

THE PRISONER'S FRIEND:  
FEELING AND JUDGMENT IN RADCLIFFE, AUSTEN,  
SHELLEY, BRONTË, AND ELIOT

by

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(Under the Direction of Tricia Lootens)

ABSTRACT

Gothic, Romantic, and Victorian novels display an interest in friendship. My dissertation, "The Prisoner's Friend: Feeling and Judgment in Radcliffe, Austen, Shelley, Brontë, and Eliot," interrogates the prevalent critical argument that the Female Gothic genre presents us with central figures (who are literal or figurative prisoners) who liberate themselves through the use of reason. My chapters explore Ann Radcliffe's *The Romance of the Forest*, Jane Austen's *Northanger Abbey*, Charlotte Brontë's *Jane Eyre*, George Eliot's *Daniel Deronda*, and Mary Shelley's *Frankenstein*. I conclude that this emphasis on reason in the Female Gothic is certainly justified when applied to the main romance plot of each narrative, but it is complicated when we examine the minor friendship plot in those very same narratives. From her experience of friendship, the Female Gothic heroine learns to develop an imaginative mode of reason that incorporates feeling, as realized by

William Wordsworth in *Tintern Abbey*. These findings extend received theories of the Female Gothic (which emphasize female reason), to include this mode of reason that incorporates emotion. In addition to the five novels I discuss, I offer a Coda that tests my suggestions using a memoir, Azar Nafisi's *Reading Lolita in Tehran* (2003). This Coda demonstrates that many of the concerns of the Female Gothic are still explored in twenty-first century literature.

INDEX WORDS: Female Gothic; Gothic; Romantic; Victorian; friendship; Ann Radcliffe; Mary Shelley; Jane Austen; Charlotte Brontë; George Eliot; Azar Nafisi; feminist theory; strong objectivity; emotion; reason; sensibility

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## DEDICATION

This dissertation is dedicated to my parents, Thomas and Patricia Stocker, with appreciation.

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## CHAPTER 1

### INTRODUCTION

My emphasis on modes of friendship, reason, and feeling extends recent developments in reading the Female Gothic, even as it turns to earlier critical texts. I explore friendship in four versions of the Gothic novel, Ann Radcliffe's *The Romance of the Forest*, Jane Austen's *Northanger Abbey*, Mary Shelley's *Frankenstein*, and Charlotte Brontë's *Jane Eyre*, and one realist novel that evokes Gothic themes, George Eliot's *Daniel Deronda*. In the Coda, I find that eighteenth and nineteenth-century concerns are still explored in twenty-first century literature, especially in a realist memoir that evokes Gothic themes, Azar Nafisi's memoir, *Reading Lolita in Tehran* (2003). I trace the incorporation of Gothic themes into realist novels and memoirs concerned with friendship. In the early stages of my research on the topic of friendship in novels, I followed received notions of the importance of reason, and assumed that friends were the voice of reason. However, as I looked for scenes of friendship in the novels, and began to analyze them, I found that along with efforts to reason out problems, the scenes also depicted emotion. As subjects of critical inquiry, both friendship and reason have garnered considerable attention. In *Unnatural Affections* (1998), George E. Haggerty discusses the friendship between the female and male leading characters, and argues convincingly that the female protagonist of *The Romance of the Forest*, Adeline, makes the male protagonist, Theodore, into a friend, and that they both function as women. In *The Madwoman in the Attic* (1979), Sandra M. Gilbert and Susan Gubar argue that

Catherine Morland of *Northanger Abbey* gains greater insight into the difficulties of others through her experience of friendship, especially when she realizes "that most women resemble her friend Eleanor Tilney, who is only 'a nominal mistress of [the house]'; her 'real power is nothing' " (136). In *Seeing Together: Friendship Between the Sexes in English Writing from Mill to Woolf* (1993), Victor Luftig discusses friends of different genders, and argues that the friendship between Gwendolen Harleth and Daniel Deronda is central to the novel's interest in a "communal motive" (336). In "Jane Eyre's Fall from Grace," from *Unbecoming Women: British Women Writers and the Novel of Development* (1993), Susan Fraiman discusses communities of women that cross class lines. Fraiman points out the common interest in friendship in both *Jane Eyre* and Sarah Stickney Ellis' conduct book, *The Daughters of England* (1842), in which Ellis says that women can arise to "almost superhuman eminence" by showing their female friends, "integrity," "faithfulness," and "devoted affection" (Ellis 200).<sup>1</sup> Fraiman argues that "[*Jane Eyre*] urges us . . . to imagine a developmental turn away from individualism, in the direction of a dissenting collectivity" (120).<sup>2</sup> In *Between Women: Friendship, Desire, and Marriage in Victorian England* (2007), Sharon Marcus coins the term "the plot of female amity," and argues for the "interdependence of female friendship and the marriage plot" (82).

The possibility of female rationality has also garnered critical attention, especially in theories of what Ellen Moers, in *Literary Women* (1976), termed "Female Gothic." Sandra M. Gilbert and Susan Gubar highlight cultural assumptions about anger and reason in their choice of title for their study of women authors, *The Madwoman in the Attic* (1979). In *Romanticism and Gender* (1993), Anne Mellor argues that what she calls

"feminine" Romanticism explores the possibilities of female reason (64). Anne Williams argues in *Art of Darkness* (1995) that the Gothic includes a Male Gothic, which is generally the conservative, "horror" branch of the Gothic, whereas the liberatory, "terror" branch of the Gothic is the Female Gothic. Williams argues that the "comic plot" of the Female Gothic and "insistence on the possibilities of female 'reason' [are examples of the] constructive and empowering function for its female readers" (138).<sup>3</sup> Williams offers a helpful discussion of the cultural importance of this issue, since the "Gothic 'other' is broadly consistent with some of the most ancient categories of otherness in Western culture" (18). Williams discusses a "paradigm attributed to the Pythagoreans by Aristotle, who quoted it in his *Metaphysics*. According to this scheme, reality consists of the following ten pairs of opposites: male/female, limited/unlimited, odd/even, one/many, right/left, square/oblong, at rest/moving, straight/curved, light/darkness, good/evil" (18-19). This scheme highlights the judgment associated with women, since evil is in the second, or "other" category. When the female heroine uses her reason to control her terror and survive she is opposing stereotypes about women that cast women as overly emotional (18).<sup>4</sup> This emphasis on reason in theories of the Female Gothic is influential. A Norton Critical Edition of *Northanger Abbey* (2004) for example, includes a discussion by the editor, Susan Fraiman, highlighting the prevalence of reason as an antidote to excessive emotion in the novel and in the Female Gothic.

Surprisingly, emotion is actually essential in these novels. In *The Romance of the Forest*, Adeline finds solace in a manuscript she finds, written by a previous prisoner of her room, whose camaraderie helps her judge her own captors and work toward her freedom. As the prisoner implies in his manuscript, his extreme fear and disorientation

indicate the cruelty of his confinement. In *Northanger Abbey*, Catherine and Eleanor feel compassion for each other when Catherine is unjustly evicted by General Tilney. In *Jane Eyre*, after Brocklehurst unjustly punishes her, Helen and Jane reason out Jane's problems, but Helen holds Jane's hand while doing so. In *Daniel Deronda*, after Grandcourt dies, Daniel revitalizes Gwendolen with a modest, reasonable, and realistic goal for her future life. Thus, when we consider friendship, emotion figures as prominently as reason. Although received notions of the Female Gothic favor reason, Gothic, Romantic, and Victorian novels show that reason can incorporate emotion, especially when we consider friendship. The heroine is able to make better decisions; her experience of reason is enlarged. In contrast, in *Frankenstein*, the Female Gothic creature develops this enlarged sense of reason, but the cottagers reject him because the Male Gothic Frankenstein gave him a large body in order to save time and achieve his scientific goal more quickly, regardless of the emotional consequences for the creature, who is more obviously different than other people because of his gigantic size. Moreover, Frankenstein refuses to help him. While Shelley agrees that developing this expanded sense of reason is a good practice, she also admits that a person can still be defeated by the cruelty of other people.

How are the characters prisoners? My title, "The Prisoner's Friend," reflects an interest in confinement. All four of the central female figures, and the figurative Female Gothic creature in *Frankenstein*, whether literally or figuratively, are prisoners. Adeline is a prisoner literally when La Motte holds her in a room of the Abbey so that the Marquis can visit her. Catherine is a prisoner of her own naïveté and her desire for companionship. Jane is a prisoner of her alterity, especially because she is an orphan and

a female in a patriarchal society that values a narrow version of reason that amounts to control; when she fails to control her emotion she is confined: she is locked in the red room at Gateshead and confined to a stool at Lowood; later, she is a prisoner of her desire for Rochester. Gwendolen is a prisoner of the sexist patriarchal society of Victorian England that persuades her to marry a man with a dubious character for his money. The Female Gothic creature is a prisoner of his frightening size, which was given to him by the Male Gothic Frankenstein who disregards the creature's feelings.<sup>5</sup> The liberatory aspect of received notions of the Female Gothic is retained by a focus on friendship because friendships based on positive emotion encourage the central figures to resist people who are abusive and survive physically and/or psychologically. Friendship is not a luxury or a myth for these authors. *Frankenstein* shows the value of friendship through the creature's experience of a lack of friendship. Although the creature develops a mode of reason that incorporates feeling, no one befriends him, and his despair leads him to abandon his principles, and the result is Male Gothic devastation. Although the cottagers help the creature for a time, they are unaware of this assistance and outright reject him after they see him.

But what is a friend? A friend is a person who consciously helps the central figure in some way; the most sophisticated friendships help the central figure develop an imaginative kind of reason that incorporates emotion. *The Oxford English Dictionary* defines a friend as, "One who wishes (another, a cause, etc.) well; a sympathiser, favourer, helper, patron, or supporter."<sup>6</sup> The intricacies of friendship have been explored in philosophy. Significantly, Aristotle discusses various modes of friendship in Books VIII and IX of *Nicomachean Ethics*, saying that "friendships differ in form" (3). Aristotle

says that "The friendship of good people alike in virtue is *complete*, since they similarly wish good things to each other as good, and they are good in their own right. And those who wish good things to their friends for their friends' sake are friends to the greatest degree" (4-5; emphasis added). This "complete" mode of friendship involves mutual good will as well as rational approval of moral character. In contrast, Aristotle discusses "friendship on account of pleasure," and "friendship on account of usefulness." Both modes of friendship end if the pleasantness or utility end (4).<sup>7</sup> I found that the characters who provide a sense of comfort and are also praiseworthy provide "complete" friendship; morally bankrupt characters provide only conditional friendship and usually serve as temporary companions. Aristotle addresses the importance of this topic by saying "without friends, no one would choose to live" (163). In contrast to Aristotle, I extend the term "person" to include manuscripts and books if they help the central figure since they were written by a person. Similarly, I do not agree with Aristotle's statement that complete friends are "alike in virtue," since similarity can become conformist.

Helena Michie's *Sororophobia* (1992) offers a nuanced version of sisterhood that allows for differences between women. Michie implies that sisterhood in the feminist community is conformist when it demands an appearance of agreeableness.<sup>8</sup> Michie's argument is a useful lens through which to view the novels I discuss, because the friendships occur between people who are different from each other. Not only are there differences among the women, but the protagonists also find friendship with people of different genders, ages, and classes. The heroine's crisis often occurs during aberrant moments of her life, and she elicits the sympathy of a wide range of characters; there are a variety of types of friends in these novels, from male servants to male masters.

Continuing to explore friendships that cross generations, genders, and classes allows for an even richer understanding of friendship in eighteenth and nineteenth-century novels.

In an effort to make the tone of this dissertation as uplifting as possible, I originally endeavored to concentrate on supportive friends rather than false friends, but in spite of this effort, the betrayals abound, and reveal the problematical nature of friendship.

By emphasizing the minor friendship plot instead of the major marriage plot I follow the feminist tradition so beautifully expressed by Adrienne Rich, whose loss we mourn and whose memory lives on. In "When We Dead Awaken: Writing as Re-vision," Rich discusses the, "purpose and value" of "re-reading" canonical texts:

Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for us more than a chapter in cultural history: it is an act of survival. Until we can understand the assumptions in which we are drenched we cannot know ourselves. And this drive to *self-knowledge*, for women, is more than a search for identity: it is part of her refusal of *the self-destructiveness of male-dominated society*. A radical critique of literature, feminist in its impulse, would take the work first of all as a clue to how we live, how we have been living, how our language has *trapped* as well as liberated us; and how we can begin to see—and therefore live—afresh.

(35; emphasis added)

By reading the novels from "a new critical direction," from the minor friendship plot rather than the major marriage plot, I attempt to recover beneficial aspects of the novels, even as I recognize the coercive social conditioning of the major marriage plot. The word "trapped" signals the prisoner status of all four heroines and the creature in *Frankenstein*,

whether literal or figurative. I explore the friendships in these novels and find that they develop a method of survival that allows the heroine to achieve greater "self-knowledge" through friendship. Having been devalued by a patriarch, the heroine has lost her self-esteem. However, the experience of friendship encourages the heroine to re-evaluate herself and her oppressor. Her friend helps her in her quest to refuse "the self-destructiveness of male-dominated society." In contrast, in *Frankenstein*, the creature enacts a Female Gothic period of development, but his aberrant appearance tragically prevents him from enjoying friendship. Thus, through this non-example, the value of friendship is accentuated. One risk of this type of feminist research is that the liberatory moments I discuss (in the novels with female central figures) could be misused to discount the severe hardships women suffer in these novels because of patriarchy. However, as we acknowledge dangers we can also celebrate the benefits of such research. Identifying pockets of resistance is important, because this identification draws attention to the subjectivity and agency that female characters in these novels seize despite oppression. Although the friendships represented in the novels do not constitute a revolution in society that dismantles patriarchal marriage, these friendships are a refuge from patriarchal abuse, and they are also a safe space to express anger about patriarchal abuse.

My argument extends several of the critical works mentioned earlier.<sup>9</sup> For instance, Williams argues that there are liberatory aspects of the Female Gothic, such as the comic ending of the romantic marriage plot; however, she also acknowledges that marriage is often a trap for women. My focus on the friendship plot, instead, allows us to observe liberatory aspects of the novels as Williams claims. My analysis extends

Fraiman's argument about dissenting collectivities, and pinpoints the method by which collectivities in these novels dissent; I argue that, together, friends develop a kind of reason that considers emotion in order to resist problems. My argument extends Marcus' discussion of relationships that question "foundational oppositions," because I highlight friendships between the heroine and whomever she happens to befriend, regardless of their assumed gender identity or class status. Marcus argues that the politically progressive potential of the friendship plot is undercut by its function as support for the marriage plot. However, as Marcus herself writes

Past theories and histories have seen the bonds between women as either the quintessence of femininity or its defiant inversion. *Between Women* shows that even . . . in a society that insisted strenuously on the differences between men and women, there existed institutions, customs, and relationships whose elasticity, mobility, and *plasticity undid* even the most cherished and *foundational oppositions*. (22; emphasis added)

Marcus discusses the "plasticity" of friendship in Victorian England as "un[doing]" "foundational oppositions," and resulting in political ambiguity. I find that the liberatory aspects of friendship survive because the clichéd marriage plot ending is expected and forgettable compared with the unique scenes of friendship that liberate the heroine from her despondency and equip her with an expanded mode of judgment. Additionally, calling the reason/emotion binary into question unsettles traditional "oppositions."

Is this questioning of reason anachronistic? I would argue that it is not, because theories of sensibility were discussed throughout the eighteenth and nineteenth-centuries. The early Romantics registered an interest in reason that incorporates emotion. In "Lines

Written a Few Miles Above Tintern Abbey: On Revisiting the Banks of the Wye During a Tour, July 13, 1798" (1798), for example, William Wordsworth explores the influence of emotion on judgment in imagination, an idea that is similar to the expanded sense of reason that I discuss. We know that Wordsworth visited the same place five years earlier, and that the "little lines / Of sportive wood" (16-7) and other "forms of beauty" (24) have often appeared to him "mid the din / Of towns and cities" (26-7). This remembrance has informed Wordsworth's mind with emotion; it has given Wordsworth "sensations sweet, / Felt in the blood, and felt along the heart, / And passing even into my purer mind / With tranquil restoration" (28-31). Wordsworth recognizes that these restorative "sweet" feelings inform his "purer mind" and allow him a refuge away from the polluted city. Wordsworth is even more explicit about reason and emotion when he writes: "While with an eye made quiet by the power / Of harmony, and the deep power of joy, / We see into the life of things" (48-50). The "eye" denotes observation and judgment, and "joy" helps him reserve judgment (the "eye made quiet") so that he can "see into the life of things." Allowing feeling to exist along with judgment is more natural, Wordsworth implies. I will argue in my *Frankenstein* chapter that Wordsworth's friendship with his sister is alluded to by Shelley.

In *Eighteenth-century Sensibility and the Novel* (1993), Ann Jessie Van Sant argues that in the eighteenth-century "Sensibility when associated with moral and aesthetic response is sometimes as close in meaning to elevated thought as to feeling" (7). In *George Eliot and Nineteenth-Century Psychology* (2006) Michael Davis demonstrates that Eliot's fiction responds to the work of nineteenth-century psychologist Herbert Spencer, who claimed that "the higher mental functions, such as memory, *reason and*

*feeling*, cannot be rigidly distinguished from one another" (106; emphasis added).<sup>10</sup>

Elevated thought can be the result of intellectual awareness as well as emotional inspiration.

These concerns were timely when the novels were written and remain current today. This mode of reason that incorporates emotion anticipates the concept of "strong objectivity," as developed by feminist philosophers. In "Feminist Politics and Epistemology" (2004), Alison Jaggar argues for a theory of knowledge and mode of reason that is "more comprehensive" (57). While traditional objectivity claims that human researchers can be emotionally detached, and thus reasonable, and objective, strong objectivity asks the researcher to acknowledge emotions and other factors such as race, class, sexual orientation, gender, age, and physical characteristics that might influence the research results. Rather than abandon the idea of objectivity, Jaggar encourages researchers to acknowledge emotion and other influences so that the objectivity can be as strong as possible. I argue that friendship encourages the heroine to make decisions that are reasonable and informed by emotion. This richer mode of reason allows the heroine to judge more accurately, make better decisions that help her resist the harms of psychological abuse, and gain self-confidence, fulfilling the goal of the Bildungsroman. I argue that the triumph of the Female Gothic heroine is usually attributed to her discovery of the power of reason in the midst of the terrifying landscape she navigates. However, friendship allows the Female Gothic heroine an oasis within the terrifying landscape wherein she can rationally evaluate her circumstances while being emotionally comforted, so she learns to use a kind of reason that incorporates emotion to overcome her difficulties.<sup>11</sup>

Friendship is important in *The Romance of the Forest*. The word "friend," or variations thereof, appears 167 times; variations of the term range from "friend" to "friendly" to "friendliness" to "friendship" to "befriend" to "unfriendly." In Chapter Two, on *The Romance of the Forest*, I argue, Radcliffe presents friendship as potentially dangerous, considering the La Motte betrayals, and that Adeline's process of recovery begins in her experience of sympathy with the manuscript writer, and continues when she decides to wait to marry Theodore until she knows more of him; the safe haven of the La Luc family gives Adeline reason to trust again, and allows her to use her expanded sense of judgment to decide to marry Theodore and live surrounded by friends. She finds an appropriate place for herself in society, fulfilling her Bildungsroman.

As in Radcliffe, friendship is important for Austen: the word "friend" (or variations thereof) appears in *Northanger Abbey* 167 times; the variations of the term range from "friend" to "friendly" to "friendliness" to "friendship" to "befriend" to "unfriendly." In Chapter Three, on *Northanger Abbey*, I argue that Austen presents friendship as a relationship that will bring happiness if it is cultivated with worthy people. Catherine tries to be universally agreeable when she lacks self-confidence. When Catherine Morland leaves Bath for Northanger Abbey, she unconsciously chooses to leave Isabella Thorpe for Eleanor and Henry Tilney. Then she consciously learns that it is necessary to judge potential friends while enjoying the happiness of the comfort and safety that Eleanor and Henry provide. The manuscript scene seems to be denounced when Catherine finds the laundry list, but the compassion of the scene is similar to the compassion Eleanor and Catherine express for each other when they judge General Tilney's eviction of Catherine as unjust and cruel. Catherine exercises her ability to judge

while incorporating emotion when she defends her friends, although her mother criticizes them. This defense of her friends signals the fulfillment of her Bildungsroman.

Friendship is an important concept in *Jane Eyre*: Charlotte Brontë uses the word "friend," or variations thereof, eighty-eight times. As in Radcliffe, the variations of the term "friend" range from "friendly" to "friendliness" to "friendship" to "befriend" to "friendless" to "unfriendly." In Chapter Four, on *Jane Eyre*, I argue that while Jane discusses judgment and feeling as separate categories, she learns to experience them together. Because she narrates her own life story, we have more interiority, and Jane's thoughts reveal a new level of information about the central female figure, especially her interest in judgment and feeling, terms which Jane uses explicitly. Her renditions of her experiences of friendship demonstrate that she learns from her friendships that people should use an imaginative kind of reason that incorporates feeling. Two scenes portray reviving friendship: Helen's reviving look into Jane's eyes as she withstands Brocklehurst's punishment to stand on a stool in front of the school, and Jane's memory of Rochester's voice, which allows her to decide to reject the overly rational St. John and follow her feelings. Because of this event, Jane recognizes that she has the self-confidence to make her own judgments that take her feelings into consideration; she arises as a Female Gothic heroine, able to fulfill her Bildungsroman and claim her rightful place in society.

Although *Daniel Deronda* is a realist novel, I argue that the novel employs Gothic themes and images, and Gwendolen is a descendent of the tradition of the Female Gothic, in that Gwendolen's subordination to Grandcourt is a central concern of the novel. The word "friend" (or variations thereof) appears in *Daniel Deronda* 197 times, and the

variations of the term range from "friend" to "friendly" to "friendliness" to "friendship."

In Chapter Five, I argue that an expanded mode of reason that incorporates feeling is created as a result of the alliance between Gwendolen and Daniel. Gwendolen's questions help Daniel articulate this helpful mode of analysis. In the beginning of the novel, Gwendolen is self centered and also lacks the confidence to trust her intuition. When Daniel revives Gwendolen after the shock of Grandcourt's death, he suggests a reasonable vision of her future (as a woman who will make others glad they were born) which comforts Gwendolen and helps her believe in herself. Accordingly, when she returns to England and her family, Gwendolen has the self-confidence to declare to her mother that she will make her own judgments that will take her feelings into consideration. I argue that the painful ending is mitigated because Gwendolen uses this expanded mode of judgment.

In Chapter Six, I discuss *Frankenstein*, which accentuates the value of friendship by representing the devastation of a creature who experiences the absence of friendship. In this absence of friendship for the creature, *Frankenstein* is a non-example, so I include this chapter last, even though the publishing chronology is the usual principle of chapter order. As in the other four novels, friendship is important for Shelley: the word "friend" (or variations thereof) appears in *Frankenstein* 132 times; the variations of the term range from "friend" to "friendship" to "friends" to "friendless." My argument extends critical interest in community by suggesting that the characters long for friendship particularly. *Frankenstein* shows the value of friendship and the importance of reason that incorporates feeling because although the Female Gothic creature develops this mode of reason that incorporates feeling (with the help of his unwitting friends, the cottagers,

during his phase of development), this achievement is ultimately undermined by his gigantic stature, especially because his stature is a barrier to friendship. This stature is the fault of the Male Gothic Frankenstein, who fails to anticipate the repercussions the creature would suffer, or mitigate his distress. Shelley implies that friendship is necessary for survival. The creature's description of his development (when he lived near the cottagers) refers to the Bildungsroman. However, the creature has no source of friendship, so the novel becomes an anti-Bildungsroman. The Male Gothic Frankenstein will not learn to incorporate emotion into reason, and the Female Gothic creature cannot, because he is bereft of the healing friendship that allows the other heroines in this study to triumph (or, in Gwendolen's case, survive psychologically). The creature's Bildungsroman fails, and the rest of the novel sadly affirms the importance of friendship through hideous failures.

In addition to the five novels I discuss, I offer a Coda that tests my suggestions using a memoir, Azar Nafisi's *Reading Lolita in Tehran* (2003). This Coda demonstrates that many of the concerns of the Female Gothic are still explored in twenty-first century literature. *Reading Lolita in Tehran* is set in post-revolution Iran and reflects the Female Gothic themes discussed in this study with surprising similarity, especially because it criticizes the patriarchal government. Like the other authors in this study, Nafisi implies that the rules of patriarchal culture create a Gothic atmosphere, and in the midst of this bizarre culture, books, love, and friendship become sites of resistance and comfort.

## CHAPTER 2

### INCORPORATING REASON: FRIENDSHIP AND OVERCOMING

#### SUSPICION IN *THE ROMANCE OF THE FOREST*

Is friendship as important as marriage in *The Romance of the Forest* (1791)? In considering this question, this chapter shows that the action of *The Romance of the Forest* is driven by the friendship plot as much as the marriage plot. As mentioned in the Introduction, I am extending the argument about Victorian literature in *Between Women* by Marcus to earlier Gothic texts (Marcus argues that the friendship plot often supports the marriage plot). A review of the plot of *The Romance of the Forest* reveals this pattern. In the beginning of the novel, Pierre de la Motte takes Adeline home to his wife, and a friendship develops between all of them. However, when La Motte and his wife betray Adeline by allowing the Marquis de Montalt to visit Adeline against her wishes, the importance of this friendship is exposed. (We know that La Motte robbed the Marquis at gunpoint, so the Marquis is able to blackmail him.) Devastated, Adeline finds solace in a manuscript she finds, written by a previous prisoner of her room. Adeline feels inspired by this unusual friend, the manuscript, and she fights for her freedom. Although the La Motte betrayals makes her suspicious of others, Adeline accepts the friendship of one of the Marquis' chevaliers, Theodore Peyrou, and escapes. Unfortunately, the Marquis captures and separates them. However, Adeline escapes again. Even La Motte acts as a friend by allowing the servant, Peter, to smuggle her to his childhood home, where she makes new friends, the La Luc family. Her friendships with the La Lucs are different:

while Clara provides the reinforcement of a fellow artist, La Luc himself tends to help Adeline through his example of compassion for others. Because of her friends, Adeline overcomes her suspicion of others and psychologically recovers from her trauma. She accepts Theodore as a husband at the end of the novel, and they are surrounded by friends.

The friendships between Adeline and both Madame La Motte and Theodore Peyrou have attracted critical attention, although the manuscript has not been discussed as a friend. In *Equivocal Beings* (1995), for example, Claudia Johnson discusses Adeline's friendships with Madame La Motte, Theodore, La Luc, and his daughter, Clara, and recognizes the significance of emotion. In *Unnatural Affections* (1998), George E. Haggerty develops the idea of Theodore as a friend.<sup>12</sup> A helpful discussion of the manuscript occurs in Scott R. MacKenzie's "An Englishwoman's Workhouse is Her Castle: Poor Management and Gothic Fiction in the 1790's" (2007). MacKenzie discusses the mutual "dread of further sufferings" between the manuscript writer and Adeline (695). My argument extends MacKenzie's description of mutual experience. I argue that Adeline responds to the manuscript as if the writer were a friend for whom she feels sympathy. Adeline learns to extend the judgment of his jailors toward her own jailors. Adeline's process of recovery from the La Motte betrayals begins in her experience of sympathy with the manuscript writer, and continues when she observes Clara and La Luc express sympathy for other people even though they have had a tragic loss (Clara's mother and La Luc's wife). Adeline learns to embrace the comfort of friendship rather than try to isolate herself to avoid loss or betrayal. From her friends, Adeline learns to make reasonable decisions that incorporate emotion.

As I discussed in my Introduction, my initial research followed received notions about the importance of reason in Gothic literature, and there are passages in *The Romance of the Forest* that support this paradigm. For instance, we know that the novel says that

Pierre de la Motte was a gentleman descended from an ancient house of France.

He was a man whose *passions* often overcame his *reason*, and, for a time, silenced his conscience; . . . With strength of mind sufficient to have withstood temptation, he would have been a good man; as it was, he was always a weak, and sometimes vicious member of society; . . . He was a man infirm in purpose and visionary in virtue: in a word, his *conduct* was suggested by *feeling*.

(2; emphasis added)

The novel blames La Motte's social failure on his inability to control his "passions" with "reason." Furthermore, La Motte is blameworthy because he allows his "feeling" to influence his "conduct." Although this extreme statement against feeling is upheld at the beginning of the novel, Adeline will develop a more subtle mode of reason that incorporates feeling. Her friends will help her in this project, which ultimately allows this Gothic heroine to find her place in society. My argument here builds on discussions of the importance of emotion in the novel. In *Equivocal Beings*, Johnson writes: "*The Romance of the Forest* shows us that manly feeling must be disciplined, but it never doubts that good men are men whose conduct is 'suggested by feeling' " (75), a point that I extend to Adeline's experience of feeling. My argument that reason incorporates emotion in Gothic novels also extends the argument Stephen Ahern makes in *Affected Sensibilities* (2007). Ahern argues that Radcliffe does not offer reason as the ultimate

answer to life's problems; Radcliffe "challenges . . . rational idealism . . . by portraying as elusive the dream of virtue grounded in a disembodied reason" (152). Ahern argues convincingly that, "Radcliffe comes to the necessary if unsettling conclusion that the logics of passion and reason must continually inform one another if the competing demands of desire and duty are to be reconciled in any livable way" (152), again by considering how this interest in "passion and reason" is explored in Adeline's experience of friendship.

This interest in passion and reason is evident throughout the novel, especially in key scenes. One scene in particular works as a paradigm to explain Adeline's development. When Adeline finds the manuscript, she learns that the manuscript writer is a prisoner, and he experiences a similar loss of control and isolation. The prisoner makes the argument that without human companionship he feels dead. We know that the prisoner writes that he does not know why he has been captured, but he knows that he has been held for three weeks, and the guards have been emotionally distant toward him. He says that during this time, "no look of pity has softened my afflictions; no voice, save my own, has met my ear. The countenances of the ruffians who attend me, are stern and inflexible, and their silence is obstinate" (133). The prisoner writes:

O state of living *death*! What dreadful stillness! All around me is dead; and do I really exist, or am I but a statue? Is this a vision? Are these things real? Alas, I am bewildered!- this deathlike and perpetual silence—this dismal chamber—the dread of farther sufferings have disturbed my fancy. (133; emphasis added)

The stillness makes the prisoner wonder, "do I really exist?" The prisoner explicitly links feeling alive with communication with other people, declaring that without human

kindness, he does not know whether he is alive or not. This declaration rewrites René Descartes' phrase, "I think, therefore I am": as Radcliffe's prisoner would have it, we feel (and share feeling), therefore we are.

This episode works as a paradigm to explain Adeline's development, because communication from the prisoner through the medium of the manuscript prevents the figurative "death" of Adeline, whose humanity was being erased because the La Mottes were ignoring her choices and ostracizing her. This treatment amplifies her prisoner status. Reading the manuscript means that she is no longer alone: she recognizes that others have suffered as she suffers. Furthermore, the revolutionary philosophy that to be human, people need to be able to make choices, is suggested. By choosing to take the time to read the prisoner's story and feel sympathy for him, Adeline can feel that she has made a choice even in the midst of a situation where her will has been limited. This metaphor explains Adeline's development, because she is figuratively dead at the beginning of her journey, and her sense of isolation lingers throughout the middle of the novel. However, through her experience of several complete friendships (in Aristotle's terms, good and pleasurable), beginning with the manuscript, Adeline dispels her sense of isolation, and at the end of the novel, takes an appropriate place in the social world, surrounded by friends.

These points are foreshadowed even by the beginning of the novel. The origins of Radcliffe's interest in judgment and feeling in Adeline's friendships can be found in the first friendship we observe, with the La Mottes, despite the eventual betrayal. The initial friendship was based on charity, because Adeline needed protection. Their relationship develops because the La Mottes appreciate Adeline's "amiable disposition," and, as we

know, in the Latin, "amicus" means friend (44). We know that when Madame La Motte comes to suspect that her husband harbors a passion for Adeline, she is equally saddened by the estrangement she feels from her husband and her friend Adeline. The narrator says: "when she wept that she could no longer look for happiness in the affection of La Motte, she wept also, that she could no longer seek solace in the *friendship* of Adeline" (46-7; emphasis added). The loss of her friendship with Adeline makes her weep, just as losing her husband's affection makes her weep. The narrator implies that the relationships should be equally important to Madame La Motte.

The narrator condemns Madame La Motte because she abandons Adeline unfairly and implies that friendship between women should be important. Although the novel emphasizes the importance of friendship, Madame La Motte does not, and she chooses to focus on her husband instead of her friend. During this crisis, Radcliffe examines the difficulty of decision-making in the midst of anger. The narrator explains Madame La Motte's reaction to Adeline now that she suspects her of meeting her husband in the forest: "She had too great an esteem for her to doubt, at first, the integrity of her conduct, but, in spite of reason, her heart no longer expanded to her with its usual warmth of kindness" (47). The narrator explicitly uses the words "reason," "heart," and (emotional) "warmth." Madame La Motte cannot seem to control her severe jealous emotions. In *Equivocal Beings*, Johnson argues convincingly that *The Romance of the Forest* "engages in a sexual critique of heteroerotic sentimentality itself, exposing how it reproduces in mystified form the same hierarchical arrangements with respect to women that it pretends to erase, rendering women the occasions of men's moral feeling, but not the subjects of their own. Both critiques are dropped at the denouement . . ." (92).<sup>13</sup> Johnson argues

persuasively that this lack of subjective control is reflected in the friendship between Madame La Motte and Adeline: although they feel friendship for each other at the beginning of their acquaintance, this feeling is fragile because Madame La Motte is preoccupied with her relationship with her husband. Madame La Motte knows that it is not reasonable to be unkind to Adeline, so she fails as a friend because she does not judge Adeline properly, and she also fails because she does not take the feelings of herself or Adeline into consideration.

This friendship is important to Madame La Motte, but Adeline feels the rift more deeply, and questions Madame La Motte's reasoning when she expresses surprise because Adeline bursts into tears during their altercation. We know that Adeline says, "Is it, indeed, surprising, Madam, for those who have lost their last *friend* to be unhappy?" (77; emphasis added). Significantly, Madame La Motte makes a weak attempt to discern the cause of Adeline's unhappiness, only to lose patience and give her an insulting lecture about friendship: "A friend is only estimable when our conduct deserves one; the friendship that survives the merit of its object, is a disgrace, instead of an honour, to both parties" (78). Since she is worried that her husband has betrayed her with Adeline, Madame La Motte lectures Adeline as if she were guilty of deceit. The narrator says, "The manner and emphasis with which she delivered these words, again alarmed Adeline; Adeline was so much shocked by what had already passed, that *tears sprung* from her eyes, and she hid her face with her handkerchief" (78; emphasis added). The words "tears sprung" indicate the severity of Adeline's pain. Emotion is shown as an important indication of truth in this scene; Madame La Motte should have realized that Adeline cares about her friend, and this unkindness surprises her and wounds her feelings. From

La Motte and Madame La Motte, Adeline learns that friendship and community are vitally important to her, but that people who seem kind can become cruel, often without warning. The novel indicates that this cruelty can be difficult to predict, since the La Mottes were so kind to Adeline initially.

It is apparent that early in her journey, Adeline realizes that self-assessment can soothe wounded feelings. After Madame La Motte's unkindness, we know that Adeline retires to her chamber and takes herself into account. In this case, the friend does not teach the heroine; rather, the heroine reacts to a false friend, and acts out of self-preservation. Adeline realizes that she is upset, and "When her first agitations were subsided, she took an ample *view* of her conduct; and perceiving nothing of which she could *accuse* herself, she became more satisfied; deriving her best *comfort* from the integrity of her intentions" (79; emphasis added). The words "view" and "accuse" denote judgment, while the word "comfort" indicates that emotion is not dismissed, but valued. We know that the narrator tells us that in such cases, "reflection dissolves the illusion of terror, and brings to the aching bosom the consolations of virtue" (80). Thus, taking herself into account through "reflection" helps Adeline feel better about her day emotionally even though her hostess has scolded her, because Adeline knows that she did not deserve to be scolded. Sadly, we know that her situation with the La Mottes only worsens when they force her to meet with the Marquis, and after this betrayal, Adeline fears a loss of will.

Although Adeline perceives the benefits of taking herself into account, she will develop by learning from the example of friends, and she will not be able to enjoy the benefits of friendship until she purges her suspicion of others. Throughout the middle of

the novel, Adeline feels isolated, although she is helped by friends repeatedly. Radcliffe assists in Adeline's recovery by offering a trustworthy hero in Theodore Peyrou. We know that the introduction of Theodore shows his discernment and compassion. Theodore, "a young Chevalier[,] had a countenance animated, but not haughty; noble, yet expressive of peculiar sweetness" (87). His "animated" personality enlivens a sincere expression of "sweetness." When Adeline faints because soldiers rush into the abbey and scare everyone, Theodore becomes "interesting [because of] the compassion he seemed to feel for Adeline" (88). Radcliffe's novel continues this interest in friendship when it describes the burgeoning romantic relationship as one rooted in emotional and intellectual affinity and friendship rather than physical attraction alone. We know that the Marquis desires Adeline simply for her physical beauty, as an object. In contrast, Theodore appreciates her beauty, her mind, and her heart. When Theodore accompanies the Marquis on a subsequent visit to the abbey, Theodore displays "gentle, [and] yet dignified" manners and encourages Adeline to overcome her shyness (95). The narrator tells us that, "Her conversation . . . disclosed the beauties of her mind, and seemed to produce a mutual confidence. A similarity of sentiment soon appeared, and Theodore, by the impatient pleasure which animated his countenance, seemed frequently to anticipate the thought of Adeline" (95). Here, similar "sentiment" leads to similar "thought." This description foregrounds the incorporation of feeling into thought. We know that later that evening, Adeline thinks about their conversation, and feels that his "sentiments [are] congenial with her own," and she also realizes that she cares for him romantically (95). This relationship develops because of a "similarity of sentiment" and thought patterns.

Even in this romantic relationship that culminates in a marriage, the language of friendship is important. We know that Theodore asks Adeline to consider him a friend early in their relationship, even though he hopes that they will become romantically involved. In a key scene, Adeline walks in the forest to be alone and think about her situation. She is disturbed that the La Motte family allow the Marquis to visit her. Adeline reflects aloud that she should not be surprised that the La Motte family has not protected her, since she is "An orphan . . . [who was] thrown upon the friendship of strangers for comfort, and upon their bounty for the very means of existence . . . Alas, I have no friend!" (101). The rustling of leaves are ominous, but they reveal a friend in the form of Theodore. Theodore apologizes for overhearing Adeline; he tells her that he wishes "that [his] sympathy, or [his] suffering, could rescue [her] from them! . . . that [he] could deserve the title of [her] friend, and be thought worthy of it by [herself]!" (101). Theodore wants to offer "sympathy" and also wishes he could deserve to be her "friend"; he adds an additional emphasis on reason when he wishes that she could think him "worthy" of the title. Adeline's vulnerability is heightened because she is an orphan. Adeline listens, awestruck, as Theodore expresses his suspicions that "there is danger near [her]" (102). We know that after this conversation, Theodore is banished by the Marquis to a "regiment in a distant province" (112). Adeline realizes that she now has good reason to suspect La Motte, "[who was] her apparent *friend* and protector [,] . . . of treachery" (118; emphasis added). From Theodore, Adeline learns that although she has been treated cruelly, there are people capable of compassion.

After Theodore is banished, Adeline finds herself supported by a surprising friend, the manuscript. Although this friend has been mentioned, the complexity of the

relationship and the influence on Adeline's development into an adult bears further inquiry. For instance, we might ask, why is the trope of a buried and newly discovered manuscript important in the Female Gothic? Is the trope liberatory? I believe that the Female Gothic criticizes the patriarchal family, and that the hidden manuscript is important because it liberates the heroine from blindly accepting the patriarchy. The author of the manuscript turns out to have been Adeline's father who, years earlier, was imprisoned in the same room in the abbey, so enlightened men also work against patriarchal abuses. The manuscript allows the heroine access to a fellow victim of the patriarchal status quo, the manuscript writer, a man who has been disempowered by patriarchal actions (he only knows that he is imprisoned, but we know that Adeline discovers later that his brother had him killed to take his title and money). The manuscript becomes a secret space of mourning and criticism. Adeline feels a sense of camaraderie with this prisoner. Even though they are not together physically, the words on the page convey his thoughts and emotions, which are similar to Adeline's, because she is in a similar situation. The prisoner writes, "O! ye, who may hereafter read what I now write, give a tear to my sufferings: I have wept often for the distresses of my fellow creatures!" (132). This manuscript is Adeline's only human companionship, and she turns the previous prisoner into a friend. She feels "as if his past sufferings were at this moment present" (132). Adeline looks around the room in this new light: not only is this the scene of her own suffering, but the prisoner also suffered here.

The manuscript scene is central to my argument, because even though the meta-narrative of *The Romance of the Forest* reinforces rationality, Adeline is liberated through sympathy. Adeline says, "In these very chambers ... these lines were written -

these lines, from which he then derived a comfort in believing they would hereafter be read by some pitying eye: this time is now come" (132). The prisoner hopes that a future reader will feel sympathy for him, and imagining this possibility comforts him. Adeline is moved by his suffering, and chooses to answer his wish aloud: "Your miseries, O *injured being!* are lamented, where they were endured. *Here*, where you suffered, I weep for your sufferings!" (132; emphasis added). Adeline calls him an "injured being," and the word "injured," denotes a judgment against his captors that Adeline will extend to her own captors. As Adeline talks aloud to the previous prisoner and weeps for him, she knows that her sympathetic action fulfils the wish of another person whose spirit was almost broken in prison. Through her experience with this unusual friend, a new sense of agency liberates Adeline psychologically. Adeline feels sympathy for the prisoner, and this action makes her feel that she is able to make choices of this psychological sort even though she is imprisoned.

Radcliffe implies that jailors do not want prisoners to have this knowledge: others have suffered, and this means that even in a prison, prisoners are not alone if their imaginations are strong enough. This is a romantic notion, emphasizing imagination, and the secret manuscript undermines the illusion of absolute power of the captors, because they did not know that the manuscript was in the cell: only the prisoner knows. The manuscript writer proclaims the psychological death of confinement and isolation, "O for some *friendly* breast to lay my weary head on! some cordial accents to *revive my soul!*" (133; emphasis added). The prisoner implies a judgment of the captors as unjust. Adeline sees that she is not alone in the sense that another person has suffered just as she suffered, and that, literally, she is not the only prisoner, because her room was also the prison of

the manuscript writer. An indication that Adeline is empowered by the interaction with the manuscript is that she is not defeated by her captors, but makes an attempt to escape. Indignant emotion has informed reasonable judgment to fuel decisions.

The graphic novel, *V for Vendetta* (1989), by Alan Moore and David Lloyd, offers a suggestive lens through which to view the manuscript scene because it literalizes the liberatory aspects of reading the manuscript. The similarities between the scenes in *V for Vendetta* and *The Romance of the Forest* are striking: a woman, alone and imprisoned in a room, in despair, is desperate for a shred of human kindness. She finds a manuscript written by a previous prisoner of the same room. When the central female figure in *V for Vendetta* finishes reading the manuscript, she refuses to comply with her jailors' demands (despite their death threats), and immediately pushes open her cell door. It is no longer locked, it is implied, because she chooses her integrity over her life; she is no longer afraid, so she is psychologically free, much like Cincinnatus C. in *Invitation to a Beheading* by Vladimir Nabokov. *V for Vendetta* explicitly links psychological revival with reading a previous prisoner's manuscript. *V for Vendetta* appropriates the trope of the manuscript as a mentor or friend. *The Romance of the Forest* is not as dramatic, but as literary critics, we can view *The Romance of the Forest* through the lens of *V for Vendetta* and see anew the reviving power of the manuscript scene.<sup>14</sup> I view the manuscript scene from *The Romance of the Forest* as an appropriate image of the reviving power of friendship which seems to have been built on and modified by the authors in this study, (whether intentionally or not). The compassion of the scene can be recognized in the varied scenes of compassion in the five novels I discuss.

Adeline's experience with the manuscript lifts her out of despondency, but her interaction with Peter reveals that she is still hesitant to trust other people. We know that Peter decides to help Adeline when he sees that La Motte and the Marquis plot against her, although he is a servant of La Motte. Peter says to Adeline that "the Marquis de Montalt likes you; and he and my master (Peter looked round) have been laying their heads together about you"(145). Peter realizes that Adeline is in trouble, and warns her that the Marquis, "pretended he would marry [her] . . . [although] the Marchioness is alive" (146). Peter provides valuable information that helps Adeline. Peter's decision to help her in spite of his master is the result of free-will: exercising his choice is an act of friendship. We might ask, are Peter and Adeline friends? The answer, unfortunately, is no. Adeline seems blind to Peter's friendship because of his class status. Although she has no money, Adeline is educated, so she is of a higher class than Peter. Adeline fails to recognize Peter's friendship, in part, because she does not appreciate his abilities. When she and Peter discuss the escape, Peter develops a plan to distract the others. Adeline agrees that his plan is a good one, and the narrator tells us that she "was somewhat surprized by Peter's sagacity" (148; original spelling). Adeline's surprise indicates that she does not respect him intellectually. Their different genders also creates an awkward distance between Peter and Adeline. We know that when Peter finds out more about La Motte's plans for Adeline, he tries to warn her by going to her room that night, but he becomes scared of waking her; instead of knocking on the door he calls out her name and leaves immediately, because he is afraid of disturbing her. His class and gender make such a visit to her bedroom awkward. From Adeline's perspective this interaction is terrifying, because someone calls her name at night but, she does not know who it is. This

episode invokes the Female Gothic convention of explaining the ghosts. This reasonable explanation of the voice is another support for the argument that the Female Gothic favors reason above emotion. However, terror is expressed, and terror is a mode of emotion that incorporates a mode of reason: evidence of a threat.

Emotion becomes increasingly important to Adeline as she contemplates her experience of betrayal and anticipates appropriate reactions. In addition to the class issue, Adeline does not recognize Peter's friendship because the betrayal of the La Mottes has been devastating. After she has heard from Peter that he overheard La Motte plotting against her, the narrator tells us that Adeline

saw herself *without friends*, without relations, destitute, *forlorn*, and *abandoned* to the worst of evils. Betrayed by the very persons, to whose comfort she had so long administered, whom she had loved as her protectors, and revered as her *parents*! These reflections touched her heart with the *most afflicting sensations*, and the *sense* of her immediate danger was for a while absorbed in the grief occasioned by a discovery of such guilt in others. (150; emphasis added)

Adeline realizes that she is "without friends," because her friends have betrayed her. She is "forlorn" and "abandoned," because she thought of these friends as adoptive "parents" who should have protected her. The words "most afflicting sensations" and "sense" anticipate psychological difficulties.

Adeline's difficulties manifest themselves in her temptation to make a mistake by over-generalizing about the evil tendencies of people: "And must I then believe that every body is cruel and deceitful? No—let me still be deceived, and still suffer, rather than be condemned to a state of such *wretched suspicion*" (150; emphasis added). Adeline

declares her rejection of "wretched suspicion." However, recovering from her sense of suspicion will prove more difficult than she imagines. Adeline nurses her bitterness by recollecting "the happy hours she once passed with [Madame La Motte], when confidence banished reserve, and sympathy and esteem dictated the sentiments of *friendship*; now those hours were gone for ever" (151; emphasis added). She realizes that she no longer "esteems" Madame La Motte because of this betrayal, and Adeline mourns the "sympathy" and "esteem" that lead to a sentiment of "friendship" for Madame La Motte. Since sympathy tends to be associated with feeling and esteem with reason, Adeline thinks of friendship as stemming from both an emotional affinity and a rational approval.

By recognizing the need to reflect on possible consequences and keep information to herself, Adeline makes a tremendous leap in maturity, which is, we know, a central concern of the Bildungsroman. We know that Adeline is still emotionally attached to Madame La Motte, and so she would like to implore her "pity and protection" (152). However, Adeline rationally evaluates her desire: "*Cooler reflection* shewed her the extravagance and danger of this conduct: she *suppressed her emotions*" (152; emphasis added). The word "suppressed" indicates that emotion is not extinguished. "Reflection" ironically helps Adeline emotionally because she avoids allowing Madame La Motte another opportunity to break her trust. Adeline also preserves her only tactical advantage: telling Madame that she suspects a plot would endanger her secret, since Madame might tell her husband about Adeline's fears. Adeline's subversion of the power structure has begun by withholding information.

Although Adeline might have decided passively to accept her fate, accepting the status quo as an inevitability, she is encouraged to resist the status quo by her experience with the manuscript writer. The manuscript writer's meditations on the cruelty of imprisonment prepare Adeline for her rebellion and escape. Adeline's resistance to the patriarchy connects to the considerable critical debate concerning whether the Gothic in general upholds conservative or progressive ideals.<sup>15</sup> In "Ann Radcliffe and the Conservative Gothic," for example, Durant argues that Radcliffe "had been consistently misunderstood because she was a conservative writer in what is now considered a revolutionary movement" (519).<sup>16</sup> In contrast, Johnson argues persuasively that a "vaguely progressive political critique" is sustained through most of the novel (92). Johnson points out that the novel reflects an earlier hopeful historical moment: "*The Romance of the Forest* was written before the execution of Louis XVI and Marie-Antoinette, before the revolutionaries declared war" (93). Adeline's story was developed during a hopeful time when many people were striving for liberty. Johnson's discussion supports my reading of Adeline's experiences of friendship as a critique of the patriarchy, because they undermine the power of the LaMottes and the Marquis.

The critique of the patriarchy continues when Theodore defies the military, a symbol of patriarchy, out of love and friendship for Adeline. We know that in order to help her, Theodore leaves his regiment without permission, and finds Adeline as she is running from the chateau of the Marquis. Ironically, before Adeline realizes that Theodore is trying to find her, she laments her situation because she thinks that she does not have friends. Adeline says aloud "Alas! shall I never find a friend; am I destined still to trust and be deceived?" (166). We know that when he finds her, Theodore says "Fear

nothing, lovely Adeline . . . you are in the arms of a friend, who will encounter any hazard for your sake; who will protect you with his life" (167). Theodore goes on to say that he will convey her to her "friends" but Adeline answers, "Alas, I have no friends!" to which he responds, "*My* friends then shall be yours" (167; original emphasis). Theodore offers not only his own support, but the friendship of his family. Although Theodore proposes marriage to Adeline, he acts as a friend when he agrees to wait for an answer until Adeline is in less danger and able to, "freely accept or refuse, the sincere regards I offer [her]" (171). Theodore acknowledges the importance of free will in choosing a husband. Adeline learns that she enjoys developing a friendship and love with Theodore. Because Theodore goes to the chateau of the Marquis to help her, she has proof of Theodore's kindness and feels reassured because she has an ally.

The novel discusses the question of whether Adeline and Theodore will marry immediately in terms of striving to balance emotion and reason. They are both in love, so their emotions tell them to marry, but while Theodore decides marriage is the correct path, Adeline is careful not to trust him implicitly (given the series of betrayals she has experienced) without further information. We know that Theodore wants to marry immediately because he worries about Adeline's unprotected status as an orphan, so, "his *reason* could no longer scruple to adopt what his *affection* had suggested" (190; emphasis added). The words "reason" and "affection" are balanced in Theodore's decision. Adeline and Theodore enjoy a "similarity of taste and opinion" and "mutual regard" (190). In this novel, these are the necessary conditions for complete friendship. There is a rational component, in that the friends evaluate each other's behavior, enjoy a "mutual regard," and have similar tastes and opinions. There is also an emotional component, since the

term regard carries an emotional sense of approval. Although Adeline is in love with Theodore, we know that she cannot "bring herself to consent thus hastily to a marriage with a man, of whom she had little knowledge, and to whose family and connections she had no sort of introduction" (190). Adeline allows her reason to work with her emotional desire to protect her emotional health and physical safety. This episode challenges Durant's claim that Radcliffe's "heroines devise no strategies by which to appreciate a chaotic world; no method to accept or penetrate the masked character of the adult; and no acceptance of the irrational as a positive force" (525). On the contrary, Adeline actually does devise a strategy for negotiating the chaotic adult world: Adeline waits to marry Theodore until after she knows more of him, so she allows reason that incorporates emotion to guide her decisions.<sup>17</sup> This episode reveals Adeline's growing social sophistication.

When Adeline is returned to the forest, La Motte uses a similar process to decide to defy the Marquis. We know that when he catches them at the inn, the Marquis sends Theodore back to his regiment, (under arrest for attacking a superior officer) and Adeline back to the abbey in the forest (under La Motte's supervision). Adeline is emotionally and rationally terrified by this forced return. However, when the Marquis asks La Motte to kill Adeline, friendship comes to the rescue again. We know that Madame La Motte pleads "so warmly" with her husband to let Adeline go, that La Motte agrees, and he acts as a friend by allowing Peter to escort Adeline to a safe location (210). In *Equivocal Beings*, Johnson argues that in *The Romance of the Forest*, feeling is often represented as being more important than reason; Johnson argues that "La Motte is at his best only when he gives way to his feelings, especially for Adeline, without the intervention of reason"

(75). I would like to complicate this reading by adding that emotion works with reason when La Motte realizes that murder is worse than anything he has done, including armed robbery, so he fears the repercussions. When La Motte decides to grant Adeline her freedom, reason (recognizing that murder is a serious crime) and emotion (pity for Adeline) work together.

Sadly, even though Adeline receives assistance from Peter again, she continues to be blind to his friendship. An explanation of this reaction, in addition to the class differences, is that Adeline has not recovered the ability to trust since the original La Motte betrayal. A sign of the extent of her suspicion of others is that Adeline has been under the false impression that it was Peter who betrayed her to the Marquis, and that his apparent kindness was only a trap. We know that Peter is so open and honest that, "in his usual strain of eloquence, [he] proceeded to undeceive her in this point, and to acquaint her with every circumstance which his memory, and it was a naturally strong one, could furnish" (233). Peter is very good at explaining how he feels and what he thinks about his attempt to help her escape from the abbey. Adeline seems pleased with Peter: "Peter expressed such an artless interest in her welfare, and such a concern for her disappointment, that she could no longer doubt his faithfulness; and this conviction not only strengthened her confidence in the present undertaking, but made her listen to his conversation with kindness and pleasure" (233). Still, although Peter is bringing Adeline to his family, to his own sister, Adeline feels that she is alone and without friends: "She saw herself surrounded by the darkness and stillness of night, in a strange place, far *distant from any friends*, going she scarcely knew whither, under the guidance of *strangers*, and pursued, perhaps, by an inveterate enemy" (236; emphasis added). The

trauma of being kidnapped by the servant of the Marquis during the last of Peter's rescue efforts has likely affected her feelings, but Adeline would be easier if she would acknowledge that Peter is more than a "stranger" at least, or even admit that he is a friend.

Adeline's betrayal complex makes her feel alone even though Peter works tirelessly to help her. When they safely arrive at the home of Peter's sister, Adeline is given a good place to sleep and the room becomes "crowded with Peter's friends" (242). Ironically, Adeline feels alone in this crowd of people. The narrator tells us that

The difference between her own condition and that of other persons, *educated as she had been*, struck her forcibly, and she wept. 'They . . . have friends and relations, all striving to save them not only from what may hurt, but what may displease them . . . But during my whole life I have never known a friend; have been in general surrounded by enemies.' (242; emphasis added)

The narrator indicates Adeline's higher social class status with the words "educated as she had been." Adeline thinks that she has "never known a friend" especially when she compares her situation with that of Peter and his family. However, she does not seem to notice that because Peter is a servant, he cannot afford to live amongst his friends, and had to leave his home in order to work for La Motte.

Although she does not recognize it as a friendship, Adeline's positive experience with Peter prepares her to trust again. We know that Adeline is able to develop friendships with other educated people she meets through Peter's sister, such as Arnaud La Luc (the local minister), his sister, Madame La Luc, and his daughter, Clara. Adeline is exhausted because of her many adventures, and the La Luc family take her into their home in order to help her recover. La Luc has learned to feel sympathy for others after

experiencing tragedy; the narrator explains that "In early youth La Luc lost a wife, whom he tenderly loved. . . . Calamity taught him to feel with peculiar *sympathy* the distresses of others" (245; emphasis added). La Luc reacts to calamity by caring more for other people rather than by becoming selfish as La Motte did. Radcliffe implies that a narrowly rational response to betrayal would be to become defensive and that it is important to incorporate emotion into the decision-making process. The example of La Luc's sadness over his wife's death is similar because he might have decided to isolate himself to avoid future heart-ache. However, he responds by loving other people. In *The Fictions of Romantic Tourism* (2005), George G. Dekker discusses three of Radcliffe's important role models: La Luc, St. Aubert, and Sister Olivia in *The Italian*. Dekker argues that

What makes them especially important in Radcliffe's scheme of things is that their exemplary combination of wisdom and goodness proves that ingenuous young women and men can survive their trials with a shrewder sense of the perils and precariousness of life in the world but with their chastity, faith, moral values, and human sweetness essentially undamaged. (112)

A "shrewder sense" of life's difficulties implies increased rational discernment while "human sweetness" implies emotional capacity; the novel emphasizes the importance of reason and emotion working together. We know that La Luc eventually adopts Adeline as his own daughter. From La Luc, Adeline learns to consider her personal happiness when determining her reaction to betrayal. Adeline feels inspired by La Luc, and decides to respond to her difficulties by recognizing that she does not want to be lonely. Adeline also reasonably deduces that she need not recklessly trust other people, either, and that

investigating the character of others is appropriate when deciding whether to become friends or marriage partners.

From La Luc's daughter, Clara La Luc, Adeline learns to enjoy friendship with someone of whom she approves. Clara and Adeline have similar personalities, and the result is that Adeline feels a deep sense of content with her friendship. The first similarity is that Clara cries for Adeline just as Adeline cried for the manuscript writer. Reason and emotion are readily employed by Clara. Madame La Luc asks about Adeline's history, and Peter says that

his late master found her in a very distressed situation, and that he himself had brought her from the Abbey to save her from a French Marquis. The simplicity of Peter's manner would not suffer her to question his veracity, though some of the circumstances he related excited all her surprise, and awakened her pity. Tears frequently stood in Clara's eyes during the course of his narrative, and when he concluded, she said, "Dear Madam, I am sure when my father learns the history of this unhappy young woman he will not refuse to be a parent to her, and I will be her sister." (257)

Just as Adeline cried for the prisoner and manuscript writer, Clara cries for Adeline. Emotion is presented as vital to human survival. Even though Adeline is preoccupied by her concern for Theodore and the novel makes it clear that the romantic relationship is emotionally compelling, Adeline nonetheless is also interested in her friends, and they are very important to her.

Adeline enjoys a friendship based on similarity of disposition and interests with Clara. Adeline and Clara both enjoy creating art and supporting each other's artistic work

in Italy. The beautiful scenery inspires both Adeline and Clara artistically. An indication of the closeness of the friendship between Adeline and Clara is that they are both moved to create art and to enjoy it together. While Adeline composes new poems, Clara tries to paint the sublime scenery, even though she "drew forth her pencil, but threw it aside in despair" (282). Clara tries to produce a painting of the landscape and gives up because the landscape is too beautiful to mimic, and her rational evaluation will not allow her to produce a bad imitation. Adeline composes a poem which the girls enjoy together. This experience of enjoying poetry together is an example of how emotion, reason and friendship come together in *The Romance of the Forest*. Ingrid Horrocks, in "'Her ideas arranged themselves': Re-Membering Poetry in Radcliffe" (2008), argues that the poetry is an important aspect of *The Romance of the Forest*, which was subtitled "Interspersed with some pieces of Poetry." The poetry is highlighted further when Adeline composes a poem that expresses what she and her friend Clara are feeling and thinking. This episode is a testament to the importance of poetry in the novel.

Adeline and Clara not only appreciate art together, but they also enjoy a similar ability to appreciate nature, signaling moral goodness in terms of the Female Gothic. In *The Fictions of Romantic Tourism*, Dekker argues that the central female figures use vocabulary to express emotion that indicates Romantic ideology. Dekker writes that when they travel toward the Glacier of Montavert, "the scenery along the way elicits 'the high enthusiasm of Adeline' and 'the transports of Clara' " (108).<sup>18</sup> My own interest in friendship prompts me to note the similarity of judgment and emotional response to the landscape. This similarity indicates that Clara and Adeline are similar psychologically, and their friendship is easier because they do not have to explain their personal responses.

As Dekker points out, Verneuil and La Luc say that "vicious inclinations likewise make the depraved individual unresponsive to natural beauty and therefore to 'the sublimity of his [God's] nature in the grandeur of his works' " (111). In this shared ability to appreciate natural beauty, Adeline and Clara prove themselves to possess a measure of moral goodness in the terms of the Female Gothic.

Adeline feels inspired to enjoy friendship again through the example of La Luc because he makes friends on their holiday. Although it might be reasonable in a narrow sense to avoid the risk of a new friendship, Adeline follows La Luc's example and sheds her bitterness. Once more, Radcliffe's novel unfolds as a story of friendship. Adeline spends time developing her friendship with Clara. Additionally, Adeline befriends a man they meet, Monsieur Amand. Poetry facilitates the development of this friendship. Amand overhears Adeline, as she plays her lute and sings poetry from Shakespeare's *A Midsummer Night's Dream*. Adeline sings "Tatania to Her Love." The following verse indicates Adeline's interest in emotion:

But chief we love beneath the palm,  
Or verdant plantain's spreading leaf,  
To hear, upon the midnight calm,  
Sweet Philomela pour her grief. (lines 45-8, 285)

Adeline's choice indicates that she does not favor avoiding difficult emotion. The "chief" "love" expressed is to "hear" amidst the "midnight calm" Philomela "pour her grief." These descriptions are active, as "grief" is mobilized into the action of "pour[ing]." "Midnight" is personified, as it experiences "calm." This performance moves Amand to sing a poem that includes strong emotion. He sings

"How sweet is Love's first gentle sway!"  
 Ne'er would that heart he bids to grieve  
 From Sorrow's soft enchantments stray—  
 Ne'er—till the God, exulting in his art,  
 Relentless frowns, and wings th' envenom'd dart!

(10-14, 286)

Amand agrees that powerful emotion should not be avoided. The words "sweet," "Love," "heart," and "grieve" denote strong emotions. The situation of being struck with the "dart" of Cupid reminds Amand of his real love, and he becomes overwhelmed with grief. Radcliffe explains

Monsieur Amand paused: he seemed much oppressed, and at length, bursting into tears, laid down the instrument and walked abruptly away to the farther end of the terrace. . . . "Forgive this abrupt conduct," said he; "I know not how to apologize for it but by owning its cause. When I tell you, Madam, that my tears flow to the memory of a lady who strongly resemble[s] you, and who is lost to me for ever, you will know to pity me." (286)

Much like the manuscript writer, Amand is oppressed emotionally, and he bursts into tears, and asks Adeline to pity him. The "lost love" becomes a story that facilitates the development of this blossoming friendship. Adeline comforts him by listening. Amand says, "Adeline, I cannot thank you for this goodness. My *mind* has recovered its bias, you have soothed a broken *heart*" (287; emphasis added). Radcliffe explicitly makes the point that by helping his "heart," Adeline helped his "mind." Adeline recovers, in part, by helping Amand to recover. Amand joins La Luc and Clara in her new circle of friends.

With these friends, Adeline enjoys what Aristotle would term "complete friendship." She has developed the ability to risk betrayal and trust again. Adeline survives her final ordeal because she is surrounded by these friends.

This final ordeal occurs when Theodore is condemned to die. Adeline's old friend, Louis de la Motte (who is the son of the La Motte couple who adopted, abandoned, and then saved Adeline), finds Adeline in order to tell her that Theodore is "condemned to die" because the French courts accepted the word of the Marquis (303). This act of friendship catalyzes a key discovery. Hearing the name "Theodore" La Luc asks "what of my son?" and they discover that Adeline's love interest is La Luc's son (304). During this episode of suspense, Adeline's recognition of the need for emotional restraint works with her acknowledgment of the important role of healthy emotion, because denial could be as dangerous as despair. We know that Theodore's family might have blamed Adeline for being the occasion of Theodore's rebellion against the Marquis. However, the La Lucs do not blame Adeline. They support each other emotionally through this time. Adeline helps the family psychologically endure, because she incorporates emotion into her analysis of the situation. We know that Adeline, distraught over the bad news about Theodore, forgets her own suffering in order to help support La Luc. Adeline breaks the news to Clara, "with much tender consideration, the circumstances of her brother's situation" (305). This is when the rhetoric of rational self-control is used: Adeline tries to help Clara by "urging the necessity of *commanding her emotion* in the presence of her father" (310; emphasis added). However, La Luc is not fooled by this reasonable pretense, and he insists that the friends help each other by providing comfort rather than by trying to control each other emotionally. Friendship is presented as supportive rather than

controlling. When the friends travel to Theodore's prison, La Luc asks Clara to stay with Adeline. He asserts that soothing Adeline is important: "Stay with your friend, my dear; she has need of consolation" (311). Despair is presented as a serious condition, and the role of the friend is vital because the consolation is presented as a "need."<sup>19</sup>

Interest in self-control does not eclipse sympathy. For instance, we know that during the episode of Theodore's imprisonment and impending execution, "Theodore by a strong and sudden exertion assumed a composed and firm countenance, and endeavoured by every gentle argument to sooth and comfort his weeping friends" (326; original spelling). The words "gentle argument" show the incorporation of emotion into persuasion. We know that soon after this scene, Louis De la Motte tells the family that he has "obtained . . . a respite for Theodore" (329). The family is overwhelmed with joy, "But when the first emotions were subsided, the uncertainty of Theodore's fate once more appeared. Adeline forebore to express this, but Clara without scruple lamented the possibility that her brother might yet be taken from them and all their joy turned to sorrow. A look from Adeline checked her" (330). Adeline expresses her feelings without words to Clara by using a "look," which implies the intimacy of their friendship. The look is intended to warn Clara that she might hurt La Luc with such a judgment of the facts, and that instead of facts he needs hope. Indeed, Adeline could also intend to imply the same for herself and Clara. While reason seems to be more important than emotion, the passage actually values emotion equally.

The importance of friendship is reinforced when Radcliffe allows Madame La Motte to save Adeline's love interest; thus, the friendship plot allows the marriage plot to come to fruition. We know that Louis is the medium through which Madame La Motte

finally offers the assistance her early professions of friendship promised: it is through her letter that he can call the character of the Marquis into question. Furthermore, friendship and family merge as Adeline discovers that the manuscript writer was her own father. We know that during La Motte's trial, a man named Jean d'Aunoy testifies that the Marquis hired him to kidnap and hold a man named Henry Marquis de Montalt, half brother to Phillipe, at the Abbey of St. Clair, the same abbey at which Adeline was held.<sup>20</sup> Adeline realizes that Henry is her real father, and she remembers "the MS. she had found" and when she realizes that the manuscript writer was her own father, she endeavors "to arrest her fleeting spirits while the man proceeded in his confession" (341).<sup>21</sup>

Adeline's keen interest in friendship is emphasized as friends and family come together throughout the rest of the novel. We know that during the trial, Monsieur Verneuil comes forward to convey the information that he and Adeline are relatives, and that he has information about her family. Adeline thought she was an orphan, and says to Verneuil "Do I indeed see a relation? . . . and one whom I can welcome as a friend?" (349). Verneuil has a miniature of her mother to give her, so artwork and emotion are coupled. We know that justice is observed when Adeline is "formally acknowledged as the daughter and heiress of Henry Marquis de Montalt, and the rich estates of her father were restored to her" (353). Additionally, justice reigns when the king reduces La Luc's punishment to banishment, and Theodore is completely pardoned. The narrator says, significantly, that Adeline received Theodore, "as the *friend* to whom she was indebted for her preservation, and as the lover who *deserved*, and possessed, her tenderest *affection*" (355; emphasis added). Thus, the primary love story of the novel is also a story about friendship.

Interest in reason and feeling is central to the meaning of *The Romance of the Forest*, and is made explicit in the dénouement. Additionally, the close of Radcliffe's novel suggests that while the romantic relationship is emotionally compelling, it is by no means the only important relationship; Adeline's friends are also important to her. As Adeline takes time to mourn her father, her friends help her rejoin society: "Adeline, in the society of her friends so beloved, lost the impression of that melancholy which the fate of her parent had occasioned; she recovered all her natural vivacity" (357). Reason and feeling are made explicit when we are told about the life that Adeline and Theodore share. Radcliffe writes that they establish a home near M. Verneuil

on the beautiful banks of the lake Geneva, where the waters retire into a small bay . . . . Here, contemning the splendour of false happiness, and possessing the pure and *rational* delights of a *love* refined into the most tender *friendship*, surrounded by the friends so dear to them, and visited by a select and enlightened society—here, in the very bosom of felicity, lived Theodore and Adeline La Luc.

(362; emphasis added)

Radcliffe describes "friendship" as the result of a refining process, a method that filters "love" through "rational" judgment to achieve a balance between the two that results in "delights." This method exemplifies the pattern this chapter traces: the heroine learns through friendship that reason incorporates emotion. This is Adeline's method for attaining happiness. Throughout the novel, there are moments wherein characters moderate their feelings so that they do not take leave of their senses; however, this interest in reason does not eclipse emotion.

As a Gothic heroine, Adeline survives her terrifying journey because she develops this mode of reason that incorporates emotion. She escapes her initial feeling of death-like isolation, learns to trust again, and achieves not only love but friendship. Adeline and Theodore enjoy a rich emotional life supported by friends and relatives. They live near La Luc and his sister and Clara and her husband, Verneuil:

Their former lives afforded an example of trials well endured—and their present, of virtues greatly rewarded; and this reward they continued to deserve—for not to themselves was their happiness contracted, but diffused to all who came within the sphere of their influence. The indigent and unhappy rejoiced in their benevolence, the virtuous and enlightened in their friendship, and their children in parents whose example impressed upon their hearts the precepts offered to their understandings. (363)

Radcliffe registers concern for community; the "virtues greatly rewarded" are deserved, because they share their "happiness" with everyone they meet. The "virtuous" and "enlightened" deem their "friendship" valuable. Reason and emotion are valued to the last, because fine judgment and emotion in friendship are valued along with romance.

Ultimately, the politics of the novel are ambiguous. The extent of the political critique is limited in *The Romance of the Forest*, in that the novel reinforces several social norms, including social class divisions, marriage, and, patriarchal political systems (given that the king makes the final decisions regarding Theodore and La Motte).

However, the politics of the novel are ambiguous because Adeline's experiences with friendship tend to be critical of the patriarchy, and there are memorable moments of resistance that could be seen as liberatory, at least momentarily. The moments of

resistance to the Marquis, in particular, are memorable, because they are emotionally charged and supported by friendship. Surprisingly, this liberatory potential is memorable beyond the expected ending because of the unique and emotional scenes of friendship. The conventional ending is not enough to completely entomb the questions brought to light by the critique of social hierarchy and how it affects women. Judgment and sentiment are important in Adeline's experience because she learns to evaluate people and also to honor her emotional need for companionship. Friends help Adeline overcome the temptation to become cynical about people. While she might have come away from her experiences in the forest suspicious of new connections, Adeline learns to overcome heartache and trust people again through the example of her friends, La Luc and Clara La Luc. Adeline's courage enables her to develop true friendship.

### CHAPTER 3

#### INCORPORATING JUDGMENT: FRIENDSHIP AND OVERCOMING SENTIMENTALITY IN *NORTHANGER ABBEY*

Is friendship as important as marriage in *Northanger Abbey* (1818)? In considering this question, this chapter shows that the action of *Northanger Abbey* is driven by the friendship plot as much as the marriage plot. As mentioned in the Introduction, I am extending Marcus' argument in *Between Women* to Gothic texts (that the friendship plot often supports the marriage plot). An overview of the plot of *Northanger Abbey* reveals this pattern. In the beginning of the novel, Mr. and Mrs. Allen, friends of the Morland family, start the action of Catherine Morland's story when they invite her to Bath. Soon after their arrival, Catherine becomes romantically interested in Henry Tilney, and more friends begin to appear. Mrs. Allen introduces Catherine to an old friend from school, Mrs. Thorpe, whose daughter, Isabella, becomes Catherine's friend; by discussing Henry, they develop their friendship. Isabella's brother, John Thorpe, boasts to General Tilney about the beauty and wealth of their new friend, Catherine, so General Tilney assumes that she is an heiress, and she is invited to Northanger Abbey; Eleanor, Henry, and Catherine develop their friendship, and, simultaneously, Henry and Catherine fall in love. Despite the difficulty they face when the General evicts Catherine, the friends struggle together. The Bildungsroman ends with the marriage of Catherine and Henry, in large part because of Eleanor's support. Although Austen lampoons the manuscript scene when Catherine's "manuscript" turns out to be a

laundry-list, the compassion Adeline feels for the manuscript writer can be found in the compassion Eleanor and Catherine feel for each other in the wake of the eviction. I argue that from her experience of friendship, Catherine develops a mode of reason that incorporates emotion.

As mentioned in my Introduction, Susan Fraiman's edition of *Northanger Abbey* (2004) argues that Austen presents reason as the Female Gothic antidote to excessive emotion (xi).<sup>22</sup> My emphasis on friendship suggests that emotion is also important. My conclusions are more closely allied with Syndy McMillen Conger, who argues, in "Austen's Sense and Radcliffe's Sensibility" (1987), that "Catherine's early quixotic embrace of excessive sensibility [is] gradually replaced by a more mature rational sensibility of the kind promoted in Radcliffe's text" (207). My argument extends Conger's discussion of a rational sensibility by suggesting that the Gothic heroine achieves an expanded sense of reason that incorporates emotion through her experiences of friendship.

While literary critics agree that *Northanger Abbey* parodies Gothic novels, the degree of interest Austen has in the Gothic has been debated. In "The Literary Pretext Continued: Irony versus Gothicism: *Northanger Abbey*." *Jane Austen: Irony as Defense and Discovery* (1952), Marvin Mudrick argues that Austen presents the Gothic as ridiculous.<sup>23</sup> In *Mirrors to One Another: Emotion and Value in Jane Austen and David Hume* (2009), E. M. Dadlez argues that Austen reminds us of famous scenes from Gothic novels only to make readers laugh at "the absurdity of gothic conventions" and to show readers that in contrast, her own realistic scenes are more compelling (128). In *Affected Sensibilities: Romantic Excess and the Genealogy of the Novel, 1680-1810* (2009),

Stephen Ahern concedes that Austen's treatment of the Gothic is debatable because it is ambiguous; however, he argues convincingly that "there is a burlesquing of the conventions of romance without the wholesale rejection of its embrace of the value of affective intensity" (206).<sup>24</sup> My claim that *Northanger Abbey* re-imagines *The Romance of the Forest* extends Ahern's claims by suggesting Austen's serious engagement with Gothic themes, and that friendship is an important Gothic theme.

In addition to this interest in the role of reason, emotion, and the Gothic in *Northanger Abbey*, the relationships between Catherine and the other characters have also been discussed. In *The Madwoman in the Attic*, Sandra M. Gilbert and Susan Gubar imply that friendship allows people greater insight into the difficulties of others; Gilbert and Gubar argue that the central female figure of *Northanger Abbey*, Catherine Morland, "comes to realize that most women resemble her friend Eleanor Tilney, who is only 'a nominal mistress of [the house]'; her 'real power is nothing' (II chap. 13) [155]" (136). In *Jane Austen: Women, Politics, and the Novel* (1988) Claudia Johnson argues that Henry's behavior is "analogous" with that of the other men who behave selfishly, such as James Morland and John Thorpe (313). My focus on friendship allows a different reading of Henry, because although Henry is selfish early in their acquaintance, Eleanor and Catherine teach Henry to become a supportive friend, and he helps Catherine in ways that this chapter explores, especially as she more consciously develops her expanded sense of reason. For instance, I argue that when Catherine leaves Bath for Northanger Abbey, she unconsciously chooses to leave Isabella for Eleanor and Henry. Then she consciously learns that it is necessary to judge potential friends and trust her emotional responses in making these judgments.

As I discussed in the Introduction, my initial research followed received notions about the importance of reason in Female Gothic literature, and there are passages in *Northanger Abbey* that support this paradigm. For instance, we know that Catherine realizes that she let her impassioned imagination run wild to the point of believing that General Tilney killed his wife, as if he were Montoni in *The Mysteries of Udolpho*. This event seems to support the idea that reason is valued above emotion in *Northanger Abbey*. However, Catherine does not ignore emotion after this event. As Catherine matures, she learns to trust an expanded sense of judgment, and, for instance, although her mother condemns Henry and Eleanor as if they were responsible for the General's behavior, Catherine's feelings help her realize that they are true friends. When she was first at Bath, Catherine went along with anything Isabella said; now, she has learned to think for herself. This change in behavior indicates that Catherine fulfills her Bildungsroman by learning from her experience of friendship to think independently by incorporating emotion into reason. At the end of the novel, Catherine takes an appropriate place in the social world, surrounded by friends.

The definitions of friendship vary in *Northanger Abbey*, from attachment based on affection alone, especially in the case of Catherine's first friendship outside her family, with Isabella (which ends in betrayal), to attachment based on affection and esteem, especially in the complete friendships Catherine experiences with Henry and Eleanor. In Aristotle's terms these latter friendships are complete, because the friends are alike in virtue. The Gothic heroine cannot rely on reason alone, because emotion can offer insight that facts alone cannot reveal.

Are books friends in *Northanger Abbey* as they are in *The Romance of the Forest*?

No; Catherine is not socially isolated, so she uses books for entertainment rather than friendship. However, the role of books as rationally misleading indicates that friendship will become necessary in order for Catherine to learn this mode of reason that incorporates emotion. As a child, Catherine has an enjoyable family life that nurtures her emotionally, but not intellectually. Books are a prominent theme from the beginning of the novel. The meta-narrative frames Catherine as a heroine, a fictional character, rather than pretending that she is a real person. Austen jokes with readers, saying "No one who had ever seen Catherine Morland in her infancy, would have supposed her to be an heroine. Her situation in life, the character of her father and mother, her own person and disposition, were all equally against her" (8). One of the stories that Catherine reads as a child anticipates later events; it is "The Hare and Many Friends," which is from John Gay's *Fables* (1727). When the hare is pursued by hounds, his "friends desert him" (9).<sup>25</sup> This fable anticipates Isabella's betrayal. Luckily, the conclusion of *Northanger Abbey* rewrites the ending of "The Hare and Many Friends," because Catherine's friends, Eleanor and Henry, do not desert her. As Catherine matures, she is "in training for a heroine" but this training is inadequate because she only reads quotations from plays and poetry to prepare. Brief quotes give a narrow view of the subject. For instance, Catherine learns "that a young woman in love always looks —'like Patience on a monument/Smiling at Grief' " (12). This brief quote about love, from Shakespeare's *Twelfth Night*, indicates that love is grievous and requires "smiling" and "grief" on the part of a woman. Austen implies that books alone are not a helpful guide for a young woman embarking on a new life: she needs mentors and friends.

Austen's interest in judgment and sentiment in Catherine's friendships can be found in the first friendship we observe, with the Allens, who provide Catherine with access to the world of romance by bringing her to Bath, with its balls and assemblies. Mrs. Allen, although an inadequate advisor, facilitates Catherine's entrance into the adult world of womanhood. At Bath, Mrs. Allen is presented as unreasonable because she is preoccupied with her dress: "With more care for the safety of her new gown than for the comfort of her protégée, Mrs. Allen made her way through the throng of men by the door, as swiftly as the necessary caution would allow" (16). Mrs. Allen is an inadequate friend because she is "more" concerned with "her new gown" than Catherine's "comfort." When they finally find seats, Austen tells us that

Mrs. Allen congratulated herself, as soon as they were seated, on having preserved her gown from injury. "It would have been very shocking to have torn it," she said, "would it not?—It is such a delicate muslin.—For my part I have not seen any thing I like so well in the whole room, I assure you."

"How uncomfortable it is," whispered Catherine, "not to have a single acquaintance here!" . . . "Yes, my dear," replied Mrs. Allen, with perfect serenity, "it is very uncomfortable indeed." (17)

The word "assure," indicates that Mrs. Allen assumes that Catherine intensely worries about whether Mrs. Allen thinks she is the best dressed woman at the assembly. In contrast, Mrs. Allen is presented as unable to sympathize with Catherine's legitimate discomfort; her "perfect serenity" reflects her relief over the safety of her gown, and shows a callous disregard for the feelings of others. She shows no sympathy. Austen implies that Catherine considers more important problems. However, we know that

despite her deficiencies, Mrs. Allen succeeds in securing an acquaintance for Catherine when she rekindles her friendship with Mrs. Thorpe.

Friendship emerges as a central issue and develops in tandem with the major romance plot. Austen depicts the friendship of Catherine and Isabella as developing because Catherine has a love interest, Henry Tilney, and they unreasonably succor Catherine's interest in Henry. When Catherine meets Henry Tilney, she finds him charming, and has "a strong inclination for continuing the acquaintance" (23). Catherine is disappointed that he does not appear at the Pump Room the next day. After Catherine meets Isabella Thorpe, however, the narrator ironically declares that "Catherine was delighted with this extension of her Bath acquaintance, and almost forgot Mr. Tilney while she talked to Miss Thorpe. Friendship is certainly the finest balm for the pangs of disappointed love" (26). Although Austen implies that friendship between women can be a consolation prize, the words "finest balm" affirm the healing power of friendship. The friendship is described in sentimental terms, and the description is ironic: "Their increasing attachment . . . required . . . a most affectionate and lengthened shake of hands" (27). This affection is a manifestation of increasing attachment. Catherine feels "grateful, as well she might, for the chance which had procured her such a friend" (27). They continue to enjoy each other's company: "Catherine and Isabella, arm in arm, again tasted the sweets of friendship in an unreserved conversation; they talked much, and with much enjoyment" (28). Although he is not at Bath, the friends discuss Henry continually. Isabella gives Catherine "every possible encouragement to continue to think of him; and his impression on her fancy was not suffered therefore to weaken" (28). Even though she

has only met Henry once, her new friend discusses him and keeps his memory alive.

Henry is a prop for their friendship in that he provides a discussion topic.

Austen's interest in reason and friendship is made explicit through this sentimental friendship with Isabella. Because Isabella does not exhibit reason during their discussions, Austen implies that this is an inferior friendship. Austen says ironically "Isabella was very sure that he must be a charming young man, and was equally sure that he must have been delighted with her dear Catherine, and would therefore shortly return" (28). The implication is that Isabella's assumptions are baseless: she could not know that Henry was charming, she could not know whether he liked Catherine, and she could not know whether he would return. The friendship is emotional rather than reasonable, and the two terms (emotion and reason) are kept separate by the narrator: "The progress of the friendship between Catherine and Isabella was quick as its beginning had been warm" (29). Proofs of the friendship are that:

They called each other by their Christian name, were always arm in arm when they walked, pinned up each other's train for the dance, and were not to be divided in the set; and if a rainy morning deprived them of other enjoyments, they were still resolute in meeting in defiance of wet and dirt, and shut themselves up, to read novels together. Yes, novels. (29)

Any pair of young women of their class could share these experiences: they call each other by their first name, they join arms, take care of their friend's "train," and they read together. The signs of this friendship are not the result of particular intimacy. In *Gothic Feminism* (1998), Diane Long Hoeveler argues persuasively that "*Northanger Abbey* reads as a critique of both the Gothic and sentimental sensibilities that were being foisted

on women at the time" (127). The instantaneous friendship is a show, a performance, rather than an authentic psychological experience. Ultimately, the lack of psychological commitment is revealed later in the book, when Isabella callously flirts with Captain Tilney in front of Catherine even though Isabella is engaged to Catherine's brother.

Just as the girls have developed their (doomed) sentimental friendship through the fiction they create about Henry and his worthiness, the girls also develop their friendship through the fiction of books. They enjoy reading together. While they do not attend enough to the reality of their friendship, and they do not make wise choices regarding how they respond to books, the potential value of books is not dismissed, as evidenced by Austen's defense of novels. Austen declares that she "will not adopt that ungenerous and impolitic custom so common with novel writers, of degrading by their contemptuous censure the very performances, to the number of which they are themselves adding—joining with their greatest enemies in bestowing the harshest epithets . . ." (30). Austen goes on to make an appeal for solidarity among fellow writers:

Let us not desert one another; we are an injured body. Although our productions have afforded more extensive and unaffected pleasure than those of any other literary corporation in the world, no species of composition has been so much decried. . . . there seems almost a general wish of decrying the capacity and undervaluing the labour of the novelist, and of slighting the performances which have only genius, wit, and taste to recommend them. (30)

Austen values emotion: she uses the unaffected pleasure that novels afford their readers as evidence of their value. Austen specifically defends the value of the novel as a form. Austen suggests that writers should show respect for each other, just as characters in her

novels should show respect for one another. She writes that "It is . . . work . . . in which the most thorough rough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language" (30). The words, "varieties," "liveliest," and "best chosen," suggest the intricate difficulties of writing. Austen's description of novels implies that novels offer a comprehensive view of human experience because they convey emotion.

Although she reads fiction voraciously, Catherine has not learned to interpret her friends accurately. Although Isabella does not respect her, Catherine is blind to this lack of respect because she has not learned that it is necessary to judge her potential friends in order to protect herself. Austen's interest in the importance of balancing sentiment with judgment becomes apparent. Catherine is blinded by the happiness of finding *anyone* with whom to perform friendship, but Austen ironically implies that Catherine and Isabella do not speak reasonably to one another:

The following conversation, which took place between the two friends in the Pump-room one morning, after an acquaintance of eight or nine days, is given as a specimen of their very *warm attachment*, and of the delicacy, discretion, originality of thought, and literary taste which marked the *reasonableness* of that attachment. They met by appointment; and as Isabella had arrived nearly five minutes before her friend, her first address naturally was— "My dearest creature, what can have made you so late? I have been waiting for you at least this age!" (31; emphasis added)

Austen alludes to emotion and reason with the terms "warm attachment" and "reasonableness." With irony, Austen explores how these terms should apply to social

interactions. Austen suggests that the conversation is not reasonable: Isabella overreacts about waiting for her friend; she says later "I am sure I have been here this half hour" (31). Catherine irrationally accepts this reprimand and apologizes even though she was on time (Isabella was just a little early). Austen criticizes the unreasonable aspects of this friendship. We know that although Isabella claims to be loyal to her friends, she soon criticizes her friend Miss Andrews, whom she calls "insipid" (33). Isabella contrasts Miss Andrews with Catherine; she praises Catherine for her "animation" (33). Catherine does not recognize Isabella's treachery. The worst part of Isabella's manipulation is that it threatens Catherine's opportunity of finding a complete friendship. Under pressure from Isabella, Catherine makes decisions that endanger her nascent friendship with Eleanor Tilney.

Catherine's hope for development as a Bildungsroman heroine brightens when she meets Eleanor, who models kindness and wise discretion, acting against cultural assumptions about female treachery. Eleanor's friendship is represented as complete almost immediately, when Catherine unwittingly reveals her feelings for Henry, and Eleanor does not use this information against Catherine. Catherine is pleased to receive attentions from both Henry and Eleanor at the ball the next day, when Henry asks Catherine to dance, and Eleanor asks Catherine to join them "in a walk" (65). Clearly, Eleanor is represented as supportive of the burgeoning relationship between Catherine and her brother, Henry. This support reinvents the marriage plot by emphasizing the importance of female friendship between Eleanor and Catherine. An early version of the romance plot is reprinted in the 2005 edition of *Northanger Abbey* edited by Marilyn Gaull. In the original myth, Psyche's sisters visit her after her marriage, but they do not

support the newlyweds. Instead they question Cupid's behavior; the sisters encourage Psyche to doubt him rather than act as friends and support their sister in her new marriage. In *Northanger Abbey*, Henry's sister, Eleanor, could undermine their burgeoning relationship, as in the original Psyche myth, but she does not: Eleanor is kind to Catherine and she is a constant friend to both.

In contrast with this healthy friendship with Eleanor, Catherine's sentimental attachment to Isabella jeopardizes her development as a Female Gothic heroine. We know that when Isabella, John (Catherine's brother and Isabella's beau), and James Morland convince Catherine to visit the Gothic Blaize Castle with them, Catherine tells them that she promised to take a walk with Eleanor and Henry. It becomes apparent that Isabella wants to use Catherine as a chaperone. Isabella betrays Catherine's friendship by exploiting Catherine's weakness for the Gothic. The small value the Thorpe family places on honor in friendship is revealed when Catherine's promise to wait for her friends is "vehemently talked down as no reason at all" (68). Isabella betrays Catherine's friendship and confidence in her by encouraging her addiction to the Gothic. Momentarily, Catherine sees the lack of honest concern on Isabella's part, but avoids confrontation because she is sentimental about their relationship and lacks self-confidence. Even though Catherine eventually regrets leaving with Isabella, John, and James, because she misses Eleanor and Henry, Isabella does not comfort Catherine as a true friend should, and Isabella is passive-aggressive in this conversation. Ironically, Isabella enjoys giving lectures about friendship:

Catherine could *almost* have accused Isabella of being wanting in tenderness towards herself and her sorrows, so very little did they appear to dwell on her mind, and so very inadequate was the comfort she offered. "Do not be so *dull*, my dearest creature," she whispered. "*You will quite break my heart.*"

(73; emphasis added)

The word "almost," registers Catherine's reluctance to judge her friend; even with clear evidence of betrayal, Catherine hesitates to criticize her friend. The words "You will quite break my heart" show Isabella's selfishness, because even though Catherine is upset, Isabella's only concern is her own discomfort. So, Isabella tells Catherine to stop being "dull," which is an aggressive demand, and follows this demand with the words "dearest creature," which seem kind. Isabella is passive-aggressive in this conversation in that she says seemingly kind things to manipulate Catherine into experiencing feelings that serve Isabella's interest. Isabella wants Catherine to be angry with the Tilneys, so she blames the incident on them:

It was amazingly shocking, to be sure; but *the Tilneys were entirely to blame.*

Why were not they more punctual? It was dirty, indeed, but what did that signify?

*I am sure John and I should not have minded it.* I never mind going through

anything, where a *friend* is concerned. (73; emphasis added)

Isabella explicitly blames the Tilneys and contrasts their actions with imaginary ideal actions on the part of herself and her brother, John. Isabella claims undying devotion to any "friend." Catherine does not recognize that Isabella would not suffer the least change in plans so that Catherine could meet her promise to the Tilneys. Austen implies that Catherine will need to see that Isabella is a hypocrite, in spite of the social pressure she

feels to passively accept Isabella's actions, especially the pressure she feels from her brother, John. Catherine's relationship with Isabella is called a friendship by the social world they inhabit, but Austen implies that it does not meet the standards that signify real friendship: an honest concern for how the friend feels, and an interest in their happiness and safety.

Catherine demonstrates that she understands this honest concern for the feelings of a friend when she makes a dramatic appeal for Henry's forgiveness. We know that when Henry politely stops to speak to Catherine and Mrs. Allen (when they happen to meet in public), Catherine answers his emotional reserve with a vivid appeal, complete with an interjection:

Oh! Mr. Tilney, I have been quite wild to speak to you, and make my apologies. You must have thought me so rude; but indeed it was not my own fault, was it, Mrs. Allen? Did not they tell me that Mr. Tilney and his sister were gone out in a phaeton together? And then what could I do? But I had ten thousand times rather have been with you. (75)

Friendship is presented as dramatically important to Catherine when she explains that she has been "wild" to explain herself. Catherine combines an emotionally charged appeal with a good reason to persuade Henry to forgive her. Catherine persuades him of her sincere friendship with the assertion that when they saw the Tilneys, she asked John to stop, but he would not; Catherine declares:

". . . if Mr. Thorpe would only have stopped, I would have jumped out and run after you." Is there a Henry in the world who could be insensible to such a declaration? Henry Tilney at least was not. With a yet sweeter smile, he said

everything that need be said of his sister's concern, regret, and dependence on Catherine's honour. (76)

This effusion of emotion registers Catherine's judgment of John with the words "if only," and her judgment incorporates anger. This episode demonstrates hope for Catherine, because Isabella fails to control her entirely. Catherine attempts to save her nascent friendship with the Tilneys. Because of her desperate desire for this friendship, Catherine learns to value her own opinion and to be detached from Isabella enough to defend her own honor to the Tilneys. She uses emotion, reason, and a play between the two.

Catherine has developed enough to defend her own honor and defy Isabella by refusing to lie to her friend Eleanor. She has the ability to notice that Isabella is "ungenerous and selfish" (79). Catherine knows enough to be angry with Isabella, John, and James; "Away walked Catherine in great agitation, as fast as the crowd would permit her, fearful of being pursued, yet determined to persevere" (82). She analyzes the situation and pays attention to her emotion. Austen tells us

As she walked, she reflected on what had passed. It was painful to her to disappoint and displease them, particularly to displease her brother; but she could not repent her resistance. Setting her own inclination apart, to have failed a second time in her engagement to Miss Tilney, to have retracted a promise voluntarily made only five minutes before, and on a false pretence too, must have been wrong. She had not been withstanding them on selfish principles alone, she had not consulted merely her own gratification; . . . no, she had attended to what was due to others, and to her own character in their opinion. (82)

Catherine's agitation helps her realize that although it is painful to disappoint them, she cannot repent this resistance; so, she uses emotion to inform her decision. She finds that she does not make this judgment on selfish principles because she acted in a manner that upheld her character. Austen says, "Her conviction of being right, however, was not enough to restore her composure; till she had spoken to Miss Tilney she could not be at ease" (82). We know that Catherine defends herself when she tells the Tilneys that John Thorpe did not have her consent to alter their plans, and that they receive her warmly.

Catherine tries to judge correctly, but she does not notice that General Tilney uses the word "friend" in an oddly scheming manner. We know that General Tilney thinks Catherine an heiress, and he asks her to spend time with Eleanor. Catherine answers that she is promised to Mr. and Mrs. Allen. Austen says

The general declared he could say no more; the claims of Mr. and Mrs. Allen were not to be superseded; but on some other day he trusted, when longer notice could be given, they would not refuse to spare her to her *friend*. "Oh, no; Catherine was sure they would not have the least objection, and she should have great pleasure in coming." The general attended her himself to the street-door, saying everything gallant as they went downstairs, admiring the elasticity of her walk, which corresponded exactly with the spirit of her dancing, and making her one of the most graceful bows she had ever beheld, when they parted.

(83; emphasis added)

Unlike Eleanor and Henry, who authentically enjoy Catherine's company, General Tilney uses the word "friend" to mark their social alliance. The General follows this manipulation with flattering behavior designed to further ingratiate Catherine; he

"attend[s] her himself," and "admir[es]" her "walk." We know that Catherine is entirely taken in, and that she believes that the General likes her.

Catherine fails to notice as she is manipulated, not only by the General, but by Isabella. Catherine is more concerned about what other people think of her than what she thinks of them. She realized that she was wrong to allow Isabella, John, and James to manipulate her, but as soon as she has explained the situation to Henry and Eleanor and they have forgiven her, Catherine forgets that she was angry with Isabella and only worries about Isabella's feelings. Catherine,

began to doubt whether she had been perfectly right. A sacrifice was always noble; and if she had given way to their entreaties, she should have been spared the distressing idea of a friend displeased, a brother angry, and a scheme of great happiness to both destroyed, perhaps through her means. To ease her mind, and ascertain by the opinion of an unprejudiced person what her own conduct had really been, she took occasion to mention before Mr. Allen the half-settled scheme of her brother and the Thorpes for the following day. (84)

Catherine's "doubt" about her judgment shows her lack of self-confidence. She is now "distress[ed]" by "the idea of" a "friend displeased," a "brother angry," and a "scheme" of "happiness" ruined. It is possible that Catherine never realizes that she is angry with Isabella. Although she has manipulated her, Catherine continues to acknowledge Isabella as a friend. Catherine does not consistently act on her analysis of social situations. When she begins a conversation with Mr. Allen, Austen implies that her guardians should be offering advice about the vicissitudes of her social life.

In a key scene, the proper role of the friend is debated, and Catherine learns that true friends are willing to express their opinion and take a friend to task, even if they risk offending the friend. Once more, *Northanger Abbey*, unfolds as a story of friendship. Catherine feels that superior friends go to the trouble to give their honest opinions, regardless of the difficulties that might ensue. In contrast, Mr. and Mrs. Allen, who seem to befriend Catherine early in *Northanger Abbey*, are exposed as too self-centered to act as complete friends when they fail Catherine by not admonishing her that driving with John Thorpe could damage her reputation. The truth emerges during a conversation about refraining from driving out with the others when Mr. Allen finally says "These schemes are not at all the thing. Young men and women driving about the country in open carriages! Now and then it is very well; but going to inns and public places together! It is not right" (84). When Mrs. Allen agrees, Catherine is surprised and says, "why did not you tell me so before? I am sure if I had known it to be improper, I would not have gone with Mr. Thorpe at all; but I always hoped you would tell me, if you thought I was doing wrong" (84). Mrs. Allen answers inanely, "And so I should, my dear ... But one must not be over particular. Young people *will* be young people" (84; original italics). Mrs. Allen denies wrong-doing with a cliché. However, complete friends, it is implied, take each other to task: if they see a friend doing something they do not agree with, a true friend tells the friend their opinion. Catherine is annoyed that Mrs. Allen did not give her true estimation. Mr. Allen interjects that Catherine's reputation will be fine if she refrains from driving with John any more. Catherine is relieved, but she realizes that she should warn Isabella about driving with James. Mr. Allen replies that she should not tell the truth because she will only cause herself trouble: ". . . you had better not interfere. She and

your brother chuse to go, and you will be only getting ill-will" (84-5). Austen implies that false friends do not risk controversy and that real friends take the time to explain different viewpoints even if they risk offending the friend.

Catherine learns much more about friendship through her experiences with her new friend, Eleanor, and through this experience of friendship, makes great strides towards maturity. Eleanor is courteous toward Catherine, and even demands that her brother, Henry, show politeness by employing a synergy of reason and emotion in his conduct. When they take a walk together, they discuss *The Mysteries of Udolpho*, and Catherine asks "do not you think *Udolpho* the nicest book in the world?" (87). Henry answers ironically, "The nicest—by which I suppose you mean the neatest. That must depend upon the binding" (87). Eleanor admonishes Henry that he is "very impertinent" (87). Eleanor explains to Catherine that her brother also criticizes her language usage: "He is forever finding fault with me, for some incorrectness of language, and now he is taking the same liberty with you. The word 'nicest,' as you used it, did not suit him" (87). Eleanor implies that taking friends to task can have a negative, judgmental tenor if emotional tact is not employed. Catherine asks Henry why he thinks it is wrong to call *The Mysteries of Udolpho* a nice book, and he explains that the word has become devalued: "Oh! It is a very nice word indeed! It does for everything. Originally perhaps it was applied only to express neatness, propriety, delicacy, or refinement--people were nice in their dress, in their sentiments, or their choice. But now every commendation on every subject is comprised in that one word" (87). He gives several examples of things people say are "nice," so he belabors his point rudely, and Eleanor says, "You [Henry] are more nice than wise. Come, Miss Morland, let us leave him to meditate over our faults in

the utmost propriety of diction, while we praise *Udolpho* in whatever terms we like best" (88). Eleanor points out that to be "wise," a synergy between emotion and reason should be reached: it is not enough to be rationally correct; it is best to be kind while sharing one's opinions.

Just as Catherine learns from Eleanor, Henry learns from Eleanor. We know that Henry and Catherine drive to Northanger Abbey together. Catherine enjoys Henry's company, and Austen says

In addition to every other delight, she had now that of listening to her own praise; of being thanked at least, on his sister's account, for her kindness in thus becoming her visitor; of hearing it ranked as real friendship, and described as creating real gratitude. His sister, he said, was uncomfortably circumstanced—she had no female companion—and, in the frequent absence of her father, was sometimes without any companion at all. (123)

Henry follows Eleanor's example by being kind and openly expressing gratitude.

Catherine is thanked for her kindness, and Henry shares his judgment (which is informed by his gratitude) that visiting Eleanor constitutes real friendship. We know that Henry shares the circumstance that Eleanor is left alone a great deal. Henry has true regard for his sister and is happy that Catherine will spend time with her. Henry is not entirely kind, however, because he teases her about the Gothic aspects of Northanger Abbey.

Catherine's development is hindered when she finds herself alone in a room with a real piece of Gothic furniture, the like of which she has only ever read about in novels like *The Romance of the Forest*. At Northanger Abbey, we know that Catherine endangers her friendship with Eleanor because of her addiction to excessive emotional

stimulation. Eleanor hurries Catherine in a manner that shows that "the strictest punctuality to the family hours would be expected at Northanger" (128). Catherine ignores this warning and lingers in her room to investigate the Gothic piece of furniture. Catherine seems addicted to the thrill associated with reading a Gothic novel, and enacts a similar preoccupation with the furniture: ". . . forgetting every thing else, she stood gazing on it in motionless wonder . . ." and she "resolved at all hazards to satisfy herself at least to its contents" (129). The words "gazing" and "motionless" make Catherine's arrested development physical as well as psychological, and when she gains agency again, she squanders it by recklessly daring "all hazards to satisfy herself" and her curiosity. This language makes Catherine's curiosity a dangerous desire. Catherine is unable to control her impulse to investigate the "immense heavy chest!" and she wonders, "What can it hold!" (129). Austen writes,

She was gazing on it with the first blush of surprise when Miss Tilney, anxious for her friend's being ready, entered the room, and to the rising shame of having harboured for some minutes an absurd expectation, was then added the shame of being caught in so idle a search. 'That is a curious old chest, is not it?' said Miss Tilney, as Catherine hastily closed it and turned away to the glass. (130)

Eleanor knows that Catherine is ignoring the household rules, and she could take offense or reprove Catherine. However, instead of trying to embarrass her, Eleanor kindly admits that the chest is curious. As Catherine hurries to dress for dinner, she is "forming wise resolutions with the most violent dispatch" (130). Eventually embarrassment will help Catherine make more considerate decisions. We know that the General shows irritation because they are late, and that Catherine has shown her friend inconsideration.

Catherine's inability to control her own actions demonstrates her lingering immaturity, since she is unable to anticipate the consequences of her selfish actions.

When Catherine learns that fantasies vanish, she realizes that excessive passions cannot be trusted, and that her reason should incorporate emotion but not become overwhelmed by it. As we know, Radcliffe's original manuscript scene in *The Romance of the Forest* involves Adeline finding the manuscript of her father, who was imprisoned and then murdered in the abbey. Austen, in contrast, turns the event of finding a manuscript into a realistic parody by transforming the prisoner's manuscript into a laundry list. When Catherine finds the manuscript, she is excited:

her quick eyes directly fell on a roll of paper pushed back into the further part of the cavity, apparently for concealment, and her feelings at that moment were indescribable. Her heart fluttered, her knees trembled, and her cheeks grew pale. She seized, with an unsteady hand, the precious manuscript, for half a glance sufficed to ascertain written characters. (134)

This excessive emotional response is checked when she is able to read the manuscript the next day: "If the evidence of sight might be trusted, she held a washing-bill in her hand. She seized another sheet, and saw the same articles with little variation; . . . Shirts, stockings, cravats, and waistcoats faced her in each" (136). This realistic joke helps Catherine begin to criticize her actions. Catherine thinks: "Nothing could now be clearer than the absurdity of her recent fancies" (136). Catherine realizes that her emotional reactions should be moderated. This is similar to the argument made by Conger mentioned earlier.<sup>26</sup> Emotion is still valued, though, because the heroine is encouraged to temper her emotion.

When Henry suggests that friends can be evaluated, Catherine makes a tremendous leap in maturity through her experience of learning to look for the negative implications of Isabella's words. Henry points out foreboding aspects of the discourse between Isabella and Catherine. Henry asks Catherine,

"Have you had any letter from Bath since I saw you?"

"No, and I am very much surprised. Isabella promised so faithfully to write directly."

"Promised so faithfully! A faithful promise! That puzzles me. I have heard of a faithful performance. But a faithful promise—the fidelity of promising! It is a power little worth knowing, however, since it can deceive and pain you." (155)

Henry uses the term "performance" to detect Isabella's duplicity. Although Catherine believed that Isabella "promised so faithfully" to write, Henry points out that a promise should automatically be faithful. Isabella should not have had to make a point of promising to write. Henry acts as a friend by encouraging Catherine to balance her emotion with reason. Although she cares for Isabella, she should not allow her tender feelings to prohibit her analysis of their friendship. Henry agrees with Eleanor's implication that a synergy between emotion and reason should be reached when he reasons that Isabella's declarations are suspicious. Catherine has come a long way since she repressed her anger at Isabella for manipulating her into leaving for Blaize Castle.

Catherine makes another leap in maturity when she comes through her quarrel with Henry by honestly expressing herself, listening to Henry's objections, and becoming more aware of her mode of reasoning. We know that when Catherine's interest in the Gothic gives her insight into the cruelty of General Tilney, her friendship with Henry is

severely tested when he is insulted. Catherine assumes that General Tilney is like a murderer in *The Mysteries of Udolpho* because Henry and Eleanor's mother is dead and the death was not witnessed by Eleanor. Henry reacts to Catherine's supposition, saying: "If I understand you rightly, you had formed a surmise of such horror as I have hardly words to—Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from?" (156). Austen's interest in reason and emotion is evident, because Henry uses vocabulary that alludes to both reason ("judging"), and emotion ("dreadful"). This altercation is a barometer of their relationship, because Henry feels comfortable enough with Catherine to be honest about his discomfort (rather than respond in a general, merely polite manner), so they are friends. Although, as I mentioned, Johnson argues that Henry is selfish, I would argue that he recovers his equanimity out of a sense of friendship for Catherine (Johnson 313). Henry also shows Catherine respect by admitting that Catherine has offended him rather than pretending that she did not offend him. Henry's impudence is condescending, but it is also a mark of intimacy. He recovers his consideration quickly: in "about a half an hour," Catherine sees him at dinner, and he is kind toward Catherine. Austen remarks that "the only difference in his behavior to her, was that he paid rather more attention than usual. Catherine had never wanted comfort more, and he looked as if he was aware of it" (157). Austen implies that because Henry is "aware" of her feelings, Henry is a worthy friend.

In the safe space of friendship, Catherine critically examines her reasoning, which facilitates her development as a Female Gothic heroine. Because Henry and Eleanor are kind to her at dinner, Catherine intuitively feels that she is in a safe situation; this safety allows her

leisure for introspection. Catherine decides that Mrs. Radcliffe, whose novels influence her, represents characters who are of other cultures, and that

among the English . . . there was a general though unequal mixture of good and bad. . . . upon this conviction, she need not fear to acknowledge some actual specks in the character of their father, who, though cleared from the grossly injurious suspicions which she must ever blush to have entertained, she did believe, upon serious consideration, to be not perfectly amiable. (158)

The understatement of this declaration that some "specks in the character" of the General, which are "not perfectly amiable" is ironic, considering his eventual eviction of Catherine. Catherine's obsession with the Gothic might have lead to an exaggerated view of the General, but Catherine realizes that she is right to question him. In *Jane Austen: Women, Politics, and the Novel*, Johnson argues persuasively that Catherine's feeling of distrust proves correct as far as General Tilney's inconsideration of women, especially when he "banishes" Catherine (40). My argument extends Johnson's by adding that this instance is an example of a theme that stretches throughout the novel, wherein Catherine develops an imaginative mode of reason that incorporates emotion. Catherine trusts her intuition as she evaluates the implications of Henry's words. Catherine decides that she is grateful for the opportunity to learn. No one else in Catherine's life has cared enough about her to teach her critical analysis. Henry and Catherine continue to discuss their problems openly for the rest of the novel.

Catherine overcomes another barrier to her psychological development when she learns, with the help of her friends, to recognize complete friendship, and also to criticize inferior friendship without feeling badly for defending herself. We know that when

Isabella betrays her fiancé, Catherine's brother James, it is made clear that she has also betrayed Catherine. Marriage and friendship are closely related. Henry acknowledges the wrong to Catherine when he says: "Your brother is certainly very much to be pitied at present; but we must not, in our concern for his sufferings, undervalue yours" (163).

Henry invites Catherine to test the extent of her dejection when he says:

"You feel, I suppose, that in losing Isabella, you lose half yourself . . . You feel that you have no longer any friend to whom you can speak with unreserve, on whose regard you can place dependence . . . You feel all this?"

"No," said Catherine, after a few moments' reflection, "I do not—ought I? . . . though I am hurt and grieved . . . I do not feel so very, very much afflicted as one would have thought."

"You feel, as you always do, what is most to the credit of human nature. —Such feelings ought to be investigated, that they may know themselves." (163-64)

Henry notices positive aspects of Catherine's character that no one else in the novel remarks. Henry notices that Catherine's emotional instincts are naturally good and also declares that such laudable feelings should be rationally "investigated." Catherine is surprised that she does "not feel so very, very much afflicted as one would have thought" (164). Henry talks with Catherine about her feelings, and she feels "relieved by this conversation" (164). The last time she criticized Isabella, she did not have a friend to talk with, and she ignored her own emotional instincts.

Friendship allows Catherine a safe space wherein to develop a mode of reason that incorporates emotion, and Catherine learns to use this mode of reason independently, showing marvelous growth. Isabella promised to write vehemently, but this promise is

forgotten by her until she wants something from Catherine: she wants Catherine to help her re-establish her engagement. When Isabella finally writes, Catherine sees through Isabella's lies:

Such a strain of shallow artifice could not impose even upon Catherine. Its inconsistencies, contradictions, and falsehood struck her from the very first. She was ashamed of Isabella, and ashamed of having ever loved her. Her professions of attachment were now as disgusting as her excuses were empty, and her demands impudent. "Write to James on her behalf! No, James should never hear Isabella's name mentioned by her again." (172)

Catherine feels "ashamed" of having "loved" Isabella, and this feeling helps her judge Isabella justly. Catherine rules that she will not mention "Isabella's name" to James ever "again." Analyzing Isabella's words with Henry has prepared Catherine to recognize Isabella's duplicity. Catherine is developing discernment that incorporates emotion. Another positive character trait of Catherine's that Henry comments on is her "innate principle of general integrity" (173). Although Isabella's betrayal has upset Catherine, Henry's observation positively affects Catherine: "Catherine was complimented out of further bitterness" (173). Catherine is able to try to forget about Isabella's insulting letter, so Henry's friendship helps her through a difficult time.

The most dramatic scenes in *Northanger Abbey* that occur between friends take place when General Tilney forces Eleanor to evict Catherine, and both of the friends use their expanded mode of reason to scrutinize this injustice. The compassion Adeline feels for the manuscript writer in *The Romance of the Forest* is similar to the compassion

Catherine and Eleanor feel for each other when they are forcibly parted. Eleanor bemoans and critically analyzes the lack of choices available to either of them:

Ah, Catherine! . . . tomorrow morning is fixed for your leaving us, and not even the hour is left to your choice. . . . Dear, dear Catherine, in being the bearer of such a message, I seem guilty myself of all its insult; yet, I trust you will acquit me, for you must have been long enough in this house to see that I am but a nominal mistress of it, that my real power is nothing. (177)

Eleanor is humiliated by this lack of "power" in her own home. However, she does not cower in response. Eleanor openly declares the injustice of the situation for both women and criticizes the General's incivility. Eleanor's analysis of their subjection helps Catherine, because she is confused by the General's insulting treatment. Catherine thinks: "It was as incomprehensible as it was mortifying and grievous" (178). Catherine feels "mortif[ied]," signaling the emotional seriousness of this insult.

Emotion informs reason for both women, and they make decisions in keeping with complete friendship. Although Catherine is confused by the eviction, Eleanor's candor helps her overcome her humiliation. Catherine is in shock, and we know that when Eleanor asks Catherine to write upon her arrival home, Catherine reacts coldly, claiming that she will not write since the General has forbidden them to write. However, when Eleanor replies with a look of sorrow: "Catherine's pride [melts] . . . and she instantly [says], 'Oh, Eleanor, I *will* write to you indeed' " (180; original emphasis). Eleanor's candor melts Catherine's indignation, and encourages Catherine to consider her pain when she decides whether to write. Catherine overcomes her embarrassment enough

to declare that she "*will* write," and Austen uses italics to emphasize her emotion (180). Catherine has learned to set her selfish feelings aside in order to reassure her friend.

Eleanor returns this consideration by imagining herself in Catherine's place, and literally sympathizing with her; through sympathy, Eleanor deduces that Catherine must not have enough money for the fare home. We know that when Eleanor broaches the topic of money for the journey, Catherine reflects on this suggestion, and realizes that she had never thought on the subject till that moment, but, upon examining her purse, was convinced that but for this kindness of her *friend*, she might have been turned from the house without even the means of getting home; and the *distress* in which she must have been thereby involved filling the *minds of both*, scarcely another word was said by either during the time of their remaining together. (181; emphasis added)

If her friend had not deduced that she needed money, Catherine would have been in danger, because there were highway robbers and soldiers walking along the same roads that Catherine would have had to walk along (if she were bereft of money for transportation); friendship literally saves the heroine. This passage shows the friends imagining Catherine's distress together, as the image fills the "minds of both." Through imagination, the friends foresee the consequences of injustice. Eleanor's ability to think critically about how the General treats herself and Catherine is vital to their psychological recovery: the friends are not destroyed by their abuser, so Eleanor's role in the novel is dramatic and important. Eleanor's incorporation of emotion into reason is one of the most dramatic scenes in *Northanger Abbey*. Eleanor's good-bye to Catherine shows that Austen sincerely engages with the Female Gothic.<sup>27</sup>

Catherine overcomes another barrier to her psychological development when she learns to make her own judgments informed by her feelings, regardless of pressure to the contrary. After she has arrived at home safely, Catherine's mother criticizes Henry and Eleanor. We know that Catherine encloses the money Eleanor gave her with a letter conveying her "grateful thanks, and the thousand wishes of a most affectionate heart" (186). When the letter is finished, Mrs. Morland declares "This has been a strange acquaintance . . . soon made and soon ended. . . . Well, we must live and learn; and the next friends you make I hope will be better worth keeping" (186). Mrs. Morland inappropriately uses the word "acquaintance" for Eleanor and Henry, which is ironic, because they are the best friends Catherine has ever had. Mrs. Morland's use of the cliché, "live and learn," and her willingness to assume that a simple wish that the next "friends" are "better" shows her insensitivity during a difficult time. Catherine's answer shows her ability to think for herself: "Catherine coloured as she warmly answered, 'No friend can be better worth keeping than Eleanor' " (186). Catherine "warmly" defends her judgment. This warm judgment indicates that Catherine fulfills her Bildungsroman by learning from friends to incorporate emotion into reason.

Although her mother judges Henry and Eleanor, Catherine's feelings help her judge their friendship accurately. When Henry chooses to defy his father's wishes, he does so because of an intersection of reason and emotion. We know that Henry feels that Catherine has been treated unfairly, and that he is honor-bound to her. Austen admits, however, that Henry's attachment began because he realized that Catherine was attached to him:

though Henry was now sincerely attached to her, though he felt and delighted in all the excellencies of her character and truly loved her society, I must confess that his affection originated in nothing better than gratitude, or, in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought. (192)

The words "excellencies of her character" and "truly loved" make Henry's mode of reason that incorporates emotion explicit. Henry thinks well of Catherine and emotionally enjoys her company. Out of friendship in the sense of being Catherine's well-wisher, Henry decides to stand by Catherine against his father's wishes. Henry feels that his behavior while Catherine visited Northanger and his own home implied a courtship, so he feels responsible for Catherine's feelings for him. Rather than crush her spirits, he chooses to honor this tacit promise and marry her. Because of this consideration, this relationship is represented as a friendship as well as a marriage.

Although the novel ends with happily-ever-after marriages, the marriage plot is not treated with the same reverence that the friendship plot receives. Catherine's marriage is described with irony: "Henry and Catherine were married, the bells rang and every body smiled" (198). We know that the General is not happy for the young couple, so he probably did not smile; this line is playful, if not sarcastic. Austen laughs at the happily-ever-after formula. However, the friendship is not a joke. When Eleanor and Henry both defend Catherine against their father, they choose a friend over a blood relative. This event corroborates Ruth Perry's argument in *Novel Relations* that, in the late eighteenth and early nineteenth-century, there was a "movement from an axis of kinship based on consanguineal ties or blood lineage to an axis based on conjugal and affinal ties of the

married couple" (2). Rather than making the most rational and profitable match, in Perry's terms, these "affinal" ties are formed because of emotion. In the case of Henry and Catherine, reason incorporates emotion to construct an appropriate match. At the end of the novel, Catherine takes an appropriate place in the social world, surrounded by friends.

Surprisingly, Catherine's triumph cannot be attributed to her mode of reason that considers emotion. Rather, Austen implies that the heroine should use an expanded sense of reason, because it is the best way to think. However, this mode of reason, Austen implies, will not ensure a happy ending, because other people might choose to stand in the way. Since Henry's own brother chooses to disregard the allegiance he might owe Isabella (since he lured her away from her engagement to another man), Henry's honoring Catherine's attachment to him is represented as a mark of Henry's good character rather than the direct result of Catherine's efforts. However, these efforts are not in vain, because Catherine and Eleanor successfully use their expanded sense of reason to convert Henry into a supportive friend, and although his willingness to alter his behavior facilitates this success (and his character is not selfish), he would not have developed had they not challenged him. Although Henry is pompous in his criticism of vocabulary words, such as the word "nice," he also learns from Eleanor's correction, and he acts as a friend in several instances. Henry and Eleanor help Catherine learn to judge potential friends and pay attention to her emotional intuition. Eleanor provides respect and love, and Henry offers an objective viewpoint of her relationship with Isabella. Henry encourages Catherine to see Isabella's insincerity by asking challenging questions designed to help the heroine interpret her social world more accurately. Eleanor's emotional and rational good-bye to Catherine is a central scene of resistance against the

tyrannical General, so judgment incorporates reason. Both Henry and Eleanor make an effort to help their friend. At the same time, her friendships with Eleanor and Henry are different: while Eleanor provides constant support and insight, Henry is willing to challenge Catherine's early assumptions about Isabella so that she can learn to judge while incorporating feeling. Viewing *Northanger Abbey* through the lens of friendship allows us to recognize the centrality of friendship as a space wherein characters can develop a reason that considers emotion. This mode of reason is presented as a good practice, regardless of how other people react.

## CHAPTER 4

### INCORPORATING FEELING: FRIENDSHIP AND JUDGMENT IN *JANE EYRE*

Does Charlotte Brontë's *Jane Eyre* (1847) exhibit interest in reason? Yes. As earlier chapters have related, I began my research following received notions of the primacy of reason in the Female Gothic. We know that Helen Burns admonishes Jane rationally to control her bitterness, lest it destroy her happiness. However, when Helen visits Jane soon after Brocklehurst punishes her, they reason-out her problems, and Helen holds Jane's hand, offering emotional comfort and support. When Jane narrates her life-story, she realizes that her greatest friends have encouraged her to develop an imaginative kind of reason that incorporates emotion. At Gateshead, books and stories become like friends for Jane. At Lowood, Helen becomes a friend who challenges Jane's assumptions, while, in contrast, Mary Ann Wilson provides entertaining stories, and Miss Temple serves as an exemplar of Christian charity. At Thornfield, Mrs. Fairfax provides comfort but also admonishes her not to trust Rochester's intentions implicitly. Rochester is a friend who enjoys stories, at least before he falls in love. At Moor House, Jane welcomes the assistance of her fellow teacher, St. John, but finds him too rational. With Diana and Mary, Jane builds a friendship unlike any other; Jane feels emotionally supported as she makes judgments about her true interests. Jane consults with Diana before making the decision that fulfills her Bildungsroman, to refuse the rational St. John. Jane learns to incorporate feeling into judgment.

The novel's interest in anger has been recognized by critics. Sandra M. Gilbert and Susan Gubar recognize the centrality of anger in the novel; this recognition is reflected in their choice of title for their study of women authors: *The Madwoman in the Attic* (1979). Gilbert argues that the laughter Jane hears shortly after her third-story feminist speech is not, as Virginia Woolf argues in *A Room of One's Own* (1929), an "awkward break," but rather a record of proto-feminist anger and an important part of the meaning of the text.<sup>28</sup> Jane's independence of spirit, especially regarding her love-interest, is recognized by Adrienne Rich, in "Jane Eyre: The Temptations of a Motherless Woman" (1973).<sup>29</sup> Critics have recognized Jane's participation in communities of women, especially Nina Auerbach, in *Communities of Women: An Idea in Fiction* (1978)<sup>30</sup>; Susan Fraiman in *Unbecoming Women: British Women Writers and the Novel of Development* (1993)<sup>31</sup>; and Cheryl A. Wilson in "Female Reading Communities in *Jane Eyre*" (2005).<sup>32</sup> Although Wilson argues that Jane has no community at Gateshead, in this chapter, I extend Wilson's discussion of community to an earlier period, because at Gateshead, Jane turns books into pseudo-friends. The critical history also includes debate about whether community is important in *Jane Eyre*. Pauline Nestor argues that *Jane Eyre* is not interested in female community in *Female Friendships and Communities* (1985), because she is more interested in Rochester.<sup>33</sup> Similarly, Lisa Sternlieb argues that Jane actually distances herself from other characters, especially Rochester, in "Jane Eyre: 'Hazarding Confidences' " (1999).<sup>34</sup> I agree that there are problematic aspects of Jane's relationship with Rochester. However, my focus on friendship suggests that these problems arise after Rochester falls in love with Jane: their initial relationship is a friendship. This argument would explain Jane's interest in his friendship, since she spent

most of her life without friendship. In this chapter, I extend the emphasis on anger to add that Jane's greatest friends recognize her anger and they also offer other emotional experiences, such as the reassurance and comfort that come with a sense of belonging and acceptance. I extend critical discussions of community by arguing that Jane's relationships with Helen Burns, Diana Rivers, and Mary Rivers, particularly, involve community but also the psychological intimacy of friendship.

While community implies affiliation but allows for psychological detachment, friendship implies intimacy. Indeed, Jane's growth is facilitated by this intimacy. When Jane's greatest friends accept her even after they know her well, she grows out of the loneliness that is her primary characteristic as a child. We know that the novel opens on Jane being rejected by her Aunt Reed, so Jane's loneliness and isolation are emphasized. This loneliness is mitigated by stories and books, which become surrogate friends for the young Jane. When the adult Jane, as narrator, discusses Bessie's storytelling, for instance, her rendition shows that she is interested in modes of feeling and reason. Jane says that "the tales Bessie sometimes narrated on winter evenings, when she chanced to be in *good humour*" were interesting,

and when, having brought her ironing-table to the nursery hearth, she allowed us to sit about it, and while she got up Mrs. Reed's lace frills, and crimped her nightcap borders, *fed our eager attention* with passages of *love* and adventure taken from old fairy tales and other ballads; or (as at a later period I discovered) from the pages of Pamela, and Henry, Earl of Moreland. (65; emphasis added)

Emotion is emphasized because Bessie is in a "good humour" when she tells stories, and Jane felt that she "fed" their "eager attention" with these stories of "love," as if Bessie

were nurturing them culturally (65). Jane's intellectual boredom and emotional isolation are mitigated when Bessie tells the children stories. While storytelling might not be rigorous rational training, it is better than no cultural training at all, and we know that there is no governess at Gateshead.

Jane's interest in narrative is nurtured by Bessie because she tells stories, and sings poetry; Jane tells us that "Bessie Lee must, I think, have been a girl of good natural capacity, for she was smart in all she did, and had a remarkable knack of narrative; so, at least, I judge from the impression made on me by her nursery tales" (87). Jane allows Bessie's intelligent storytelling to serve as mentorship, since Jane eventually narrates her own life. Bessie is not a friend yet, but she prepares Jane for her friendships that are invested in narrative.<sup>35</sup> Bessie's stories foster her imagination, make her happy, and inform her mind. Listening to Bessie is a formative experience of friendship for Jane, because her idea of friendship as she grows older centers on emotional comfort and rational stimulation. We might ask, was Jane influenced by the ideas presented in the novels Bessie describes? We do not know how much of the novels Bessie told, but Jane tells us that when she was at school she realized which novels the stories came from, so Bessie likely described the important scenes.<sup>36</sup> It is certain that Jane is influenced by the experience of storytelling, since she tells the story of her life. We also know that Bessie narrates *Henry, Earl of Moreland* (*The Fool of Quality; or, The History of Henry, Earl of Moreland*, by Henry Brooke). *Henry, Earl of Moreland* is explicitly interested in friendship, especially when it portrays readers of the novel as friends of the author.<sup>37</sup> Jane tells us that she relished hearing Bessie's stories, and Bessie seems to have enjoyed telling them.<sup>38</sup>

We have observed Bessie develop Jane's interest in narrative. This next section studies Jane's early experiences with books, and finds that as a young child, Jane turns books into friends because they comfort her emotionally and also encourage her rational development. As Adeline experienced social isolation, Jane experiences social isolation in that the Reed family ostracizes her.<sup>39</sup> We know that Mrs. Reed says that she needs to keep Jane at a distance until she develops a "more sociable disposition" and that Jane takes a book and retires into a window seat (63). In this early part of the novel, books are the only source of positive communication Jane receives from any human (at least until Bessie begins to be kind to her). Although it could be argued that books are not friends because she cannot talk with them, Jane has no choice; Jane's social isolation prompts her to imagine that books can provide many of the benefits of friendship, such as emotional comfort and intellectual stimulation.<sup>40</sup>

Books act as friends by fostering Jane's imagination and enlarging it. Jane allows Thomas Bewick's *History of British Birds* to influence her as a child and also as an adult, and Jane uses terms that are similar to reason and emotion when she discusses the book. The book is an interesting choice for a companion. It is a text of ornithology, and along with detailed descriptions of birds, the book offers drawings of birds and the landscapes they inhabit. This work combines science and art, and as an adult, Jane studies people in a scientific manner and also uses art to study people (as when she compares herself with Blanche Ingram). The book serves as a mentor for Jane as a nascent artist; we know that she is careful to choose a book "with pictures" which indicates the importance of visual imagery and artwork to Jane (63). Jane's literal environment consists of a window seat at Gateshead and a view of the "drear November day," but we know that she is reading

about faraway places such as Norway (64). Jane says that she cares little for the "letterpress" (or text), at least "generally speaking" but that "there were certain introductory pages" that she "could not pass quite as a blank" (64). These special passages spark Jane's imagination through emotionally compelling imagery, such as "the haunts of sea-fowl; of 'the solitary rocks and promontories' by them only inhabited" (64). Jane is despondent and this emotion awakens her sensitivity to the "haunts" of creatures in "solitary" rugged landscapes.

Similarly, the scope of Jane's imagination is broadened beyond England by Bewick's descriptions of "the coast of Norway, studded with isles from its southern extremity, the Lindesness, or Naze, to the North Cape" (64). Jane repeats a poem about the North Cape that Bewick quotes, called *The Seasons* by James Thomson, so with this introduction to poetry, Jane's horizons are broadened culturally by Bewick. Jane notices descriptions that harmonize with her own forlorn emotions, such as the "bleak shores of Lapland, Siberia . . . 'the vast sweep of the Arctic Zone, and those forlorn regions of dreary space' " (64). The narrative introduction to the book is connected in Jane's imagination with the imagery in Bewick's text; Jane says that "The words in these introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up *alone* in a sea of billow and spray; to the broken boat stranded on a *desolate* coast; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking" (65; emphasis added). The words "alone" and "desolate" show Jane's dejected state of mind. Jane says that "Each picture told a story; mysterious often to my undeveloped *understanding* and imperfect *feelings*, yet ever profoundly interesting" (65; emphasis added). Jane uses the word "understanding," which is similar

to "reason" and the word "feelings," which is similar to "emotion." Jane implies that her more solitary reading of *Bewick* allows her a privacy from other people and an escape from her unhappy reality. Jane says: "With *Bewick* on my knee, I was happy: happy at least in my way" (65). This privacy allows Jane to be detached from other people when she needs to be independent. Jane finds the feeling of the book "on [her] knee" comforting because it is a familiar feeling of her routine. Jane can rely on books for intellectual stimulation and emotional comfort.

Jane's reliance on books is explored in an early dramatic scene of revival. Jane, who usually mutely obeys her cousin John Reed, retaliates vigorously in a stunningly articulate protest utilizing the vocabulary and analysis offered in Oliver Goldsmith's *The Roman History* when, as we know, Jane calls John a slave-driver. When fourteen-year old John throws a book at her, ten-year old Jane retaliates with a synthesis of reason and emotion informed by her reading of Goldsmith's book. Jane cries out: "Wicked and cruel boy! . . . You are like a murderer—you are like a slave-driver—you are like the Roman emperors!" (67). The book gives Jane the vocabulary she needs to analyze the abuse. This articulate expression of her thoughts and feelings is the result of reading and then realizing that the slave-drivers were cruel like John. Jane says that she "had read Goldsmith's History of Rome, and had formed [her] opinion of Nero, Caligula, &c. Also [she] had drawn parallels in silence, which [she] never thought thus to have declared aloud" (67). For Jane, books help her study her social world and identify historical types. Using the terms of a history writer, Jane labels John as "cruel" and saves herself from the humiliation John tries to inflict.

Although Jane cannot discuss her problems with this book in the way she would be able to with a physically present friend, Jane uses Goldsmith's words in a way that people do when they use their friends' words of advice to defend themselves. Although he does not personally know Jane, Goldsmith acts as a friend through the medium of his book by emotionally comforting Jane and validating Jane's reasonable analysis that John's actions are abusive. When Jane uses the term "slave-driver" to label her experience of abuse she uses Goldsmith's vocabulary (67). This process is repeated with "real," or physically present friends like Helen Burns, whose voice is recalled by Jane when she is pondering the fate of Aunt Reed; we know that Jane is "still listening in thought to [Helen's] well-remembered tones" when her Aunt Reed calls her (321). Jane's experience of remembering Helen's words is similar to the process of remembering Goldsmith's words. In this way, books function like friends with whom we no longer converse in person. We can remember the advice friends gave us in person, and similarly, we can remember the advice of a writer. Jane utilizes analysis, which is a mode of reason, and incorporates her indignant anger to retaliate against John and defend herself. We know that Jane is an orphan, and the Reeds feel no friendship for her because they have nothing in common. Jane is emotionally bolstered by the rational evaluation of John, and her emotional strength manifests itself in her unprecedented protest.

We have observed books help Jane develop an interest in friendship, reason, and emotion. In this next section, I suggest that as an adult, Jane reveals a "key" to the rest of the novel: in three episodes, she explicitly uses the terms "judgment" and "feeling," and these terms are similar to "reason" and "emotion." Jane reflects on noteworthy episodes by elucidating her method of attaining happiness: she utilizes an imaginative kind of

reason that incorporates emotion. The first scene that explicitly uses the terms "judgment" and "feeling" occurs after Eliza is cruel to Georgiana even though their mother is dying. We know that Eliza loses patience with Georgiana and says that she never wants to see her again after their mother dies; Jane listens to their altercation and declares:

True, generous *feeling* is made small account of by some: but here were two natures rendered, the one intolerably acrid, the other despicably savourless for the want of it. *Feeling* without *judgment* is a washy draught indeed; but *judgment* untempered by *feeling* is too bitter and husky a morsel for human deglutition. (320; emphasis added)

Jane reflects that feeling and judgment can be like helpful friends if they work together. Jane sees that Eliza's decision to reject Georgiana should have been moderated by merciful emotion and considerate imagination.

Eliza's unkindness evokes Jane's memories of the kindest person she ever knew, Helen, who comforted Jane even as she lay dying. When Jane is called to her Aunt's deathbed, Jane imagines that Helen is with her in the present tense,

I thought of Helen Burns, recalled her dying words—her faith—her doctrine of the equality of disembodied souls. I was still listening in thought to her *well-remembered tones*—still picturing her pale and spiritual aspect, her wasted face and sublime gaze, as she lay on her placid deathbed . . . when a *feeble voice* murmured from the couch behind: "Who is that?" (321; emphasis added)

Just as she remembered Goldsmith's words, Jane remembers Helen's. The tones of Helen's communication are emphasized over her words, indicating the vocal and

psychological strength that Helen had in contrast with Mrs. Reed's "feeble voice" (321).

In contrast with Helen's kindness, Jane experiences the opposite of friendship in her relationship with her Aunt and her cruel cousins.<sup>41</sup>

The next explicit reference to reason and emotion occurs after Rochester's seduction attempt, when Jane personifies reason and feeling. While Rochester argues that Jane should live with him because she has no relatives to offend, Jane finds that she is tempted to agree. Jane's personification of "Reason" and "Feeling" foregrounds conflicts this chapter has traced (408). Jane writes

my very Conscience and *Reason* turned traitors against me, and charged me with crime in resisting him. They spoke as loud as *Feeling*: and that clamoured wildly. "Oh, comply!" it said. "Think of his misery . . . sooth him; save him; love him: tell him you love him and will be his. Who in the world cares for you?" . . . Still indomitable was the reply - "I care for myself. The more solitary, the more *friendless*, the more unsustained I am, the more I will respect myself. . . . I will hold to the principles received by me when I was sane, and not mad - as I am now." (408; emphasis added)

This moment echoes Helen's promise that Jane will always have friends as long as she acts according to her own conscience.<sup>42</sup> The ten-year-old Jane argued against Helen.<sup>43</sup>

The fact that the eighteen-year-old Jane chooses to live alone out of self-respect shows that she has developed a mode of reason that incorporates emotion: Jane knows that she would be miserable if Rochester leaves her after making her his mistress, and that Rochester has left every mistress he has ever had; thus, morality is not her only consideration. Jane must fight her feelings of love for Rochester, because her feelings

would betray her reason. Jane's most important friend, Helen, has taught her to retain her self-respect by following her own conscience. From Rochester's betrayal of her trust, Jane learns to use her imagination to revive the memory of past friends to help her. Although it could be argued that Jane is alone as she fights this battle, she is psychologically supported by lessons she has learned from Helen.

The third explicit discussion of reason and emotion occurs when Jane rejects St. John's philosophy of denying emotion in favor of reason. St. John explicitly uses the terms reason and emotion when he discusses his life-choices. We know that St. John disapproves of the fact that Jane values "human affections and sympathies" (451). St. John says that: "*Reason*, and not *feeling*, is my guide; my ambition is unlimited: my desire to rise higher, to do more than others, insatiable" (472; emphasis added). St. John is presented as an incomplete person because he does not use reason tempered by emotion; he refuses to acknowledge any feelings that distract him from his ambition to become a successful missionary. From the non-example of St. John, Jane learns the vital importance of imagining and cultivating a full emotional life in balance with reason. St. John ignores the importance of feelings, but despite their differences, St. John and Jane become friends in a limited sense, because they are both interested in teaching, and St. John hires Jane as a teacher. Jane develops beyond Helen's instruction and develops her own opinions about emotion when she finally rejects St. John's proposal.

We have observed Jane's explicit interest in reason and emotion. In this next section, I will argue that two unconscious slips reveal Jane's desire for honest friendship. In *The Psychopathology of Everyday Life*, Sigmund Freud postulates that slips of the tongue are not accidental: "it is a question of an internal conflict, which is betrayed to us

by the disturbance in speech" (101). I am arguing that Jane's slips are similarly motivated actions. While psychoanalytic critics such as Dianne F. Sadoff have investigated unconscious motivations in the novel, the focus has not been on the particular slips I discuss. The first slip of the novel is literal: it occurs when Jane's slate slips. Jane claims it was an accident, but she successfully distracts Brocklehurst and comes to Miss Temple's aid, and Jane gains two friends: Helen and Miss Temple. Although it would not be reasonable to draw the attention of Brocklehurst, the action was at least unconsciously desirable. What is happening before she drops the slate? We know that Jane is listening to Brocklehurst criticize Miss Temple for feeding the students an extra meal and that Jane would not approve of this injustice. Brocklehurst's cruelty is demonstrated when he says "Oh, madam, when you put bread and cheese, instead of burnt porridge into these children's mouths, you may indeed feed their vile bodies, but you little think how you starve their immortal souls!" (126). Phrases such as "vile bodies" and "you little think" show Brocklehurst's disdain for both the children and Miss Temple. While Brocklehurst scolds Miss Temple, Jane notices that Miss Temple shows signs of being abused: she "gazed straight before her" and "her brow settled gradually into petrified severity" (126). Jane uses her imagination to recognize the distress of her future friend, Miss Temple.

Jane relieves Miss Temple's stress by dropping her slate and drawing the attention of Mr. Brocklehurst. Jane claims that she took "precautions" to secure her personal safety by trying to hide behind her slate, but that "[her] treacherous slate somehow happened to slip from [her] hand, and falling with an obtrusive crash, [it] directly [drew] every eye upon [her]" (128). Jane uses her imagination to describe this event, and blames and personifies her slate. Jane endows writing materials with power indicating the premium

value she places on communication through writing. The phrase "I knew it was all over now" indicates that she did not rationally decide to protest, so Jane did not decide to drop the slate in a narrowly rational sense. However, dropping the slate draws all eyes toward Jane, and Brocklehurst stops criticizing Miss Temple; this accident has a very desirable result. The rational judgment that Miss Temple's abuse should be stopped works with Jane's indignant emotion. Jane's mode of reason incorporates emotion to help her future friend. Jane does not act "reasonably" in the usual sense, but although she risks her safety, she also successfully reaches out for friendship, so her action is reasonable in that it secures her goal.

Jane's first slip is rewarded, because Helen's friendship saves Jane psychologically. Helen dares the wrath of Brocklehurst to walk by Jane on the stool and give Jane an emotionally inspiring and comforting look. Jane feels comforted emotionally and also understands that what is happening to her is injustice. Helen implies a reasonable judgment against Brocklehurst, because she defies orders to shun Jane. Helen passes her and Jane tells us that: "in passing, she lifted her eyes" and that "a strange light inspired them!" (130). Jane goes on to tell us about how this experience stirred her emotions in an entirely new way; indeed, no one had ever defied authority for her sake before. Jane says "What an extraordinary sensation that ray sent through me! How the new feeling bore me up!" (130). Jane reads Helen as a historical type: "It was as if a martyr, a hero, had passed a slave or victim, and imparted strength in the transit" (130). Jane interprets Helen through Goldsmith (the historian with which she is most familiar), as if she were a historical figure, a hero, helping the slaves in Goldsmith's book. Jane tells us: "I mastered the rising hysteria, lifted up my head, and took a firm stand on

the stool" (130). The emotional energy Helen transmits helps Jane lift up her head, and give Jane reason to feel comforted. Jane remarks Helen's smile, and says that "it was the effluence of fine intellect, of true courage" (130). Helen's use of a combination of reason and emotion saves Jane from being psychologically destroyed, because it emotionally uplifts her. Jane feels as if a hero from the Goldsmith book has entered her life to save her.

Jane's first slip is rewarded because Miss Temple becomes a friend. Modeling Christian kindness and compassion, Miss Temple finds Jane and invites her to her rooms and comforts her with hospitality and by listening to her. Miss Temple helps Jane reason out her problem of how to respond to Brocklehurst's accusation. This mode of reason involves inferring possible outcomes and anticipating public reaction, and continues Helen's encouragement of Jane's self-fashioning. Miss Temple teaches Jane to use her imagination to anticipate and prevent problems, especially misperceptions on the part of her fellow classmates. For instance, while Miss Temple believes Jane's story, she does not assume that others will believe her. Instead, she reasonably decides that they need a witness to make their case to the other teachers and students. Jane tells us that she "had mentioned Mr. Lloyd as having come to see [her] after the fit" and that "Miss Temple regarded [her] a few minutes in silence; she then said—I know something of Mr. Lloyd; I shall write to him; if his reply agrees with your statement, you shall be publicly cleared from every imputation; to me, Jane, you are clear now' " (135). Miss Temple intuitively that she can trust Jane, but she also recognizes the need to construct an appearance of trustworthiness for people who do not know her personally. Miss Temple's friendship helps Jane recover emotionally from Brocklehurst's attack. In view of the fact that Miss

Temple's support allows Jane to survive socially in spite of Brocklehurst, this event is an example of the argument made in *Communities of Women: An Idea in Fiction*, by Auerbach.

We have explored the first (literal) social slip when Jane lets the slate slip. This next section explores the second example of a social slip, when Jane writes her real name where St. John can read it. This slip indicates that Jane wants to be honest with her new friends, and that she feels that she can trust St. John, Mary, and Diana. We know that she is correct, because they respond with friendship. Through this strange slip, Jane acts as a friend by answering St. John's curiosity about her past when she writes her real name on a: "sheet of thin paper on which I was accustomed to rest my hand in painting, to prevent the cardboard from being sullied" (473). Jane notices St. John's strange reaction to something (she knows not what), and says that she "saw him dexterously tear a narrow slip from the margin. It disappeared in his glove; and, with one hasty nod and 'good-afternoon,' he vanished" (473). We know that St. John uses her name to investigate her past. When he broaches the subject again, he lets her know the source of his information by showing her the "slip of paper" (479). Jane says that she, "read . . . the words 'JANE EYRE'—the work doubtless of some moment of abstraction" (479). Jane claims that this was a "moment of abstraction," since she would not reasonably choose to betray her true identity; however, an expanded sense of reason that considers emotion explains Jane's unconscious desire to be honest with her friends. Jane's slip reveals that she does not want to lie to the people who saved her life and offered her companionship and a livelihood. Jane learns to imagine more than personal happiness when she envisions being the cause of the happiness of all of her cousins by sharing the inheritance with her

cousins. Jane says that: "Twenty thousand pounds shared equally would be five thousand each, *justice*—. . . justice would be done,—mutual *happiness* secured. Now the wealth did not weigh on me: now it was not a mere bequest of coin,—it was a legacy of life, hope, enjoyment" (483; emphasis added). Jane uses the term "justice," which can be associated with reason and "happiness," which is a state of emotion. St. John asks her why she will share the fortune, and Jane says that: "it is fully as much a matter of *feeling* as of *conscience*: I must indulge my feelings; I so seldom have had an opportunity of doing so. Were you to argue, object, and annoy me for a year, I could not forego the delicious pleasure of which I have caught a glimpse - that of repaying, in part, a mighty obligation, and winning to myself lifelong *friends*" (485; emphasis added). Jane uses her conscience, which for Jane is the result of a combination of sentiment and sound rationale, to decide to secure the friendship of her cousins.

Even as Jane obtains friends as a result of her strange social slips (dropping the slate and writing her true name), this next sections explores two other examples of odd behavior that are not Freudian slips but are strange and reveal Jane's strong desire for honest friendship. The first example occurs when Jane impolitely says that Rochester is not handsome. I would like to suggest that an unconscious motivation for this blunt honesty can be found in Jane's loneliness, which we know that she expresses on the third-story of Thornfield just before Rochester appears. Jane is unconsciously motivated to reach out for companionship, and she is interested in Rochester because he tells a fairy tale (of sorts), so Jane is reaching out to a person with similar interests for friendship. We know that this similarity is apparent in their conversation: for instance, after Jane has revealed that she is an orphan, Rochester avoids showing pity by suggesting the fantastic

possibility that she might descend from fairies. Jane loves fairy tales, and she offers keen responses to his suggestions. Rochester says:

"So you were waiting for your people when you sat on that stile?"

"For whom, sir?"

"For the men in green: it was a proper moonlight evening for them. Did I break through one of your rings, that you spread that damned ice on the causeway?"

I shook my head. "The men in green all forsook England a hundred years ago," said I, speaking as seriously as he had done. "And not even in Hay Lane, or the fields about it, could you find a trace of them. I don't think either summer or harvest, or winter moon, will ever shine on their revels more."

Mrs. Fairfax had dropped her knitting, and, with raised eyebrows, seemed wondering what sort of talk this was. (192)

This humorous exchange is an important moment of discovery in this nascent friendship. Although Rochester swears, Jane shows no signs of offense. Her quick answers to his suggestions show that she relishes this test of wits. The humorous reaction of Mrs. Fairfax, with her "raised eyebrows" provides an example of a different sensibility, and highlights the psychological similarity between Jane and Rochester (192). From Rochester, Jane learns that she can share her imaginative world with another person. Rochester might have chosen to put himself above her, especially considering his social rank, but chooses instead to treat Jane as an equal, inviting her to add to the story he begins; Jane learns that she can be treated with respect even by social superiors. Rochester's story may not be rational in a narrow sense, but it is reasonable to consider the feelings of Jane.<sup>44</sup>

Their relationship becomes more complex when Rochester asks Jane whether she thinks he is handsome and Jane makes her odd social mistake. We know that Jane says, "the answer somehow slipped from my tongue before I was aware:- 'No, sir' " (202). There could be several reasons for this odd answer: Jane has not had leisure to practice the art of polite conversation; Jane's claim of innocence could be a historical phenomenon: the social pose of a proper Victorian lady conforming with expected behavior. Another possibility is that Jane could also be what we now call passive-aggressive, as Rochester suggests that she seemed to try to apologize and sooth him but that saying beauty is not important is to stick "a sly penknife under my ear!" (203). The rapidity of Jane's answer suggests that she was thinking about Rochester and whether he was handsome, so Jane seems to have become interested in Rochester, perhaps without being aware of her interest. She has decided that he is not physically handsome, but their interaction about the fairy-story attracts Jane to Rochester. When he speaks to her, she is blunt in her answers. Jane speaks honestly rather than conventionally. This honesty is an unconscious plea for friendship. Jane values emotional integrity, and risks her place by being honest regardless of how irrational it is to risk offending a new employer, so Jane is not using reason in a narrow sense, but an expanded sense of reason that considers emotion. However, Jane's efforts to attain honest friendship are emotionally evocative, and Rochester responds with friendship, saying that he admires Jane's honesty.

The second example of odd social behavior also reveals Jane's desire for honesty and occurs early in her acquaintance with Diana, Mary, and St. John. Originally, Jane claimed that her name was "Jane Elliot" (442). However, she slips when she is called by this counterfeit name because she is startled involuntarily; it becomes apparent that Jane

is not a good liar, since people who lie habitually would not betray their falsehood. This is an indication that Jane only lies in order to avoid discussing Thornfield. She does not seem to lie to her new friends willingly. Jane wants true friendship and allows St. John to see her real name after she has learned that he and his sisters are trustworthy as well as kind. Jane appreciates the River family for saving her life.

These two examples of odd behavior reveal Jane's strong desire for honest friendship. But how was this longing in Jane nurtured? Although it may seem odd to go back to Lowood, I would like to explore the origins of Jane's interest in reason and emotion in this next section, and they can be found in Jane's experiences of friendship, which imply that Jane should develop an imaginative kind of reason that incorporates emotion. At Lowood Institution, Jane becomes interested in Helen because she is reading, as Jane's former life at Gateshead also involved reading. Helen's friendship helps Jane move from an inner to an outer reality through their social interaction. Jane turns Helen into a mentor by asking her questions, and in a humorous exchange, she asks twenty-four questions in a row. Helen answers the questions because she realizes that Jane is uncomfortable and having more information about her new school might sooth her emotionally. We know that Helen is reading *Rasselas, Prince of Abyssinia* by Samuel Johnson, which foreshadows Jane's quest for happiness. *Rasselas* begins by describing the children of the Happy Valley enjoying a utopia that included "gardens of fragrance" (1180). Prince Rasselas is not content in the Happy Valley, and he travels to meet new people and ask them about the pursuit of happiness. Rasselas finds in the end that it is best to go home "to Abyssinia" and tend to his garden instead of wasting time pining after happiness (1252). Helen seems to agree with the moral of the story, since she resigns

herself to her situation at Lowood; she avoids the discontent *Rasselas* feels at home before he travels, and recognizes that it is not rational to bemoan a situation that she cannot change. Initially, there is a contrast between the ways the girls react to the book. We know that Jane is interested in visual art, and is disappointed that there are no pictures. However, Jane seems to reflect on *Rasselas* as she gets older because she resigns herself to her work as a teacher at Lowood.

Jane's friendship with Helen implies that Jane should develop a kind of reason that incorporates emotion. We know that when Jane notices the treatment Helen receives they have a debate because Jane disagrees with Helen's unquestioning obedience to the teachers. Jane is dismayed to hear Helen's opinion that it is a teacher's right to punish and a student's duty to submit. Jane has had experience of a bully, and she insists that she "must resist those who punish [her] unjustly" (119). This friendship allows for differing opinions, because when Helen disagrees, she does so candidly, saying that people should follow the example of Christ in the New Testament and "love" their "enemies" (120). Jane still thinks of the Reeds through the lens of her first friend, the Goldsmith book that analyzes slave-drivers, and we know that she tries to convince Helen of the importance of justice by telling her about the Reeds. When Jane tells her readers about Helen's advice, emotional health is emphasized along with an analysis of the situation; Helen remarks: "What a singularly deep impression her *injustice* seems to have made on your *heart*! No ill-usage so brands its record on my *feelings*" (120; emphasis added). The words "injustice," "heart," and "feelings," suggest an implicit interest in reason and emotion. Helen explains that life is "too short to be spent in nursing animosity" (120). Helen offers Jane a new way of thinking about her past that takes Jane's emotional health into account,

arguing that Jane's resentment only hurts herself. Helen asks Jane to reconsider by taking her happiness into consideration: "Would you not be happier if you tried to forget her severity, together with the passionate emotions it excited?" (120). Helen encourages Jane to admit that her feelings of resentment are self-destructive. The sort of forgiveness that Helen advocates combines a rational judgment with a self-care that is emotionally freeing, and this advice is one of the greatest gifts of their friendship.

The implicit use of reason and emotion continues when Helen holds Jane's hand after the Brocklehurst incident, offering comfort, a mode of feeling, as they simultaneously reason-out her problems. We know that Helen and Jane analyze the potential impact of Brocklehurst's accusations, enacting a mode of reason. In Jane's imagination, Helen transforms from a historical type to a specific friend when she performs one of the most important functions of a friend: she listens to Jane talk about her problems and offers advice. Helen teaches Jane to use an imaginative mode of reason that considers emotion: while she comforts Jane emotionally by holding her hand and listening to her problems, Helen also models a reasonable thought process that Jane can use to test her opinions. When Jane asks "why do you stay with a girl whom everybody believes to be a liar?" Helen responds by rationally testing Jane's statement: "Everybody, Jane? Why, there are only eighty people who have heard you called so, and the world contains hundreds of millions" (132). Jane says, "if others don't love me I would rather die than live" (133). Helen notices that Jane has been emotionally wounded. To combat this attack, Helen teaches Jane to think critically and to test her assumptions by showing Jane that her statement is at least exaggerated because there are people who did not hear Brocklehurst make his accusation. We know that Helen explains that not everyone

believes everything they hear, and that in fact, Brocklehurst is not liked or "admired" at the school, so many of the teachers and pupils would offer her "sympathy if they dared" (133). Helen reasons that because the teachers and pupils at the school do not admire Brocklehurst, they are less likely to believe his claims. Helen thus implies that judgment is influenced by emotion, suggesting that there is a play between the two terms, although they are usually discussed as though they were distinct.

Jane's interest in reason and emotion is apparent in her reflections on Helen's advice. When Helen suggests that she moderate her expression of anger when discussing the Reeds, Jane learns the art of self-fashioning from Helen. Jane learns to use reason and emotion to imagine how other people will react to her. We know that Helen's lessons help Jane become more persuasive when Miss Temple asks Jane about the "benefactress" that Brocklehurst mentioned (134). Jane listens to Helen's advice as well as Miss Temple's admonition to "defend [herself] . . . but add nothing and exaggerate nothing" (135). Miss Temple expects a high standard of emotional detachment from a ten-year-old child. However, Helen has prepared Jane to meet this opportunity to make a positive impression on a social superior, and as a result of her moderation, Miss Temple believes Jane:

I resolved, in the depth of my heart, that I would be most moderate—most correct; and, having reflected a few minutes in order to arrange coherently what I had to say, I told her all the story of my sad childhood. Exhausted by emotion, my language was more subdued than it generally was when it developed that sad theme; and mindful of Helen's warnings against the indulgence of resentment, I

infused into the narrative far less of gall and wormwood than ordinary. Thus restrained and simplified, it sounded more *credible*: I *felt* as I went on that Miss Temple fully believed me. (135; emphasis added)

The words "credible" and "felt" indicate that Jane considers the role of emotion in persuasion. She recognizes that her goal is to persuade Miss Temple and provide her with the information she needs to help Jane. We know that in Victorian culture, anger was often interpreted as a lack of control or worse, as a kind of insanity. To seem credible, Jane must seem reasonable. Jane remembers Helen's counsel even as she talks with Miss Temple, and she uses a reason that incorporates emotion to overcome any reservations Miss Temple might have.

Jane's friendship with Helen has helped Jane learn to use her imagination to help her self-fashioning work. The conversations between Jane and Helen cover topics such as emotion, justice, mercy, and social interactions. From Helen, Jane learns to love people she can imagine respecting. We know that when Helen falls ill, Jane becomes friends with Mary Ann Wilson, whose contrasting version of friendship illuminates the great respect Jane has for Helen. Jane says that she and Mary Ann derive "much entertainment, if not much improvement, from [their] mutual intercourse" (142). When Jane compares Mary Ann with Helen, she notices that Helen was a better friend than Mary Ann, who, "could only tell . . . amusing stories, and reciprocate any racy and pungent gossip [Jane] chose to indulge in . . . while . . . Helen . . . was qualified to give those who enjoyed the privilege of her converse a taste of far higher things" (143). We know that Jane says that she felt as much for Helen as she has ever felt for anyone in her life and that would include Rochester. Jane says she, "never tired of Helen Burns; nor ever ceased to cherish

for her a sentiment of attachment, as strong, tender, and respectful as any that ever animated my heart" (143). Jane tells us that her emotional attachment is also reasonable, given the loyalty and quality of Helen's friendship. This is, in Aristotle's terms, a complete friendship.

From Helen, Jane learns to imagine friendship as a source of reassurance. Jane says that "Helen, at all times and under all circumstances, evinced for me a quiet and faithful friendship, which ill-humour never soured, nor irritation never troubled" (143). We know that when Jane is told that Helen will die, she experiences "a shock of horror, then a strong thrill of grief, then a desire—a necessity to see her; and I asked in what room she lay" (144). This "thrill of grief" is strong emotional language, and shows the intensity of her feeling for Helen. We know that a nurse admonishes Jane not to visit Helen because she will "catch the fever" Jane ignores this reasonable warning because of her ardent feelings for Helen (145). Jane remembers the red room, but regardless of her fears about the spirit world, Jane feels that she, "*must* see Helen" and, "must embrace her before she die[s]" and "must give her one last kiss, exchange with her one last word" (145). Jane uses ardent emotional language to describe her need to see Helen before she dies. In keeping with Helen's role as Jane's mentor as well as friend, Helen deepens Jane's religious education by modeling the compassion Christ showed the apostles when he bathed their feet for them. This example of compassion is re-enacted on a smaller scale when Helen expresses concern that Jane's feet are cold. Helen says, "Jane, your little feet are bare; lie down and cover yourself with my quilt" (146). This compassion is Helen's response to Jane's distress about Helen's mortal condition. The girls hold each other to give each other comfort. Before wishing each other good night and kissing each other for

the last time, Helen asks about Jane's comfort. Helen says, "Are you warm, darling?" and Jane replies, "Yes" (147). Jane demonstrates Helen's importance to her again "fifteen years" after her death, when she provides a proper gravestone "inscribed with her name, and the word 'Resurgam' " (148). Jane also pays her friend tribute by writing extensively about their friendship in this autobiography.

We have observed that Helen helps Jane develop socially. This next section explores the development of a friendship between Jane and Bessie, and argues that their friendship reveals limitations of Victorian expectations of friendship. We know that their acquaintance is renewed when Bessie visits Jane at Lowood Institution. Bessie acts not as a servant, but as a friend in choosing to visit Jane. When Jane visits Gateshead after Mrs. Reed becomes ill, she actually socializes more comfortably with Bessie than her cousins, even though Bessie is of a lower class. During this visit, Jane tells detailed stories about the people who have been staying at Thornfield, and "to these details Bessie listened with interest: they were precisely of the kind she relished" (310). The word "relished" shows the emotional component of their intellectual interest in human behavior: their pursuit is rational in that they analyze people and their motivations, but it is also emotional because they enjoy studying people. Although this friendship transcends class, other revealing barriers to intimacy become apparent, however, because Jane does not tell Bessie about her problematic love interest, Edward Fairfax Rochester. This behavior reveals a limitation of Victorian friendship, that not all problems were reasoned-out with friends (twenty-first century friendships tend to involve more self-disclosure). However, Bessie and Jane relish their time together, so this particular Victorian friendship may not have been wholly personally revealing, but it offers both Jane and Bessie important emotional

comfort and rational stimulation. Bessie's enjoyment of Jane's stories comforts Jane, because Bessie is so enthusiastic about her opinions and interests, and rational stimulation is likely involved in analyzing the social politics of the guests at Thornfield. Jane's interaction with Bessie also serves as a welcome oasis of enjoyment and rational indulgence in a hobby that interested Jane long before she met Rochester. Ironically, the individual is strengthened through friendship.

We have explored the friendship between Jane and Bessie which centers on storytelling. This next section explores the unique friendships between Jane, Diana, Mary, and St. John, which center on reading. Jane blossoms in the friendships she develops with Diana and Mary, which are unlike any friendship Jane has experienced, because she learns to use her imagination to pursue her true personal interests. We know that Jane tells us that this friendship is unique and uplifting: "There was a reviving pleasure in this intercourse, of a kind now tasted by me *for the first time*—the pleasure arising from perfect congeniality of tastes, sentiments, and principles. I liked to read what they liked to read: what they enjoyed, delighted me; what they *approved*, I *reverenced*" (444; emphasis added). The term "approve" evokes the term reason, and "reverence" denotes a reasonable endorsement but also an emotional adoration. Their interactions reflect Jane's interest in reason and emotion. Jane has not experienced this similarity in personalities and interests with her other friends. Together, Jane portrays the friends as using reason, in that they agree with each other's decisions, and they are aware of the importance of emotion, which is indicated because they all endeavor to elicit positive emotion from each other: as Jane says, "The more I knew of the inmates of Moor House, the better I liked them" (444).<sup>45</sup>

Diana and Mary serve as intellectual mentors for Jane as they provide emotional security. Jane declares, "with *eagerness* I followed in the path of *knowledge* they had trodden before me. I *devoured* the books they lent me: then it was full *satisfaction* to discuss with them in the evening what I had perused during the day. Thought fitted thought; opinion met opinion: we coincided, in short, perfectly" (444-5; emphasis added). The words "eagerness," "knowledge," "devoured," and "satisfaction" indicate that Jane's ideal sort of reason that incorporates emotion is met in this friendship. Jane relishes this rare opportunity to learn and discuss ideas, and she is happy and intellectually engaged with Diana and Mary. Jane reflects: "Our natures dovetailed: mutual affection—of the strongest kind—was the result" (445). Jane's description of friendship implies that mutual approval reinforces the strength of the relationship as well as the individual people involved in the friendship, and this reinforcement fosters affectionate appreciation. We know that dovetailing is a beautiful metaphor for friendship, because a carpenter takes extra time and care to reinforce the sides of a piece of furniture by dovetailing the corners, and that the dovetail pattern is beautiful as well as reinforcing: it fans out like a dove's tail. Brontë implies that friendships reinforce the heroine's strength. Jane finds the pinnacle of friendship with Diana and Mary Rivers.<sup>46</sup> We know that when Jane is conflicted about whether to marry St. John, she consults her friend Diana. Jane asks Diana, "Would it not be strange, Die, to be chained for life to a man who regarded one but as a useful tool?" and Diana answers, "Insupportable—unnatural—out of the question!" (516). Diana shows friendship for Jane by giving her an honest answer even though they are discussing her brother. Diana's values are similar to Eleanor's: for both,

friendship and honesty come even before family. This conversation gives Jane a friend's approval to follow her intuition, a mode of reason that incorporates emotion as a guide.

Jane has learned a great deal from her friends, especially Helen, Bessie, Diana, and Mary. Jane's Bildungsroman comes to fruition when Jane develops beyond the guidance of her friends and comes of age by finding her personal sense of balance between reason and emotion by refusing the proposal of the too rational St. John. Jane has developed a decision-making process that incorporates emotion, and allows the emotional stimulation of Rochester's voice to inspire her decision. We know that the "feeling" that "thrills" her also acts "on [her] senses as if their utmost activity hitherto had been but *torpor*; from which they [are] now summoned, and forced to wake" (519; emphasis added).<sup>47</sup> Jane's senses are "thrilled" out of the "torpor." Then she vanquishes "the dragon," so to speak; "I broke from St. John, who had followed, and would have detained me. It was *my* time to assume ascendancy. *My* powers were in play and in force" (520). When she demands to be alone: "He obeyed at once. Where there is energy to command well enough, obedience never fails" (520). Just as Helen supported her by giving her energy to fight Brocklehurst, so Rochester's voice gives Jane energy to fight St. John and act according to her own sense of reason that incorporates emotion. Both Helen's inspiring look and this scene of telecommunication are emotionally similar to the key scene of friendship in *The Romance of the Forest*, when the manuscript from the former prisoner invigorates Adeline and Adeline soon plans her escape; the message from Rochester similarly invigorates Jane.

Jane's friendship with Rochester inspires her, and inspiration can be defined as reason that incorporates emotion. If we view the novel through the lens of friendship, an

important reason that the romance between Jane and Rochester is memorable is that they are friends during their early relationship. The novel continues to value friendship even after the marriage plot concludes successfully, because Jane and Rochester visit their friends Diana and Mary alternately every year, a significant commitment considering the difficulties involved in travel in nineteenth-century England. When Jane says that she and Rochester love Diana and Mary and that Diana and Mary are both happy in their marriages, Jane says that she and Rochester are happy "because those we most love are happy likewise," and she demonstrates that these friendships are important to her (555). When Jane discusses St. John's letters from India, she indicates that she still thinks about him and cares about him.<sup>48</sup> The last two pages of the novel are about Jane's friends, and reinforce the importance of friendship in the novel.

We have observed that Jane's interest in reason informed by emotion is evident in scenes from her childhood friendship with Helen and also her friendships with Diana and Mary that do not explicitly use the terms "reason" and "emotion." Surprisingly, Helen implies that judgment is influenced by emotion, so there is a play between the two terms, although Jane usually discusses them as though they were distinct categories. We have traced the origins of the incorporation of emotion and reason from Jane's early friendship with books, and through her discussions of attaining happiness during three episodes wherein she explicitly uses the terms "reason" and "emotion." I have argued that this expanded sense of reason elucidates the two Freudian slips she claims are accidents as unconscious efforts toward honest friendship: the first scene occurs when her slate happened to slip and she interrupts the chastisement of Miss Temple; the second occurs when Jane writes her real name where St. John can see it, even though she gave him an

alias, and it would be reasonable (in a more narrow sense) to avoid revealing her real name.

Perhaps surprisingly, the relationships Jane experiences, especially with Helen, Miss Temple, Mary, and Diana, are so emotionally acute and intimate in terms of information shared, that the term "friendship" seems more appropriate than the term community. As I mentioned earlier, critics such as Auerbach, Fraiman, and Wilson have used the word "community" to describe the relationships in *Jane Eyre*. My findings suggest that we consider using the term friendship more often. Evoking "friendship" points to the intimate level of emotional and rational activity that occurs within these particular relationships. The women and girls make rational decisions that incorporate emotion. I have argued that two odd incidents reveal Jane's unconscious desire for honesty with her friends: the first occurs when Jane tells Rochester her true opinion about his appearance; and the second occurs when Jane starts at hearing the false name she gave the Rivers family. It seems likely that Jane is at least unconsciously reaching out to her friends during these episodes by trying to transcend social convention. Jane would not reasonably choose to break the slate, insult her employer, or betray her true identity; however, an expanded sense of reason that takes emotion into consideration allows for Jane's actions. These apparent accidents indicate a desire to be honest with the friends she cares for, even if this honesty goes against the reasonable course of action. I have argued that this interest in reason that incorporates emotion began during her childhood friendships and continues as she becomes an adult, and that Jane comes of age when she recognizes her own desire to incorporate emotion into her decision-making process and refuses St. John. Her friendships with Helen, Diana, and Mary are different: Helen serves

as a mentor, by, for instance, challenging Jane's resentment so that she can obtain happiness; in contrast, Jane meets Diana and Mary as adults and they are all intellectuals with time to enjoy their studies together; while Mary offers Jane comfort and support, Diana helps Jane judge whether to marry St. John while incorporating feeling. We know that readers often declare their intense reaction to *Jane Eyre*. Perhaps readers respond to *Jane Eyre* intensely because they are invited to feel and think along with Jane as if they were her friends. Jane's desire for friendship is apparent throughout this novel of development, and is especially satisfying when the friends experience "mutual happiness" (498).

## CHAPTER 5

## INCORPORATING EVALUATION:

ALLIES AND CONVICTION IN *DANIEL DERONDA*

Does the plot of *Daniel Deronda* (1876) treat the friendships of the central female figure differently than the previous novels I have examined? Yes. Eliot implies that friendship is rare. Gwendolen Harleth only has two friends, her cousin, Anna Gascoigne, who is not a close friend, and Daniel, whose friendship status is complicated. The cross-gender friendship between Gwendolen and Daniel indicates that a friendship can cross the gender divide.<sup>49</sup> However, the attraction between them complicates their relationship, so there is no precise word for their relationship. I call them friends, or, alternatively, allies, because their relationship does not become an official courtship. Additionally, their relationship has elements of friendship: they are concerned for each other's welfare, they discuss Gwendolen's problems privately, and in detail, and Daniel acts as a friend by helping her after Henleigh Mallinger Grandcourt dies. Does *Daniel Deronda*, like the previous books in this study, exhibit interest in books, emotion, and friendship? Yes. A brief summary of the plot highlights these features. The plot of the novel follows the development of the alliance between Gwendolen and Daniel. We know that the first page registers their mutual interest, and after Gwendolen marries his (supposed) cousin, Grandcourt, the frequency of their interaction increases to the point that Gwendolen feels dependent on Daniel. After Grandcourt dies, Daniel psychologically revives Gwendolen when she is overcome with shock, and he teaches Gwendolen a mode of reason that

considers emotion. Gwendolen and Daniel see the good in each other, so they help each other develop self-confidence. Gwendolen's confidence appears when she returns home and declares to her mother that she will make decisions for herself. Daniel's confidence appears when he decides that he could help Jewish people. Gwendolen's expanded sense of reason has the potential to mitigate the isolation she feels upon Daniel's departure; the series of events that lead to Gwendolen's independence are traumatic, but potentially positive.

Although literary critics have recognized the importance of the relationship between Gwendolen and Daniel, there is no consensus on the success of their relationship.<sup>50</sup> In *Seeing Together: Friendship Between the Sexes in English Writing, from Mill to Woolf* (1993), for example, Victor Luftig argues persuasively that they have a friendship which is central to the novel and a success. On the contrary, in *The Stone and the Scorpion: The Female Subject of Desire in the Novels of Charlotte Brontë, George Eliot, and Thomas Hardy* (1994), Judith Mitchell argues that the relationship is: "another characteristic 'sidestep' of the erotic by Eliot and a confirmation of the desirability of transcendence in human relationships" (148). In *George Eliot's Intellectual Life* (2010), Avrom Fleishman writes about "the Daniel-Gwendolen all-but-love-affair," and highlights the emotionally charged aspect of their relationship with the word "affair" and implies that this relationship is a failed love-affair (215). Fleishman also responds to critical interest in the importance of reason and emotion to Eliot, and discusses Eliot's real-life opinion that "non-rational elements" need to be considered as we advance knowledge (6).<sup>51</sup> In *George Eliot and Nineteenth-Century Psychology* (2006) Michael Davis demonstrates that Eliot's fiction responds to the work of nineteenth-century

psychologist Herbert Spencer, who claimed that "the higher mental functions, such as memory, *reason and feeling*, cannot be rigidly distinguished from one another" (106; emphasis added).<sup>52</sup> This use of reason in conjunction with emotion anticipates the theory of "strong objectivity."

While Fleishman concentrates on how Daniel and Mordecai reflect Eliot's interest in the non-rational, and Davis concentrates on Eliot's real-life beliefs, this chapter extends these discussions to the relationship between Gwendolen and Daniel. Are Daniel and Gwendolen friends or just failed lovers? Ultimately, I argue that Daniel and Gwendolen have a strange kind of friendship that is peculiar to people who are attracted to each other physically but will not pursue a romantic relationship because of outside loyalties (such as Daniel's interest in Mirah Lapidoth). Gwendolen's questions help Daniel articulate this expanded sense of reason as a helpful mode of analysis. I argue that an expanded mode of reason that incorporates feeling is created as a result of the alliance between Gwendolen and Daniel. Although the ending does not allow Gwendolen a happy marriage, it does allow her to escape an unhappy one, and the method of reasoning she develops with Daniel mitigates Gwendolen's independence, because she has the self-confidence to make judgments that incorporate feeling. This chapter considers how the friends come to develop this mode of analysis.

Is there an interest in manuscripts, letters, or books in *Daniel Deronda*? Yes; however, while the hidden manuscript in *The Romance of the Forest* offers Adeline good wishes and compassion, we know that Gwendolen's hidden letter comes with the diamonds Grandcourt forces Lydia Glasher to surrender, and that the letter offers Gwendolen a "curse" instead of condolence (358). This is reminiscent of Austen's

transformation of the hidden manuscript into a laundry-list. Similarly, in Austen, the spirit of compassion lives on in Eleanor's compassion for Catherine; in Eliot, the spirit of compassion lives on in Daniel's compassion for Gwendolen. This pattern may not be intentional on the part of all of the authors, but it indicates the usefulness of the hidden manuscript for subverting official centers of power. Additionally, while letters in *Daniel Deronda* usually convey bad news (such as the news of financial ruin), Gwendolen's letter to Daniel on his wedding-day breaks this pattern by offering kind wishes.<sup>53</sup>

Are books helpful for Gwendolen? And why are books such a pervasive symbol in Female Gothic literature? They hold the wisdom of the ages, and mean that the individual reading them is no longer alone: they have the wisdom imparted by the book. However, for Gwendolen, books are not a source of friendship as they are for Adeline and Jane. Just as Catherine's relationship with books is vexed, Gwendolen's relationship with books is vexed. Eliot makes clear the gender role restrictions of a Victorian woman of Gwendolen's class, because she is untaught, and subject to her husband. We know that when Gwendolen tries to follow Daniel's advice to expand her field of interests, she has to hide the fact that she is reading.<sup>54</sup> Gwendolen is constantly watched by her husband:

But it was astonishing *how little time* she found for these vast mental excursions. Constantly she had to be on the scene as Mrs. Grandcourt, and *to feel herself watched* in that part *by the exacting eyes of a husband* who had found a motive to exercise his tenacity—that of making his marriage answer all the ends he chose, and with the more completeness the more he discerned *any opposing will in her*.  
(548; emphasis added)

Because of "how little time" she has to study, and because she feels "herself watched" by the "exacting eyes" of her husband, Grandcourt is literally breaking Gwendolen's opportunity to expand her mind. Gwendolen's interest in learning is hampered by the material facts of her femininity and the role she is expected to play by her husband.

As I discussed in the Introduction, my initial research followed received notions about the importance of reason in Female Gothic literature, and there are passages in *Daniel Deronda* that support this paradigm. For instance, Gwendolen thinks like the traditional Female Gothic heroine, in that she plans to use her reason to build a better life for herself. We know that Gwendolen thinks:

Other people allowed themselves to be made *slaves* of, and to have their lives blown hither and thither like empty ships in which *no will* was present. It was not to be so with her; she would no longer be sacrificed to creatures worth less than herself, but would make the very best of the chances that life offered her, and conquer circumstances by her exceptional *cleverness*. (39; emphasis added)

Like the traditional Gothic heroine, Gwendolen hopes to triumph by using her "cleverness," or "reason," and in a sense, she lives out the Gothic fantasy of marrying the rich, mysterious man, which is the happy Gothic ending. But in this version of the story, the marriage causes her more trouble. Gwendolen thinks that her cleverness will help her avoid being made into a "slave," which, for her, means having "no will." Gwendolen has yet to learn that people often suffer circumstances against their will. Unfortunately, Gwendolen confuses cleverness and reason, and makes the unreasonable decision to marry Grandcourt, considering his history with Lydia Glasher. When this specious sort of reason fails her, she seeks out emotional comfort and rational advice from Daniel. My

initial emphasis on reason has given way to Eliot's interest in reason that incorporates emotion.

In the beginning, Daniel analyzes Gwendolen, but he also takes his own emotion into consideration: "Was she beautiful or not beautiful? and what was the *secret* of form or expression that gave the dynamic quality to her glance? . . . Why was the wish to look again *felt* as coercion and not as a longing in which the whole being *consents*?" (7; emphasis added). The word "secret" evokes a mystery to solve, and the word "felt" implies Daniel's emotional reaction to Gwendolen, while the word "consents" implies Daniel's opinion that true decisions are the result of choice. The decision to look again is described as a "wish," indicating a resolution that incorporates emotion. Eliot uses the promise of a romance to produce a dramatic opening scene. However, Gwendolen and Daniel develop a relationship that is closer to a friendship, and far less conventional. The first page indicates a romance plot because Daniel wonders whether Gwendolen is "beautiful," so Eliot deliberately sets up the possibility of romance (7). The novel keeps the notion that there is a romance in play, because other characters (such as Daniel's uncle and Hans Meyrick) think that there is a romance. The comradeship between Daniel and Gwendolen serves as a testing ground for compassion, a quality that combines analysis and feeling, and which Daniel has in excess and Gwendolen needs to develop. Compassion involves reasonable analysis, because one imagines the situation of another person, and it involves feeling, because one offers emotional comfort.

Gwendolen is portrayed as selfish and lacking compassion before her acquaintance with Daniel. Book I is called "The Spoiled Child." Gwendolen's reaction to Daniel's returning her necklace shows that she assumes that her interpretation of events is

always correct; Gwendolen assumes that Daniel's repurchase of her necklace is "an unpardonable liberty," and she thinks it is another way of "smiling at her ironically" (20). Gwendolen does not consider a range of possible motives, including a wish on Daniel's part to help her think about the repercussions of her actions. His ministering tendencies could be impertinent, but he does not mean to insult her. Compassion implies considering the point of view of another person, and Gwendolen has not developed this ability. We know that one night in particular, when her mother asks for medicine, Gwendolen "grumbled a refusal" (24).

The early part of the novel demonstrates that Gwendolen does not have friends or relatives who support her decisions. For instance, Gwendolen clearly indicates her disinclination to marry Grandcourt when she leaves England. We know that when the family lose their fortune, her uncle pressures Gwendolen to reconsider Grandcourt. Mr. Gascoigne, who is a Rector, asks Gwendolen whether she has "any ground for hesitating as to [her] acceptance of Mr. Grandcourt" (142). Gwendolen replies: "I suppose I hesitate without grounds" (142). Although we know that Gwendolen has met Mrs. Glasher and has "grounds," which she chooses to keep from her uncle, this conversation makes one wonder: is it necessary to have evidence of the imprudence of a marriage match? Should feelings not be considered? Eliot suggests that received notions of reason are inadequate, and the uncle should allow the niece to follow her inclination in this matter. However, we know that Mr. Gascoigne only asks for more evidence against her; he asks whether she has "heard anything of him which has affected [her] disagreeably.' The Rector thought it impossible that Gwendolen could have heard the gossip he had heard, but in any case he must endeavour to put all things in the right light for her" (142). His assumptions are

ironic, considering Gwendolen's direct contact with Lydia Glasher; additionally, although he is a Rector and has heard the rumors about Glasher and their children, Mr. Gascoigne does not hesitate to trust his niece to Grandcourt's care. Rather, he insists that the economic benefits make her acceptance a "duty" to her family (142). The uncle is not interested in helping Gwendolen establish a safe and happy marriage wherein she could develop spiritually, which is ironic for a Rector. Gwendolen receives no compassion from her family, and does not have the confidence to defend her judgment.

In contrast with the disregard Gwendolen's family shows for her spiritual life, Daniel becomes extremely interested in helping Gwendolen, and they both learn from their alliance. While Gwendolen will become less selfish and more compassionate, Daniel's character arc will move in the opposite direction, (later in the novel, he will learn a more moderate mode of sympathy that allows him to maintain a healthy detachment from other people). As a young man, Daniel takes sympathy too far and hurts himself because he enjoys saving other people. We know that when he helps Hans Meyrick with his exams (because Hans had an eye injury), Daniel fails his own exams. His guardian, Sir Hugo, admonishes Daniel that "it is good to be unselfish and generous; but don't carry that too far" (184). Daniel will have to learn to apply this advice and be generous without sacrificing himself.

Although Daniel has this innate generosity, Gwendolen's initial suspicion of Daniel is understandable, given her family background. We know that Gwendolen's negative impression of Daniel becomes more complex when a "new feeling" is added because she realizes that he might have wanted to help her (274). Gwendolen experiences

"a confused state of emotion" about Daniel (276). Daniel feels an "interest" in Gwendolen as well. Daniel realizes that,

The story of that girl's marriage did interest him: what he had heard through Lush . . . implied *a nature liable to difficulty and struggle*—elements of life which had a predominant attraction for his *sympathy*, due perhaps to his early pain in dwelling on the conjectured *story of his own existence*. Persons attracted him, as Hans Meyrick had done, in proportion to the possibility of his defending them, *rescuing* them, telling upon their lives with some sort of redeeming influence. (324; emphasis added)

Daniel is interested in Gwendolen's story, especially because her vexed existence reminds him of the "story of his own existence," and his emotions about the mystery of his parentage. "Sympathy" here means similarity, and this similarity is an important foundation for the friendship between Daniel and Gwendolen. This is a central issue of their friendship: Gwendolen needs help and Daniel needs to "rescue" someone. Daniel remembers that "Hans Meyrick had laughed at him for having something of the knight-errant in his disposition; and he would have found his proof if he had known what was just now going on in Deronda's mind about Mirah and Gwendolen" (324-25). Daniel will struggle to become more independent of his limiting self-image, the self-sacrificing role of knight-errant.

Eliot implies that the developmental struggles of Daniel and Gwendolen will need to involve awareness of reason and emotion, and she explicitly uses terms that denote emotion and reason. When Daniel joins the party that visits Gwendolen and her fiancé, she wonders, "why did she care so much about the opinion of this man who was 'nothing

of any consequence'? She had no time to find the *reason* – she was too much engaged in *caring*" (331; emphasis added). As Gwendolen tries to interpret her reaction to Daniel, she is so busy "caring" about his opinion that it is difficult to fix a logical "reason." This example is one of the many times that Eliot explicitly uses terms that denote emotion and reason. We know that when she next sees him, Gwendolen oversteps the bounds of typical politeness in order to invade Daniel's psychological space and satisfy her curiosity about him. Gwendolen tests Daniel's moral prejudices by asking whether he would object to her hunting, and when Daniel says that he had "no right to object to anything" she chose to do, she counters, "You thought you had a right to object to my gambling" (332). Daniel does not deny his "objection" (332). Gwendolen's interest in Daniel is explained as a result of his great gift of sympathy:

His eyes . . . seemed to express a special interest in every one on whom he fixed them, and might easily help to bring on him those claims which ardently sympathetic people are often creating in the minds of those who need help. In mendicant fashion, we make the goodness of others a reason for exorbitant demands on them. That sort of effect was penetrating Gwendolen. (332)

Daniel's appearance of having a "special interest" in her could be the reason that Gwendolen "cares" about Daniel's opinion. This interaction leaves both of them blushing, because this level of intimacy is not usually reached between polite acquaintances. Daniel and Gwendolen have both been invasive in order to initiate their friendship.

A quality of their developing friendship is honesty, and their insight into each other's potential develops because they are honest with each other. There is a play between reason and emotion when Gwendolen impulsively discloses information that she

would not have rationally chosen to disclose: her feelings prompted this exchange, revealing a compulsory aspect to their friendship. Gwendolen feels that "she had stupidly said what she had not meant to say, and yet being rather happy that she had plunged into this mutual understanding" (332). This "mutual understanding" is agreeable for Daniel as well, since she seems "more decidedly attractive than before" (332). Daniel sees that "there had been changes going on within her since that time at Leubronn: the struggle of mind attending a conscious error had wakened something like a new soul" (332). Daniel is interested in her spiritual development, and Gwendolen is interested in his opinions about morality. Davis writes that for Eliot, "Moral sense . . . cannot be seen as an essential, monolithic human attribute, but rather is formed in the context of the wider mind, of society and language. . . . This connectedness with the rest of the mind points to the contradictions which characterize both moral sense and emotion generally" (106-07). *Daniel Deronda* holds a special role in this study of the Female Gothic experience, because Eliot's psychological realism portrays the impact of Gwendolen's isolation in great detail and suggests the importance of friendship even though the relationship between Gwendolen and Daniel is more complicated than a usual friendship.<sup>55</sup>

Gwendolen's alliance with Daniel is important because it encourages a significant leap in her development: she thinks about other people. The narrator tells us that "a new epoch" is made for Gwendolen when she realizes that her gain will lead to the "exclusion of others" (335). When her mother tells Gwendolen that Daniel is not the legitimate son of Sir Hugo Mallinger, Gwendolen thinks about Daniel's life: "What sort of life had he before him—he being nothing of any consequence? And with only a little difference in events he might have . . . held the very estates which Grandcourt was to have" (335).

Gwendolen now imagines Daniel in a "group with Mrs. Glasher and her children; before whom she felt herself in an attitude of apology" (335). Gwendolen's thoughts follow a different path than they normally have done: "These obvious, futile thoughts of what might have been, made a new epoch for Gwendolen" (335). Gwendolen has been used to taking "the best that came to her" and now she sees "the position which tempted her in a new light, as a hard, unfair exclusion of others" (335). This "new epoch" corroborates Luftig's argument that the friendship between Daniel and Gwendolen has an important impact on Gwendolen's future, since she will become more socially conscious and less self-absorbed. Luftig compares "Janet's Repentance" with *Daniel Deronda*, writing that the fruits of the friendships between the sexes in "Janet's Repentance" and *Daniel Deronda* are even more momentous than marriage because they include hope for the future: "The two conversion narratives have defined their central relationships in terms of redemption more than romance; the futures to which the stories point are in both cases far more momentous than any domestic marriage" (76). Because of Daniel, Gwendolen is starting a new phase of her emotional life, in that she considers how her decisions impact other people.

The conversations between Gwendolen and Daniel help Gwendolen develop her social awareness, because they tend to touch on social justice. While most of her acquaintance do not discuss social issues, we know that when Gwendolen asks Daniel about her gambling at Leubronn, their conversation about gambling becomes a conversation about social responsibility. Gwendolen asks Daniel why he thought gambling morally wrong, and Daniel answers that "There are enough inevitable turns of fortune which force us to see that our gain is another's loss:—that is one of the ugly

aspects of life. One would like to reduce it as much as one could, not get amusement out of exaggerating it" (337). Gwendolen is troubled by this answer, and says, " 'But you do admit that we can't help things' . . . with a drop in her tone. The answer had not been anything like what she had expected. 'I mean that things are so in spite of us; we can't always help it that our gain is another's loss' " (337). Daniel does not politely agree; he argues: "Clearly. Because of that, we should help it where we can" (337). Daniel's concern for justice is an attribute that Gwendolen finds compelling. The people with whom Gwendolen currently socializes with do not analyze their decisions in moral or socially conscious terms, at least not in the way that Daniel does; or if they do, they do not share their observations with Gwendolen. This is the first character in the novel to openly analyze a social situation with Gwendolen in purely moral terms.

After her marriage, Gwendolen realizes that she needs a friend like Daniel to resist Grandcourt's contagious immorality. As noted earlier in this chapter, in keeping with Gwendolen's nightmare marriage, when Gwendolen finds a hidden manuscript, it is not an uplifting testament to resistance as in *The Romance of the Forest*. We know that Gwendolen's hidden letter comes with the diamonds Grandcourt forces Lydia Glasher to surrender, and that the letter offers Gwendolen a "curse" instead of condolence (358). The scene portrays fear worthy of any Gothic: Gwendolen "saw a letter lying above them. She knew the handwriting of the address. It was as if an adder had lain on them" (358). Lydia writes "The willing wrong you have done me will be your curse" (359). Eliot writes,

It seemed at first as if Gwendolen's eyes were spell-bound in reading the horrible words of the letter over and over again as a doom of penance; but suddenly a new spasm of terror made her lean forward and stretch out the paper toward the fire,

lest accusation and proof at once should meet all eyes. . . . Truly here were poisoned gems, and the poison had entered into this poor young creature. . . .

Grandcourt entered, dressed for dinner. The sight of him brought a new nervous shock, and Gwendolen screamed again and again with hysterical violence. (359)

Gothic imagery accentuates the distress of this scene. Gwendolen becomes a Female Gothic heroine, as she is "spell-bound," as if "doomed," and she feels "spasms" of "terror." The gems are "poisoned," not by chemicals, but by spite. This curse is not real, but Gwendolen's emotions are heightened, so it feels real, and she becomes "hysterical" and "violent." Like the Female Gothic heroine, Gwendolen is traversing the terrifying landscape. She needs help, and we know that when Sir Hugo and Lady Mallinger host a party for the new couple, Gwendolen seeks Daniel's guidance by conveying private information. Gwendolen begins by showing Daniel that she is miserable:

she had turned on him no smile, but such an *appealing look of sadness* . . . that his speech was checked. For what was an appreciable space of time to both, though the observation of others could not have measured it, they looked at each other - she seeming to take the deep *rest* of confession, he with an answering depth of *sympathy* that neutralized other feelings. (411; emphasis added)

Several words emphasize emotion in this passage, such as "sadness," "rest," and "sympathy." The importance of sympathy is accentuated because it "neutralized other feelings." As Gwendolen continues to communicate her misery to Daniel, she makes unconscious disclosures, so a play between emotion and reason develops. After the "appealing look of sadness," Eliot tells us that Gwendolen did not consciously choose to elicit Daniel's solicitude. The accidental aspect of this situation echoes Gwendolen's

earlier "accidental" reference to Daniel's purchase of the turquoise necklace, a reference that allows them both to acknowledge their understanding. Although Gwendolen retreats into more polite behavior after giving Daniel the look of sadness, Eliot tells us that this is a mark of the involuntary nature of her disclosure: "That her look of confession had been involuntary was shown by that just perceptible shake and change of countenance with which she roused herself to reply calmly, 'I join in it by listening. I am fond of music' " (411). This "involuntary" aspect of their interaction shows that Gwendolen needs someone to talk to about how miserable she feels.

While many of Gwendolen's previous relationships have hindered her development because they encouraged her to hide her true feelings, Gwendolen learns to tell Daniel her true opinions. Gwendolen and Daniel tell each other the truth, even if they risk the alliance because they are criticizing each other. When Daniel encourages Gwendolen to sing, Gwendolen says that she cannot follow Daniel's example and accept being a mediocre singer: "To be middling with me is another phrase for being dull. And the worst fault I have to find with the world is, that it is dull. Do you know, I am going to justify gambling in spite of you. It is a refuge from dulness" (411). Daniel does not politely agree with Gwendolen; rather, he offers his honest opinion: "I don't admit the justification . . . I think what we call the dulness of things is a disease in ourselves. Else how could any one find an intense interest in life? And many do" (411; original spelling). Daniel not only tells Gwendolen what he really thinks, but he also uses the word "we" to admit that he has also had similar thoughts, as a reassuring comfort. He offers his advice as another flawed human who struggles with common problems. Before their next conversation, Daniel thinks to himself that "she has a *dreary* lack of the *ideas* that might

help her" (413; emphasis added). Daniel thinks about her lack of "ideas" and the emotional "dreariness" that follows as a result, so reason and emotion are connected in his view.

Daniel realizes that Gwendolen needs advice, so he tries to help her learn to develop both reason and emotion. When Sir Hugo discusses the recent additions to the Abbey, the rather ordinary circumstance of discussing his improvements becomes a discussion about the play between reason and emotion. Gwendolen wonders whether Daniel approves of these new additions, and she asks Daniel if he prefers to "keep with the old fashions" (417). Daniel tells Gwendolen, "To delight in doing things because our fathers did them is good if it shuts out nothing better; it enlarges the range of affection—and affection is the broadest basis of good in life" (417). Gwendolen is surprised at his interest in affection, because she "should have thought [he] cared most about ideas, knowledge, wisdom, and all that" (417). Daniel explains that he thinks that "to care about them is a sort of affection" (417). Ideas, which are traditionally associated with reason, as opposed to emotion and affection, are related so closely by Daniel that a play between emotion and reason is implied. Gwendolen's reaction involves honest self assessment, and Daniel does not back down into polite denials: Daniel acts as a friend by telling Gwendolen the truth. When Gwendolen suggests that she might not be "very affectionate" and that "perhaps" Daniel means to tell her that this lack of affection "is the reason why [she does not] see much good in life," Daniel answers that he did not mean to correct her, but that he agrees that if she really is without much affection, then she probably does not "see much good in life" (417). Their conversation reasons out

Gwendolen's unhappy situation, and uses logic to do so, while providing emotional comfort.

Gwendolen makes another leap in her development when she realizes that she should have trusted her judgment of Grandcourt, which was informed by emotion. In the middle of their stay at the Abbey, Eliot allows us to see Gwendolen and Grandcourt alone in their private room, and because Grandcourt is verbally abusive, the scene highlights the importance of Gwendolen's alliance with Daniel, because it assists Gwendolen continue to develop psychologically despite her abusive marriage. Gwendolen intends to hide her "miseries" from other people, even as Grandcourt tries to crush Gwendolen's spirit (423). Grandcourt mentally abuses Gwendolen when she says "I don't think diamonds suit me" and Grandcourt answers "What you think has nothing to do with it" (427). Grandcourt crushes Gwendolen by dismissing her thoughts as unimportant. Gwendolen foresees that Grandcourt will make her "quail" like his "dogs and horses" (427). Gwendolen gains sympathy with other women through her experience of abuse: "Her mother's dulness, which used to irritate her, she was at present inclined to explain as the ordinary result of women's experience" (429). Gwendolen still thinks that she will "manage differently from mamma;" but her management now only [means] that she [will] carry her troubles with spirit, and *let none suspect them*" (429). The fact that she breaks this intention of silence shows Gwendolen's trust in Daniel. Gwendolen also develops when she consoles herself about the marriage to Grandcourt by thinking that at least her mother will be secure financially (429). Eliot highlights the fact that Daniel learns from Gwendolen when she tells us that "Without the aid of sacred ceremony or costume, her feelings had turned this man, only a few years older than herself, into a priest," and that

"Young reverence for one who is also young is the most coercive of all . . . But the coercion is often stronger on the one who takes the reverence. Those who trust us educate us. And perhaps in that ideal consecration of Gwendolen's, some education was being prepared for Deronda" (430). Daniel learns that he can positively influence other people, and he learns to use a reason informed by emotion: "he was inclined to judge her tenderly, to excuse, to pity" (433). Both Daniel and Gwendolen learn from their comradeship.

Gwendolen's development continues when she makes a judgment that incorporates her indignation, and declares that women are punished for their moral mistakes. Gwendolen asks Daniel whether Mirah is "as perfect in everything else as her music?" (438). Daniel answers carefully, saying that he "can't vouch for that exactly" but he has observed "nothing in her that [he] could wish to be different" (438). Gwendolen objects to Daniel's admiring Mirah, a woman who is blameless: "You admire Miss Lapidoth because you think her blameless, perfect. And you know you would despise a woman who had done something you thought very wrong" (439). Daniel will not agree with this assessment, and counters, "That would depend entirely upon her own view of what she had done" (439). Gwendolen is suspicious of Daniel, and says, "You would be satisfied if she were very wretched, I suppose" (439). Gwendolen is "reading" Daniel as a part of a patriarchal culture that expects women to virtuously suffer in silence while avoiding sin themselves. If Gwendolen is right, then Daniel is not acting as a good friend since he is emotionally manipulating her. The novel does not necessarily answer whether this is a valid analysis, and whether this is the reason Daniel falls in love with Mirah rather than Gwendolen. Daniel might have fallen in love with Mirah as a matter of

chance: he happened to meet Mirah first, and he got to act as a knight-errant and rescue her from drowning herself; he turns out to be Jewish like Mirah; and he is impressed with Mirah's kindness toward others in spite of the unkindness shown her. Daniel gives Gwendolen a fuller picture of his opinions by saying that his admiration of Mirah does not mean that he lacks sympathy with fellow "faulty creatures," simultaneously defending his right to admire Mirah while also kindly admitting that he is just as faulty as Gwendolen, and so declares that they have an equal footing, so he can sympathize with her on that ground (439).

Although Daniel is flawed, Gwendolen still learns from the alliance because she practices being honest with Daniel. Gwendolen has asked for Daniel's opinion of Mirah, but Gwendolen does not passively accept Daniel's opinion; in his turn, Daniel does not politely agree with Gwendolen. Daniel adds that his admiration of Mirah does not mean that he sympathizes with Gwendolen any less. Daniel says

I did not mean to say that the finer nature is not more adorable; I meant that those who would be comparatively uninteresting beforehand may become worthier of sympathy when they do something that awakens in them a keen remorse. Lives are enlarged in different ways. I daresay some would never get their eyes opened if it were not for a violent shock from the consequences of their own actions. And when they are suffering in that way one must care for them more than for the comfortably self-satisfied. (439)

Daniel's declaration that people who are "suffering" deserve more compassion than those who are "self-satisfied," implies that Daniel knows that Gwendolen is suffering, and that he feels truly sorry for Gwendolen. Daniel shows consideration: "urged by compassion

[he] let his eyes and voice express as much interest as they would" (439). Gwendolen sees that Daniel feels compassion for her, and she "looked up at him with pain in her long eyes, like a wounded animal asking for help" (439). This description of Gwendolen "like a wounded animal" shows the severity of the abuse Grandcourt inflicts as well as her thwarted hunger for goodness. The phrase "asking for help" also shows Gwendolen's helplessness in a patriarchal culture that would only blame the victim if she ran from her husband as Lydia Glasher discovered. Daniel's willingness to try to help her shows courage in a culture that would have people ignore the abuse of this woman. Gwendolen also shows courage by asking for help.

At the New Year's Eve dance, Gwendolen makes another leap in maturity by explicitly asking Daniel for advice. After Grandcourt clearly insults Gwendolen and Daniel by refusing to take a walk with them, "Gwendolen felt as if the annoyance which had just happened had removed another film of reserve from between them, and she had more right than before to be as open as she wished" (444). This new level of openness is welcomed by Gwendolen. Consideration for her feelings steers Daniel's conversation; he thinks of remarking on the beauty of the night, but realizes that "any indifferent words might jar on her" (444). Gwendolen uses this opportunity to be honest with Daniel, and she admits that she feels miserable and that she needs advice. Gwendolen says,

"You must tell me then what to think and what to do; else why did you not let me go on doing as I liked and not minding? If I had gone on gambling I might have won again, and I might have got not to care for anything else. You would not let me do that. Why shouldn't I do as I like, and not mind? Other people do." Poor Gwendolen's speech expressed nothing very clearly except her irritation. (445)

Gwendolen explicitly asks Daniel to "tell" her what to do to mend her life. Eliot invites the reader to sympathize with her as well, with the words "poor Gwendolen." Vexation is portrayed as fruitful because Gwendolen's irritation helps her make this decision to openly ask Daniel for advice. Thus, Gwendolen's judgment incorporates emotion. Daniel's answer shows that he actually likes Gwendolen and can see the good in her: "I don't believe you would ever get not to mind" (445). This answer shows an important aspect of their friendship: they can see the good in each other. This insight of Daniel's is especially important for Gwendolen, who is being mentally abused by her husband.

Although she complies with her husband's demand that she wear the diamonds, the turquoise necklace becomes a powerful symbol of resistance. We know that Gwendolen wears the turquoise necklace as a bracelet to the dance, despite her husband's irritation. In "Inherited Emotions: George Eliot and the Politics of Heirlooms" (2010), Katherine Dunagan Osborne argues convincingly that while the turquoise necklace was handed down from her father and could be seen as a patriarchal heirloom, it is only significant to Gwendolen because it has emotional significance: it is a reminder that "someone believes she can be a better person" (481).<sup>56</sup> Things which might have only been significant as patriarchal heirlooms are actually emotionally significant because they help her recognize a need to grow. I would extend this argument by pointing out the importance of the necklace to Gwendolen's developing self-esteem: the turquoise necklace helps Gwendolen believe that this growth is possible because it reminds her of Daniel's effort to object to her gambling. Daniel's belief that Gwendolen could be better is encouraging to Gwendolen. The turquoise necklace becomes a powerful symbol of

Gwendolen's goal, to continue to develop despite the debilitating atmosphere of her marriage, and of Daniel's faith in her ability to overcome her difficulties.

Gwendolen's development is furthered when Daniel declares that she has a quality that allows people to evolve: remorse. Even though Daniel can see the good in Gwendolen, he also sees that she could improve, and he does not hold back suggestions; these opinions have been helpful for himself, so Eliot implies that Daniel is sharing his own psychological struggles with Gwendolen even though he is not explicitly telling her about his struggles. Daniel says: "I believe you could never lead an injurious life—all reckless lives are injurious, pestilential—without feeling remorse" (446). Eliot tells us that "Deronda's unconscious fervor had gathered as he went on: he was uttering thoughts which he had used for himself in moments of painful meditation" (446). We hear that Daniel has also struggled against the temptation to be "reckless" and selfish. When Gwendolen asks how she can do "better," Daniel answers:

Look on other lives besides your own. See what their troubles are, and how they are borne. Try to care about something in this vast world besides the gratification of small selfish desires. Try to care for what is best in thought and action—something that is good apart from the accidents of your own lot. (446)

This scene enacts themes this chapter traces. Because of Gwendolen's question, Daniel articulates this method of attaining happiness. His suggestion alludes to reasonable analysis when he uses the words "see," "how," and "what is best and thought and action." He suggests that emotion should be incorporated into this analysis with the word "care." Gwendolen has the insight to see the implied analysis of her current state; she realizes "You mean that I am selfish and ignorant" (446). Daniel mitigates the harshness of this

realization by giving an answer that demonstrates his belief in her ability to develop by saying "You will not go on being selfish and ignorant!" (446). Daniel does not hesitate to give his reasonable opinion that she has been "selfish and ignorant," but at the same time he is kind, because he gives her his honest opinion that she will struggle against selfishness and win.

Gwendolen's development is bolstered when Daniel further explains this process of struggling for wisdom through a mode of reason that considers emotion. Gwendolen remembers the library scene as a moment when she felt Daniel's compassion for her (later in the novel, on page 805). Gwendolen confides in Daniel that she feels "remorse for having injured others" and that she is "punished" but "can't alter it" (449). Gwendolen asks, "What should you do—what should you feel, if you were in my place?" (449). Even as she looks for a reasonable plan of action, then, Gwendolen also asks what Daniel would "feel" if he were in her place. Daniel acknowledges his sympathy by saying, "I should feel something of what you feel—deep sorrow" (450). Gwendolen then demands more specific advice about what action she could take, and Daniel discusses the importance of thinking beyond the narrow realm of her own concerns, advice he readily gives because he tries to do so himself: he had "the habit of inward argument with himself" (451). Daniel tells Gwendolen that the "refuge" she needs

from personal trouble is the higher, the religious life, which holds an enthusiasm for something more than our own appetites and vanities. The few may find themselves in it simply by an elevation of feeling; but for us who have to struggle for our wisdom, the higher life must be a region in which the *affections* are clad with *knowledge*. (451; emphasis added)

Implicitly, Daniel admits that he has had similar struggles because he needs "knowledge" to go along with the "affections" and the "elevation of feeling" that "the higher life" affords people. Daniel advises, "Take your *fear as a safeguard*. It is like quickness of hearing. It may make consequences passionately present to you. Try to take hold of your *sensibility*, and use it as if it were a faculty, like vision" (452; emphasis added). Here, Daniel explicitly articulates the process of reasoning while incorporating feeling. Daniel claims that fear can be a beneficial emotion if Gwendolen will allow her reason to be tempered by the emotion. The "consequences" that she can reasonably predict could be "passionately" apparent, so emotion helps reason. This is how, in Daniel's explanation, "sensibility" can be used as a "safeguard" and "faculty." Daniel discusses a kind of reason that is informed by emotion as a safeguard against future mistakes.

Although Gwendolen embraces this mode of reason that considers emotion as a goal, she still experiences barriers to her development, because she has a tendency to make assumptions about what Daniel thinks, and she does not make her own decisions. In the sixth book of *Daniel Deronda*, Gwendolen is separated from Deronda by her marriage to Grandcourt, but she is also separated from him because she assumes that she knows what he is thinking: "it was inevitable that she should imagine a larger place for herself in his thoughts than she actually possessed. They must be rather old and wise persons who are not apt to see their own anxiety or elation about themselves reflected in other minds" (547). Gwendolen's understanding of sympathy is limited in that she still assumes that others feel as she expects them to feel; she does not imagine Daniel's real thoughts, but makes up her mind about what she wants him to think. Daniel has suggested that she develop her mental powers, but she is ironically dependent on him for

making decisions; Gwendolen thinks, "what would he tell her that she ought to do? 'He said, I must get more interest in others, and more knowledge, and that I must care about the best things—but how am I to begin?' She wondered what books he would tell her to take up to her own room" (547). Gwendolen does not remember writers in whom she felt an interest; rather, she tries to imagine what Deronda reads. Gwendolen "feel[s] sure that Deronda had read them, and hop[es] that by dipping into them all in succession, with her rapid understanding she might get a point of view nearer to his level" (547). The fact that Gwendolen has to wait until "she was safe from observation" to carry the books to her room shows how isolated she is in her own home and highlights the importance of her alliance with Daniel, because he would be happy that she was reading, whereas her husband would not want her to read.

Gwendolen experiences barriers to her development because she is frustrated by her hostile home environment. The emphasis on rational pursuits gives way to a discussion between Gwendolen and Daniel about their emotional frustration as they struggle to foster Gwendolen's growth. Eventually, Gwendolen despairs of ever changing, and says to Daniel:

But one may feel things and not be able to do anything better for all that, . . . I begin to think we can only get better by having people about us who raise good feelings. You must not be surprised at anything in me. I think it is too late for me to alter. I don't know how to set about being wise, as you told me to be. (563)

Gwendolen realizes that friends, or as she puts it, others who "raise good feelings," are necessary in order to improve. Gwendolen is not allowed the chance to read books that could serve, in a limited sense, as friends. Gwendolen explicitly discusses her feelings

with Daniel, and Daniel expresses his own fear in kind, telling her that he is afraid that his meddling has not helped her, but Gwendolen declares that he has helped her, and that he must not forsake her: "If you despair of me, I shall despair. Your saying that I should not go on being selfish and ignorant has been some strength to me" (563). Gwendolen seems to use a passive-aggressive threat to garner reassurance from Daniel.

Another barrier to Gwendolen's development is that she experiences an unhealthy attachment to Daniel at this stage of their alliance, and uses passive-aggressive manipulation to make him feel responsible for her; Daniel is tested by this manipulation, but he does eventually realize the mistake. Gwendolen says, "If you say you wish you had not meddled—that means you despair of me and forsake me. And then you will decide for me that I shall not be good. It is you who will decide; because you might have made me different by keeping as near to me as you could, and believing in me" (563). Much as Rochester tries to blackmail Jane into staying with him, Gwendolen insists that Daniel "will decide" for her that she will not be good if he leaves her. Although this passive-aggressive pressure works on Daniel as long as he is only sympathetic, when he detaches himself and judges for himself, he realizes that he does not actually have the influence on her that Gwendolen imagines, and that Gwendolen can and should make her own decisions about her conduct; Daniel reflects: "that he had been falling into an *exaggeration* of his own importance, and a *ridiculous readiness to accept Gwendolen's view of himself*, as if he could really have any *decisive power over her*" (564; emphasis added). Daniel realizes that his wishes for her are not entirely "decisive" in a controlling sense of having "power over her," because Gwendolen also makes decisions about whether she will "be good" (563). Unlike Grandcourt, Daniel does not wish to control

Gwendolen. Daniel can help her by believing in her, but he realizes that Gwendolen should make decisions for herself. This realization allows Daniel to decide later that he can leave the country, because Gwendolen does not need to depend on him. Daniel is protecting himself by becoming more detached, but he still cares about Gwendolen and tries to help her after Grandcourt's boating accident. Although she is fearful that she contributed to the death by failing immediately to help Grandcourt, we know that Daniel tells Gwendolen "it seems impossible that you could have done anything to save him" (699). His comforting presence and advice enables Gwendolen to stop blaming herself for Grandcourt's death.

After she returns to England, Gwendolen completes her Bildungsroman when she learns to trust her mode of reason and declare that she will make her own decisions. She and her mother have the most momentous conversation of their relationship. In answer to her mother's suggestion that she take a "sleeping-draught," Gwendolen answers:

"No, mamma, thank you; I don't want to go to sleep."

"It would be so good for you to sleep more, my darling."

"Don't say what would be good for me, *mamma*," Gwendolen answered imperiously. "You don't know what would be good for me. You and my *uncle* must not contradict me and tell me anything is good for me when *I feel it is not good*." (756; emphasis added)

Gwendolen explicitly declares that she will make judgments that consider her feelings because she says that she will not tolerate the interference of her mother and her uncle when she feels that "it is not good." Gwendolen shows that she has learned to trust her own sense of right and wrong, rather than yielding to what her family wants, and learning

to develop this independence of thought equips Gwendolen for a better life. Hopefully, Gwendolen will be able to compassionate her mother without necessarily feeling that she must agree with her mother. Gwendolen learns to incorporate emotion into reason by learning to listen to the thoughts of other people while maintaining enough independence to allow herself to decide whether she agrees. This type of sympathy will allow Gwendolen to think for herself and feel for others, as well as herself.

Because of their alliance, both Daniel and Gwendolen develop the ability to think for themselves rather than simply sympathize with others and do what other people want them to do. When his uncle learns that Daniel happened to be in Genoa when Gwendolen needed help, he assumes that there is a connection through destiny, reviving the assumption of a romance (764). Daniel admits to himself that had he never met Mirah or Mordecai, he would have protected Gwendolen for the rest of her life, but that ". . . now, love and duty had thrown other bonds around him, and that impulse could no longer determine his life" (765). Daniel feels love for Mirah and also decides rationally to pursue her and marry her rather than allowing himself to stay and suffer with Gwendolen regardless of what he truly thinks or feels. Daniel sympathizes with Gwendolen, but he does not stay in England to be near her, because he decides that he does not need to succor her at the expense of his personal happiness (and his new duties, as a Jewish man).

Although Daniel is learning the virtue of detachment, he continues to act as a friend by helping Gwendolen after Grandcourt's death. Gwendolen asks for Daniel's advice about Grandcourt's will, and, Daniel says that "[he takes] as a guide now [her] feeling about Mrs. Davilow, which seems to [him] quite just" (767). "Feeling" should inform judgment. Daniel concludes that Gwendolen should not refuse the money.

Furthermore, Daniel encourages Gwendolen to think about her future instead of dwelling in her traumatic past. Daniel tells Gwendolen: "What makes life dreary is the want of motive: but once beginning to act with that penitential, loving purpose you have in your mind, there will be unexpected satisfactions—there will be newly-opening needs—continually coming to carry you on from day to day" (769). This is a supportive idea: that her "loving purpose" would not only give Gwendolen a "motive" but that it would also "carry" her. Daniel again literally sympathizes with Gwendolen when he says: " 'This sorrow, which has cut down to the root, has come to you while you are so young—try to think of it not as a spoiling of your life, but as a preparation for it. Let it be a preparation—' Any one overhearing his tones would have thought he was entreating *for his own happiness*" (769; emphasis added). Daniel is feeling the danger Gwendolen faces: she could become severely depressed, and he takes her happiness personally. When Daniel goes on to remind Gwendolen that she has "been saved from the worst evils that might have come from [her] marriage" because she might have murdered him and that she "had a vision of injurious, selfish action—a vision of possible degradation" he encourages Gwendolen to "think that a severe angel, seeing you along the road of error, grasped you by the wrist and showed you the horror of the life you must avoid" (769). Daniel frames this hardship as a preparation for her future role in society.

Daniel bolsters Gwendolen's development by suggesting an attainable goal for her future life without Grandcourt. Daniel says, "You can, you will, be among the best of women, such as make others glad that they were born" (769). Gwendolen responds to his reasonable and emotional words as if she had been near death: "*The words* were like the touch of a *miraculous* hand to Gwendolen. Mingled *emotions* streamed through her frame

with a strength that seemed the beginning of a *new* existence, having some new power or other which stirred in her vaguely" (769; emphasis added). This dramatic scene of inspiration is reminiscent of Jane's description of Helen's influence: "How the new feeling bore me up!" (Brontë 130). Daniel's vision of how Gwendolen could offer inspiration and solace to other people gives Gwendolen a new vision of her own potential. She was in despair, and Daniel's friendship allowed him to share his insight into her positive potential with Gwendolen so that Gwendolen could see a better version of herself than she could on her own. Alone, she saw only her selfishness and passion for revenge against Grandcourt: her desire to kill him. But Daniel's vision of Gwendolen's potential helps her negotiate the labyrinth of recovery.<sup>57</sup> Before this compassion, Gwendolen had no hope for her future, but Daniel's words give Gwendolen a positive vision of her future potential. Daniel gives Gwendolen a challenging but reasonable goal; so, although Gwendolen has been abused and her self-esteem is low, she is moved by Daniel's concern and is able to accept this modest goal as a reasonable possibility. Daniel shares his feelings and thoughts about his visions for her future, and in this act of inspiration, there is a play between reason and emotion. Eliot's novel is centrally concerned with the revitalizing power of friendship.

Gwendolen's development is bolstered when she imagines her life as an independent person. The issue of whether Gwendolen and Daniel are friends is revisited, because Gwendolen is now a widow. However, Eliot quickly and explicitly discusses Gwendolen's lack of interest in romance at this point in her life. Gwendolen does not feel that Daniel will marry her: "It was not her thought, that he loved her, and would cling to her—a thought would have tottered with improbability; it was her spiritual breath" (769).

Daniel is a "spiritual breath," especially after the morally corrupt Grandcourt. Daniel and Gwendolen have become friends in terms of their actions: Daniel has never courted Gwendolen; rather, they have talked with each other and gained self-knowledge that will help them lead better lives. Gwendolen learns that she can improve morally and be happier, and Daniel learns that he can inspire other people, a talent which will become his life's work. Although she has learned a great deal, Eliot implies that Gwendolen will develop even further when she realizes that other people often have points of view that differ from her own. For instance, even as Daniel prepares to tell her about his departure for the East, Gwendolen had no idea that he would ever want to be anywhere but near her (771). Although she is surprised by this news, Gwendolen is comforted by the fact that she has Daniel's concern and compassion, and at the same time, she knows that she is, now, sophisticated enough to make her own decisions and act independently. Daniel's vision that Gwendolen could make others glad they were born is possible for her, because she has already helped Daniel be happy he was born; she has given him the experience of helping someone else.

Gwendolen demonstrates her development by making two important independent and positive decisions: she is kind to her mother, and she writes Daniel a letter on his wedding-day with blessings and her wishes for his happiness. After Daniel leaves, Gwendolen mourns the loss, but she sleeps and awakens to reassure her mother that she "will live" (806). This attention to her mother's anxiety is a change in behavior for Gwendolen, because she is attentive to her mother's feelings. Gwendolen stops worrying about herself long enough to comfort her mother. This change in behavior indicates a commitment on Gwendolen's part to take Daniel's advice and to learn to think about other

people's comfort. Because she has learned, through the non-example of Grandcourt, that consideration for others is laudable, her developing consideration for others helps Gwendolen bolster her self-esteem, and she feels better personally. Gwendolen's letter to Daniel is an important indication that their relationship is not a total loss. Gwendolen's letter, which Daniel considers "more precious than gold and gems," contains Gwendolen's blessings and hopes for Daniel's happiness on his wedding-day (810). Gwendolen thanks Daniel by telling him that she remembers his prediction that she "may live to be one of the best of women, who make others glad that they were born" (810). Gwendolen expresses her thanks for Daniel's camaraderie, which enabled him to see this vision of her future, and give her hope of recovering her happiness. Gwendolen and Daniel are allies because they inspire each other, and they recognize each other's potential.<sup>58</sup> I agree with Luftig's description of the importance of a "communal motive" in the novel:

*Daniel Deronda* can achieve its unconventional subtlety because it defines its central heterosexual relation according to a different version of "passion" —what Eliot refers to as "social passion," which, once focused, can make "fellowship real" (336). This communal motive is offered as the alternative for the "many lives" whose passion is "spent in [a] narrow round, for want of ideas and sympathies to make a larger home for it" (421)—that is, trapped in domesticity and courtship. (Luftig 81)

Paradoxically, this communal motive will help Gwendolen become more independent because she has contributed to the development of a helpful mode of reason.

Gwendolen's reaction to the break with Daniel shows that she can make autonomous decisions. We know that Eliot does not show us a happy ending in the form of a marriage between Daniel and Gwendolen: Daniel marries another woman and then leaves England. The end of the novel is complex: while there are hopeful aspects of the ending for Gwendolen, there are also troubling aspects. It is troubling, for example, that Daniel does not consult Gwendolen about even a delay in his departure, especially considering how miserable she feels. However, although this break is traumatic, Gwendolen survives the break with Daniel, and immediately declares her intention to live.<sup>59</sup> As Daniel expressed, the ability to survive is linked to the ability to incorporate emotion into reason, and we know that Gwendolen declares that she will make her own decisions, so she feels prepared to use this expanded sense of reason independently. Additionally, because Gwendolen has known Daniel, her sphere of interest has expanded beyond her own narrow realm of concern, and she is thus better prepared to weather life's difficulties. Before her marriage, and before speaking with Daniel, she did not consider that other people might have their own subjectivity and their own opinions; she did not imagine that Grandcourt might want to marry her just to dominate her. Eliot proposes the importance of sympathy throughout her fiction, but in *Daniel Deronda*, she explores new psychological territory by adding the element of understanding another person's (often different) point of view. Gwendolen's new insight and mode of reason shows that she has the potential to develop a fulfilling life for herself after the ending of the novel.

Surprisingly, Daniel's painful break with Gwendolen is not entirely negative because it allows her to utilize what she has learned from their alliance independently.<sup>60</sup> Before her marriage, Gwendolen lacked the self-esteem to act according to her

independent judgment. Now, Gwendolen has sufficient self-esteem to declare to her mother that she will make her own decisions that incorporate feeling, according to the method she developed with Daniel. If it had not been for Daniel's friendship, Gwendolen's individual will might have been destroyed by Grandcourt; or, she might have used her knife to commit murder or suicide. This context allows us to see several of the dramatic scenes between Gwendolen and Daniel as acts of resistance (at least momentarily) because emotional comfort from a friend allows the heroine to survive psychological abuse and resist further degradation. However, the politics of the novel are ultimately ambiguous; along with the moments of resistance, *Daniel Deronda* displays a culture that tolerates Grandcourt's patriarchal abuse of Gwendolen. Eliot does not abandon Gwendolen to her fate, however. In the midst of this Gothic nightmare that constitutes Gwendolen's reality, Eliot introduces her to a man who becomes her friend. As he strives to help Gwendolen, Daniel's moments of inspiration regarding Gwendolen's future reveal a play between reason and emotion. Daniel's suggestion to take hold of her sensibility, and "use it as if it were a faculty, like vision" becomes a guiding articulation of the mode of reason they have developed through their conversations (452). In her letter to Daniel, Gwendolen shows that she has adopted his vision of her future, as a woman who makes others happy to be alive. Gwendolen says, "If it ever comes true, it will be because you helped me" (810).

CHAPTER 6

INCORPORATING PITY: FRIENDSHIP AND  
FAILURES IN JUDGMENT IN *FRANKENSTEIN*

Is friendship valued in *Frankenstein* (1818, 1831)? Mary Shelley's novel emphasizes the value of friendship by representing the devastation of a creature who is denied friendship. In this absence of friendship for the creature, *Frankenstein* is different than the other texts I examine, so I include this chapter after the other chapters. Despite the differences, *Frankenstein* resonates with the other chapters in surprising ways: the creature performs the Female Gothic (although for a limited time), by turning books into friends, and by learning to incorporate emotion into reason, in an attempt to withstand the deprivations imposed by Frankenstein's patriarchal unilateral decisions. A review of the plot suggests the centrality of longing for friendship as a theme. The beginning of *Frankenstein* consists of friendly letters from Robert Walton to his sister, declaring his hope of finding friendship on his travels. He finds a friend in Victor Frankenstein, who tells a harrowing tale of reanimating the remains of dead people. Frankenstein abandons the creature, and the creature retaliates by killing his brother; he frames a woman nearby who turns out to be a family friend. These events force Frankenstein to finally meet with the creature he created, and he explains the desolation of his friendless state; he appeals to Frankenstein for assistance, and suggests that Frankenstein use an imaginative mode of judgment informed by pity. Frankenstein admits his responsibility for the creature's happiness briefly. However, he finally disagrees with the creature's solution (to create a

female of the creature's kind), and makes a unilateral patriarchal decision to destroy the female without offering an alternate solution (such as his own friendship in her stead); he rejects and scorns the creature once again. The creature cannot continue (without friendship) to incorporate pity into judgment and act as a Female Gothic hero; he kills everyone Frankenstein loves. After Frankenstein dies, the creature tells Walton his tale of searching for friendship.<sup>61</sup> The creature's description of his education (when he lives near the cottagers) refers to the Bildungsroman, but because the creature has no source of friendship, the novel becomes an anti-Bildungsroman. The Male Gothic Frankenstein will not learn to incorporate emotion into reason, and the Female Gothic creature cannot, because he is bereft of the healing friendship that allows the heroines in this study to triumph (or, in Gwendolen's case, survive psychologically). The creature's Bildungsroman fails, and the rest of the novel sadly affirms the importance of friendship through hideous disappointments.

In "Romanticism and the Zone of Friendship" (2007), Ronald A. Sharp argues that friendship is a central interest of Romanticism. Sharp suggests areas for future research, and writes that studies of friendship in Romanticism should take account of Mary Shelley's "meditations on tortured isolation and the hunger for community in *Frankenstein*" (170). My argument extends this argument regarding "community" by suggesting that the characters long for "community," but also for "friendship" particularly. For the creature, "friendship" denotes an interaction that involves: sharing personal information, recognizing the positive qualities of the friend, appreciating the friend, and helping the friend develop an imaginative kind of reason that incorporates emotion. By suggesting that this mode of reason that incorporates emotion is developed

through friendship, I extend previous discussions of how reason is questioned in the novel. Literary critics agree that *Frankenstein* questions Enlightenment reason and patriarchy.<sup>62</sup> Kath Filmer argues in "The Specter of the Self" (1999) that we ironically come to view Frankenstein as a kind of monster because of his decision to abandon the creature (his decision fails to incorporate pity). In "Making a 'monster': an introduction to *Frankenstein*" (2003), Anne Mellor argues that *Frankenstein* is a feminist admonishment to male scientists who endeavor to dominate the natural world. In "'Mummy, possess': Sadism and Sensibility in Shelley's *Frankenstein*" (2005), Williams argues that Frankenstein performs both the Male Gothic and the Female Gothic. Sandra Gilbert and Susan Gubar argue in *The Madwoman in the Attic* (1984), that *Frankenstein* is a feminist rewriting of Milton's *Paradise Lost*, and that the creature stands for Eve, so Shelley criticizes not only scientific arrogance, but also the system of patriarchy itself, as represented by Milton's epic poem. This discussion of the creature as Eve, and my discussion of the creature as performing the role of a Female Gothic heroine, similarly compare the male creature with female characters. As Williams writes of the role of the Female Gothic heroine, in *Art of Darkness*: "I have referred to this subject as 'she,' but there is nothing essentially or biologically 'female' about it; rather, it is nurtured within the 'female' position in a patriarchal culture" (139). Although the creature is not biologically female, his "position" is "female" because Frankenstein makes unilateral decisions that deprive him of friendship.

Are books friends in *Frankenstein* as they are in *The Romance of the Forest*? They are like friends for the creature, because he has no other source of friendship.<sup>63</sup> The creature has experiences that are similar to Adeline's. Like Adeline, the creature is

rejected by his father figure, and when subsequent people also reject him, he turns to books for friendship as Adeline turns to the manuscript. We know that after he is rejected by Frankenstein, the creature is an outcast, and, spurned by anyone he encounters, the creature goes into hiding. However, we know that the creature has (limited) access to humans in that he can watch the De Lacey family and listen to their studies.<sup>64</sup> He also finds several books which he brings back to his hovel. He describes the experience of finding the books (in the 1831 version, which is used unless otherwise noted), thus:

One night, during my accustomed visit to the neighbouring wood, where I collected my own food and brought home firing for my protectors, I found on the ground a leathern portmanteau, containing several articles of dress and some books. I eagerly seized the prize, and returned with it to my hovel. . . . the books . . . consisted of *Paradise Lost*, a volume of Plutarch's *Lives*, and the *Sorrows of Werter*. The possession of these treasures gave me extreme delight; I now continually studied and exercised my mind upon these histories, whilst my friends were employed in their ordinary occupations. (124)

Although the creature calls the books "treasures" and "histories," while Adeline is ultimately uplifted by the manuscript she finds, the creature has a problematical relationship with books. He says, "I can hardly describe to you the effect of these books. They produced in me an infinity of new images and feelings, that sometimes raised me to ecstasy, but more frequently sunk me into the lowest dejection" (124). The creature attributes this difficulty to his unknown origin and lonely state, both of which result from Frankenstein's negligence. The creature has a significant reaction to the "*Sorrows of Werter*" that he expresses, thus:

I thought Werter himself a more divine being than I had ever beheld or imagined; his character contained no pretension, but it sank deep. The disquisitions upon death and suicide were calculated to fill me with wonder. . . . I inclined towards the opinions of the hero, whose extinction I *wept*, without precisely understanding it. (125; emphasis added)

The creature weeps for a character in a book just as Adeline weeps for the manuscript writer; compassion is valued in these novels. Although physically male, the creature has experiences that are similar to those of the Female Gothic heroine. Although the novel is generally a Male Gothic because the main plot follows *Frankenstein*, I will argue that the creature's experiences enact a Female Gothic plot, at least for a limited time; this limitation is due to his gigantic and "undead" appearance that prevents him from finding a proper place in society, and also to *Frankenstein's* failure to offer him friendship and protection.

From the beginning of the novel, the centrality of friendship to human happiness is highlighted. We know that Robert Walton's friendly letters to his sister express his wish to find a friend. As I discussed in the Introduction, my initial research followed received notions about the centrality of reason in Female Gothic literature, and there are passages in *Frankenstein* that support this paradigm. For instance, Walton writes in detail about his hopes for friendship and links these hopes with the instructive aspect of friendship:

I *desire* the company of a man who could *sympathize* with me, whose eyes would reply to mine. You may deem me *romantic*, my dear sister, but I *bitterly feel* the *want* of a friend. I have no one near me, gentle yet courageous, possessed of a

cultivated as well as of a capacious mind, whose tastes are like my own, to *approve* or *amend* my plans. How would such a friend repair the faults of your poor brother! I am *too ardent* in execution and too *impatient* of difficulties.

(17; emphasis added)

When Walton describes himself, he uses vocabulary that evokes emotion: words such as "desire," "sympathize," "romantic," "bitterly feel," "want," "too ardent," and "impatient." In contrast, his ideal friend would temper his emotion with an affectionate mode of reason by "approv[ing] or amend[ing] [his] plans." Walton evokes the Female Gothic goal of tempering emotion with reason while allowing for emotional comfort.

Ironically, we know that Walton's friend will be an unreasonable man, a mad scientist. In *The Creation of the Modern World: The Untold Story of the British Enlightenment* (2000), Roy Porter writes that a prevalent Enlightenment notion held that religion needed to be swept away in favor of science, and that science would explain everything (227). Shelley finds this over-reliance on science problematic, especially if ethical considerations are ignored. *Frankenstein* questions the idea that science will bring us to enlightenment, because science that fails to incorporate morality is shown to have terrifying consequences. A scientist replaces the typical evil character of many eighteenth-century Gothic novels.<sup>65</sup> As Marshall Brown, in *The Gothic Text* (2005), argues, Byron, Percy, and Mary originally intended to scare each other with ghost stories. However, as Mary Shelley writes in her introduction to the 1831 edition of *Frankenstein*, she was inspired by the discussion Byron and Percy had about re-animating life. So, as Brown claims, Shelley broke the ghost story form to write *Frankenstein*. Shelley questions Enlightenment reason by making a scientist, a man of reason, the central villain

of her novel. Rather than becoming interested in whether men could animate life, Shelley asked a more vexed question: whether they should.

Shelley's critique of reason continues as she implies, through Walton, that the best analysis considers feeling, and Shelley implies that people learn this expanded sense of reason through friendship. Walton declares ". . . I greatly need a friend who would have *sense* enough not to despise me as romantic, and *affection* enough for me to endeavour to regulate my mind" (18). Shelley posits that the best "sense" allows for passion, so a "friend" who judged correctly, by incorporating feeling rather than despising it, would not "despise" Walton for having emotional desires. Additionally, Walton asserts that the attempts at "regulation" on the part of a friend are best when they are motivated by "affection." Judgment incorporates feeling to the point that they are difficult to discern from each other. This use of a judgment that incorporates feeling is similar to the eighteenth-century use of sensibility as an incorporating elevated thought and feeling, as articulated by Van Sant in *Eighteenth-Century Sensibility and the Novel*. In Letter 4, Walton tells his sister that he and Frankenstein have a conversation about the importance of friendship. In the 1818 version of *Frankenstein*, Shelley writes, "One day I mentioned to him the desire I had always felt of finding a friend who might sympathize with me, and direct me by his counsel. . . . 'I wish therefore that my companion should be wiser and more experienced than myself, to confirm and support me' " (Butler 16). Shelley's 1831 re-vision is more poetic and offers an image of the friend; in this 1831 version, Walton relates their interaction:

I spoke of my desire of finding a friend - of my thirst for a more intimate sympathy with a fellow mind than had ever fallen to my lot; and expressed my

conviction that a man could boast of little happiness, who did not enjoy this blessing. "I agree with you," replied the stranger; "we are unfashioned creatures, but half made up, if one wiser, better, dearer than ourselves—such a friend ought to be—do not lend his aid to perfectionate our weak and faulty natures." (27-8)

Shelley's interest in friendship is apparent because she has expanded the description of the friend in this revised version, adding that that they can be, "wiser, better, dearer than ourselves." "Wiser, better, dearer" are iambic meters, and make this statement of friendship more melodious. The term "wiser" can denote an elevated judgment, while the term "better" denotes a judgment of worth. The term "dearer" makes the emotional value of the friend explicit. The 1831 revision indicates that Shelley considers the topic of friendship central to *Frankenstein*.

At Ingolstadt, without friends to help guide him, Shelley implies that Frankenstein is morally corrupted into an attempt to dominate nature. We know that Frankenstein hears a lecture that seduces him to this goal given by professor Waldman, who says that modern masters of chemistry have "performed miracles," and "They penetrate into the recesses of *nature* and show how *she* works in her hiding-places. They ascend into the heavens; they have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited *powers*" (47; emphasis added). Shelley makes the gendered implications clear, since Waldman associates "nature" with women, and tempts male students at university to admire the dominance of chemists over nature. Although Shelley would not have used these terms, she anticipates contemporary feminist analysis, because Waldman immorally encourages young men to participate in hegemonic masculinity. We know that Frankenstein is thrilled at the prospect and says,

"Such were the professor's words . . . So much has been done, exclaimed the soul of Frankenstein,—more, far more, will I achieve . . . I will . . . unfold to the world the deepest mysteries of creation" (47).

As Ellen Moers demonstrates in *Literary Women* (1976), *Frankenstein* joins the "major Romantic and minor Gothic tradition . . . the literature of the overreacher: the superman who breaks through normal human limitations to defy the rules of society and infringe upon the realm of God" (95). Moers describes the story of Johann Wolfgang Goethe's *Faust* (1808, 1832) as an example of this Gothic tradition, but points out that Shelley's protagonist is original because "He defies mortality not by living forever, but by giving birth" (95). Williams explains that the "conventions familiar in Gothic narratives from Walpole to the present [are]: a vulnerable and curious heroine; a wealthy, arbitrary, and enigmatic hero/villain; and a grand, mysterious dwelling concealing the violent, implicitly sexual secrets of the *homme fatal*" (38). In *Frankenstein*, the "curious heroine" is transformed into the creature, and the "enigmatic hero/villain" is transformed into a scientist, while the secret room of the "grand, mysterious dwelling" becomes the scientists' laboratory where Frankenstein gives birth to his creature. Frankenstein's desire to dominate and manipulate the natural life force is a hubris that destroys him.

Shelley's interest in judgment and feeling in Frankenstein's decisions can be found when he discovers the life principle. Frankenstein "hesitates," but his hesitation is not due to moral concern. Frankenstein states:

When I found so astonishing a power placed within my hands, I hesitated a long time concerning the manner in which I should employ it. Although I possessed the capacity of bestowing animation, yet to prepare a frame for the reception of it,

with all its intricacies of fibres, muscles, and veins, still remained a work of inconceivable difficulty and labour. . . . As the minuteness of the parts formed a great hindrance to my speed, I resolved, contrary to my first intention, to make the being of a gigantic stature. (52)

Here, Frankenstein does not consider the moral implications of his discovery, or how the creature will feel about being reanimated; his only concern is the "difficulty," and "labour" involved. The creature's gigantic stature is terrifying for most of the people who happen to encounter the creature, so, Frankenstein's selfish decision leads to the creature's want of friendship. Frankenstein could have chosen to make his form more like other people's. When the creature wakes, Frankenstein admits that he was "Unable to endure the aspect of the being [he] had created," and that he "rushed out of the room and continued a long time traversing [his] bed-chamber, unable to compose [his] mind to sleep" (56). Frankenstein shows no concern whatsoever for the creature he has animated, and immediately abandons him. The famous dream that ensues seems a punishment for this abandonment.

In contrast, the creature tries to communicate with his maker; thus, the creature begins his character arc with an effort to interact with another being. Frankenstein tells us of this encounter from his own perspective, and says:

I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the

courtyard . . . where I remained . . . fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life. (57)

Frankenstein assumes that the creature is "demoniacal," although he has no evidence to support this reaction. Frankenstein continues to express repugnance in regard to the creature's appearance, saying that the creature looked at him with his eyes, "if eyes they may be called," and saying that "a grin wrinkled his cheeks," rather than portraying the creature's smile as a positive moment in the midst of Frankenstein's realization of his mistake. Frankenstein admits that the creature "might have spoken" but he "did not hear," so self-absorbed is he. In contrast with this cruel rejection of the creature, we know that Frankenstein is thrilled to see his friend, Henry Clerval, and that Clerval nurses him back to health. Indeed, Frankenstein says, ". . . I was in reality very ill, and surely nothing but the unbounded and unremitting attentions of my friend could have restored me to life. The form of the monster on whom I had bestowed existence was forever before my eyes, and I raved incessantly concerning him" (60). Frankenstein remembers his "form," but he does not reflect on the creature's mind or his emotions. Frankenstein does not consider that the creature has been through a terrible trauma, and that he, too, might need a friend to emotionally and psychologically "restore him to life." Frankenstein neglects the creature grossly, causing harm that could be prevented.

Frankenstein is focused on his own reaction to the catastrophe rather than on the creature that suffered the catastrophe. Similarly, we know that when Justine Moritz is accused of murdering William, and is eventually put to death, Frankenstein says:

I could not sustain the horror of *my* situation, and when I perceived that the popular voice and the countenances of the judges had already condemned my

unhappy victim, I rushed out of the court in agony. *The tortures of the accused did not equal mine*; she was sustained by innocence, but the fangs of remorse tore my bosom and would not forgo their hold. (82; emphasis added)

Frankenstein makes a selfish declaration (without irony!), that Justine's condemnation to death is his ("my") situation, and that her death sentence is easier for her than it is for him. Although he claims to reflect on the catastrophe, he has not realized that his fault is failing to think of others. Elizabeth tries to help him recover. She talks with Frankenstein in an effort to help him cope and recover; Elizabeth models friendship when she shares her observations of his suffering and says,

My dearest friend, you must calm yourself. These events have affected me, God knows how deeply; but I am not so wretched as you are. There is an expression of despair, and sometimes of revenge, in your countenance that makes me tremble. Dear Victor, banish these dark passions. Remember the friends around you, who centre all their hopes in you. (90)

Elizabeth reminds Frankenstein of "the friends" who depend on him, so he "must calm" himself. She urges a kind of reason that considers emotion, but she reminds him that some emotions are not helpful, with the term "dark passions." We know that Frankenstein regrets that she could not save him. He says,

And could not such words from her whom I fondly prized before every other gift of fortune suffice to chase away the fiend that lurked in my heart? Even as she spoke I drew near to her, as if in terror, lest at that very moment the destroyer had been near to rob me of her. Thus not the tenderness of friendship, nor the beauty of earth, nor of heaven, could redeem my soul from woe. (90)

Frankenstein admits that although Elizabeth is more "fondly prized" by him than any "other gift," and that her "words," should be sufficient, but they are unable to banish "the fiend" exactly because Frankenstein allows it to lurk in his "heart." Not even "friendship" can save him. Frankenstein admits that he is not receptive to the advice of his friend, and is therefore beyond saving. This novel is an anti-Bildungsroman. Frankenstein admits that his anger has made him into a "fiend," and he can no longer develop the coping skills necessary to adult life such as a proper use of reason.

The creature also encourages Frankenstein to incorporate feeling into reason when he asks Frankenstein to take pity on him. We know that their first interview is extremely vexed. In keeping with this self-absorption, Frankenstein berates his own creation the first time he speaks to him. Frankenstein says "Devil . . . do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect!" (96). The creature encourages Frankenstein to calm himself so that he can listen reasonably: "Be calm! I entreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery?" (96). The creature asks Frankenstein to "calm" his anger so that he can "hear" him and judge whether he has "not suffered enough." The creature admonishes Frankenstein, saying "Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous" (96-7). Shelley makes the creature innocent at birth. The creature only acts in an evil manner after Frankenstein treats him cruelly.

Friendship becomes an explicit topic of discussion when the creature pleads his case. Frankenstein tries to deny the creature any interaction, saying "Begone! I will not hear you. There can be no community between you and me; we are enemies" (97). Frankenstein realizes that what the creature desires is "community," but he is not using reason that incorporates pity, so he makes the wrong decisions. Finally, the creature says that Frankenstein is his only hope, and he: "implores [Frankenstein's] goodness and compassion" (97). The creature says, "Believe me, Frankenstein, I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow creatures, who owe me nothing? They spurn and hate me" (97). Sadly, this statement holds the answer to the problem: if only Frankenstein could have taken responsibility for the creature's welfare. However, Frankenstein simply follows the creature to hear his tale and listen to the creature's problematic solution. Shelley foregrounds the mode of reason that incorporates emotion endorsed by the creature; Frankenstein admits that he "weighed" the creature's "various" reasonable "arguments," and these, coupled with "compassion" urge him to consent (98). This is the Female Gothic expanded mode of reason produced through friendship that the other chapters in this dissertation trace. Through this mode of reason, Frankenstein gains insight. He admits that "For the first time, also, I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness" (98). As if to answer this admission of responsibility, the creature's tale necessarily begins with the first terrible days of his life. We know that the creature says that he struggled to take care of himself because he had no one to help him. The creature says:

Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes, but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept. (99)

The creature links a lack of knowledge with misery; because he "knew . . . nothing" of how to take care of himself, he was miserable and finally "sat down and wept." Shelley makes Frankenstein's gross negligence clear. Unlike Clara, who listened to Adeline's similar tale and wept, Frankenstein does not weep for the creature. However, he is listening to the creature for the first time.

Shelley implies that the beginning of friendship is kindness, and even after the creature is spurned by people, he finds a way to help them. We know that the creature is spurned when he tries to walk among people, and that he retreats into a "hovel" (102). The creature is able to observe the family in the adjoining cottage through a "chink" (104). The creature discovers their poverty, and that they often "suffered the pangs of hunger very poignantly, especially the two *younger cottagers*, for several times they placed food before the old man when they reserved none for themselves" (108; emphasis added). Shelley allows the creature to respond to this paucity of resources not with panic over his own loss, but with concern for their welfare. The creature learns from the "younger cottagers" to sacrifice so that others may be happier: "This trait of kindness moved me sensibly. I had been accustomed, during the night, to steal a part of their store for my own consumption, but when I found that in doing this I inflicted pain on the cottagers, I abstained and satisfied myself with berries, nuts, and roots which I gathered from a neighbouring wood" (108). The creature notices the "trait of kindness" and it

"move[s]" him in a way that he senses. He shows that he is already making strides in his development because he decides to stop taking food from them. Moreover, he considers how to help them, and he says: "I found that the youth spent a great part of each day in collecting wood for the family fire, and during the night I often took his tools, the use of which I quickly discovered, and brought home firing sufficient for the consumption of several days" (108). Shelley shows that one of the positive and uplifting aspects of life is that people can decide to help each other. By collecting wood for the family, the creature is unburdening "the youth" of many exhausting hours of labor. The creature is not part of their family, but he helps them.

Although he does not speak with them personally, the cottagers become like friends for the creature, and they nurture his psychological development. The creature feels that the cottagers are his friends. Yet, sadly, the cottagers do not know that they have a relationship. The creature says that he feels sympathy for the cottagers:

The gentle manners and beauty of the cottagers greatly endeared them to me; when they were unhappy, I felt depressed; when they rejoiced, I *sympathized* in their joys. I saw few human beings besides them, and if any other happened to enter the cottage, their harsh manners and rude gait only enhanced to me the superior accomplishments of *my friends*. (109; emphasis added)

Because Felix's wife, Safie, joins them, the creature also has the benefit of learning to read because Safie does not know French. This sequence is similar to Adeline's experience of sympathy with the manuscript in *The Romance of the Forest*. This is a happy time for the creature and the cottagers: "The days now passed as peaceably as before, with the sole alteration that joy had taken place of sadness in the countenances of

my friends. Safie was always gay and happy; *she and I improved* rapidly in the knowledge of language, so that in two months I began to comprehend most of the words uttered by my protectors" (115; emphasis added). The creature talks of this time as if he and Safie were students studying together. The creature imagines friendship in other ways, as well. As Felix teaches Safie writing, he also teaches her history by teaching from "Volney's *Ruins of Empires*,"<sup>66</sup> and giving "minute explanations" (115). The creature recounts a remarkable moment: "I heard of the discovery of the American hemisphere and *wept with Safie* over the hapless fate of its original inhabitants" (116; emphasis added). The creature feels such sympathy for Indigenous Americans, he weeps; furthermore, he actually weeps "with Safie." This crying together over injustice is similar to the way that Adeline in *The Romance of the Forest* weeps for the prisoner who asks for this sign of compassion.

Although he has a refuge, and he is at liberty to work on his development, he cannot be like other Bildungsroman protagonists. The creature sadly admits that his gigantic form will prevent him from finding an appropriate place in society and from enjoying true friendship. The creature reflects: "what was I? Of my creation and creator I was absolutely ignorant, but I knew that I possessed no money, no friends, no kind of property. I was, besides, endued with a figure hideously deformed and loathsome" (116-17). The creature has no relatives or friends with whom he can interact. The creature enjoys learning, but his studies trouble him because his life is aberrant. Sadly, the creature wonders, "Was I, then, a monster, a blot upon the earth, from which all men fled and whom all men disowned?" (117). This sequence is psychologically terrifying, because the creature is actually afraid of himself, and does not know whether he is "a

monster." The creature reflects on this crisis, saying: "I cannot describe to you the agony that these reflections inflicted upon me; I tried to dispel them, but sorrow only increased with knowledge. . . . I wished sometimes to shake off all *thought and feeling*, but I learned that there was but one means to overcome the sensation of pain, and that was death—a state which I feared yet did not understand" (117; emphasis added). While "thought and feeling" are abilities that Female Gothic heroines learn to develop with their friends for their protection, the creature's solitary state makes "thought and feeling" painful. *Frankenstein* turns the Female Gothic interest in reason and emotion into a cruel waste of effort, because the creature is trapped by the hideous form given him by Frankenstein. The creature reflects: "I admired virtue and good feelings and loved the gentle manners and amiable qualities of my cottagers, but I was shut out from intercourse with them, except through means which I obtained by stealth, when I was unseen and unknown, and which rather increased than satisfied the desire I had of becoming one among my fellows" (117). The creature has different kinds of "texts" to read as he tries to make sense of his experience.

The creature learns much about human interaction from watching the cottagers. The creature is riveted as Felix and the other cottagers act according to human "mutual bonds" (117). The creature reflects: "But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses . . . I had never yet seen a being resembling me or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans" (117-18). Emotion is emphasized because the creature's questions about who brought him into the world cause "groans." Frankenstein's negligence has caused the creature to suffer. The creature hears

more stories, but they only show him how different he is. He hears the story of the De Lacey family, and also the story of how Safie, the daughter of a "Turkish merchant," came to choose Felix as a husband.<sup>67</sup>

As the creature's isolation motivates him to consider talking with De Lacey, his reflections indicate an interest in a kind of judgment that considers emotion. The creature reflects:

when I contemplated the *virtues* of the cottagers, their amiable and benevolent dispositions, I persuaded myself that when they should become acquainted with my admiration of their virtues they would compassionate me and overlook my personal deformity. Could they turn from their door one, however *monstrous*, who solicited their *compassion and friendship*? (127; emphasis added)

Friendship is emphasized here, because the creature hopes that the kind "virtues" he has witnessed will allow the cottagers to overlook his "monstrous" appearance and allow them to offer "compassion" and "friendship." The creature realizes that this would be extremely virtuous behavior, and he doubts whether the cottagers will be able to overcome their reaction. He says,

I resolved, at least, not to despair, but in every way to fit myself for an interview with them which would decide my fate. I postponed this attempt for some months longer, for the importance attached to its success inspired me with a *dread* lest I should fail. Besides, I found that my *understanding improved* so much with *every day's experience* that I was unwilling to commence this undertaking until a few more months should have added to my *sagacity*. (127; emphasis added)

This strained effort at development under such abject poverty and disadvantage is tragic. Because of his disciplined application, the creature finds that his "understanding improved" with "every day's experience." This development is remarkable under the circumstances. The creature's use of the words "dread" and "sagacity" indicate an awareness of the importance of feeling and judgment, especially since sagacity indicates keen discernment or judgment.<sup>68</sup>

Even his most hopeful predictions are tinged with doubt. However, while he worries about the reaction of the cottagers, he also dreams that it will be a wonderful union. The creature says:

sometimes I allowed my thoughts, unchecked by *reason*, to ramble in the fields of Paradise, and dared to fancy amiable and lovely creatures sympathizing with my *feelings* and cheering my gloom; their angelic countenances breathed smiles of consolation. But it was all a *dream*; no Eve soothed my sorrows nor shared my thoughts; I was *alone*. I remembered Adam's supplication to his Creator. But where was mine? He had *abandoned* me, and in the *bitterness* of my heart I cursed him. (127)

The creature explicitly describes an imaginative kind of reason that considers feelings. However, while a human Female Gothic heroine can benefit from such wishful thinking, the creature is hideously trapped by the actions of Frankenstein, and he must admit that it is only a "dream" because he is "alone." The creature was "abandoned" and this causes "bitterness" that deepens his dejection into anger and suffering.

Unlike the usual Female Gothic heroine, whose efforts help her overcome her difficulties, the creature's wretched disadvantages prevent his triumph. We know that

when the creature talks with De Lacey, he makes an effort to claim a place in society; he wants to continue to chop wood and help in other ways, but he also longs for recognition. We know that he would have been happy to help his "protectors" if they would only show some kindness. As Williams argues in *Art of Darkness*, a central theme of the Gothic involves what Stephen Greenblatt identified in *Renaissance Self-Fashioning* (1980) as "a new assertion of power by both family and state to determine all movement within society" in conflict with a new impulse toward "self-fashioning" (22). Williams argues that in Gothic literature, "the power of the patriarchal family structure is far greater and more extensive—more *central*—than has been recognized" (22). Gothic texts criticize the dynamics of the patriarchal family, and this text in particular questions the power of the father. Since Frankenstein gave the creature such a hideous form, the creature, however reasonable and kind in his speech, is unable through individual initiative to overcome his (virtual) father's place for him, (which is nowhere, in the creature's case). The creature seems to gain the interest and sympathy of the eldest De Lacey, whose blindness, the creature reasons, might allow him to compassionate the creature more easily: "Do not despair. To be *friendless* is indeed to be *unfortunate*, but the hearts of men, when unprejudiced by any obvious self-interest, are full of brotherly love and charity. Rely, therefore, on your hopes; and if these friends are good and amiable, do not despair" (130; emphasis added). This acknowledgment of the creature's "unfortunate" state because he is "friendless" makes the rejection all the more poignant. The conversation is such a strain for the creature, we know that he struggles to restrain himself, but eventually he "sank on the chair and sobbed aloud" (131). In the midst of this scene of commiseration, we know that the other cottagers open the door and are too shocked to listen to either the creature

or their father. The creature says, "Who can describe their horror and consternation on beholding me? Agatha fainted, and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung . . ." (131). After they abandon the cottage, we know that the creature remarks on the bitterness that he feels: "My protectors had departed and had broken the only link that held me to the world. For the first time the feelings of revenge and hatred filled my bosom, and I did not strive to control them" (134). The irony of the statement "my protectors" is especially painful, given the intimate ability they had to wound him. The difficult work of self-improvement which the creature hoped would facilitate their friendship was for naught.

The creature's education has failed, and the rest of the novel sadly affirms the importance of friendship through hideous failures. We know that in his loneliness, the creature hopes that a young boy (who turns out to be William Frankenstein), will become a friend. The creature says, "an idea seized me that this little creature was unprejudiced and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him and educate him as my companion and friend, I should not be so desolate in this peopled earth" (138). The creature makes the selfish mistake of disregarding the child's feelings, especially his attachment to his family. Since he would have to "seize" the child and "educate him" as a "companion and friend," Shelley implies that this could not be friendship, but rather, coercion, a point made more clear through the horrifying situation of an older creature preparing to kidnap a child. William reacts with terror to the creature's form: "As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream" (138). Young as he is, little William will not give in, and he says

that he will tell his father, Mr. Frankenstein, and we know that with this information, the creature sees his opportunity for revenge and kills the child and frames a woman nearby for the murder. The woman happens to be Justine Moritz, a servant of the Frankenstein family who is treated as a friend.

Although people have caused him nothing but heart-ache, the creature's consciousness of the value of friendship endures, and he appeals to an expanded sense of reason that incorporates pity when he asks Frankenstein to create a companion for him. We know that the creature offers an appeal that Frankenstein considers. The creature says: "I am alone and miserable; man will not associate with me; but one as deformed and horrible as myself would not deny herself to me. My companion must be of the same species and have the same defects. This being you must create" (138). The creature claims that further destruction could be averted by Frankenstein if he grants this wish. Frankenstein says, "I was moved. I shuddered when I thought of the possible consequences of my consent, but I felt that there was some justice in his *argument*. His tale and the *feelings* he now expressed proved him to be a creature of fine sensations, and did I not as his maker owe him all the portion of happiness that it was in my power to bestow?" (141; emphasis added). With this emphasis on the words "argument" and "feelings," it becomes apparent that the creature has appealed to a kind of judgment that incorporates feeling. Although it is too late to prevent the creature's despair and desperate acts of revenge, finally, Frankenstein admits that it is his duty to consider the happiness of the creature, his creation. This conversation fuels the plot for the rest of the novel. We know that Frankenstein works toward the end of creating a companion for the creature, but he finally destroys this work lest they have offspring that will wreak havoc among

mankind. Frankenstein is ruled by his fears. In this unilateral patriarchal decision, Frankenstein destroys the creature's hope of friendship, and he fails to offer his own friendship to mitigate the creature's loss.

In the midst of the relentless destruction of the last few chapters, Shelley describes the positive traits of Frankenstein's friends, and she gives a definition of ideal friendship from a Romantic perspective, using Clerval as an illustration. We know that Elizabeth and Frankenstein's father show Frankenstein consideration by arranging for Clerval to accompany him on his journey to England. Frankenstein reflects: "This interfered with the solitude I coveted for the prosecution of my task; yet at the commencement of my journey the presence of my friend could in no way be an impediment, and truly I rejoiced that thus I should be saved many hours of lonely, maddening reflection" (148). Friendship can save a suffering individual from "maddening reflection." Shelley implies that friends can save the sanity of the friend. Although he does not have the insight to follow Clerval's example, Frankenstein does have insight into Clerval's qualities. He reflects: "Clerval! Beloved friend! Even now it delights me to record your words and to dwell on the praise of which you are so eminently deserving" (151). Frankenstein addresses Clerval in the present tense, as if he believes Clerval can hear him. Frankenstein switches to the past tense to explain to Walton that: "He was a being formed in the 'very poetry of nature.' His *wild and enthusiastic* imagination was *chastened* by the *sensibility* of his heart. His soul overflowed with ardent affections, and his friendship was of that *devoted* and *wondrous* nature that the world-minded teach us to look for only in the imagination" (151; emphasis added). Here, "wild and enthusiastic imagination" is "chastened" by "sensibility," so sensibility implies a judgment that

incorporates emotion. Clerval's kind of friendship is "devoted" and "wondrous." This is a statement of definition of friendship from a Romantic perspective, especially because of the argument that the imagination can and should be exercised in everyday life.

Even as he sings the praises of his friend, Frankenstein does not realize that he should have followed Clerval's example in loving nature; on the contrary, Frankenstein made it his life's ambition to master nature. Frankenstein recognizes Clerval's receptivity to nature by saying: "But even human sympathies were not sufficient to satisfy his eager mind. The scenery of external nature, which others regard only with admiration, he loved with ardour" (151). We know that to illustrate this affection for nature, Shelley quotes William Wordsworth's "Tintern Abbey":

—The sounding cataract  
 Haunted him like a passion: the tall rock,  
 The mountain, and the deep and gloomy wood,  
 Their colours and their forms, were then to him  
 An appetite; a feeling, and a love,  
 That had no need of a remoter charm,  
 By thought supplied, or any interest  
 Unborrow'd from the eye. (151)

The poem's emphasis on scenes of beauty in nature, such as the "tall rock," and the "colours and their forms," gives rise to an emphasis on emotion, "a feeling, and a love." This ardent love for nature contrasts with Frankenstein's lack of compassion for the creature.

Shelley is purposeful in quoting Wordsworth, especially because his work explores friendship and reason that incorporates emotion. Wordsworth and Shelley both think of imagination as a force that can recall friends even after death, at least momentarily, in the memory of the friend still living. Just as Frankenstein remembers Clerval, Wordsworth hopes that his sister (and friend), Dorothy, will remember him after he dies. Empathy supports friendship, and Wordsworth believes that our suffering is rewarded when we can notice the suffering of others, and hear "The still, sad music of humanity" (92). This suffering allows people to be more compassionate, and become more effective friends. In *Natural Supernaturalism* (1971), M. H. Abrams argues that Wordsworth converts the question "why is there suffering?" into "natural" terms, or the terms of humanism, wherein suffering, or melancholy, has the purpose of allowing people to feel sympathy for each other (Abrams 117-127).<sup>69</sup> Wordsworth exemplifies this heightened compassion when he realizes that his friend and sister will be sad when he dies. Wordsworth addresses his sister, saying that "If solitude, or fear, or pain, or grief, / Should be thy portion, with what healing thoughts / Of tender joy wilt thou remember me, / And these my exhortations!" (144-47). Wordsworth believes that through imagination, his friend and sister Dorothy will be able to see him after he has died by remembering this time they spent together at Tintern Abbey, and "That on the banks of this delightful stream / We stood together" (151-52). Wordsworth says that the delightful scenes of nature at Tintern Abbey are "More dear, both for themselves, and for thy sake" (160). Wordsworth's love for his sister informs his appreciation of Tintern Abbey. For Wordsworth, appreciation and judgment incorporate feeling.

Although Frankenstein does not recognize his failure to follow Clerval's example in loving nature, he feels the loss of Clerval acutely, and he also recognizes his own guilt. When his father visits him in prison (before he is acquitted for the murder of Clerval), Frankenstein reflects: "The name of my unfortunate and murdered friend was an *agitation* too great to be endured in my weak state; I shed tears. 'Alas! Yes, my father,' replied I; 'some destiny of the most horrible kind hangs over me, and I must live to fulfil it, or surely I should have died on the coffin of Henry' " (175). Frankenstein's attachment to Henry Clerval is made clear by this dramatic declaration that he should have "died on the coffin" of his friend. Frankenstein reflects:

The past appeared to me in the light of a frightful dream; yet the vessel in which I was, the wind that blew me from the detested shore of Ireland, and the sea which surrounded me told me too forcibly that I was deceived by no vision and that *Clerval, my friend and dearest companion*, had fallen a victim to me and the monster of my creation. (177)

This ardent language and the recognition that Clerval was his "friend and dearest companion" amplifies the love that existed between these men. This declaration is similar to Jane's declaration that she loved Helen as much as she ever loved anyone else.

While Frankenstein perceives the love he feels for his friend Clerval, he does not recognize the love that Elizabeth feels for him, or her excellent counsel about reasoning; like the Female Gothic heroines in this study, Elizabeth explicitly discusses using an imaginative mode of reasoning that incorporates feeling. We know that Elizabeth writes a letter expressing her feelings and soliciting his. In the letter, Elizabeth addresses Frankenstein as "My dear Friend," and admits that she is afraid that he only keeps the

engagement because he feels "bound in honour to fulfil the wishes of [his] parents, although they opposed themselves to [his] inclinations" (181). Elizabeth continues:

But this is false *reasoning*. I confess to you, my friend, that I love you and that in my airy dreams of futurity you have been my constant friend and companion. But it is your *happiness* I desire as well as my own when I declare to you that our marriage would render me eternally miserable unless it were the dictate of your own *free choice*. (181-82; emphasis added)

Elizabeth explicitly seeks to teach Frankenstein about proper "reasoning." This friend of Frankenstein's seeks to teach him to incorporate feeling into reason by considering his "happiness," which would result from "free choice," rather than follow the expected course of action. In this Gothic and Romantic novel, friends explicitly discuss using an imaginative mode of reasoning that incorporates feeling. Elizabeth doubts Frankenstein's love for her, and this conclusion is corroborated by a Freudian analysis of Frankenstein's dream (shortly after the creature is animated) in which Elizabeth dies.<sup>70</sup>

Despite the value of Elizabeth's friendship, Frankenstein realizes the value of friendship too late to help him in his development. In contrast with the other novels in this study, in *Frankenstein*, the friendship plot does not support the marriage plot; on the contrary, the creature actually kills Elizabeth Lavenza Frankenstein because Frankenstein fails to befriend him.<sup>71</sup> Frankenstein does not follow the example of his friends while they still live, and we know that after they die, he mourns them every day for the rest of his life. Frankenstein says to Walton, "Mine has been a tale of horrors; I have reached their acme, and what I must now relate can but be tedious to you. Know that, one by one, my friends were snatched away; I was left desolate" (191). The creature forces

Frankenstein to experience a friendless state, which makes him "desolate." While Frankenstein pursues the creature, he says: "During the day I was sustained and inspirited by the hope of night, for in sleep I saw my friends, my wife, and my beloved country; again I saw the benevolent countenance of my father, heard the silver tones of my Elizabeth's voice, and beheld Clerval enjoying health and youth" (197-98). Frankenstein recognizes, too late, that friends "sustain" and "inspirit" each other. He carries this realization to the point that he comforts himself with the fiction that he actually sees his friends at night: "Often, when wearied by a toilsome march, I *persuaded* myself that I was dreaming until night should come and that I should then *enjoy reality* in the *arms* of my *dearest friends*" (197-98; emphasis added). Frankenstein uses an imaginative mode of reason to "persuade" himself that he will "enjoy reality" in the comforting "arms" of his "dearest friends." Even if he believes that the spirits of his friends visit him, he takes the belief too far when he thinks that his friends can literally hold him in their arms. This mode of persuasion abandons reason for sentimentality. Frankenstein still resists the natural order, pretending that people do not die. Frankenstein has not adopted a mode of reason that considers emotion. No true development can take place if the reason is not allowed to be stronger because emotion is incorporated.

Walton serves as the voice of reason, but he does not share his reasoning with Frankenstein. Walton shares his opinion with his sister instead, writing that Frankenstein comforts himself with his erroneous beliefs. Walton remarks on this habit of Frankenstein's:

Yet he enjoys one comfort, the offspring of solitude and delirium; he believes that when in dreams he holds converse with his friends and derives from that

communion consolation for his miseries or excitements to his vengeance, that they are not the creations of his fancy, but the beings themselves who visit him from the regions of a remote world. This faith gives a solemnity to his reveries that render them to me almost as imposing and interesting as truth. (203)

Walton is a skeptic, but he is also pragmatic; he recognizes that Frankenstein's "one comfort" is the "offspring of solitude and delirium." Although Walton doubts the "truth" of Frankenstein's belief that his "friends" visit him from beyond the grave, he respects the "solemnity" this "faith" lends his "reveries." Walton chooses to treat these reveries as if they were "almost" as interesting as truth. Although this "almost" betrays an imperfectly interesting relationship, Walton values this strange friendship. Walton recognizes that through Frankenstein's imagination he is able to transcend his lonely state and interact with his friends again. Walton bemoans his fate to lose Frankenstein: "I have longed for a friend; I have sought one who would sympathize with and love me. Behold, on these desert seas I have found such a one, but I fear I have gained him only to know his value and lose him. I would reconcile him to life, but he repulses the idea" (204). Walton says that he looked for someone who would "sympathize with and love" him. In this eulogy for his friend, Walton gives his definition of a friend. The next event shows that the creature also values friendship and fellowship above all else. We know that Walton happens upon the creature as he mourns Frankenstein, and the creature defends himself against Walton's accusations of blame. The creature says, "I desired love and fellowship, and I was still spurned. Was there no injustice in this? Am I to be thought the only criminal, when all humankind sinned against me? Why do you not hate Felix, who drove his friend from his door with contumely? Why do you not execrate the rustic who sought

to destroy the saviour of his child?" (213). Even after the cottagers reject him, the creature still refers to himself as the "friend" that Felix "drove" from his door with rude contempt. Although he seems to express anger, the creature also expresses love and longing. The rejections are discussed as precipitating the severe dejection and longing for revenge that motivate the murders committed by the creature.

Surprisingly, the creature develops a more helpful character than Frankenstein does. Frankenstein's friends attempt to teach him a mode of reason that incorporates feeling. However, Shelley implies that the lessons of friendship are only valuable if characters heed them. In this novel, an expanded mode of reason that considers emotion is misused because it serves the immediate desires of the characters, whether for comfort, reassurance, or distraction. This is not the expanded sense of reason that becomes more effective because it incorporates emotion. No true development takes place. Frankenstein persuades himself that it is reasonable to reanimate the remains of dead bodies, and then he is unreasonably shocked by the result. His reasoning also fails when he tries to hide from the creature, ignoring the suffering the creature will endure, since the weather is cold and the creature does not know how to start a fire. Frankenstein grossly underestimates the importance of friendship, and failing to befriend the creature is a greater catastrophe than animating the corpse. In contrast, with significantly less support, the creature develops a better understanding of the importance of friendship and, in secret, helps the cottagers and fulfils a positive role in society. However, his growth is impeded by his stature, and when he seeks social recognition, he is faced with the rude rejection of the cottagers. The repeated rejections intensify the absence of friendship. *Frankenstein* shows the value of friendship by exploring how people react when it is

taken away. Ultimately, through this non-example, *Frankenstein* shows the importance of reason that incorporates feeling because Frankenstein fails to devise a reasonable plan to help the creature and the result is devastation.

## CHAPTER 7

### CODA

The writers in this study demonstrate that effective reasoning incorporates emotion. Although they do not overthrow the patriarchy, their expanded mode of reason nurtured by friendships enables characters to survive psychologically, and sometimes physically. Friendship becomes a source of resistance and comfort. Since the heroine's confidence in others has been abused or disappointed in the past, the act of trusting a (sometimes new) friend is courageous. The creature's experience of longing for friendship shows its value. But this insight is not limited to the eighteenth and nineteenth-century writers I have discussed.

Azar Nafisi's memoir, *Reading Lolita in Tehran* (2003), spontaneously demonstrates the enduring perils of patriarchy for even contemporary women. The memoir presents an opportunity to test the suggestion of this study: that the central female figure survives her Gothic terrors by developing a mode of reason that incorporates feeling as a result of her experiences of friendship. *Reading Lolita in Tehran* is set in post-revolution Iran and reflects the Female Gothic themes discussed in this study with surprising similarity, especially because it criticizes the patriarchal government. For Nafisi, books, love, and friendship become sites of resistance and comfort. The main action of the plot of *Reading Lolita in Tehran* is centered on Nafisi's experiences of teaching. Through her experiences of friendship, Nafisi learns to incorporate emotion into judgment, and she finally leaves Iran and revives her integrity.

The critical reception of *Reading Lolita in Tehran* has included pedagogical analogies, as in Richard S. Albright and Theresa A. Kulbaga's analysis of Nafisi's use of rhetoric and empathy. My essay speaks to its critical interest in representations of community. Its interest in reading groups has been acknowledged by Amy DePaul.<sup>72</sup> My argument extends this interest in community to acknowledge Nafisi's focus on intimate experiences of friendship. I argue that she experiences a Female Gothic journey of self-discovery through storytelling and discussions with her friends.

Just as manuscripts and books are important in the five novels discussed in this study, books are important in *Reading Lolita in Tehran* because Nafisi is a literature professor who holds a study circle in her home. Nafisi's journey begins with books, and is conveyed through this memoir. The group reads, along with Persian literature, Western novels. The historical and cultural moment, Iran in 1995, is emphasized because the study group lives under a patriarchal totalitarian government. Nafisi writes:

Against the tyranny of time and politics, imagine us the way we sometimes didn't dare to imagine ourselves: in our most private and secret moments, in the most extraordinarily ordinary instances of life, listening to music, falling in love, walking down the shady streets or reading *Lolita* in Tehran. And then imagine us again with all this confiscated, driven underground, taken away from us. (6)

Almost immediately, Nafisi suggests that imagination acts against tyranny. Nafisi asks readers twice to imagine the lives of these women and men as they try to enjoy a life full of art and love. When she asks readers to imagine this life "confiscated," she explicitly asks us to feel empathy for the people of Iran. When the women arrive for a meeting, Nafisi writes that "Each girl, as soon as she reaches the door, takes off her robe and scarf,

sometimes shaking her head from side to side" (7). Nafisi notes the urgency of this action with the phrase "as soon as," which also signals discomfort with the robe and scarf, in Nafisi's opinion. Although it is reasonable to avoid jail and comply with the law, Nafisi feels that there is an emotional price for this judgment.

Nafisi offers a historical context for the urgency expressed by the students by telling stories of injustice and imprisonment in Iran. Nafisi says that under the Islamic Republic, the University of Allahmeh Tabatabai "had been singled out as the most liberal university in Iran" (9). The government wanted to control these liberal impulses, so faculty and students were subject to "guards," who enforced rules of conduct and dress. Nafisi writes "The pressure was hardest on the students. I felt helpless as I listened to their endless tales of woe. Female students were being penalized for running up the stairs when they were late for classes, for laughing in the hallways, for talking to members of the opposite sex" (9). Since the female students are subject to closer scrutiny, they are manipulated more than their male counterparts. Additionally, the government's obsessive control of women indicates their power to undermine this regime. Nafisi tells the story of one of her students, Mahshid, who chose to wear the veil even before the revolution. However, although she felt alone when it was her choice, the requirement after the revolution made her choice "meaningless" (13). Ironically, Mahshid was imprisoned after the revolution "because of her affiliation with a dissident religious organization and banned from continuing her education for two years after she was out of jail. . . . Over the many years I have known Mahshid, she has rarely alluded to her jail experiences, which left her with a permanently impaired kidney" (13). The unspeakable conditions in jail are

explicitly paired with the silence of the prisoner. By "continuing her education," Mahshid resists the judgment against her made by this new patriarchal government.

In the midst of the feeling of helplessness this patriarchal government creates, books are celebrated, as they are in the Female Gothic, as sources of wisdom that can help the reader negotiate the injustice and anger of her real life. Nafisi extols the feeling of purpose that an intellectual life can nurture. She remembers, for instance, "the nineteen-year-old Nabokov, who, during the Russian Revolution, would not allow himself to be diverted by the sound of bullets. He kept on writing his solitary poems while he heard the guns and saw the bloody fights from his window" (18-9). Nafisi says to her students "Let us see . . . whether seventy years later our disinterested faith will reward us by transforming the gloomy reality created by this other revolution" (18-9). This faith in the transforming power of literature unites the group. Interestingly, Nafisi makes it clear that these students are not necessarily socially compatible because of their conflicting beliefs and different backgrounds. Nafisi says that they "were not looking for blue-prints, for an easy solution, but we did hope to find a link between the open spaces novels provided and the closed ones we were confined to" (19). Nafisi presents literature as figuratively opening spaces, a promise that appeals to students who are confined by the government's power. Nafisi remembers "reading to my girls Nabokov's claim that 'readers were born free and ought to remain free' " (19). Alluding to Audre Lorde, Nafisi writes about *Invitation to a Beheading*, saying "This was one reason that art and literature became so essential to our lives: they were not a luxury but a necessity. What Nabokov captured was the texture of life in a *totalitarian* society, where you are completely alone in an illusory world full of false promises . . . " (23; emphasis added).<sup>73</sup> Ironically, fiction

can help the reader navigate the real world and feel less alone; like the Gothic heroine, she now knows that others have felt the bewilderment of trying to navigate a world of false promises. As the manuscript in *The Romance of the Forest* helps Adeline feel less alone, literature helps Nafisi and her students feel that they have friends.

Nafisi offers an image that affirms the Gothic implications of their situation: a blind art censor. He represents the Iranian government, which is conscious of the power of art to undermine authorities. Nafisi writes "The chief film censor in Iran, up until 1994, was blind. Well, nearly blind" (24). Because this censor had also censored theater, one of Nafisi's playwright friends saw once how he operated. The blind censor "would sit in the theater wearing thick glasses that seemed to hide more than they revealed. An assistant who sat by him would explain the action onstage, and he would dictate the parts that needed to be cut" (24). The image of the blind censor is oddly funny, but horrific. Nafisi writes that "the censor was the poet's rival in rearranging and reshaping reality . . . We lived in a culture that denied any merit to literary works, considering them important only when they were handmaidens to something seemingly more urgent—namely ideology" (25). This frightening and grotesque image is Gothic indeed. Not only is he limited in his perception of art, but he literally cannot see properly. Still, he has the arrogance to judge the performance and cut it apart if it does not serve, like a "handmaiden" his "ideology." Nafisi implies that art is a danger to patriarchal totalitarian states. Reading in groups becomes an act of resistance and an effort toward psychological escape. Nafisi writes "We tried to live in the open spaces, in the chinks created between that room, which had become our protective cocoon, and the censor's world of *witches*

and *goblins* outside" (26; emphasis added). For Nafisi, Iran had taken on the aspect of a terrifying Gothic landscape.

Nafisi explores the Female Gothic theme of powerlessness under patriarchy throughout the memoir, especially in her commentary on the patriarchal government. Although the government claims to enforce morality, Nafisi shows how the laws are obviously immoral. After the revolution, "the age of marriage was lowered from eighteen to nine, [and] stoning became once more the punishment for adultery and prostitution" (27). Iran made the sexual abuse of children nine and older legal. Nafisi writes about the plight of her students, saying that "Although they came from very different backgrounds, the regime that ruled them had tried to make their personal identities and histories irrelevant. They were never free of the regime's definition of them as Muslim women" (28). Erasing differences enforces conformity: the women of Iran had become a fiction in the minds of their new leaders. Nafisi writes, "Whoever we were . . . we had become the figment of someone else's dreams. A stern ayatollah . . . wanted to re-create us in the image of that illusory past" (28). Nafisi believes that the ayatollah sees the women of Iran as he wants to see them, not as they are. The ayatollah is, ironically, a bad reader, imposing his own view on women he transforms into text.

Nafisi writes that literature can be an ally in the fight against tyranny because it carries the message, so prevalent in the Female Gothic, that one need not abide injustice. She tells the reading group that "Nabokov had taken revenge against our own solipsizers; he had taken revenge on the Ayatollah Khomeini, on Yassi's last suitor. . . . They had tried to shape others according to their own dreams and desires, but Nabokov, through his portrayal of Humbert, had exposed all solipsists who take over other people's lives" (33).

She sees Nabokov's portrayal of Humbert as a judgment against people who ignore the will of other people. Nafisi tells her reading group that

Nabokov calls every great novel a fairy tale . . . let me remind you that fairy tales abound with *frightening witches* who eat children and *wicked stepmothers* who poison their beautiful stepdaughters and *weak fathers* who leave their children behind in forests. But the magic comes from the power of good, that force which tells us we need *not give in* to the limitations and restrictions imposed on us by McFate, as Nabokov called it. Every fairy tale offers the potential to surpass present limits, so in a sense the fairy tale offers you freedoms that reality denies. (47; emphasis added)

Even as she recognizes the real denial of freedom, she advocates for taking it whenever possible, by "not giv[ing] in." The exploration of evil in fairy tales (as in Gothic literature), can be instructive; fairy tales are similar to Gothic tales, in that frightening figures, like "witches" and "weak fathers," are prevalent but usually resisted. Nafisi goes on to say that "In all great works of fiction, regardless of the grim reality they present, there is an affirmation of life against the transience of that life, an essential defiance. This affirmation lies in the way the author takes control of reality by retelling it in his own way, thus creating a new world" (47). This new world is created through imagination. She tells us "Every great work of art, I would declare pompously, is a celebration, an act of *insubordination* against the betrayals, horrors and infidelities of life" (47; emphasis added). Books offer examples of insubordination; even as fairy tales register information about cruel people, they also register resistance.

Against the atmosphere of terror in Tehran, stories from their real lives are discussed by the reading group, and the group becomes a space for the expression of emotion and the simultaneous evaluation of events, much like the Female Gothic friendships I discuss in this study. During a discussion break one day, Mitra tells Nafisi and the other students how she feels as she climbs up the stairs to the living room every Thursday morning; she said that "step by step she could *feel* herself gradually leaving reality behind her, leaving the dark, *dank cell* she lived in to surface for a few hours into *open air and sunshine*. Then, when it was over, she returned to her cell" (57; emphasis added). Mitra ironically reverses the inside/outside binary by saying that in this living room she feels "open air and sunshine." This reading group is a welcome escape from her outside reality, which is like a "dank cell." As in the Female Gothic, the role of friendship in fighting the mental debilitation of captivity is an important theme in Nafisi's memoir.

Nafisi's daughter Negar tells the reading group about an experience of abuse, and she overcomes her shock because they discuss it collectively. Negar's experience is reminiscent of the stories of abuse at Lowood in *Jane Eyre*, which, as we know, were based on Charlotte Brontë's real life. Negar says that during her last class of the day, the "principal and the morality teacher had barged in and told the girls to put their hands on their desks" (58). They searched the girls' schoolbags "for weapons and contraband: tapes, novels, friendship bracelets" (58). One of Negar's friends is punished in ways reminiscent of Mr. Brocklehurst, because they think her nails are too long, so they cut them and one of her fingers in the process (58). After the student is wounded "The morality teacher stood beside her, discouraging other students from approaching. For Negar, the fact that she couldn't even go near and console her friend was as bad as the

whole trauma of the search" (59). The restriction against consoling her friend is traumatic for Negar. In fact, all of the students in the class are simultaneously disrespected. Nafisi's students try to "distract Negar by joking and telling her stories of their own" (59). Manna tells a story about her "sister's friends at the Amir Kabir Polytechnic University. During lunch three of the girls were in the yard eating apples. They were reprimanded by the guards: they were biting their apples too seductively! After a while Negar was laughing with them, and she finally went . . . to have her lunch" (59). Laughing together at the morality "guards" helps Negar escape from her despair.

The Gothic atmosphere of terror in Iran comes from the patriarchal government, and these policies are spearheaded by Ayatollah Khomeini. Nafisi offers more historical context when she offers quotes from Khomeini.

"Criminals should not be tried. The trial of a criminal is against human rights.

Human rights demand that we should have killed them in the first place when it

became known that they were criminals," proclaimed Ayatollah Khomeini,

responding to protests by international human rights organizations of the wave of

executions that followed the revolution. "They criticize us because we are

executing the brutes." (96)<sup>74</sup>

This declaration is nonsense, that criminals should not be tried, but executed as soon as it becomes "known" that they are criminals. The callous disregard for the rights of human beings led Khomeini into grotesque ironies. Immediately following Khomeini's words, Nafisi offers her complex memories of the disappointing days after Khomeini was elected into power: "The jubilant mood of celebration and freedom that had followed the Shah's overthrow soon gave way to apprehension and fear as the regime continued to execute

and murder 'anti-revolutionaries' and a new vigilante justice emerged as bands of self-organized militants terrorized the streets" (96). These "self-organized militants" terrorize with the Lacanian "Law of the Father."

Nafisi, like so many Gothic heroines, finds refuge in her consultations with friends. She quit her job as a professor because she refused to wear the veil while teaching. However, she misses teaching and considers returning to the university. Uncertain in her decision, she visits a man who has a reputation for helping his friends negotiate the complicated politics of life in Iran. Nafisi says, "He acted as if I had come to ask for help and our task was to set up an elaborate rescue plan. And in a sense it was true" (174). Friendship and the importance of books merge, as they "unintentionally stray" into a discussion of James and Rumi (175). Nafisi seems to want to take a stand against the new government, but she keeps returning to literature. Perhaps to indicate his magical ability to help, Nafisi calls him "the magician" (180). Her friend points out obvious, rational facts, and then also recognizes her love of literature and teaching. He points out that the Islamic Republic already controls her life; he says "none of us can drink a single glass of water without the grace of the moral guardians of the Islamic Republic. You love your work, so go on, indulge yourself and accept the facts" (181). He tells her that, "You need me not because I tell you what you want to do but because I articulate and justify what you want to do" (182).

In a vexed interaction, Nafisi realizes that, like a Gothic Heroine, her boundaries have been crossed without her consent.<sup>75</sup> As they discuss her return to teaching, her friend says "You enjoy it, so why not go ahead and teach? Teach them your Hammetts and your Austens—go on, enjoy yourself" (182). Nafisi is bothered by this

characterization of her noble calling: "Well, we are not talking about pleasure here, I shot back righteously" (182). This indignation amuses her friend, who says, "the lady who constantly boasts about her love for Nabokov and Hammett is now telling me we should not do what we love! That is what I call immoral" (182). As he reflects on her reaction he realizes that the patriarchy has crossed her boundaries and perverted her thinking; he says "So now you *too* have joined the crowd, . . . what *you've absorbed* from this culture is that anything that gives pleasure is bad, and is immoral . . . I say teach because you enjoy teaching" (182). The magician recognizes that the government has the power to disseminate ideology, and because she has absorbed their objection to pleasure, her boundaries have been crossed. The magician incorporates emotion in his decision-making by saying that finding pleasure in her work is not immoral. This realization helps Nafisi resist the assumptions of this patriarchal government and return to teaching.

As the Gothic heroines in this study defy patriarchal assumptions of power, Nafisi resists by interrogating her patriarchal culture with the help of literature. Against totalitarianism, she registers an increasing interest in free will, and calls on Gothic as well as realist literature for insight. Nafisi says that she teaches *Daisy Miller*, *Washington Square*, and *Wuthering Heights*, among other novels. She says that

Daisy and Catherine [Sloper] have little in common, yet both defy the conventions of their time; both refuse to be dictated to. They come from a long line of defiant heroines, including Elizabeth Bennet, Catherine Earnshaw and Jane Eyre. These women create the main complications of the plot, through their refusal to comply. They are more complicated than the later, more obviously

revolutionary, heroines of the twentieth century, because they made no claims to be radical. (195)

By refusing to be dictated to, these defiant heroines of Austen and Brontë show that even in a patriarchy, they can create "complications" by refusing "to comply." Nafisi finds these heroines instructive because of their complexity, and implies that although they are less obviously revolutionary, they are revolutionary, nonetheless.

While Gothic texts pictured cruelty in romantic settings such as castles, this memoir depicts the real life of conscientious Iranian citizens as a terrifying landscape. Nafisi tells a story that illustrates how the web of friendships between intellectuals and minorities in Iran means that when one person suffers injustice, many other friends are affected. The story is framed by the experience of Nafisi, who had an appointment with the magician, but since he was not at home, she thought that the guards must have arrested him. When he returns, he says that he was sorry, but he was out with the Kid, who, Nafisi explains, is a friend of the magician's who was denied a place in medical school "because he admitted to being a Baha'i. . . . Baha'is had no civic rights under the new Islamic constitution and were barred from schools, universities and workplaces" (229). Because he has integrity in admitting to being a Baha'i, this man faces discrimination, possible imprisonment, torture, and death: he loses his "civic rights." The government turns the burial of a grandmother into a Gothic nightmare by making it illegal for Baha'is. Nafisi explains, "There were no burial places for Baha'is; the regime had destroyed the Baha'i cemetery in the first years of the revolution, . . . What were you supposed to do when your grandmother died if there was no cemetery?" (230). With the word "you," the magician invites Nafisi, and in her turn, Nafisi invites the reader, to

empathize with the Baha'is. The magician explains that the Kid had borrowed a car from a friend, and when the corpse was given to them "They each took hold of one end and *put the corpse in the trunk* of the car. They then proceeded to drive to a garden he had heard of outside Tehran for the burial. They worried they might be stopped—what would they tell the militia? How would they prevent them from opening the trunk?" (231; emphasis added). The Gothic "Fear of the Father" is heightened because they are acting illegally and fear "the militia." Although it would be narrowly rational to avoid the wrath of the totalitarian government, the magician considers emotion when he helps the Kid bury his grandmother.

As Adeline is inspired by the manuscript writer to resist her captors, Nafisi is influenced by the story of the Kid to criticize the patriarchal government more vehemently. She immediately uses her training as a critic to analyze Khomeini. To make himself omnipotent, Nafisi discerns, Khomeini turned himself into a myth, making the Gothic "Law of the Father" pervasive in Iran. Although he died on "June 3, 1989," Nafisi argues that he metaphorically survived his death (241). She writes that as the family discusses his death, her "five-year-old daughter looked intently out the window. Suddenly, she turned and shouted, 'Mommy, Mommy, he is *not* dead! Women are still wearing their scarves.' . . . she was right: the day women did not wear the scarf in public would be the real day of his death and the end of his revolution. Until then, we would continue to live with him" (242; emphasis added). Nafisi writes that "At the start of the revolution, a rumor had taken root that Khomeini's image could be seen in the moon. Many people, even perfectly modern and educated individuals, came to believe this. . . . He had been a conscious mythmaker, and he had turned himself into a myth" (246). She

implies that, like this story about his "image" "in the moon," Khomeini offered Iranian people lies. Nafisi admits that Iranian citizens assented to this patriarchy. She writes, "Like all great mythmakers, he had tried to fashion reality out of his dream, and in the end, like Humbert, he had managed to destroy both reality and his dream. Added to the crimes, to the murders and tortures, we would now face this last indignity—the murder of our dreams. Yet he had done this with our full compliance, our complete assent and complicity" (246). As Gwendolen admits that she made a mistake in marrying Grandcourt, Nafisi also admits her complicity in the "crimes" and the "murder" of the "dreams" of Iranian people.

Nafisi becomes increasingly willing to criticize the government, and, as in the *Female Gothic*, she increasingly allows her judgment to incorporate her feelings. Just as Brocklehurst controls Lowood, the patriarchal government tries to control art. Nafisi writes that cultural events in Tehran are vexing "parodies of the real thing" because the patriarchal government uses the event to enforce ideology (299). The crowd is harassed by a morality lecture at the beginning of each performance. Nafisi writes, "We were greeted by a gentleman who insulted the audience for a good fifteen or twenty minutes" (300). He reminds people that they will be "kicked out" if they act in an "un-Islamic manner," and that women are required "to observe the proper rules and regulations regarding the use of the veil" (300). Coupled with this rudeness, the performers were not allowed "to sing: they could only play their instruments. Nor could they demonstrate any enthusiasm for what they were doing: to show emotion would be un-Islamic" (300). Emotion is officially denounced by this government's version of Islam. In contrast, Nafisi, like the other heroines in this study, embraces emotion as a positive goal. Nafisi

writes of Austen's heroines, that "They risk ostracism and poverty to gain love and companionship, and to embrace that elusive goal at the heart of democracy: the right to choose " (307). Patriarchal governments fear this right.

As Adeline's (substitute) father orders her death because she refuses to become a nun, this patriarchal government orders the death of writers because they refuse to keep quiet. Nafisi shows that the government fears storytelling because it undermines the "Law of the Father." Nafisi says that through friends, she hears about an event that comes to be known as "the bus story" (307). Several writers in Tehran were invited "to participate in a conference in Armenia" and they decided to charter a bus. Late at night, while everyone else slept as they drove along, "one single insomniac" was still awake, and "noticed that the bus had stopped and the driver had disappeared. He glanced out the window and saw that the bus had stopped at the tip of a very high precipice. At this point, he ran—all the time shouting to wake the others—to the front of the bus, got behind the wheel and turned the bus around" (308). Government "security" with their "Mercedes-Benzes and helicopters" were nearby, and the writers were told "not to say a word" and were released. Nafisi writes "The next day, the whole of Tehran had heard the news. Apparently there had been a plot to push the bus over the cliff and claim it was an accident" (308). This story affirms the power of storytelling (and gossip) over patriarchy.

As Jane gains self-confidence when she recognizes that complying with St. John's version of rationality degrades her emotional life, Nafisi makes another leap in self-knowledge when she realizes that complying with the patriarchal government forces her to surrender her integrity. When she meets her magician at a coffee-house, Nafisi breaks the law because she is a woman who is not chaperoned by a male relative. Unfortunately,

there is a raid, and the proprietor suggests that they pretend that they are not together. Nafisi feels coerced into complying with the expectations of the "Revolutionary Guards" (313). Nafisi protests at first, saying to the waiter "We are not doing anything wrong" (313). However, her fear of the guards leads Nafisi to follow the advice of the waiter (and her magician agrees with him); she pretends not to know her magician, and leaves after receiving her order. Nafisi writes that the experience makes her violently ill. Nafisi writes "My magician called at some point. I am very sorry, he said. One feels so tainted. I'm sorry, too, I said back. We're all sorry—don't forget to date and autograph my book" (314). The book she left with him serves as an opportunity for mending their friendship because Nafisi expresses her desire for his signature and a memorial of the date they spent together; she unconsciously knows that she will leave soon. They openly acknowledge both their fear of the patriarchal state and their embarrassment about their submission.

As the Female Gothic heroines in this study show, it is possible to resist this fear. For instance, Catherine and Eleanor realize that the General's incivility must be the result of a misperception. Nafisi turns to Austen for help as she argues that people can recover from cruel realities by analyzing them while retaining "love" and "imagination." Nafisi writes that "Evil in Austen, as in most great fiction, lies in the inability to 'see' others, hence to empathize with them. What is frightening is that this blindness can exist in the best of us (Eliza Bennet) as well as the worst (Humbert). We are all capable of becoming the blind censor, of imposing our visions and desires on others" (315). Literature, for Nafisi, teaches the importance of empathy and the warning that it is not always easy to consider another point of view. As Gwendolen learns of Daniel, other people are not

simply as we perceive them. Nafisi says that "Once evil is individualized, becoming part of everyday life, the way of resisting it also becomes individual. How does the soul survive? is the essential question. And the response is: through love and imagination" (315). Nafisi argues that emotion, love, and imagination are a mode of survival.

Just as Jane makes a leap in self-knowledge when she recognizes that she would be guilty of harming herself if she accepted St. John's proposal, Nafisi makes a leap in self-knowledge when she recognizes her culpability in obeying a patriarchal government. Like the Female Gothic heroine, she incorporates emotion into judgment as she decides to leave Iran. Although she and Bijan, her husband, fight about the decision, they finally become friends again when they begin to talk openly about their feelings. Nafisi says

It all started when we both decided to describe to each other how we felt about Iran. For the first time, we began seeing the matter through each other's eyes.

Now that he had begun to dismantle his life in Iran, he needed to articulate and share his thoughts and emotions. We spent long hours talking about our feelings, our ideas of home—for me portable, for him more traditional and rooted. (329)

The Female Gothic interest in other people's perspectives is highlighted because they openly discuss their feelings, and they recognize that their perspectives are very different. This empathy is similar to that which Gwendolen gains at the end of her story. As in Female Gothic friendships, emotion is incorporated into the decision-making process. Nafisi also allows her study group to become her friends when she talks openly about her feelings in order to explain why she has to leave. Nafisi says "I told them about my own fears, about waking up at night feeling as if I were choking, as if I would never be able to get out, about the dizzy spells and nausea and pacing around the apartment at all hours of

the night. For the first time I opened up to them, talking about my own feelings and emotions, and it seemed to have an oddly soothing effect on them" (328). Feelings are centrally important for Nafisi; they warn her that it is time to leave, and they help her justify her leaving. To mitigate the pain of leaving her magician, Nafisi imagines a soothing fiction. Nafisi writes "So we sit, eternally weaving stories, he on his couch, I in my chair; behind us, the oblong circle of light in front of the rocking chair becomes narrower and smaller, and now disappears. He turns on the lamp and we continue our talk" (338). Nafisi offers an Epilogue that explains that she lives, writes, and teaches in the United States, "in a town without mountains but with amazing falls and springs" and that she knows "that my world, like Pnin's, will be forever a 'portable world' " (341). Nafisi has found her appropriate place in the world.

Surprisingly, Nafisi experiences a struggle to find her place in the world that is similar to that of the heroine of a Female Gothic Bildungsroman. The form of the Bildungsroman matches the content of the story, because although she is an adult, the government of Iran infantilizes all women, creating a Gothic atmosphere of fear complete with the threat of imprisonment, rape, and death. In the beginning of her character arc, Nafisi copes with living in Iran; but, as she develops self-knowledge, she realizes that she cannot tolerate the government. When her husband acts as a friend, they incorporate feeling into judgment, and they decide to leave. They triumph together, as the other Female Gothic heroines and friends triumph in this study, by recognizing their true feelings, the feelings that the patriarchy would have them deny. Nafisi also advocates for making decisions that consider a communal motive similar to the communal motive Luftig identifies in Eliot. Nafisi's stories show that many people have suffered death,

torture, and imprisonment since the revolution, and she realizes that she cannot participate in this system. Significantly, this new level of self-knowledge helps her rebuild her sense of integrity. In America, she uses her freedom to write this memoir. With this act of creation, Nafisi revives the integrity the patriarchy tried to silence.

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## ENDNOTES

<sup>1</sup> Fraiman argues that novels like *Pride and Prejudice* and *Jane Eyre* probably owe more to conduct manuals than the original Bildungsroman, Goethe's *Wilhelm Meisters Lehrjahre* (1795), because the choices, such as the process of choosing a profession, are not available to women, and consequently the typical plot of the Bildungsroman is not followed in novels that feature women.

<sup>2</sup> Fraiman's chapter on *Jane Eyre* focuses on the, "story of community among working women" (120).

<sup>3</sup> As Williams argues, Gothic novels are often about "the patriarchal family" and marriage, and rewrite the rules of patriarchal marriage (22, 138). Williams, *Art of Darkness: A Poetics of Gothic*. (Chicago and London: The U of Chicago P, 1995).

<sup>4</sup> However, in a 2005 speech at the International Conference on Romanticism, "What Was the Female Gothic?", Williams amended this earlier argument by saying that patriarchal marriage is more dangerous than she argued in her 1995 book; she now believes that the heroine makes a mistake by forgiving appalling behavior on the part of the hero as long as he loves her, so the triumph is limited by patriarchy. Anne Williams, "What Was the Female Gothic?" Conference Paper at the *International Conference on Romanticism*, (Friday November 10th, 2006).

<sup>5</sup> Williams argues persuasively for this combination of the Male Gothic and Female Gothic in *Frankenstein* in "Mummy, possess': Sadism and Sensibility in Shelley's *Frankenstein*." (*Romantic Circles* (2005). 2 November 2006 <http://www.rc.umd.edu/praxis/frankenstein/toc.html>).

<sup>6</sup> *Oxford English Dictionary*, Online, Second Edition, 1989: "5. friend, a. One who wishes (another, a cause, etc.) well; a sympathiser, favourer, helper, patron, or supporter. No pagination.

<sup>7</sup> I am interested in Aristotle's descriptions of friendships, but I recognize that his descriptions of women are problematic.

<sup>8</sup> Michie writes "The discourse of contemporary feminism within the United States works ... toward a [disturbing] ... end: the equation of 'other' and 'woman' that makes *all* women other threatens to make all women the same" (3). Michie implies that we should appreciate diversity while recognizing common struggles.

<sup>9</sup> For the sake of unity, I originally tried to focus on female friendship, but I had to abandon this plan because the heroine's friends were sometimes of different gender identities or class positions. Many critical studies of friendship in eighteenth and nineteenth-century fiction focus on characters who are the same class and gender; studies often consider middle-class female friendship or male friendship. For discussions of female friendship in literature see *Between Women* by Sharon Marcus (Princeton & Oxford: Princeton UP, 2007); Claudia Johnson, *Jane Austen: Women, Politics, and the Novel*. (Chicago and London: U of Chicago P, 1988); Janet Doubler Ward and JoAnna Stephens Mink, *Communication and Women's Friendships: Parallels and Intersections in Literature and Life*. (Bowling Green, Ohio: Bowling Green State University Popular Press, 1993); Pauline Nestor, *Female Friendships and Communities: Charlotte Brontë, George Eliot, and Elizabeth Gaskell*. (Oxford UP, 1985); and Cheryl A. Wilson, "Female Reading Communities in *Jane Eyre*." (*Brontë Studies: The Journal of the Brontë Society*, 2005 June; 30 (2): 131-39). For a discussion of both male-male friendship and female-female friendships, as well as romantic female friendships see: Oulton, Carolyn. *Romantic Friendship in Victorian Literature*. (Aldershot, England; Burlington, VT: Ashgate, 2007). For discussions of

male friendship in Gothic literature, see: Benjamin Eric Daffron, *Romantic Doubles: Sex and Sympathy in British Gothic Literature, 1790-1830*. (New York: AMS Press, 2002); Richard Dellamora, *Friendship's Bonds*. (Philadelphia: U of Pennsylvania P, 2004); Jonathon David Levine's dissertation, *'One wiser, better, dearer than ourselves': Gothic Friendship*. (U of Washington, 2004).

<sup>10</sup> I will discuss Davis in more detail in the chapter on Eliot.

<sup>11</sup> A pattern emerges wherein the heroine lacks self-confidence, but friends help her develop a kind of reason that incorporates emotion, and, ultimately, the heroine acts on this expanded sense of reason and demonstrates self-confidence, fulfilling her Bildungsroman. The novels I discuss have this pattern in common, but the friendships also take on unique characteristics.

<sup>12</sup> Haggerty argues persuasively that Adeline must turn Theodore "into a friend before she can love him" and argues persuasively that both Theodore and Adeline function as women (162).

<sup>13</sup> Johnson argues that *The Romance of the Forest* reflects politically progressive sentiments although the ending is conventional and supports the status quo; Johnson writes that a "vaguely progressive political critique [is] lodged by the precept and example of La Luc's sentimentality" (92). Johnson writes, "*The Romance of the Forest* shows its progressive political colors by imputing corruption to aristocratic manners. Consider how the Marquis is unmasked as a great swearer: 'He cursed himself and her in terms of such coarseness and vehemence as La Motte was astonished to hear from a man whose manners were generally amiable...'" (82). Johnson also admits that "[This critique is] dropped at the denouement . . ." (92), but she implies that the critique is still important because it was sustained through most of the novel. Johnson argues that the "central preoccupation" of *The Romance of the Forest* is "masculinity" (74).

<sup>14</sup> Similarly, many of us think about *Jane Eyre* through the lens of *Wide Sargasso Sea* by Jean Rhys.

<sup>15</sup> Recent discussions of the Gothic and politics include: Ingrid Horrocks, "More than a Gravestone: Caleb Williams, Udolpho, and the Politics of the Gothic," (*Studies in the Novel*. 39: 1. Spring 2007); Jan Wellington. "Traversing Regions of Terror: The Revolutionary Traveler as Gothic Reader." (*Studies in Travel Writing*, 2003 Sept; 7: 2 145-67); Rita J. Kurtz and Jennifer L. Womer, "The Novel as Political Marker: Women Writers and their Female Audiences in the Hookham and Carpenter Archives, 1791-1798." (*Cardiff Corvey: Reading the Romantic Text*. 2004 Winter; 13 no pagination); Messier, Vartan P. "The Conservative, the Transgressive, and the Reactionary: Ann Radcliffe's *The Italian* as a Response to Matthew Lewis' *The Monk*." (*Atenea* 2005 Dec; 25: 2 37-48).

<sup>16</sup> Durant argues that "The French Revolution and the attendant radical movements in England threatened the form of government, the class structure, and the way of life of her country. . . . The world outside, her novels insist, is gothic, but there is still perfect safety in return to the older, cherished verities of home and family" (530).

<sup>17</sup> Durant argues that "She repeatedly describes situations in which hierarchy breaks down, leaving a world of individuals. But instead of applauding that new freedom, she portrays the resultant world as one where people are cut off from one another in crippling isolation" (519-20). As should be clear, my reading of Adeline's relationship to the manuscript helps explain why I disagree.

<sup>18</sup> Dekker writes persuasively that "The vocabulary of Romantic tourism—"transport," "enthusiasm," "rapture," "sublimity," "awe"—is merged with that of religious devotion at its most ecstatic. . . . it is likely that Rousseau's comments on the interchangeability of key words between the languages of love and devotion in the prefatory dialogue to Julie heightened Radcliffe's philological awareness . . ." (109).

<sup>19</sup> This episode, wherein La Luc asserts that Clara's friend (Adeline) needs her, works against the argument Johnson makes in *Equivocal Beings*, that Adeline is significantly more attached to La Luc than Clara. Johnson claims, "It is true that a 'similarity of taste and character attached

[Adeline] to Clara' (RF 259) but this 'attachment' is of no moment whatsoever to Adeline. She is more La Luc's friend than Clara's: it is his 'excellent library' (RF 259) and 'his conversation' (RF 260) that console her" (90). I believe that this description shows that Clara and La Luc are different kinds of friends. I am not convinced that Adeline's opportunity to learn from La Luc is necessarily better than the comfort she finds in finding another woman who is similar to her. The argument that the "attachment" Adeline feels to Clara is "of no moment" seems overstated.

<sup>20</sup> D'Aunoy testifies that the current Marquis ordered Henry's death.

<sup>21</sup> In *The Fictions of Romantic Tourism*, Dekker is interested in Adeline's search for a father figure through much of the novel (which he points out is a reversal of the typical Female Gothic pattern). Dekker does not mention the manuscript, although his argument supports my interest in the importance of Adeline's relationship with the manuscript.

<sup>22</sup> Interesting discussions of *Northanger Abbey* and Austen include: Susan Fraiman, "Introduction to *Northanger Abbey*." (New York & London: Norton, 2004); Susan Fraiman, "Jane Austen and Edward Said: Gender, Culture, and Imperialism." (*Critical Inquiry* 21 Summer 1995 805-821); Claire Lamont, "Jane Austen's Gothic Architecture." *Exhibited by Candlelight: Sources and Developments in the Gothic Tradition*. (Ed. Valeria Tinkler-Villani, Peter Davidson, and Jane Stevenson. Amsterdam: Rodopi, 1995 107-115); Mark Loveridge, "Northanger Abbey; or, Nature and Probability." (*Nineteenth-Century Literature* 56 1991 1-29); George Levine, "Translating the Monstrous: *Northanger Abbey*." (*Nineteenth-Century Fiction* 30 1975: 335-350).

<sup>23</sup> Marvin Mudrick in, "The Literary Pretext Continued: Irony versus Gothicism: *Northanger Abbey*." *Jane Austen: Irony as Defense and Discovery*. (Princeton: Princeton UP, 1952 37-49).

<sup>24</sup> Ahern writes that "it is hard to discern whether Austen is engaged in parody for the sake of dismissive satire, or, rather, in order to impose a kind of gentle corrective to some of the more outlandish claims made on behalf of excessive sensibility" (206). Maria Jerinic, in "In Defense of the Gothic: Rereading *Northanger Abbey*," (*Jane Austen and Discourses of Feminism*. Ed. Devoney Looser. New York: St. Martin's Press, 1995, 137-149), argues that Austen's satire does not condemn the genre of the Gothic. Critics who argue that *Northanger Abbey* both celebrates and denigrates the Gothic include: Nina Auerbach, "Jane Austen and Romantic Imprisonment." *Jane Austen in a Social Context*. (Ed. David Monaghan. Totawa, NJ: Barnes & Noble, 1981 9-27); Beth Lau, "Madeline at *Northanger Abbey*: Keats's Anti-Romances and Gothic Satire."

<sup>25</sup> Marilyn Gaull's note in her Longman Cultural Edition of *Northanger Abbey*, p. 9.

<sup>26</sup> "Austen's Sense and Radcliffe's Sensibility," Syndy McMillen Conger.

<sup>27</sup> For critics who argue that Austen denigrates the Gothic see Hoeveler, "Vindicating *Northanger Abbey*: Mary Wollstonecraft, Jane Austen, and Gothic Feminism." *Jane Austen and Discourses of Feminism*. (Ed. Devoney Looser. New York: St. Martin's Press, 1995 117-135). See also E. M. Dadlez, *Mirrors to One Another: Emotion and Value in Jane Austen and David Hume*. (Oxford: Wiley-Blackwell, 2009).

<sup>28</sup> Sandra Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. (New Haven and London: Yale UP, 1979).

<sup>29</sup> Adrienne Rich, "Jane Eyre: The Temptations of a Motherless Woman," (1973 *Jane Eyre*. The Norton Critical Edition. Ed. Richard J. Dunn. 3rd ed. 469-483). Rich famously writes that *Jane Eyre* is, "the life story of a woman who is incapable of saying *I am Heathcliff* because she feels so unalterably herself" (470).

<sup>30</sup> Auerbach argues that: "As a recurrent literary image, a community of women is a rebuke to the conventional ideal of a solitary woman living for and through men, attaining citizenship in the community of adulthood through masculine approval alone" (5).

<sup>31</sup> Susan Fraiman, *Unbecoming Women: British Women Writers and the Novel of Development*. (New York, Chichester, West Sussex: Columbia UP 1993). Fraiman argues that even though Jane might have lost "sight of the radical plot introduced at Gateshead, the novel . . . does not" (120). My argument builds on Fraiman's by suggesting that Jane's friends include not only women of

various classes, but men also, including Edward Fairfax Rochester, because Jane and Rochester are friends when they first meet.

<sup>32</sup> Cheryl A. Wilson, "Female Reading Communities in *Jane Eyre*." (*Brontë Studies: The Journal of the Brontë Society*, 2005 June; 30: 2 131-39).

<sup>33</sup> Pauline Nestor, *Female Friendships and Communities: Charlotte Brontë, George Eliot, and Elizabeth Gaskell*. (Oxford UP 1985). Nestor argues that Jane finds her home in Rochester, and her "primary allegiance is toward the male" and "excludes all but a passing engagement with her 'sisters,' Mary and Diana" (112). Nestor argues that Shirley is a better example of female friendship.

<sup>34</sup> Lisa Sternlieb, "Jane Eyre: 'Hazarding Confidences.'" (*Nineteenth-Century Literature*. 53. 4 Mar., 1999: 452-479). Sternlieb argues that there is a difference between Jane the character and Jane the narrator, and that the autobiography we read is a fiction that Jane the narrator invents in order to shield herself from her readers and other characters, especially Rochester. Sternlieb writes, "there is little that is mutual or shared in this marriage. She has won the confidence game . . . Rochester is in a position of helpless dependence. His perception of their marriage cannot be hers; it is derived from what she deigns to tell him" (479). Sternlieb's argument is especially pertinent to Jane's relationship with Rochester after they become romantically involved.

<sup>35</sup> In *Unbecoming Women*, Fraiman points out that "the novel's very telling remains indebted to the knack for narrative that Jane acquired at Bessie's knee" and that *Jane Eyre* offers a picture of a community of women that transcends age and class (120). The novel indicates that Bessie is especially kind to Jane after Bessie's mother visits Gateshead and makes the compassionate observation that she would not want a child of hers to be in Jane's "place" (98).

<sup>36</sup> It is possible that Bessie's version of *Pamela*, by Samuel Richardson, helped Jane decide to leave Rochester when he wants her to become his mistress; we cannot know how much Bessie's version influenced Jane because this issue is not discussed in the text explicitly.

<sup>37</sup> *Henry, Earl of Moreland* is similar to *Jane Eyre* thematically. One section of the book portrays a conversation that is presented like a play, between a reader of the story, literally called a "Friend," (who questions the realism of the boy's rejection of toys), and the "Author," (who defends the novel's realism) so readers are presented as friends of the author (67-9). The novel follows the journey of a young person who has been ejected from a wealthy background and now tries to help people less fortunate than himself. Jane is a young person about to leave a wealthy background who will become a teacher and help other people on her journey through life. Another comparison is that Harry is raised by people who are not his parents, and when they invite him to visit, he behaves badly in their narrow opinion. When his mother calls him an idiot and demands that he come up to her so she can scold him, he refuses; the narrator tells us that he, "cast on her a look of resentment, and sidled over towards his nurse" (54). Jane is also defiant to her aunt and would rather be with Bessie. The novel says that the hero's father, "was always of the party of the king, *Rochester*, etc., where virtue was laughed out of countenance, and where all manner of dissoluteness became attractive and recommendable by the bursts of merriment and zest of wit" (50; emphasis added). The name of Jane's love interest, Rochester, might have been inspired by *Henry, Earl of Moreland*. Jane uses the rhetoric of friendship when she addresses the reader directly, as when she says that she hopes we never have to hurt someone we love as she hurts Rochester when she leaves him (413).

<sup>38</sup> Sympathy and friendship are central themes of the novel. The young protagonist is named Henry but called by a nickname, Harry. Harry sees a man who is crying and begins to literally cry with him. The man expresses surprise that this little child has been sent: "to be a partaker in [his] griefs, and the sharer of [his] afflictions" (57). The man calls him his, "little friend" and declares that he, "will live the longer for [his] sake, and endeavour to repay the tears [he has] shed in my behalf" (57). The importance of friendship and sympathy are emphasized because the man

explicitly says that now he has someone to share his "grief" with and that he "will live the longer."

<sup>39</sup> This interest in books on the part of central female figures is also explored by Radcliffe in *The Mysteries of Udolpho*, when Emily St. Auber explores an extensive curriculum with her parents. As we have seen, Austen also discusses the influence of books on Catherine Morland as a burgeoning heroine; Catherine learns, for example, that a woman should be "like Patience on a monument/ Smiling at Grief" (12).

<sup>40</sup> For a discussion of friendship with books as a metaphor see Wayne C. Booth, "The Way I Loved George Eliot: Friendship with Books as a Neglected Critical Metaphor." (Eds. Wayne C. Booth, and Walter Jost. *The Essential Wayne Booth*. Chicago: U of Chicago P 2006).

<sup>41</sup> Aunt Reed admits to Jane that she lied to Jane's uncle, John Reed of Madeira, who wrote that he wished "to adopt" Jane and make her his heir (322). Mrs. Reed admits that she "could not endure" to see Jane "placed in a state of ease and comfort" (323).

<sup>42</sup> Helen said, "If all the world hated you, and believed you wicked, while your own conscience approved you, and absolved you from guilt, you would not be without friends" (133).

<sup>43</sup> Jane declares that "if others don't love me, I would rather die than live," and that she could "not bear to be solitary and hated" (133).

<sup>44</sup> Even during their engagement scene, they recognize that they can become married because they are spiritually equal. Jane says: "I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh;--it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal,--as we are!" (338). Rochester agrees: "As we are!" (338). This philosophy is similar to Helen's "doctrine of the equality of disembodied souls," which I quoted when Jane remembers Helen when she visits her Aunt Reed (321). Friendship with Helen influences one of the most memorable romantic moments in nineteenth-century fiction.

<sup>45</sup> The episode at Moor-House is haunted by Helen's promise that Jane would have friends as long as she acted according to her conscience.

<sup>46</sup> Jane's new friends (St. John, Diana, and Mary) are later revealed as Jane's cousins. We know that strange coincidences are common in Gothic novels, as in the manuscript writer turning out to be Adeline's father.

<sup>47</sup> In *Telegraphic Realism: Victorian Fiction and Other Information Systems* (2008), Richard Menke argues persuasively: "As with the capstan telegraph that involved language at either end of the wire but an invisible 'idea' in between, there is a sympathy between Jane and Rochester" (81). Menke addresses the fact that the realistic world of the novel is haunted by, "a world of Gothic intensity" (81). Menke writes that contemporary reviews complained that this event "contains nothing of the probable" (80). Menke argues that while Brontë, "has stretched the idea of telegraphy too far" (80), there was a 1847 handbook that, "refers to telegraphic communication as 'speaking'" (Menke 80).

<sup>48</sup> Jane reveals that St. John will soon pass away. Jane weeps but also reasons that "No fear of death will darken St. John's last hour" because his faith is "steadfast" (556).

<sup>49</sup> Friendships in *Daniel Deronda* are varied and range from people who are the same sex, class, age and religion (like Gwendolen and Anna) to the "enthusiastic friendship" (180) between Daniel and Hans Meyrick (who only appear to have the same religion), to people who differ in several ways, like Daniel and Mordecai, and Lush and Lydia Glasher. The word "friend" can also refer to relatives: Daniel's mother says that Sir Hugo Mallinger is her friend and is also Daniel's friend. Ironically, the word friend is used by Grandcourt to describe his position in Lydia Glasher's life.

<sup>50</sup> Three works offer sustained discussions of the friendship between Gwendolen and Daniel: *Seeing Together: Friendship Between the Sexes in English Writing, from Mill to Woolf* (1993), by

Victor Luftig; *The Stone and the Scorpion: The Female Subject of Desire in the Novels of Charlotte Brontë, George Eliot, and Thomas Hardy* (1994), by Judith Mitchell; and *Confessional Subjects* (1997), by Susan David Bernstein. In *Victorian Soundscapes* (2003), by John M. Picker, Picker argues that hearing is a unifying trope of the novel, and this argument supports my claim that sympathy is an important theme in the novel; in *Between Women* (2007) Sharon Marcus argues that the role of the friend is often important as a support to the major romance; she concentrates on *Middlemarch*, but this point works in *Daniel Deronda*, because Hans tells Daniel that Mirah is jealous of Gwendolen, and knowing this, Daniel proposes to Mirah; in "Daniel Deronda as Tragicomedy," (2009) Catherine Brown concentrates on how the form of the novel shapes the content; in "The Large Novel and the Law of Large Numbers; or, Why George Eliot Hates Gambling" (2010), Jesse Rosenthal concentrates on how Gwendolen's gamble fails; in "The Sensitive Author: George Eliot," Tom Sperlinger discusses the possibility that Daniel and Gwendolen are not necessarily 'entirely lost' to each other at the end of the novel; in *Friendship's Bonds* (2004), Richard Dellamora writes that the relationship is one of "male mentor to female protégé" (128). Dellamora also mentions the possibility that Eliot explores "the dynamics of a tutelary friendship between two women, in which one functions as a sort of 'spiritual mother' (Zimmerman 85) to the other" (143). Dellamora cites: Bonnie Zimmerman, "The Mother's History" in *George Eliot's Life, Literature, and Political Ideology*," (*The Lost Tradition: Mothers and Daughters in Literature*, ed. Cathy N. Davidson and E. M. Broner. New York: Frederick Ungar Publ. Co., 1980 85); Rosemarie Bodenheimer, *The Real Life of Mary Ann Evans: George Eliot, Her Letters and Fiction*. (Ithica: Cornell UP, 1994 232-67); and Dellamora writes that Gillian Beer finds "a model of heterosexual androgyny in Eliot's reference in the novel to the mystic androgyne of the Kabbalah, [and] believes that Daniel for a time 'takes on the role of mother soul' to Gwendolen" (*George Eliot* Bloomington: Indiana UP, 1986 216-17).

<sup>51</sup> In *George Eliot's Intellectual Life* (2010).

<sup>52</sup> Davis writes that while Spencer attempts to describe the human subject with a scientific model that tends to be a "regular" and to include a "normative emphasis" (8), Eliot tends to emphasize a "resistance of the individual mind to comprehension in terms of any one conceptual model" and "She points to the changeable and multi-faceted nature of the subject's relationship to the past and thus questions whether any one scientific model of that relationship can adequately describe the subject" (8). Davis goes on to discuss Eliot's portrayal of the paradoxical nature of emotion: "Emotion is at once a durable and powerful force, and yet readily changeable. It is made up of 'innumerable threads' which can be rapidly influenced by external circumstances, with both ethically positive and negative possibilities, and yet, because it is more than a simple instinct or reflex response, can never be assumed to be in harmony with the rest of the world" (107).

<sup>53</sup> The letter from her mother appears on p. 15, and Gwendolen's letter to Daniel appears on p. 810.

<sup>54</sup> Gwendolen "recalled the famous writers ... and when she was safe from observation carried up a miscellaneous selection—Descartes, Bacon, Locke, Butler, Burke, Guizot—knowing, as a clever young lady of education, that these authors were ornaments of mankind" (547; emphasis added). The irony of being a "young lady of education" is that they did not learn these "ornaments," they only heard of them. They are "ornaments," not friends, and these are not the kinds of works that could help Gwendolen with her problems (she needs novels like Eliot's).

<sup>55</sup> In *Victorian Soundscapes*, Picker writes that the married and silenced Gwendolen and the visionary but reclusive Mordecai, "represent the two opposing extremes of characterization in *Deronda*, but they are united in their absolute need for a hearing and a hearer. Daniel himself is in Eliot's work among the figures most vulnerable to sympathetic vibration, and as a result, he becomes the resonant repository for both Gwendolen's confessions of guilt and selfishness, on the

one hand, and Mordecai's fervently religio-nationalist reveries, on the other" (95). This discussion highlights the importance of Daniel's capacity for sympathy.

<sup>56</sup> Osborne effectively utilizes "Thing Theory" as developed by Bill Brown in *Things*, and as expressed by Igor Kopytoff in "The Cultural Biography of Things" in *The Social Life of Things*, and shows that 'things' in *Middlemarch* and *Daniel Deronda* take on an unexpected emotional power. For instance, while Grandcourt sees the family diamonds as a symbol of his control of his beautiful wife, Gwendolen sees the diamonds as a reminder of her guilt in cutting Lydia Glasher out of her rightful place as Grandcourt's wife. Osborne argues that the emotional inheritance of hearing the stories of women associated with the things is not dependent on bloodlines. I also agree with Osborne that Eliot tends to be critical of patriarchal culture. My reading of the novel points out that the friendship between Gwendolen and Daniel resists Grandcourt's demeaning and patriarchal treatment of Gwendolen, and this point works with Osborne's argument that Eliot's novels tend to comment on patriarchal aspects of British culture. Osborne argues that the heroines of *Middlemarch* and *Daniel Deronda* experience the heirlooms they come into contact with in personal and emotional ways that are not expected in typical patriarchal culture which generally assumes that heirlooms are symbols of patriarchal power.

<sup>57</sup> While my reading concentrates on how Gwendolen seeks out the advice of Daniel, in *Confessional Subjects*, Susan David Bernstein argues that Daniel's social status is bolstered by hearing Gwendolen's confession, and that he acts as a priest; Bernstein does not see the relationship as a friendship. Bernstein argues that Gwendolen's confession scene after Grandcourt's death is a scene that humiliates Gwendolen. I do not want to argue against this view entirely; but I do want to complicate this evaluation by considering the scene in the context of similar revitalizing scenes of friendship in *Romance of the Forest*, *Northanger Abbey*, and *Jane Eyre*. Daniel provides Gwendolen with uplifting advice, especially when he tells Gwendolen that she will become a woman who inspires other people to be happy to be alive.

<sup>58</sup> Luftig argues that "social passion" is a central, "defining" element of the friendship between Gwendolen and Daniel. Luftig's argument supports my reading because he argues that the friendship is important in the novel. Luftig and I also agree that Gwendolen plays a role in Daniel's preparation for his vocation.

<sup>59</sup> Luftig writes of the positive and negative aspects of the ending: "When the stories finish with the priests' departing for grand destinations, the widows are left morally sound and hopeful of comparable grand ends for themselves" (76); along with this optimistic reading of the ending, Luftig writes that the concluding pages "are concerned almost exclusively with her doubt as to whether she will ever be able to realize a vision of social duty like that Daniel has suggested to her" (81). I think that Gwendolen's doubt is over-emphasized by Luftig. This is not a paralyzing doubt. Gwendolen takes action toward making others happy: she reassures her worried mother that she will be fine, and she answers Daniel's suggestion of correspondence by writing first with congratulations on his wedding-day.

<sup>60</sup> The issue of whether Gwendolen benefits from the relationship with Daniel is debatable; in "*Daniel Deronda* as Tragicomedy," (2009) Catherine Brown argues that it is questionable whether Daniel helped Gwendolen at all; Jesse Rosenthal, in "The Large Novel and the Law of Large Numbers; or, Why George Eliot Hates Gambling" (2010), argues that things do not work out well for Gwendolen. However, it can be argued that the ending is not entirely negative for Gwendolen; in "The Sensitive Author: George Eliot," Tom Sperlinger discusses the possibility that Daniel and Gwendolen are not necessarily "entirely lost" to each other at the end of the novel.

<sup>61</sup> The creature is rejected by: Frankenstein, a man whose child the creature saves from drowning, several villagers, and the cottagers.

<sup>62</sup> For a study of *Frankenstein* using defamiliarization to discuss the novel's homosexual aspects, inclusion, and ideas of monstrosity, see David A. H. Hirsch, "De-Familiarizations, De-

Monstrations.”( *Pre/Text: A Journal of Rhetorical Theory*. 1992 Fall-Winter; 13 3-4: 53-67). For a psychological reading of *Frankenstein* see: Barbara Jo Lewis, “*Frankenstein's Monsters and Moral Accountability*.” (*Journal of Evolutionary Psychology*. 2001 March; 22 1-2: 78-86). For psychoanalytic approaches see: Arthur Berger. “Frankenstein: The New Prometheus.” (*Popular Fiction: An Anthology*. New York, NY: Longman, 1998). See also Ross C. Murfin, “Psychoanalytic criticism and Frankenstein.” (*Mary Shelley: Frankenstein*. Boston: St. Martin's, 1992). For a post-colonial reading of *Frankenstein* see: Gayatri Chakravorty Spivak, “Three Women's Texts and a Critique of Imperialism.” (*Frankenstein/Mary Shelley*. New York: St. Martin's, 1995).

<sup>63</sup> Books are not friends for Frankenstein (especially since he studies misleading books); at Ingolstadt University, M. Krempe and M. Waldman explain his mistake (38-45).

<sup>64</sup> As I will discuss later, Felix gives Safie "minute explanations" of "Volney's *Ruins of Empires*" (115). Editor Maurice Hindle gives a note: "the Comte de Volney's *Les Ruines, ou Méditations sur les révolutions des empires* (1791) was a popular essay in philosophy of history that impressed both Mary and Percy Shelley.

<sup>65</sup> Usually, Gothic novels featured a Catholic figure as the novel's evil protagonist, such as a monk, as in Matthew Lewis' *The Monk* (1796). In more typical Gothics, making the evil character Catholic reflects eighteenth-century, Protestant anxiety about a possible take-over by Catholics.

<sup>66</sup> As mentioned earlier, editor Maurice Hindle gives the note that this is "the Comte de Volney's *Les Ruines, ou Méditations sur les révolutions des empires* (1791) was a popular essay in the philosophy of history that impressed both Mary and Percy Shelley" (259).

<sup>67</sup> Safie's mother was Christian, and influenced Safie's choice of religion: "She instructed her daughter in the tenets of her religion and taught her to aspire to higher powers of intellect and an independence of spirit forbidden to the female followers of Muhammad. . . . The prospect of marrying a Christian and remaining in a country where women were allowed to take a rank in society was enchanting to her" (120). Shelley does not seem conscious of "othering" Turkish or Muslim culture.

<sup>68</sup> *Oxford English Dictionary*. 2nd Edition. 1989. Online.

<sup>69</sup> Abrams writes that Wordsworth translated John Milton's concern in *Paradise Lost*, to "justify the ways of God to men" (Milton 26).

<sup>70</sup> Sigmund Freud, in *The Interpretation of Dreams*, Chapter Three, argues that "all dreams are fulfillments of wishes" (58).

<sup>71</sup> Marcus argues in *Between Women* that the friendship plot often supports the marriage plot.

<sup>72</sup> Richard S. Albright and Theresa A. Kulbaga. "A Comment On 'Pleasurable Pedagogies: Reading Lolita In Tehran And The Rhetoric Of Empathy'." (*College English* 71.5 (2009): 539-541). For other suggestive essays on pedagogy, please see: Simon Hay, "Why Read Reading Lolita? Teaching Critical Thinking In A Culture Of Choice." (*Pedagogy: Critical Approaches To Teaching Literature, Language, Composition, And Culture* 8.1 (2008): 5-24); and, Anne Donadey and Huma Ahmed-Ghosh, "Why Americans Love Azar Nafisi's *Reading Lolita In Tehran*." (*Signs: Journal Of Women In Culture And Society* 33.3 (2008): 623-646). Donadey and Ahmed-Ghosh suggest that the memoir effectively elicits sympathy, but it also reinforces "dominant western, especially U.S., ideology" (624). In "Re-Reading *Reading Lolita In Tehran*" (*MELUS: The Journal Of The Society For The Study Of The Multi-Ethnic Literature Of The United States* 33.2 (2008): 73-92), Amy DePaul argues that the memoir should be read in the context of the increasing numbers of female book clubs in the twenty-first century.

<sup>73</sup> In *Sister Outsider*, Lorde's second chapter is called "Poetry is Not a Luxury."

<sup>74</sup> Nafisi writes that "For quotations from Ayatollah Khomeini and facts about his life, I am grateful to Baqer Moin's *Khomeini: Life of the Ayatollah* (I.B. Tauris, 1999)" (347).

<sup>75</sup> Eugenia C. DeLamotte argues that boundary crossing is a central Female Gothic terror in *Perils of the Night* (New York, Oxford: Oxford UP, 1990).