (1986) entitled *Towards Feminist Narraology*, calling into question the corpus of texts from which the models of narratology had been derived and adding her notion to those which challenged structuralist universalism, especially from a contextualist point of view.

Narratives are human activities, and the assumptions and procedures involved in their telling and analysis are human constructions, which a feminist would argue must entail a consideration of gender. Feminist narratology is the umbrella term which embraces the exploration of narrative from this point of view (Page, 2006). More specifically, Warhol defines this as the study of narrative structures and strategies in the context of cultural constructions of gender (Mezei, 1996).

Common to all of these is the assumption that female alternatives are characterized by narrative difference from the 'male plot', and that these differences are manifest in the sequential ordering of the narrative patterns. This results in a binary opposition between the male and the female alternatives. In summary, these represent the 'male plot' as linear, with a trajectory of rise, peak and fall in narrative tension ending with a defined point of closure. In contrast to this, the 'female plot' is non-linear, repetitive and resistant to narrative closure (Winnett, 1990); contains multiple climaxes or none at all (Anderson, 1995); and

is likened to the lyric form which is organized by pre-oedipal timelessness (Wallace, 2000).

In many ways, feminist narratology is typical of the revisionist work in postclassical narratology, which did not necessarily reject the models of structuralist narratology, but integrated them with other theoretical perspectives. Thus in both its origins and development, feminist narratology do not need to be seen in opposition to narratology (Page, 2006). Instead, feminist narratology is a product of structuralist narratology as a revisionist response and its expressed intention of examining narrative models against an increasing range of texts (Page, 2006). Feminist narratology is not then a separate set of feminist narrative models, but is better understood as the feminist critique of narratology which operates on the basis of feminist applications of narrative theory to a range of texts that goes beyond the corpus originally drawn upon by the early structuralist work (Page, 2006). Although it may appear that narratives are everywhere, they are by no means universally expressed. Issues of representation, patterns of desire and agency, the right to speak and how that speech is evaluated are all critical matters for both gender relations and narrative analysis (Page, 2006).

In 2006, Ruth E. Page proposed what she called postmodern feminist narratology in her book entitled *Literary and Linguistic Approaches to Feminist Narratology*. Page argues that postmodern feminist narratology moves away from universalism. She wants to suggest that feminist narratology must take into account the changes that have taken place in both fields, the narrative theory and feminism, as a result of postmodern influences, as both share a similar progression

away from a concern with universalizing categories into diversification and intersection where revisionist narratology questioned the assumptions of an abstract system and in feminism, post-structuralists challenged the construction of universal categories of womanly experience.

For that reason, Page argues for a more comprehensive approach to feminist narratology that not only looks beyond its existing boundaries in terms of data, theory and discipline but also brings this multiplicity together in the belief that synthesis can be productive. Hence, the parts of feminist narratology brought together in her book are diverse in terms of their disciplinary orientation and subject matter, ranging across media, historical period and theoretical terrain. According to Page, although her analysis consistently underpins the use of narrative theory and the understanding of gender throughout the study, feminist narratology, which she calls as a unifying principle, also opens up the possibility of multiple variations.

The integration that she proposes is between feminist narratology and the work on narrative that has taken place in language and gender studies. Page states that in general terms, her work proceeds from the premise that the study of literary texts which uses frameworks from linguistics, using those literary texts in the process of formulating linguistic models or comparing different text types and perspectives, may prove mutually beneficial.

The impact of integrating these literary and linguistic approaches to narrative is an increased awareness that gender cannot be understood as a universal concept. In framing its revision as a reworking of the existing

categories, postmodern feminist narratology avoids constructing another set of hierarchical oppositions, for example, between feminist narrative theory and masculine narrative theory for this might have reinforced a false, binary pairing and worked in the disservice of different groups of women. An important outcome of this more flexible approach is that while this narrative theory does not claim a universal status for itself, it is able to mediate across texts and perspectives. As Page quotes, this use of narrative theory acts like a 'lingua franca', bridging analyses and discussion that have often remained in separate but parallel paths (Sommer, 2004 cited in Page).

Page applies, throughout her research, flexible categories over fixed sets and has refined existing models by adding to the narratological distinctions that already exist. This reworking of narrative includes the work of Robert Longacre's (1983) anatomy of plot enhanced by its alignment with the more fluid and plural framework of Michael Hoey's culturally popular predictable patterns (2001) for literary texts, Labov's (1972) six-part 'fully formed' narrative which is understood as one of various conversational story genres identified by Martin and Plum (1997) for oral narratives or conversations, the use of tools familiar from classical narratology, such as Genette's work on temporal relations, and also from text linguistics, such as Hoey's work on discourse colonies (2001) for narratives formed in the form of discourse colonies and Halliday's system of transitivity (1994) for media text. However, the researcher will only discuss Page's theory for literary narrative texts which combines Longacre's anatomy of plot and Hoey's culturally popular predictable patterns.

Page states that to review whether the binary opposition of plot between male and female literature is proven universal the Robert Longacre's work on the anatomy of plot provides a structural starting point. This is complemented by a more recent development in written discourse analysis of Michael Hoey's work on culturally recognized patterns of text organization. Page's aims are twofold. The first is to use these models in narratological criticism and indicate how particular formulations of gender ideology are significant in both the interpretation of form and the content. The second is to suggest how this analysis might in turn be used to modify the theoretical frameworks of plot and re-evaluate the criteria used in narratology both past and present (Page, 2006).

Page uses Longacre's (1983) scheme for analyzing plot as the 'notional' (deep) structure of narrative discourse as it seems to be precisely the kind of theory that Susan S. Lanser objected to. It lays claim to a universal status. Although Longacre provides a large range of examples to support his framework including Mixe and Ga'Dang folktales, he only includes two small examples from female authors amongst the some 14 other male authors cited in much greater detail (Page, 2006). Longacre's outline is clearly structuralist in orientation, separating out a series of categories for the notional (deep) structure as realized by a universal set of surface forms (Page, 2006). Below is Longacre's schema summarized in Page:

	Title	Aperture	Stage	Pre-peak episodes	Peak	Peak'	Post–peak episodes	Closure	Finis
Surface Structure		Formulaic Phrase / sentence	Expository paragraph / discourse Narrative paragraph / discourse	Paragraph / discourse (usually narrative / dialogue) articulated by means of : 1. Time horizons in succession 2. Back reference in paragraph / discourse to preceding 3. Conjunctions 4. Juxtaposition, i.e., clear structural transition to another paragraph or embedded discourse	Paragraph discourse Marked by: Rhethorical underlining, Concentration of participation, Heightened, vividness, Shift to more specific person, Narr-Pseu-Dial-Dialogue-Drama, Change of pace, Variation in length of units, Less conjunction and transition, Change of vantage point,	See peak	See prepeak episodes	Of varied structure: especially expository paragraph, but can be Expository discourse Narrative discourse Hortatory discourse (moral)	Formulaic phrase / sentence

					Orientation				
Notional Structure	Surface only	Surface only	1. Exposition lay it out	2. Inciting Moment "get something going" 3. Developing conflict "keep the heat on"	4. Climax "knot it all up proper"	5. Denouement "loosen it"	6. Final suspense "keep untangling"	7. Conclusion "wrap it up"	Surface only

2.1 Table of Robert Longacre's Anatomy of plot theory

Alongside the problems of its apparent universalism and limited corpus of examples, this model approach might also be objected to from a poststructuralist perspective. Fundamentally, the abstraction of a deep structure is doubtful (Toolan, 2001 cited in Page). Further questions might be asked about how the audience distinguishes between elements of this deep structure. A crucial example of this is the distinction between the semantically contrasting elements of Climax and Denouement, either both or neither of which, Longacre proposes, can be textually realized as surface Peak, thus calling into question how the important components of the plot may be identified. Despite these critical difficulties, Longacre's categories may still have some use (Page, 2006).

Page focuses more on the occurrence of the Peak markings. She uses it to compare the textual patterns across the narratives both as a means of examining what kinds of content get narrated in this way and second to test how far Longacre's schema of a climactic Peak can account for a different range of texts about women and men. The result is that, the form, distribution and function of these peaks indicate stylistic variation between the texts and suggests grounds for modifying Longacre's framework.

According to Longacre's outline, Peak marking should predictably occur in an episode-like unit that corresponds to the Climax or Denouement in the notional structure of plot (Longacre, 1983 cited in Page). This marking includes rhetorical underlining, concentration of participants, heightened vividness, change of pace and change of vantage point or orientation. Peak thus limits the important

transition in an Aristotelian plot progression where the 'knot' becomes 'untied' and resolution begins to unfold.

2.3.1 Rhetorical Underlining

The narrator does not want the narratee to miss the important point in the story so he or she employs extra words at that point. He or she may resort to parallelism, paraphrase, exclamation and tautologies of various sorts to be sure that the narratee does not miss it.

2.3.2 Concentration of Participants

It is often argued that a crowded stage is one of the most obvious hallmarks of peak that corresponds specifically to notional structure climax. Almost every important character appears at this point of the story. The author moves from few or even a single participant to more participants so that the concentration of participants at the peak approximates the universal set.

2.3.3 Heightened Vividness

Heightened vividness can be obtained in a story by a shift in the nominal - verbal balance, by a tense shift, by a shift to a more specific person, or by a shift along the narrative, drama parameters.

As for the first, the proportion of the verbs to nouns signifies a sort of intensification of events constituting the storyline that accumulates in the occurrence of the peak. Tense shift may occur towards the peak when the routine tense of the narrative is broken so that other tenses appear. If the narrative is conducted in the simple past, the occurrence of the peak may be signaled by a shift from the past to the present, future or both. Heightened vividness may be

achieved by a shift to a more specific person, for example, the shift is from third person to the second person then to the first person, or from plural to singular within a given person. The use of the first and second persons' pronouns definitely marks such a shift in person. The fourth device for marking vividness involves a shift along a parameter with four ordered values:

Narrative -> Pseudodialogue -> Dialogue -> Drama

Pseudodialogue subsumes such devices as apostrophe and rhetorical questions which partake of certain features of dialogue without being dialogue itself; just as dialogue itself is intermediate between pseudodialogue and drama. Rhetorical questions may be used with effect at the peak of a story. The shift may be not to pseudodialogue, but to dialogue especially when the story goes on without any dialogue until the peak is reached. In such a story, the onset of the dialogue itself signals the surface structure peak. A story, however, which has had previous dialogue, can shift to drama at its peak. Drama is considered a very vivid style of discourse in which quotation formulas drop out and people speak out in "*a multiple I–thou relations*". The shift to drama, which dispenses with any intermediate quotation or reporting marker, makes the dialogue rank high in vividness and thus set off the peak.

2.3.4 Change of Pace

The chief devices that effect a change of pace are the variation in size of constructions and the variation in the amount of connective materials. Units (clauses, sentences, paragraphs, and embedded discourses) vary in their sheer

length, a condition that redounds to their importance. At the peak of the story, there may be occurred a shift to terse, fragmentary, crisp sentences, which emphasize the change of pace.

Another device for changing the pace within a story and thus marking the transition to peak is a stylistic change from the use of more conjunction and the transition to less conjunctions and transition – asyndeton.

2.3.5 Change of Vantage Point and/or Orientation

Longacre uses the term view point to delineate not merely the sympathy with a character in the story, rather *"by whom do we stand, through whose eyes do we view the story?"* If the story is told from a certain character's point of view or even a neutral point of view, any change to another character's point of view or from the character to a neutral one marks the peak. The change of focalization from one character to another or from neutrality to a specific character(s) sets off the peak.

As for orientation, it belongs to what is encoded as surface structure subject. In narrative discourse, the agent is commonly encoded as subject and the patient as object. The shift in orientation involves switching the particular dramatis personae that normally occur as subject/agent and object/patient. The shift in orientation frequently involves, however, not just the shifting of participants between subject and object slots in the surface structure, but also when some thing other than animate participant is encoded as subject, particularly inanimate entities.

Page points that it is noteworthy to draw the attention that the presence of one of these markers is sufficient to set off the peak structure in narrative discourse. However, the occurrence of more than one marker at the peak is often deemed far more efficient. Usually in narratives, the narrator/author tends to effect prominence by marking it differently and variously.

The narratives about transformation are well accounted for by Longacre's mono-climactic outline while the narrative which emphasizes constancy does not. Page argues that these values and the plot structures need to be understood in terms of how they reflect and function within particular contexts. Thus neither the content of the narratives, which is the values of transformation or constancy, nor the structures used to articulate these tales are abstract but exist and operate within particular cultural contexts. Therefore, Page still emphasizes that does not map the difference in forms reductively onto a binary and universalized pairing of 'male' and 'female'. This is not to dismiss gender from the equation altogether.

Rather, gender is a significant influence on both the content and the structure of these stories, but in an indirect and contextualized way. This can be explained by examining the particular importance of 'transformation' and 'constancy' within particular cultural traditions.

In the other hand, Hoey's work on written discourse analysis provides a useful comparison with Longacre's structural approach. Hoey's model is a useful starting point both for narratological criticism and for reflecting on narratology itself. Hoey's analysis is wide ranging and attempts to account for a variety of text types. The aspect of his research used by Page is what he describes as culturally

popular patterns of organization. Like recent developments in cognitive narratology (Herman, 2002), Hoey's approach is underpinned by the assumption that the text is a site of interaction between writer and reader (Hoey, 2001 in Page). As such, the analysis of the patterning in the text is contextualized, understood in relation to extra-textual world knowledge. However, rather than articulating this world knowledge in terms of schemata or scripts (for example, as employed by Herman (1997) cited in Page), Hoey points to the more specific set of expectations a reader might have as a more generalized set of expectations which are shared across a range of texts. These patterns act as a kind of template for the reader, and follow patterns that occur so often as to become predictable. The patterns that Hoey goes on to describe such are Problem-Solution, Goal-Achievement, and Desire-Arousal are akin to the action structures that readers draw on when processing narrative (Giora and Shen, 1994 cited in Page) and parallel aspects of structural plot models.
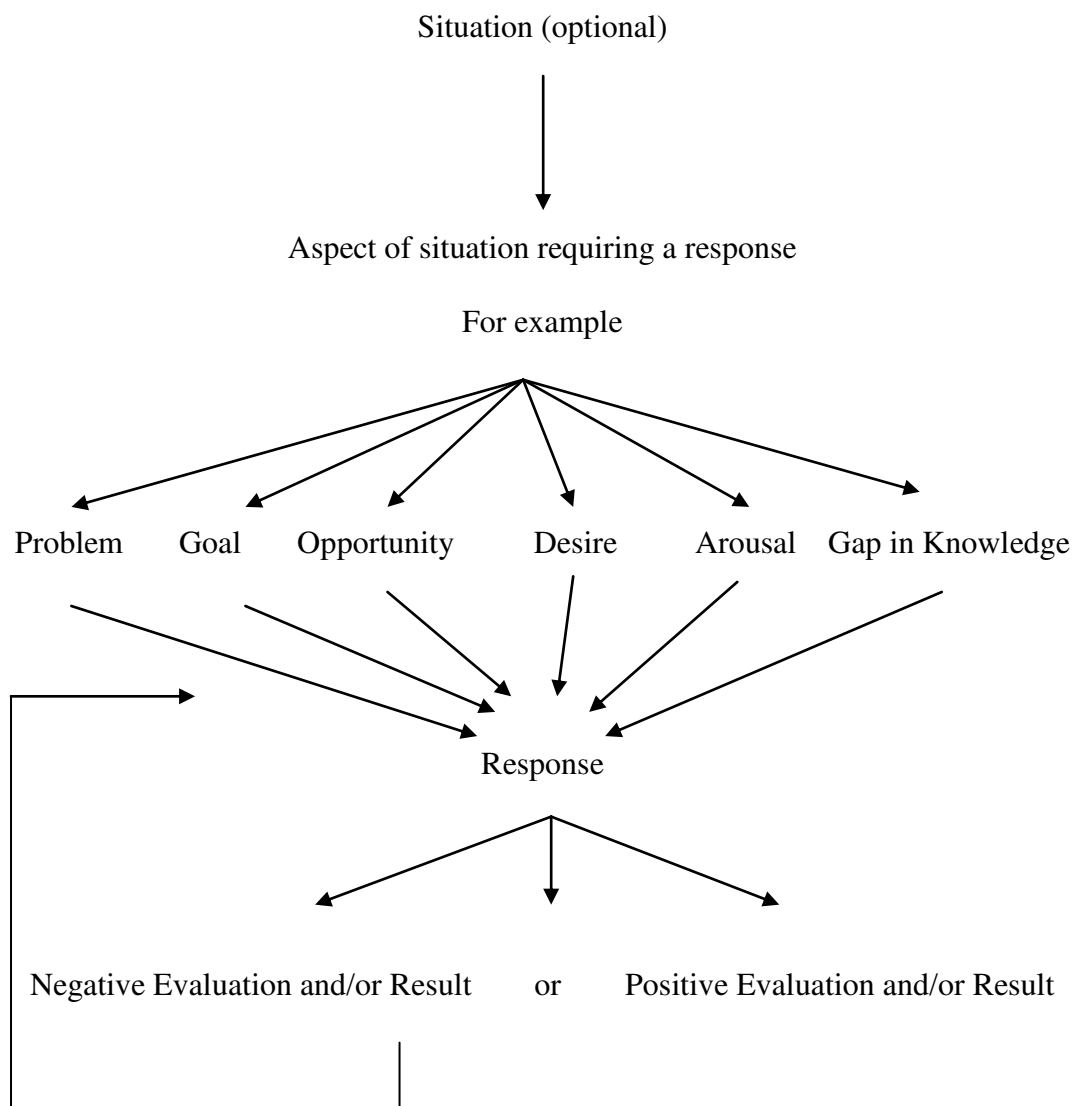
It provides the means by which the analyst may discuss particular texts, for example, considering what situations are constructed and understood as 'problematic', which participants are able to articulate desires, achieve goals, solve problems and so on. Perhaps more generally, a feminist perspective might take Hoey's observation that certain patterns occur with great frequency while others do not and then ask why this might be so and what this might reflect about the ideological values in a given culture.

According to Hoey, the various components of each pattern may be lexically signaled in the text itself, although recognition of such signals is

dependent on the reader's (or listener's) world knowledge. A second means of spelling out the relations between the components is to project the text into a dialogue. For the Problem–Solution pattern, this would be as follows:

Projected question Element of pattern	Element of pattern
What is the situation?	Situation
What aspect of that situation is problematic?	Problem
What response was made?	Response
What was the result?	Result
How successful was this?	Evaluation

2.2 Table of Michael Hoey's theory of culturally popular patterns for the Problem-Solution pattern

Situation (optional)

Aspect of situation requiring a response

For example

Problem   Goal   Opportunity   Desire   Arousal   Gap in Knowledge

Response

Negative Evaluation and/or Result   or   Positive Evaluation and/or Result

2.3 Diagram of Michael Hoey's theory of culturally popular patterns

     This is a highly simplified sketch of the bare bones of Hoey' s work in this area. He goes on to discuss the complex ways in which multiple interrelated sequences of the patterns may occur in texts. While it is by no means without contentions, Hoey's work is a useful heuristic for probing the possible relationships between narrative form, content and context.

By overlaying the two perspectives, Hoey's model enhances the earlier paradigms, providing an alternative, more contextualized means of conceiving of these sequential semantic patterns. Throughout his discussion, Hoey goes to great lengths to stress that the Problem–Solution pattern is not a universal structure (Page 2006), but appears within particular cultural contexts, and is one of a potentially infinite range of patterns that might occur.

Hoey's model is a useful starting point both for narratological criticism and for reflecting on narratology itself. It provides the means by which the analyst may discuss particular texts, considering what situations are constructed and understood as 'problematic', which participants are able to articulate desires, achieve goals, solve problems and so on (Page, 2006). More generally, a feminist perspective might take Hoey's observation that certain patterns occur with great frequency while others do not and then ask why this might be so and what this might reflect about the ideological values in a given culture. Page suggests that these values and the plot structures need to be understood in terms of how they reflect and function within particular contexts. From a social constructivist perspective, Gergen writes that narrative tellings do more than create conversational realities; they are themselves constituents of ongoing institutionalized patterns of societal conduct. In this sense, they function so as to generate and sustain (and sometimes disrupt) cultural tradition (1998 in Page).

Based on her researches, it proves that this theory also has been an effective means of examining literature, media reports from the turn of the millennium and stories told by children of different cultures. In each case, the

analysis of these patterns is useful for asking questions about the relationship between content and form. For example, who or what is represented as the problem to be resolved, or goal to be achieved may be highly pertinent in terms of the gender relations being constructed in the text, and indicative of the social context from which the text is derived. The moral values associated with these narrative patterns show the remarkably strong nature of gendered stereotypes that may travel across time and media. The predictable patterns are also prominent from a structural point of view. However, the interpretation of such narrative features might vary considerably. The ability to adapt to this narrative pattern could be of social significance, for example, affecting academic achievement), but this did not necessarily reflect a patriarchal agenda norms.

Therefore she proposes to offer a feminist interpretation of these narratological contrasts, a theory which does not map the difference in forms reductively onto a binary and universalized pairing of male and female. She states that this is not to dismiss gender from the equation altogether. Rather, gender is a significant influence on both the content and the structure of these stories, but in an indirect and contextualized way. This can be explained by examining the particular importance of transformation and constancy within particular cultural traditions. Thus neither the content of the narratives, which is the values of transformation or constancy, nor the structures used to articulate these tales are abstract but exist and operate within particular cultural contexts.

2.4 Eighteenth Century England

The 18th century lasted from January 1, 1701 to December 31, 1800 in the Gregorian calendar. During the 18th century, the Enlightenment culminated in the French and American revolutions.

2.4.1 Social

In England, the population grew to about 5 ½ million people. England became much richer as trade and commerce evolved into industries like glass, brick making, iron, and coal mining. Rich landowners were most powerful, however a respect for merchants increased in time. The rich were forced to pay taxes to help the poor, the elderly were provided for, those who would not work were beaten and then eventually put into a house of correction, and Pauper's children worked for local employers as apprentices.

2.4.2 Family Life

2.4.2.1 Marriage

Due to the the importance of land, daughters posed a large problem for landowning families. Other than widows, not many women owned land and many daughters certaintly did not receive any, so they did not carry an estate with them upon marriage. Also, it was important to not lose social status by marrying off the daughter to someone of lower standing. Mothers and fathers spent much time doing the calculations, figuring out the best possible scenario for their family. What normally happened was that families put a dowry on their daughter which consisted of a good sum of money.

These marriage negotiations were some of the most taxing events and strains on a mother and father due to a families heritage being at stake. The idea of individualism, reason, and romantic sensibility began growing rapidly in the early part of the century leading to daughters wanting to choose their own husbands.

For poor families, marriage was not so much a big deal. It was impossible to transfer poverty to one another or to lose any kind of societal status in the marriage, so men and women were free to choose who they wanted.

2.4.3 Family Life after Marriage

Many issues and concerns were brought up during the time of arranged marriages. English society had been strictly patriarchacal where the women were supposed to be under a man's care their entire life. The idea of the strictly male-controlled nuclear family began spreading once Purtianical influence intensified in the 17th century. This tappered off in the 18th century as Keyck notes in his book series The People of the British Isles: 1688 - 1870,

> "The reasonableness and tolerance advocated in late seventeenth- and early eighteenth-century thought mitigated some of the harsh intensity of the Puritan-style family and led to more companionable relations between husbands and wives as well as to more affectionate concern by parents for their children".

Though this new trend of "companionship" began to grow, there were still many families whose first priority was not actually being a family. Many of the wealthy ignored their children because their vast fortunes allowed them to. In poorer families, it was unpredicatable what the structure and attitude was like inside the household; it could be dangerous, warming, or all around indifferent.

Another problem for families was a high rate of infant mortality, but that was mostly offset by large birthing rates that more than compensated for this facet.

For the most part, these households, ranging from rich to poor, had animals of some sort. The upper class had a collection of animals ranging from dogs to horses with the extraneous instance of some having pet monkeys. The middle class mostly had cats and birds along with dogs who could act as protection for the household. The poorer families mostly had animals which could provide food for the families: cows, pigs, and geese.

2.4.4 Rights of Women

The early half of the 18th century was a tumultuous time for women's rights. Though women could work, they did not enjoy nearly all of the luxuries and rights as men. Women could not vote, own land while married, go to a university, earn equal wages, enter the professions, and even report rapes or marital beatings. Women who were found to be too argumentative or radical could deal with humiliating penalties that were put on public display.

2.4.5 Divorce and Separation

Divorce was possible through Parliament but it was a lengthy and expensive process reserved mainly for the wealthy. Between 1700 and 1749, only 13 cases of divorce had occurred. A women could not file for divorce and a husband's unfaithfulness was not ground for one either. These separations could be made in private agreement or in public ecclesiastical court.

2.5 Lady Susan by Jane Austen

The novel is entitled *Lady Susan*, possibly written in 1794 but not published until 1871. This novel tells about a fiction story of a woman deceiving people around her, creating drama just for the excitement. This novel is an epistolary novel by Jane Austen. The reason letters are perfect for this is because letters are personal in a way that prose isn't. An author delves into their characters' minds and motivates the letters from there. Lady Susan has an agenda that is clear in every single letter she writes. The letters also allow Jane Austen to get her message across. What *Lady Susan* shows is how much people depend on talking to each other about each other in order to have something to do. Jane Austen perfectly captures the emptiness and boredom that was pervasive in the higher and middle classes and that she ironically criticises this by filling this emptiness with anticipation for balls, gossip after the balls, marriage plotting and reputation breaking. *Lady Susan* is only about this emptiness which the eponymous main character fills by playing with others. What Lady Susan herself doesn't seem to realize is that she is also a plaything for others, that they regard her for their own pleasure, to have something to write about.

This novel has a fascinating main character, a woman regarded as the most accomplished coquette in England who only strives after her own happiness. The reason that this character is crucially important is that Austen allows for a female character to be utterly despicable while also charmingly attractive when usually this role is laid aside for men, for example Mr. Wickham in *Pride & Prejudice.* He is a charmer but has a character that is rotten to the core, taking advantage of young women for his own gain. Austen allows these characteristics

to exist in both men and women, rather than uplifting women as paragons of virtue and men as corrupt by nature. Reginald de Courcy is a character very similar to Elizabeth Bennet. Both have their prejudices set and then completely overturned, only that in Reginald's case he is deceived and has to change his mind again. Austen writes all of her characters in this novel as human, which means that may they be male or female, they still have both good and bad sides in themselves. For example, Mrs. Vernon, one of the kindest characters in *Lady Susan*, is still a gossiping woman with very strong prejudices against a woman she knows nothing off. Similarly, Lady Susan isn't alone in her ways but has friends with similar interests. Not a single character in this novel is perfect or, necessarily, deserving of praise.

There are several important aspects of the novel. The first is that it is all about women. Jane Austen is often accused of being just a romance writer for her books filled with clichés and handsome men and desirable young women. In this book, Austen criticizes the society she lives in and how people behave in it. She focuses a lot of that attention on women and their inter-relations. The second is that the narrative form of this novel is also interesting as it is presented in series of letters written by all characters in the story to each other that makes it an epistolary novel, the only one Jane Austen wrote in different form from her other novels. Epistolary form could add realism in a narrative, as it imitates the real life workings. It is therefore able to describe different point of views. The primary function of this form of writing is that readers can get an intimate view of characters' feelings and thoughts and develop a direct connection with the events

through letters without interference of the author. This technique thus makes the literary piece a real experience for the readers. Also, presentation of events from different viewpoint gives the story verisimilitude and dimensions.

2.6 Previous Related Study

Marjie Haasnoot (2014) studied about the gothic style in Lady Susan. She argues that Austen's Lady Susan give access to female discourse and desire from the point of view of a female villain rather than watching the tale untold through the eyes of innocent young heroine, as happens in both the gothic and sentimental novel. She also states that what was perhaps most shocking to the reader of Austen's published novels, was not Lady Susan's deprived character, but the lack of punishment for the female villain at the end of the story. Unlike female villains in later fictional works, Lady Susan did not end up mad or dead. Contrastingly, Lady Susan succeeds in finding a suitable husband and marries a wealthy gentleman. Austen's Lady Susan differs from the norm set in both sentimental and gothic fiction as she neither punishes her villainous heroine nor does she reward those who are virtuous.

David Owen (2006) analyzed *Lady Susan* to assess the attainments and limitations of Catharine and Lady Susan in order to suggest why she should emphatically have rejected this story in her next artistic undertaking if the non-epistolary text was the successful achievement of her early stylistics experimentation, and to reach an understanding of what Austen may have attained by her use of the letter form in this epistolary novel. The result of this research is that in contrast to the conventional view that sees Austen's use of the epistolary as

regressive, a stylistic impediment that she overcome on the path to the narrative transparency and realism of her mature fiction, is that the epistolary was, in fact, a fundamental component in her stylistic development and played a major part in evolving that very transparency and realism for which she is celebrated.

In the previous year (2005) Cheryl I. Nixon and Louise Penner examine the texts of letters written by Marianne Dashwood in Sense and Sensibility and Fany Price in Mansfield Park with the questions why heroines' letters are, in particular, almost entirely left out of Austen's novels and, when heroines' letters appear, what form do they appear and in what functions do they serve within their respective novels. They conclude that in Austen's novels, as in many of the scenarios invented or represented in The Complete Letter-Writer, letters force the female writer to confront and adapt both social and narrative convention as she attempts her heroines' affective interiors precisely to narrate her own emotions in a genuine and personal way because they struggle with the letter form, understanding its conventions even as they breach them, to varying degrees, in an effort to control courtship. When letters allow heroines to breach social convention in the interest of genuine affective self-presentation, readers are pushed furthest to empathize with that errant female character.

Another researcher, David Graves, in the same year (2005) conducts a study which demonstrates that the vocabulary profiles of the letters of Jane Austen, Fanny Burney, and Maria Edgeworth closely resemble the vocabulary profiles of the novels of each of these authors. His methods compare the word frequencies of two or more texts by the same author, to develop a profile word set

for each author that can be used to distinguish works by that author from those of other authors. This analysis of the vocabulary profile of Jane Austen shows a close correlation in the frequency of words and three-word sequences in Austen's novels and letters, confirming the sense of familiarity felt by readers of both texts. The analysis also shows that the correlation in word usage in letters and novels is stronger for Austen and Burney than it is for Edgeworth. While it is unlikely that any new novels attributed to Austen, Burney, or Edgeworth will surface, these methods of analysis could be used to provide additional evidence of authenticity or fraud in the case of less famous authors.

2.7 Theoritical Framework

Feminist narratology is considered as a relatively young theory as its development has only been since 1980s. Therefore, the significance of the study is that it is hoped to be able to make a little contribution to the field by helping the reader examine and analyze feminist narratology techniques used by a writer from the United Kingdom. The readers hopefully can get a better understanding about what strategies and skills in writing narrative literature are used in order to establish feminist authority and deconstruct the male consciousness. The novels will be examined and classified based on the feminist narratology theory proposed by Ruth E. Page in 2006, in her book entitled *Literary and Linguistic Approaches to Feminist Narratology*, which is going to be discussed in chapter 4.