

Západočeská univerzita v Plzni
Fakulta pedagogická

Bakalářská práce
RANÁ DÍLA JANE AUSTEN

Nelli Přibáňová

Plzeň 2013

University of West Bohemia
Faculty of Education

Undergraduate Thesis
JANE AUSTEN'S JUVENILIA

Nelli Přibáňová

Plzeň 2013

Tato stránka bude ve svázané práci Váš původní formulář *Zadáni bak. práce*
(k vyzvednutí u sekretářky KAN)

Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 18. března 2013

.....

Nelli Přibáňová

ACKNOWLEDGMENTS

I would like to express my utmost gratitude to PhDr. Magdaléna Potočňáková, Ph.D., the supervisor of my undergraduate thesis, for her time, patience, and the beneficial counselling she provided. Besides, I would like to thank to my family for their unceasing encouragement during my studies.

ABSTRACT

Přibáňová, Nelli. University of West Bohemia. March, 2013. Jane Austen's Juvenilia. Supervisor: PhDr. Magdaléna Potočňáková, Ph.D.

This bachelor thesis is concentrated on two of Jane Austen's earlier works, namely "Love and Freindship" written in 1790 and *Lady Susan* created in 1793-4. The aim is to observe and determine the development of young Jane Austen as the authoress expressing strong criticism of sentimental novels of those days utilising literary devices such as exaggeration or lampoon.

The thesis is divided into four major parts. The initial segment introduces the writer's life and influences on her writing as it formed her distinctive style. The following section delineates epistolary fiction and Jane Austen's contribution to it. In the subsequent part there commences a detailed analysis of "Love and Freindship" as a burlesque oriented to stereotypes of sentimental fiction. The final part of the thesis, thereafter, deals with *Lady Susan* in comparison to "Love and Freindship" and foreshadows the psychological approach to main characters that Jane Austen was famous for in her mature novels.

TABLE OF CONTENTS

1	Introduction.....	1
2	Jane Austen’s Life and Way of Writing.....	3
3	Jane Austen and Epistolary Fiction.....	7
4	“Love and Freindship” versus Stereotypes of Sentimental Novel.....	11
4.1	Rhetoric and Style	12
4.2	Relations in “Love and Freindship”	18
4.3	Qualities of Sentimental Characters	21
5	Psychological Approach in <i>Lady Susan</i>	27
5.1	Role of Lady Susan.....	30
5.2	<i>Lady Susan</i> Compared to “Love and Freindship”	35
6	Conclusion	39
7	Works Cited	41

1 Introduction

The aim of this bachelor thesis is to analyse and subsequently delineate the development of Jane Austen as a teenage author who revelled in remarkably daring style of writing. The point is to examine what Julia L. Epstein means when she describes the process that the authoress underwent, as follows, “From simple burlesque to acrid social criticism, a movement that develops across the juvenilia, becoming more and more biting as Austen’s ironic powers evolve” (qtd. in McAleer 18). A particular focus is on two works of literature: a juvenile piece “Love and Freindship” and a novella *Lady Susan* which Mary Gaither Marshall calls “a bridge between the juvenilia and the mature writings” (111).

The first part deals with Jane Austen’s biography and her life in literary context. It is important to define what sort of literature she was acquainted with and what formed her provoking style of writing before the actual analysis of the two earlier pieces might be commenced. Also, the influences by her family on her are to be mentioned as she was not closer to anyone beyond them who held the position of her supporters as well as critics.

The following part is devoted to epistolary fiction considering that both Austen’s creations to be examined here were written in this form. Its development is recorded together with what allured Jane Austen to it. In fact, two of her mature novels, *Pride and Prejudice* and *Sense and Sensibility*, are discussed here since a theory of their origin as novels in letters emerged. Also they are responsible for the authoress being claimed an inventor of a new genre connected to letters, too.

The next section finally reaches the nub, namely the first of two analyses provided, the study of “Love and Freindship”. It introduces the target of Austen’s early burlesques, sentimental fiction, and concentrates on the techniques she utilised to mock it as Juliet McMaster names but a few: extravagant exaggeration, exuberant jokes, nonsense, slapstick, and anarchic humor (145). The laughing stock is explored item by item not to neglect any

significant one. It is to be investigated what in particular irritated Jane Austen in the field of the popular fiction and why she applied so rowdy a mode of her writing.

The final part scrutinises *Lady Susan*, which is provided partially in comparison to “Love and Friendship”. The study pursues why the novella is created from rather psychological point of view as it does not occupy itself merely with rendition of bad writing any longer but focuses more on the actual conception of main characters. It also raises the possibility of the novella being concerned itself with the conduct book of those days and last but not least it engages in models that Jane Austen could bear in mind when creating the character of Lady Susan.

2 Jane Austen's Life and Way of Writing

The eighteenth century is claimed to be a century of the rise of the novel. At the same time it is the century when one of the most prominent English novelists was born; Jane Austen first saw the light on December 16, 1775 at the Parsonage House of Steventon in Hampshire as the seventh child of a country clergyman Reverend George Austen and his wife Cassandra Austen, née Leigh. On the grounds of George Austen's education, he was able to direct the studies of his sons and daughters and he made some extra money by teaching other children from the neighbourhood.

Jane herself had little formal education. In 1783 she was sent with her only sister and, at the same time, her closest friend Cassandra to school at Oxford; they later moved to Southampton where they caught an infectious life threatening fever. The Austen girls spent another year at the Abbey school in Reading; as for the boarding schools this was the last one they attended and, in fact, as Le Faye points out, Jane "never again lived anywhere beyond the bounds of her immediate family environment" (52). Education of that time was important primarily for boys because what girls were expected was to be a good wife and mother, so their goal was to find a husband to provide them for the future. Therefore, back then adolescent girls were taught some spelling, needlework, drawing and a foreign language along with dancing and playing the piano and so Jane Austen was.

By visiting her brothers, Jane took part in a social life of those times. She visited London where Henry to whom she felt closest of her brothers lived and she spent some time in Godmersham to see her brother Edward. These visits contributed insofar that she had first-hand experience of life of the landed gentry, which she masterfully portrayed in her novels. There is very little known about her private life and every trace originates in her letters to her sister. Unfortunately, Cassandra carefully destroyed all the mentions of her sister's intimacies.

In 1800 Rev. George Austen went into retirement and the family moved to Bath. Five

years later Jane's father died and Jane, her mother and sister had to move to Southampton. It was very hard time for Jane so she decided to stop writing and did not continue her work until living in Chawton cottage.

At the beginning of 1816 Jane Austen's health got frail but she attached no importance to it. In several months to come she totally collapsed; there are many opinions what the illness she suffered from was, but there was no cure back then and Jane Austen died unmarried in her sister's arms in the dawn of 18 July 1817 at the age of 41. She is buried in Winchester Cathedral.

Jane Austen and the term novel are inseparably linked to each other as she considerably intervened in the mainstream of literature of the Romantic era. A. Walton Litz in *Jane Austen: A Study of Her Artistic Development* even proclaims that she salvaged fiction from slavish subservience to its audience and re-established it as an independent form (57).

The novel was developed to join the ranks of readers; it was meant to enable even the lower classes to enjoy literature. Although there is no clear answer to a question who is the father of the English novel, all three names suggested, Defoe, Richardson and Fielding, created novels that are identified as the predecessors of literary realism and this is just the only conception, as far as the novel is concerned, which Jane Austen reckoned as the self-respecting one. However, towards the end of the eighteenth century there was a decline of recording a real life in novels; rather than that so called "Gothic" novel and sentimental novel, among others, were basking in the glory. It was this too emotional kind of literature that Jane Austen considered unbalanced, was full of sharp rebukes about it and mocked at it.

The style of Jane Austen's work undoubtedly cannot be characterized in any other way than being full of cultivated sense of humour and ironic attitude. She is considered one of the most consistent satirists that the literary world knows. There is no need of racking one's brains over the question where Jane Austen's wit and inclination to satire comes from, for

James Edward Austen-Leigh in his *Memoir* described Mrs. Austen as a woman uniting “strong common sense with a lively imagination, . . . with epigrammatic force and point” (15). The whole family of which Jane Austen was a member was close-knit; they spent heaps of time by reading and literature was always highly esteemed. Jane was encouraged to read in a large extent and encountered it at an early age. Southam stated:

Under the guidance of her father and brothers not only did she know something of Shakespeare, Pope, Fielding, Richardson, Sterne, Johnson, Sheridan, and Fanny Burney, but she was also acquainted with the minor fiction of the period, not all of which could be classified as polite literature. (8)

In her own work she was influenced by the environment she was surrounded by comprising primarily of her family members and above mentioned writers from whose works she learnt the techniques. Regarding family, her brothers James and Henry helped to broaden her horizons by their own contributing in a weekly periodical *The Loiterer* founded by James Austen in 1789 which was one year before her “Love and Freindship” was released. Litz states in “The Loiterer: A Reflection of Jane Austen’s Early Environment” that the essays reflected their tastes and attitudes and remarks: „[Henry’s] youthful contributions to The Loiterer . . . are close in style and spirit to his sister’s juvenilia (252).” James and Henry were of one mind in expressing their disagreement with the marriage of interest or criticism of the sentiment and sensibility of the contemporary works which, towards the closing numbers, they rendered in letters and tales (Ibid., 254-56). Not only did Jane Austen occupy herself with topics of this orientation through all her writing but it was just the same method she employed in practice in her juvenilia.

When studying Jane Austen’s work, her juvenilia or mature works, one needs to take into consideration two aspects. First, it is important to realise in what times she lived, what scale of values was recognized by the society of those days. Second, it is necessary to take

account of the literature produced back then. These points are to be allowed for if the present readers do not want to misinterpret the examined pieces. When Jane Austen originated her burlesque “Love and Freindship”, her intention was to point out the defects of the popular literature because she believed that “literature [was] properly a means to truth, and that truth [was] to be found in the realms of common sense and real life, not in the romantic delusions of sentimentalism” (Southam 9). The issue here is that the laughing-stock must have been self-evident to her contemporaries but it might not be perceived properly by a modern reader. One may marvel at how it came to Austen’s mind to discover scenes full of fainting but having perused the books that Austen had, such question would be of no use. Similarly, as Laurie Kaplan refers to Charlotte from *Pride and Prejudice* who marries bothersome Mr. Collins, she maintains that the modern readers as well as the contemporaries of Austen feel sorry for her, however, those readers felt relieved as well as they were well aware of troubles accompanied by imminent spinsterhood if she did not do it (79). It is inevitable to treat her creations with this bearing in mind.

3 Jane Austen and Epistolary Fiction

Epistolary fiction is a literary technique using a series of documents such as letters, journal entries or newspaper reports as a narrative medium. The word epistolary is derived from the word epistle which means a letter and it is of Greek origin. According to Tricia Ellis-Christensen, the first true epistolary novel was Aphra Behn's *Love-Letters Between a Nobleman and his Sister* from the 17th century, although, in her later volumes introducing an omniscient narrator. However, an epistolary novel as a genre became popular in the 18th century thanks to works such as *Pamela* (1740) or *Clarissa* (1747-48) by Samuel Richardson. Yet, shortly after that, the epistolary fiction started to be cruelly burlesqued; a very well-known parody on *Pamela* is Henry Fielding's *Shamela* published in 1741. Although this form experienced a decline in popularity in the course of time, it has survived over centuries and whether the extent of various documents composed into a work is large or not, it still appears. As Ellis-Christensen observes, in the modern literature e-mails come into play rather than letters depending on the fact that the overwhelming majority of contemporary society replaced hand-written letters for e-mails. The novel *e* by Matt Beaumont is a glowing example of such "novels of e-mails".

Jane Austen played with this medium, too. In many of her juvenile tales, some letters appear there if the works are not once completely written in such form. What allured her was most probably the opportunity to engage in psychology or, more specifically, to penetrate the characters' minds as Luebering explains:

The advantages of the novel in letter form are that it presents an intimate view of the character's thoughts and feelings without interference from the author and that it conveys the shape of events to come with dramatic immediacy. Also, the presentation of events from several points of view lends the story dimension and verisimilitude. ("Epistolary novel")

Samuel Richardson brought this practice into his subjection describing personal insights. I comment on him deliberately, since, according to Irene McDonald, he was Austen's favourite writer. Such statement might confuse many people because he belongs to the representatives of sentimental fiction she disrespected. Nevertheless, what she could acknowledge was just his contribution to the study of human nature which eventually issued in a psychological novel and, last but not least, in a genre called novel of manners, the one Jane Austen was devoted to. Both her inclination to his achievement and, on the contrary, her disapproval of his style, are demonstrated in the preface to her posthumously published novels *Persuasion* and *Northanger Abbey* where her brother Henry comments, "Richardson's power of creating, and preserving the consistency of his characters . . . gratified the natural discrimination of her mind, whilst her taste secured her from the errors of his prolix style and tedious narrative" (H. Austen).

On the one hand, she abandoned this method after her novella *Lady Susan* but on the other hand, several letters emerge in the mature works in spite of not being a main technique, though; *Pride and Prejudice* and *Sense and Sensibility* exemplify so, the former containing more than forty either letters or the mentions of correspondence, where some even turn out to have a crucial impact on the plot. Susan Pepper Robbins comments on the issue of embedded letters established by Jane Austen that combine the "presentational and assessing perspectives" claiming that Austen caused by such invention a decline of production of epistolary novel (219).

Brian Southam proposes these very novels to be originally written in the epistolary form, too; he submits several pieces of evidence put in the family biographies that *Elinor and Marianne*, revised novel *Sense and Sensibility*, was a correspondence novel (54). He occupies himself with the same theory about *Pride and Prejudice*, a revision of *First Impressions*, examining two points. First, he discusses Mr. Austen's comparison of length between *Pride*

and Prejudice and Fanny Burney's *Evelina* indicating that he might have meant not only its length but also its form. Taking the extent into consideration, Southam argues that Burney's novel is a third longer than Austen's revised version which suggests she might have changed the form from epistolary to narrative for an economical purpose. This would be supported also with Dr. Chapman's comment on *Pride and Prejudice*, "[It] was not merely rewritten, but very largely recast" (qtd. in Southam 58). Second, Southam advocates his theory with the argument that although Austen started to revise *Elinor and Marianne* after the completion of *First Impressions*, the revision of the second mentioned seems to be more elaborated in terms of narrative form than *Sense and Sensibility* which still "reads like a first venture in this form" (59). This implies that, regarding her major works, Austen tried her hand in direct narrative for the first time only when revising *Elinor and Marianne*. Nonetheless, these are merely conjectures due to the fact that no manuscripts of them remained preserved.

Jane Austen is declared to change the function of the letter as a narrative device. Robbins finds the letter from the 18th century an "effective document" which Austen replaced with the letter serving as an "affective gesture" established in the 19th century (217). This shift might be observed from "Love and Freindship" to *Lady Susan*. The letters of the former fulfil almost no requirements that are met in the modern letters; they are more the narratives which try to make an impression of a correspondence. One common component seems to be "Adieu" at the end of every single letter functioning as a complimentary close. In other respects it lacks the basics of this form since there is neither any salutation, data about the location of a sender nor any alteration of the aforesaid complimentary close. Southam parallels that Austen utilises the letter chiefly as a "structural device to replace division by chapters" adding, "Her burlesque distortion is to open and close Laura's correspondence in an arbitrary manner, breaking the story in the middle of action as no conventional chapter division would do" (26). As for the content, the heroine merely recounts her life story. On the contrary, the letters in

Lady Susan resemble the present-day ones in both the structure and content. The correspondents often discuss some problem, try to find a solution, give their opinions, and provide a feedback; in other words, the letters are of a private character and not merely a document any more.

4 “Love and Freindship” versus Stereotypes of Sentimental Novel

“Love and Freindship” (*sic*) is a juvenile epistolary tale that came into existence in 1790 and later being published together with other early pieces in *Volume the Second*. It is believed it was created to amuse the family during their gatherings at home while away the time they were performing theatrical presentations. Brian Southam acclaims this work of literature as “the most amusing and incisive of all eighteenth-century attacks upon sentimental fiction” (3).

It is a brief, though very eventful story which begins with a letter from Isabel to Laura where she asks her to delineate the experience of her life to her daughter, which Laura agrees to in the following letter. The rest of the work consists of thirteen epistles addressed to Isabel’s daughter Marianne.

The narration is gaining momentum when Laura and her parents hear knocking on the door of their cottage; they immediately accept hitherto unknown young man Edward as a new member of their family by uniting him with Laura by her father, though he never took orders. Edward, who is defiant towards his father, flees with Laura to his close friends Augustus and Sophia. They soon incur debts, Augustus is imprisoned, and Edward leaves with the excuse of a must to pay a visit to his friend in jail. When he will not come back, the women abandon the house and go to see Sophia’s relative Macdonald. On the way they come across a nobleman in the last inn they are to stop, who unexpectedly turns out to be a granddad of both of them. Next minute they meet another two cousins; the grandfather divides two hundred pounds equally between all his four grandchildren so that he abides by the duty of a grandfather, and leaves them at the mercy of the destiny. Laura and Sophia faint from such a miserliness and when regain consciousness, they realise being robbed by their cousins, Gustav and Philander. Sophia’s relative provides an accommodation for them, which they repay not only by roping his daughter Janetta in to renounce her fiancé approved by her father for a man she never

thought of before, but also by stealing his money. After being expelled, they chance on a fatal accident of their husbands that makes them repeatedly faint, which eventually causes Sophia's death. Laura then by sheer chance meets the whole Edward's family, her cousins and Isabel in a stagecoach, relates her tale, listens to her cousins' life story and is promised to receive four hundred pounds a year from Sir Edward. It is interesting that even though Laura's story is meant to be didactic for Marianne, she herself stays practically unaffected by any lesson.

Through this piece of writing Jane Austen expressed her manifest disapproval of the sentimental literature by the excessive employment of the techniques peculiar just to this kind of fiction. Claudia L. Johnson identifies such techniques as "reversal, literalization, protraction, condensation, and exaggeration" and declares that Austen disrupts the sway of conventions and wrests them from their natural-seeming status, precisely so that we can see them anew as *uninevitable* and artificial (46).

4.1 Rhetoric and Style

Jane Austen indulged herself in parodying of the trivial conversations and calling attention to the foolishness of the sentimental characters. The fifth letter is literally oversupplied with a farcical dialog between Laura and her parents. They are "on a sudden greatly astonished" by a knocking on their door and long-windedly debate whether it really was knocking or not (7). After a multiple mutual assurance they agree on the conclusion that someone wants to enter and, again, thoroughly contemplate opening the door. The conversation is utterly ridiculous as for its substance; to pay particular attention to such ordinary doings frames a derision of dialogs peculiar to sentimental novels. The choice of words provokes the impression of unrealistic conversation as nobody would ever said and at the same time was serious when releasing, "[It] certainly does appear to proceed from some uncommon violence exerted against our unoffending door"; rather than a part of the novel it is

presented like a passage from a detective story (Ibid.). Ludicrous is also Laura's father's utterance, "The sooner the better", as they, in fact, waste time on idle talk (Ibid.). By the fact that Austen overstates in full measure, she actually adverts to the common practice of authors of the contemporary popular fiction and wants to open their readers' eyes. Through this fireside scene she wants to call attention to the "propensity of sentimental novelists to record even the most exasperatingly trivial events," as Gilbert and Gubar offer (113). Later in the work the heroines are asked to find a solution from a no-way situation to which they dedicate a considerable amount of time arriving at a conclusion that the best thing they can do is to leave the house; it was actually one and only one possible solution. Nevertheless, even more ridiculously, they wait for Edward to inform him about their decision even though that not only are they naive when expecting him to come back, but also they are so dull they do not realise how senseless the task was. Similarly, when they look for him in London, Laura asks people they pass if they have seen him but due to the fact she that does so while their carriage is still in motion, there is no chance of anyone answering her questions. Another farcical passage is in the thirteenth letter; whatever Laura comments on, it hurts Sophia's feelings because every single remark reminds Sophia of her beloved, secluded husband. On the other hand, Sophia cannot bear any silence either as it makes her meditate on him as well which eventually causes that the entire conversation is unfeasible. Very famous is the last dialogue between Laura and Edward. His utterance "I fear I have been overturned" (25) is in McAleer's opinion echoing Shakespeare's, also mortally wounded character, Mercutio (McAleer 8). Finally, a short pointless conversation emerges at the end of the thirteenth letter; the heroines come to the house of an old woman who they ask to give them lodging. She "inform[s] [them] that her House [is] but small, that she [has] only two Bedrooms, but that However [they] [shall] be wellcome to one of them" (26). I find the information about the size of the house superfluous as it has no importance to her being forthcoming anyway.

In the first Laura's letter for Marianne she initiates her friend's daughter into the history of her life. A ridiculing remark resides in enumerating places connected with her origin and education which can catch someone by surprise since her father was born in a different country than he lived in, her mother's parents were also each from elsewhere and she was born in another not yet mentioned place with a different one to study in; it is six different localities altogether summarized in one breath. In the following letter, there is another quip concerning a similar connection; Laura adverts to Isabel's travelling around the world; namely London, Bath and Southampton whining about her miserable situation with no vision of such experience. In the fourteenth letter, there is travelling jibed again. Augusta craves for discovering the beauties of Scottish nature, instead she commutes from Edinburgh to Sterling and back again every other day.

Jane Austen also excels in mocking at the rhetoric of the sentimental novels. In order to conceal a gruesome villainy, Laura pins the blame on the others and never ever is she or her associates able to admit it is them who are fundamentally flawed. In fact, they cannot do it since they are unaware of any possible imperfection of their natures; they are people of high sensibility and this is the most valuable factor they care about. Halperin remarks that such characters have scarcely any other concern than how to make other people be aware of their own sentiment (35). As a result, it seems the emotional characters do not attach such importance to crimes such as thievery. In the passage where Laura pictures the way of living in their friends' house, she praises them for being the "Exalted Creatures" as they are running up debts since Laura and Edward joined them but never admitting to pay the debts as the only way out; however, she only mentions the fact that Augustus "gracefully" stole money from his "unworthy" father (14-15). His and Sophia's behaviour is considered disinterested in relation to Laura and Edward but they would not look at it from a different angle; rather than that they call the detachment order of the house they stay in the "unparalleled barbarity" (15).

Likewise when Laura and Sophia are robbed by their cousins while experiencing one of the countless faints, Laura only mentions it in her letter to Marianne, but it was obviously none too smashing to bring another collapse to them. In the case of their own stealing money from Sophia's cousin's drawer they call it just "little Accident" (22). Jane Austen was unparalleled in comparison to other children of the same age; after all she was only fifteen when constituting this piece of writing and yet she touched on serious topic with such an unusual ease. Douglas Bush identified "a precocious display of moral criteria which do not lose their force in a farcical setting" (qtd. in McAleer 12). She employs the rhetoric again when Laura describes Sophia "happening" to find the money; she does not focus on the fact why Sophia tries to open someone else's private and, to top it all, locked drawer but rather declares they are justified in bereaving "so vile a Wretch" of his money. To get the mocking effect stronger, it is added an entirely unfounded conjecture, namely the money is "perhaps dishonestly gained" (22). Later on, when Gustavus describes his and Philander's life story, he mentions stealing of their mothers' savings and places the possible blame rather on "an excess of sensibility" (32). His impudence when he continues the narration knows no bounds. Not only do they not feel guilty for their mothers' starvation as a consequence of the theft which they get to know as they want to come back after "happily disencumber[ing] [themselves] from the weight of so much money" but also he admits they came to the inn to meet their grandfather with the intention of calling for some funds (Ibid.). In addition, he unscrupulously defines the exact sum which includes the money they stole from Laura and Sophia. Claudia L. Johnson educes that by exaggeration Jane Austen calls attention to the fact that crimes in sentimental fiction are camouflaged by using elaborated rhetoric which eventually takes the focus off the actual misconduct (48).

A parallel area which deserves attention is Austen's competence to express the reverse of what is written and what is in fact meant to instil in readers. First, it is covered in Laura's description of the perfect days which were spent in:

mutual Protestations of Freindship, and in vows of unalterable Love, in which [they] were secure from being interrupted, by intruding and disagreeable Visitors, as Augustus and Sophia had on their first Entrance in the Neighbourhood, taken due care to inform the surrounding Families, that as their happiness centered wholly in themselves, they wished for no other society. (14)

In only one sentence there is a celebration of never-ending friendship on the one hand and a classic example of the hostile attitude to all people beyond their front door limits on the other, which suggests nothing but the corruption of all participants' minds. Similar demonstration might be recognized when Laura mentions "a trifling circumstance", namely the death of her parents. She comments on it only as she laments on her hard life and enlightens why she has not remembered them before when she might have needed their help. However, there is not a trace of mourning for the loss of her family; the only matter of concern to her is the patrimony. She expresses regret about nothing else than about the fact she has nothing to inherit. As a matter of fact, she refers to her parents in the fourteenth letter again where she calls their death as a mere trifle in comparison to the death of Sophia. Also in the very last letter Gustavus mentions the death of mothers of his and Philander's and there is no sorrow expressed either. A blatant unscrupulousness of Laura is captured when there is an accident of a phaeton which she meets with acclaim and considers it "truly apropos" as she feels abashed at the inability to distract Sophia in her nostalgia (24). She is happy the accident eases her of a burden by bringing some new topic to talk about, which is nothing but manifestation of pure selfishness. Johnson believes that Jane Austen prohibits us from reading unthinkingly (47).

This statement can definitely be applied to the whole Austen's work as she always insinuates something she wants the readers take notice of and, at the best, to draw a lesson from it. The very last paragraph of the fourteenth letter again obliquely emphasises the inverse of what is written. Laura berates Sir Edward for "sacrificing his Daughter's Pleasure for the sake of a ridiculous old woman," although, she thinks it is in compliance with his lack of knowledge what "simpathy" means (30-31). The point is that it is actually just him who is sympathetic indeed. Last but not least, another hidden message is at the end of the story in Laura's remark about her settling down. She comments on her life being "uninterrupted by unmeaning Visits" which can be actually no surprise for the reader as there is no human being left who would like her (33).

The two previous paragraphs dealing with Austen's talent for stylistic encipherments provide excerpts that evidence the "human solipsism" as Patricia Meyer Spacks names it (127). In her essay she might have answered the question of those who wonder what exact clichés the authoress kept in mind when she referred all the ruthless people robbing their family, the heroine being happy for a coach accident or greedy heirs. The attention in all these examples is focused on the persons being self-centred, blind to the needs of the others. These were no exceptions in the literary output Jane Austen mocks at.

What the authoress adverts to with bravura is the foolishness and, at the same time, the impertinence of the characters of sentiment. For instance, when Laura with her husband settle in M., they receive a letter from Philippa containing an invitation to her place which is responded by an assurance of taking an advantage of it whenever they do not have any other place to go. Strangely, they do not expect her to feel offended and accuse her for this attitude of not being reasonable enough together with a condemnation of her marriage. I find this a flagrant violation of the word "reasonable" as it is uttered by people that cannot even know its proper meaning. Similar situation emerges when Laura calls her and Edward's minds

“exalted” (14). To arouse outrage in the ranks of readers towards the novel characters only on the basis of such details like aptly chosen adjectives, it certainly deserves a merit award. Nonetheless, a presentation of the depravity of Edward and Laura is far from ceased here since Laura in her telling boldly mentions the loss of inheritance from Philippa that her marriage entails. The impertinence of main female characters is met in the thirteenth letter, where Laura describes the circumstances surrounding them being thrown out of McDonald’s house. Not only are they far from grateful that he accommodated them without further ado but they even impudently blame him for disturbing Sophia while she is depriving him of his banknotes and they both feel justly offended that he does not even try to exonerate himself and accuses them from a theft. The shining example of the foolishness of the male characters is in Augustus’s storytelling in the very last letter. He remembers the division of the stolen money into nine parcels that were supposed to be spent neither “with folly or Extravagance” (32). Nevertheless, when specifying the purpose of particular parcels, he names also the Servants or the Silver Buckles. Similarly, he makes reference to his and Philander’s participation in a company of players which consisted of four members; the manager, his wife and themselves. He pronounces *Macbeth* as one of the most admired performance of theirs adding that it was the only play they ever played, though. McAleer points out the similarity between the arrangement of this company and the one formed from the Austens concerning the number of actors (16). The limited possibilities in the Austen’s household might have impressed her on the idea employed in here.

4.2 Relations in “Love and Freindship”

Jane Austen spurned forming an attachment to unknown people immediately after the meeting followed, almost every time by falling into each other’s arms and revealing all their secrets which is, in addition, abundantly supplied with catchwords. In the sixths letter there

might be seen the first example of such situation when Edward recounts his story. He uses scathing criticism against his father after only several minutes of their acquaintance justifying his confidence in Laura's family by following words, "[It] is only to such particular friends as this Dear Party that I would thus betray his failings" (8). In the following letter, there is the predisposition to these bonds alluded from Laura's point of view when she meets her sister-in-law surprised by her coldness. She cannot recover from the shock that Edward's sister Augusta possesses:

[n]one of that interesting Sensibility or amiable sympathy in her manners and Address to [Laura] when [they] first met which should have distinguished [their] introduction to each other. Her language was neither warm, nor affectionate, her expressions of regard were neither animated nor cordial. (10)

Laura is disenchanted with Lady Dorothea, too, who despite her promising appearance does neither yearn for confiding in Laura nor for being heard out by her. Laura's disappointment by these two is, however, recompensed when she first meets Sophia who is pronounced at once her confidant for the rest of their lives while confirming so by running embracing and disclosing the inmost secrets. One may marvel at the scene when Edward meets his closest friend Augustus as for the regaling each other with fervent addressing. Edward calls Augustus his "Life" and "Soul" and Augustus replies by calling his counterpart "[his] adorable angel" (13). Although they do not meet for the first time, it still meets the requirements of the sentimental characters' nature showing the close attachment to each other.

Forming close attachments is interwoven with another element of the literature of sensibility she parodies in a great extent, namely a marriage plot and romantic cult of love at first sight which is brought into play at the very end of the fifth letter. Not only this time is the heroine taunted about her naivety as she plans the rest of her life with a man she just spotted. In the very next letter her visions become a reality as Edward makes the proposal to her being

unhesitatingly accepted and they are pronounced man and wife by her father who has never taken orders, though. Austen also touches on the topic of fortune hunters by allusions to Philippa marrying a younger man. Both these love-concerning references together with Janetta leaving her suitor for a man that is chosen by Laura and Sophia on the basis of utterly absurd motives, serve as the burlesques of novels of such authors as for example Fanny Burney, Henry Fielding or Mrs. Radcliffe who all employed just the same dubious and farcical uniting.

An event peculiar to sentimental novels that Jane Austen ridicules with zest is with no doubt an absolutely accidental meeting of family members that have never seen each other before, or, they even have had no idea about the existence of each other. A series of wild coincidences takes place in quick succession in the eleventh letter beginning with an appearance of a Scottish aristocrat whom Laura recognizes as her granddad. When Sophia enters the room, Laura's granddad, Lord St. Clair identifies another granddaughter of his. Last but not least, a very handsome man emerges on the scene with another graceful young man in tow and, of course, they turn out to be Lord St. Clair's grandsons. After the first and second meeting the old gentleman seems to be happy to see his descendants, however, after meeting three of them in merely three minutes followed closely with another one, his delight is fading away and as soon as he finds out the four is the final number, he gives 50 pounds to each by which he considers his duty towards them done and departs with relief. Interestingly enough, there is a revelation of the familial bonds between Laura and Sophia, however, they are neither astonished by this fact nor is it mentioned anymore throughout the story. An immoderate quirk of fate is served in the scene of Laura leaving for Edinburgh after laying Sophia to rest. She boards the stage-coach whose crew consist only the people anyhow related to her, the people she calls "nearest Relations and Connections" even though she does not resist speaking ill of any of them (28). Again, the hint of humorous irony in almost

imperceptible details rises here as Philippa's husband wants to be far away from their acquaintance but in fact he meets them abroad, too.

4.3 Qualities of Sentimental Characters

Southam defines several characteristic devices of the popular novel that Jane Austen applies in her early writing, such as “the abundance of confidants, the recital of life-stories, the melodramatic succession of catastrophes, the egotistic heroine, the rhapsodical style and improbable action” (21). Nevertheless, in the particular case of “Love and Freindship”, it is dealt also with the “egotistic hero”, a male one. Both Laura and Edward lack any modesty and this flaw of their characters pervades the whole work. Laura's conceitedness can be noticed in her very first letter for Marianne when she describes herself, “In my Mind, every Virtue that could adorn it was centered; it was the Rendez-vous of every good Quality and of every noble sentiment” (6). Another illustration is in the following letter as she highlights her own beauty and education contrary to Isabel's. In the last but one letter, she takes comfort from the assurance of herself that the best way she can treat her friend lying on the deathbed is to shed tears and bath her friend's face with them not releasing her hand at all. The very same letter directly points out to Laura's inability of self-criticism as she finds her conduct “faultless” and accuses Isabel of trying to tarnish her reputation (29). She even states, “I was sensible myself, that I had always behaved in a manner which reflected Honour on my Feelings and Refinement” (29). Edward's self-confidence surfaces when he gets lost and strays towards Laura's house where he, however, portrays himself as follows, “I flatter myself with being a tolerable proficient in Geography” (9). By this statement, although, he makes a fool of himself when taking into consideration the fact that he is supposed to go around 30 miles and ends up 120 miles far from the place of the start in a different direction, too. This also hints at Austen's talent for exaggeration inserted into a story through a would-be detail. According to

Ellen E. Martin, “The trivial detail, when it invades the plain narrative surface, becomes a provocative detail, partly because it sticks out, and partly because it links significant ideas to inappropriate objects” (85).

What was fashionable in the sentimental literature at that time is the ability to resist the authorities; the more the hero is disobedient the more he is admired by the emotionalists. Jane Austen renders Edward exactly this kind of figure; he disobeys his father’s wish to marry Lady Dorothea in spite of the fact that he views her as “lovely and Engaging” and he “prefer[s] no woman to her” (8). Nevertheless, it would go against the grain of his moral principle if he submitted anything to his father’s will. McAleer raises a point that very much the same position is held by a heroine in the satirical play *The Rivals* by Richard Sheridan, an anti-sentimentalist of the 18th century (15). Also a chat between Edward and Augusta shows that some waywardness was regarded creditable by sentimentalists when she calls him “too diffident in [his] own praise” when he miscounts the years he has been disobedient to his father (10). When she poses the support in the shape of food and drink he might need from his father, Edward as a genuine protagonist of sentimental novel challenges the significance of “the mean and indelicate employment of Eating and Drinking” and does not contrive Augusta’s not understanding the privilege of “living in every distress that Poverty can inflict, with the object of [the] tenderest affection” (11). In the twelfth letter there is the fight against father’s will demonstrated again; this time Laura and Sophia induce Janetta to disobey to McDonald by eloping with Captain M’Kenrie; as a compelling reason they state that it is her duty.

John Halperin in his essay suggests the central point of the tale that all actions are unwound from. According to him it is either too much or too little sensibility in each of the characters (35). Those few “insensible” ones are, of course, in dispute with the main figures and they explicitly touch the topics that Jane Austen makes a spoof of. For instance sensibly-

mindful Sir Edward is unpleasantly surprised by his son's turn of phrase suggesting, "Where . . . did you pick up this unmeaning gibberish? You have been studying Novels I suspect" (9). It sketches not only the attitude to novels of those characters that possess the common sense but also the attitude to the whole cult of sentimentality. Similarly, through his daughter's mouth there is shown another glimmer of reason when Augusta spars with Edward over the likelihood of surviving when living merely on love alone saying, "You are too ridiculous . . . to argue with; perhaps however you may in time be convinced that ..." which, although the end of the sentence is not conveyed to the reader, literally criticises Edward's perspective on life and keeps hopes of Edward growing wiser some day alive (11).

As already mentioned above, Edward does not see nourishment as the basic necessity of life. Moreover, Laura directly condemns eating when she describes the party she travels with as "devouring green tea and buttered toast" and rather than joining them she and her cousins "[feast themselves] in a more refined and sentimental Manner by a confidential Conversation" (31). By relatively frequent allusions of this kind Austen wants to force her readers to pay attention to the fact that sentimental literature conveys a view that could inconveniently affect their desirable development. Claudia L. Johnson reports the choice women can make according to principles of sentimental novel: "food or romance, survival or sentiment" (56). She also mentions Austen's mature work *Pride and Prejudice* and the conversation between Elizabeth and her friend Charlotte who marries a silly man not from love but because she wants to make sure she will be provided for. Jane Austen's opinions are in this later work provided just through Elizabeth who opposes Charlotte in her view. Nevertheless, the conviction of Austen's mission in this case can be derived from the fact that the narrator remains silent after a wife's-to-be argument (Johnson 57).

It is worth halting in the eighth letter at the scene that takes place in the house of Edward's aunt Philippa where Sir Edward arrives for a visit. The area to be explored is

Edward's mere conjectures that govern all his actions. As he, in his opinion, can see right through his father, he wants to forestall the castigation about uniting to Laura, does not let anyone but himself say a word and proves his own delight arisen from causing displeasure to his father, after which he grabs Laura and they flee together in his father's carriage. Their fertile imagination is still mirrored in their projection of possibly being pursued and so they first set out towards London instead of the intended destination. Another example of this "prescience" is in the ninth letter where is described a resolution of Augustus and Sophia not ever to make concessions to their fathers in case they would be offered an olive branch; not surprisingly though, "they never were exposed" to any kind of such proposal (14).

An ability that every true heroine of the sentimental novel should master is to fall into a faint as often as any situation demands. Of course such a foolish action became a frequent laughing stock for the writers such as Jane Austen. In "Love and Freindship" there is seven moments of fainting captured altogether including a mention of a case when the heroines are experiencing a series of losing the consciousness for a few hours. This series arises from the accident of a phaeton carrying Edward and Augustus. The women faint as soon as they can recognize their partners; however, after an hour and a quarter of an instant fainting and running mad they hear a groan coming from Edward's mouth and entreat him not to pass away. The paradox here is that they claim to have done the best they could do which was actually to fall into a faint, although they did not even check the state of health of the injured first and reckoned them as dead immediately. This failure of theirs caused by their sentimental nature results not only in Edward's death because they were out of their conscience instead of providing help for him, but also Sophia later on pays for the continuous faints with her life. What seems to be as if taken out of context is the part when Sophia, after two hours of unconsciousness, comes around and alerts Laura to the approaching dusk and dampness which is like sensible information sent from above. Nevertheless, it is too late and Sophia

becomes terminally ill. Most likely the most famous part of “Love and Freindship” is Sophia’s warning against the fainting-fits. She says to Laura:

Though at the time they may be refreshing and agreable yet beleive me they will in the end, if too often repeated and at improper seasons, prove destructive to your Constitution. . . . One fatal swoon has cost me my Life. . Beware of swoons Dear Laura. . . . A frenzy fit is not one quarter so pernicious; it is an exercise to the Body and if not too violent, is I dare say conducive to Health in its consequences—Run mad as often as you chuse; but do not faint. (27)

One would never say how highly regarded the faints are, what power they might hold, in the eyes of the heroines. Laurie Kaplan considers the passage, where Sophia teaches Laura a life lesson, a successful attempt to mock at the deathbed scenes of the popular literature of those days for its undermining the sentimentality in it (77).

Characters representing sentimentality in “Love and Freindship” judge the others according to principles they consider the only acceptable; Sophia’s cousin’s daughter Janetta Mcdonald meets all the requirements as she is a romantic sole that is easily susceptible to Laura and Sophia’s mentality. They persuade her to leave her fiancé Graham, whose good reputation, which involves being sensible, they reject to take into consideration; rather than that they occupy themselves with his misdemeanour in the shape of colour of his hair that is not auburn at all, or lack of appropriate romantic reading. To the contrary, Austen plays with irony when a suitable lover they suggest for Janetta is chosen on the basis of her poor fondness for him that is eventually artificially inflated by her new female friends; they enumerate all his good qualities even though they do not know him at all. They also show their crooked judgement as they meet Bridget, a daughter of the woman that provides the shelter for them. They criticise her already on the basis of her name which, according to them, does not promise its holder to have any qualities typical for a sentimental person. Laura

describes her to Marianne as “nothing more than a mere good-tempered, civil and obliging young woman; as such [they] could scarcely dislike here—she was only an Object of Contempt” (26). It shows again how the cult of sensibility had a privileged position when passing a judgement over someone; once the person does not “possess either exalted Ideas, Delicate Feelings or refined Sensibilities,” then there is no way to win recognition, no matter how good the person is (Ibid.).

Jane Austen indicates that there have been certain changes regarding Laura’s common-sense approach. Marvin Mudrick views the change as “conversion to the middle class” which is marked by “quality of discretion, of external tidiness” as Laura eventually stops fainting or accepts annuity offered by Sir Edward; she still stays egocentric and self-indulgent, however (17). It implies that she does not come to her senses as it would behoove her but she buckles a bit under the necessity of survival.

5 Psychological Approach in *Lady Susan*

Lady Susan is an epistolary novella consisting of forty-one letters and the end part that was first published posthumously in 1871, although according to most biographers, it was created most probably in 1793 or 1794. Nevertheless, Dr. Chapman maintains that it was written in 1805 as two leaves were watermarked with this year and supporting his opinion with a claim that Jane Austen's handling of the story is "very unlike a novice" (qtd. in Southam 46). Southam, however, objects that the work does lag behind *The Watsons*, Jane Austen's piece of writing composed just in 1805, in conception as well as in achievement (47).

The novella, which is unlike "Love and Freindship" written, with few exceptions, in a serious tone, depicts a story about a sly, beautiful scheming woman in middle age who, despite the fact that she is newly widowed, does not cry for the loss of her deceased but sedulously seeks for a rich husband not only for her daughter but for herself as well.

The ill nature of Lady Susan surfaces already in the first letter where she tries to intrude into her brother-in-law's house after her husband's death; with her adorable language and polished behaviour she is an excellent manipulator with a disruptive power, however it is often under the cloak of her intelligence and charm. Good-natured Charles Vernon houses her even though it causes inconvenience to her wife Catherine, who takes the measure of Lady Susan from the very beginning. Lady Susan and Catherine are the exact opposites of each other as the former symbolizes a vicious woman indulging herself with the social city life whereas the latter stands for a countrywoman leading a virtuous life; in this respect Deborah Kaplan finds an opposition of both domestic and fashionable female characters significant of a popular convention (159). Catherine's brother Reginald De Courcy is acquainted with Lady Susan's reputation of a wily and callous coquette, still she dazzles him after not even two

weeks of their acquaintance and he is ready to defend her against all his family who do not approve of their imminent relationship.

Tender, timid Frederica arrives to the Vernon's house and becomes friends with Catherine step by step. Catherine immediately gathers that Frederica has no affections in her mother's heart and wants to help her to become more independent. She also recognizes Frederica's feelings for Reginald. One day poor Frederica, disconsolate from being forced to marry a brainless and repulsive but rich Sir James, asks Reginald to intervene after which there is a hint of Reginald's identifying the real nature of Lady Susan. Yet, he proves to be still fully in her grasp till the day he learns the truth from a jealous wife of Lady Susan's lover. Finally, he removes his blinkers and bids farewell to Lady Susan who eventually marries Sir James herself. In the end, there is a suggestion that it might take some time to direct Reginald to Frederica's embrace.

It is apparent that this novella stands on its own compared not only to all the Austen's other pieces but also to the rest of other English literary creations of that time. Its uniqueness is met by the fact that no other work has so apt a villain in the centre of all the action. There is not much interest in the other characters in *Lady Susan*. Southam aptly asserts, "Mrs. Vernon and Mrs. Johnson have a long-standing connexion with Lady Susan, but they function in the work as points of view, not characters" (48). Likewise, via Reginald De Courcy or Sir James, the reader is allowed to perceive the extent of Lady Susan's power, her manipulative skills. Also Frederica's mission is said to have dealings with the heroine as she is "only necessary to emphasize Lady Susan's unattractiveness – her cruelty to her daughter . . ." (Gilbert and Gubar 156).

Nevertheless, focusing not only on Lady Susan but also on the other characters, Southam assumes, "Jane Austen believed that rank, intellect, brilliance, education or breeding are nothing without principles and moral sense, a conviction which underlies her judgement"

(52). She brought out the flawed ones who were either of noble birth, for instance Lord St. Clair representing miserliness; intelligent and well-bred as Reginald who turned out to be a weak dupe, though; or Lady Susan in whom all above mentioned items were combined and yet she embodied the wickedest of all Austen's figures.

One may wonder who or what Jane Austen used as the models for her characters, especially in the case of Lady Susan. The authoress is praised primarily for her six elaborated novels full of wit and irony that she utilised as a means of moral and social judgement. McMaster describes them to be "famous for their restraint, for their delicacy, for their miniaturist's craftsmanship, etcetera" (145). The main characters of these major works are usually intelligent females represented as the inverse of the foolish ones. At first glance Austen's juvenilia and her novels might be deemed to have not much in common since the early writings are so brisk, unrefined and as Virginia Woolf views "Love and Freindship", also "[s]pirited, easy, full of fun verging with freedom upon sheer nonsense" (17). Nonetheless, after careful consideration one may agree with Marshall who proposes that, in all probability, the authoress drew some ideas, themes, characters, and names used in her later creations on her juvenilia (109). This is evidenced for instance by Gilbert and Gubar as they refer to the similarity between Lady Susan and Lady Catherine De Bourgh of *Pride and Prejudice*. They both want to run a tight ship, Lady Susan is accustomed to command her daughter's life as well as Lady Catherine is, who also "delights in managing the affairs of others" (Gilbert and Gubar 172). If they fail in their plans, they both rage about incomppliance of their opponents. Next, the parallel between early and later works is raised by Juliet McMaster as she points to the fatal fainting-fit of Sophia in "Love and Freindship" and a violent cold of Marianne in *Sense and Sensibility* (148). She also highlights the fact, that the recipient of Laura's "didactic" letters is Isabel's daughter who is the namesake of Marianne of

Sense and Sensibility and that both of them are “educated from Sensibility towards Sense” (Ibid.).

Many scholars also examined a possibility that the model for so malignant a character such as Lady Susan was either a real woman or a literary precursor from a work of another author. Most of them agreed on two real women: Austen’s cousin Eliza de Feuillide and Lady Craven, the grandmother of the writer’s great friends Martha and Mary Lloyd. The former corresponded to Lady Susan in her flirtatious demeanour, the latter in her brutal treatment of her daughters. Warren Roberts, on the contrary, views Lady Susan as a figure based on the heroine of Choderlos de Laclos’s *Les Liaisons dangereuses* (qtd. in Horwitz 183).

5.1 Role of Lady Susan

Lady Susan is famous for her amazing rhetorical skills which she utilises, with the assistance of falsities, to accomplish her goals. She tries to ingratiate herself with her brother-in-law’s family as she needs to trick her way into his country estate because she has nowhere else to stay. Because lying is not alien to her at all, she writes to Charles Vernon that her friends are “most affectionately urgent with [her] to prolong [her] stay” (3). However, in the following letter addressed to her confidante Alicia she claims that she causes arguments in the house she has been for some time and the only person who does not feel a contempt for her is Mainwaring who, although, “scarcely dares speak to [her]” (5). In these two juxtaposed letters one can reveal the heroine’s hypocrisy typical of a psychopath in the theory raised by Beatrice Anderson which is mentioned below. She might get nowhere with Catherine Vernon who is fortunately immune to Lady Susan’s persuasive powers but as Charles Vernon is according to his wife’s words “amiable and mild”, he cannot resist her manipulative phrase, “It would indeed give me most painful sensations to know that it were not in your power to receive me” and so he welcomes her (3).

One may suggest that Catherine's mind is just infected with prejudice aroused by the obloquies about Lady Susan but she supports her train of thought with the probative facts. One such concerns her niece Frederica when she mentions the way Lady Susan speaks of her; on the one hand, she detects "tenderness and anxiety" in the lady's voice when talking about her daughter, but on the other hand, Catherine still keeps fresh in her memory "many successive springs her ladyship spent in town, while her daughter was left in Staffordshire to the care of servants, or a governess" (10-11). That Catherine was absolutely right in her estimation of her sister-in-law is actually affirmed in the following letter from Lady Susan to Alicia, where she is full of slanderous remarks about her daughter and assures Alicia that she wants Frederica to feel as little comfortable as possible to gain the power over her and make her to do as Lady Susan pleases.

The characters in the book either love or hate Lady Susan. She is a woman of very bad repute known for her ability to turn everything to her advantage. Even though young Reginald De Courcy is well informed of her acting and professes to look forward to "witness and detect" her manoeuvring, it takes her only a fortnight to convert him and bring him inside (8). Being an experienced woman in the field of flirtation, she utilises all her acquired talent and enchants Reginald not only for her amusement but also to humble both Mrs. Vernon and Reginald and to manifest that it is her to gain the upper hand.

When contemplating the character of people who are weighted in favour of Lady Susan as well as those who are against her, it is obvious that Jane Austen applied again her favourite division to sensible and sensitive individuals where the former hold the rejecting position towards her main character, whereas the latter are either her faithful friends or victims that do or do not stand up for her. In the first group there is Catherine Vernon together with her parents, Mr. Johnson, Mrs. Mainwaring and Miss Mainwaring. All these have a bitter experience with Lady Susan and they are no easy meat in comparison with the representatives

of the other group to the effect that they would be fooled by her sweet treatment and ostensibly sound arguments. Moreover, the fact that Catherine's father Sir Reginald De Courcy rightly ranks among the sensible ones is evidenced in his letter to his son when he literally names the quality he wishes young Reginald to regain, that is "sense" (20). As Frank O'Connor reports, "You're always aware of [Jane Austen] as a person in the story. . . . She just nudges you very, very gently and says, 'Listen to this. Watch the tone in which this is said'" (qtd. in McAleer 8). Through Sir De Courcy's hope of Reginald coming back to his senses Jane Austen indirectly suggests her attitude to the men of emotions; even though she changes the way of spreading her opinion from the mocking in "Love and Freindship", she still leaves no one in the dark and expresses herself using the harsh, although constructive criticism apropos of Lady Susan and thence of her devotees, too.

That Reginald is completely enthralled by the woman twelve years older than him radiates throughout the novella. Not only has he vehemently vindicated her in a matter of the scandals spread about her, even though it is merely a month since he had no doubts on their credibility, but he also feels free to berate his sister for her reluctance to have understanding for Lady Susan. He falls into any trap his "mistress" sets for him. Even after the first glimmer of him seeing through her character he believes her arguments, no matter to what extent they are cogent, and succumbs again.

Lady Susan likes to have dominion over everyone, not merely men. When her daughter does not behave exactly at her will, she complains to Alicia about her writing, "To disobey her mother by refusing an unexceptionable offer is not enough; her affections must also be given without her mother's approbation," or later writing, ". . . nor has Frederica any claim to the indulgence of her notions at the expense of her mother's inclinations" (33, 51). Once something disrupts her plan, she becomes enraged as in the case of an unannounced appearance of Sir James Martin. It causes trouble because everyone can see that Frederica

runs justly away from him as he is incredibly silly and not worthy of her at all. She writes a letter to Reginald as a last resort asking him to intervene and to persuade her mother not to force her in the marriage with Sir James. Starting from the improper visit of Sir James up to Reginald granting Frederica's appeal, all this infuriates Lady Susan and she laments, "Where the resentment which true love would have dictated against the person defaming me—that person, too, a chit, a child, without talent or education, whom he had been always taught to despise?" (40).

Nevertheless, even though she can hardly contain herself for anger after the last mentioned exasperation, she must not show it. Handling this, she again proves being a real mistress of pretence. She describes her technique as it is some kind of recipe as she confides in Alicia, "If my countenance expressed what I aimed at, it was composed and dignified; and yet, with a degree of pensiveness which might convince him that I was not quite happy" (49). This extract shows her elaborated facial expressions that supplement the plotted speech. She persuades Reginald by suggesting the exact opposite of what she really wants and achieves desired result commenting, "There is something agreeable in feelings so easily worked on; . . . they are very convenient when one wishes to influence the passions of another" (50).

That there are no virtues that could be ascribed to the character of Lady Susan has become apparent. She is a main character that does not develop and does not change her attitude as a result of experienced events unlike the main characters in Austen's mature works. She is a person of steady vices and has no scruples about wishing the death of Mrs. Mainwaring or Mr. Johnson and she even encourages her confidante Alicia to shatter Mrs. Mainwaring's nerves to hasten her death. Yet, at the same time she describes herself as having a happiest time of her life. To long for someone's decease while stating to be in a good mood might be considered typical for an entirely callous person. Her character is also very aptly rendered in the following extract as she finds her friend's marriage a foolish step without any

advantages. She writes, “My dear Alicia, of what a mistake were you guilty in marrying a man of his age! just old enough to be formal, ungovernable, and to have the gout; too old to be agreeable, too young to die” (55). Similarly, in the conclusion there is mentioned her meeting with Catherine in London after her break-up with Reginald; she does not feel abashed and behaves as spontaneously as if nothing ever happened between them. Her behaviour accompanied by cheerfulness reminds of a murderer who feels no pangs of conscience at all. Beatrice Anderson comes up with a theory that Lady Susan has the features of a psychopath and sociopath. She demonstrates her theory with the chief character traits formulated by a Professor of psychiatry H. M. Cleckley: superficial charm, adequate intelligence, absence of anxiety, insincerity, lack of remorse or shame, antisocial behavior, poor judgement, selfishness and egocentricity, lack of capacity for love, unemotional sexual behavior, lack of long-term life plans . . .”(Anderson 194). An observant reader must admit there are all mentioned features to be noticed throughout the whole novella.

According to Professor Wolman, among sociopaths rank individuals who are *inter alia* “overdemanding, manipulative, and exploitative” (qtd. in Anderson 200). Another attribute is the emotional people’s quality to pin the blame on the others in which Lady Susan excels. Nevertheless, this time Jane Austen pushes forward the frontiers to the extent that Lady Susan admits she might have done something that would cause harm to someone else. In the fifth letter she mentions a six years old matter when she tried to prevent Charles Vernon from marrying Catherine which incurred Catherine’s displeasure towards her. Although understanding this, yet she reproaches Catherine “with an illiberal and vindictive spirit to resent” justifying herself with the fact that the plan did not turn out well anyway (9). She trivializes the case and concludes with the opinion that her sister-in-law just does not want to befriend her and so she tries to pick holes in anything.

Jane Austen was facetious about the feigning of not only Lady Susan's. The other characters pretend an illness or a must to settle some business matters to get what they need and again, she imparts this kind of scheming to the bad character as well as to the good ones. Mr. Johnson, who, as already mentioned above, is considered to be in the second group because of his antipathy towards Lady Susan, decides to thwart his wife's and Lady Susan's plan as it is introduced by Alicia as follows, "I am persuaded the gout is brought on or kept off at pleasure; it was the same when I wanted to join the Hamiltons to the Lakes; and three years ago, when I had a fancy for Bath, nothing could induce him to have a gouty symptom" (54). A certain resemblance might be also noticed in a conclusion where the omniscient narrator describes, "Mr. Vernon, who, as it must already have appeared, lived only to do whatever he was desired, soon found some accommodating business to call him thither" (69).

5.2 *Lady Susan* Compared to "Love and Freindship"

Similarly as "Love and Freindship" is primarily the parody of a sentimental novel, Horwitz believes that *Lady Susan* homes in on conduct books which were popular in the previous centuries for their educational purpose representing a supposedly ideal behaviour (184). Nevertheless, this time Austen works with the readers' perception even more shrewdly. Although she remarks upon the techniques used in the conduct books, she does not condemn them directly; she employs exactly the reverse of what she did in "Love and Freindship". Austen does not exaggerate anymore; she makes Lady Susan to give the impression of a mistress of courtesy instead. Her impeccable manners capture Catherine's attention despite her bias against Lady Susan. When she describes her first meeting with her sister-in-law to Reginald, she acknowledges an irreproachable behaviour together with charm of hers and she claims that under certain circumstances "she should have imagined her an attached friend" (10). This appellation might remind someone of Jane Austen's mockery of close-knit

friendships in her early works. Nonetheless, Catherine uses her common sense and puts two and two together realising that all the outwardly neat and cordial behaviour of Lady Susan is not consonant to her character at all and that it is only for the sake of appearance.

What remains unaltered from *Love and Freindship* is the irony of utterances when the hero or heroine says something which is immediately afterwards disproved. Lady Susan asserts she decides to be “discreet” and “quiet as possible” in Mainwaring’s home in Langford and she actually claims to stick successfully to her plans; she points out, “I have admitted no one’s attentions but Mainwaring’s. I have avoided all general flirtation whatever; I have distinguished no creature besides, of all the numbers resorting hither, except Sir James Martin” (4). It might seem that Lady Susan deceives herself, too, so that she does not feel guilty about having an affair after mere two months of being widowed. However, due to the fact that she is a mistress of disguise as well as her speech, it is obvious she only renders it the way the actual meaning is camouflaged and she proceeds untarnished.

It is possible to see a particular progress in Austen’s rendition of conceit of the main character compared to “Love and Freindship”. Lady Susan possesses an excessively high self-confidence but the difference here is that unlike the heroine from the juvenile tale, she thinks so of herself, in a certain respect, justifiably. She is well aware of her skill and mentions it more than once to Alicia Johnson. For instance, in the sixteenth letter she confides to her:

If I am vain of anything, it is of my eloquence. Consideration and esteem as surely follow command of language as admiration waits on beauty, and here I have opportunity enough for the exercise of my talent, as the chief of my time is spent in conversation. (27)

What Jane Austen does not abandon in *Lady Susan* is the naivety of her figures. Nevertheless, she elaborates on it in a way that she endows not only the “bad” ones with this attribute. What is worth mentioning is the naivety of a wise heroine, who has her feet on the

ground, Catherine Vernon. It is manifested in her letter to her mother where she rejoices in being home and dry regarding the relationship between Lady Susan and Reginald as it looks like he finally comes to his senses owing to an event which makes the scales fall from his eyes. Unfortunately, due to the fact that she does not yearn for anything as much as for Reginald freeing himself of Lady Susan's influence, she gets immediately over-excited and forgets how easily the coquette gains the control over the pliant youth.

A theme that appeared in "Love and Freindship" and emerges in *Lady Susan* as well is expressing one's appreciation for a favour in the shape of providing accommodation by robbing the helpful family. In this case it is rather a figurative nature of a theft. The family that accommodates Lady Susan in Langford loses their peace in exchange for the hospitality since Lady Susan infatuates Mr. Mainwaring and so deprived Mrs. Mainwaring of the love of her husband and on that account of the happy life, too.

What makes one puzzled is the relationship between Alicia and Lady Susan. Throughout the book they seem to be an inseparable duo but towards the end Alicia is forced by her husband to cease the friendship. It might not be any tremendous point as such but taking into account what role the confidante played in those days, it becomes a turning point in fact. Especially when one realises what ease Alicia gets rid of Lady Susan with in comparison to "Love and Freindship" where only the death of one of the pair could terminate the relationship. Mr. Johnson threatens her wife with moving to the country if she stays in touch with Lady Susan and the mere thought of it must make her shiver as she immediately accepts rationalising, "[I]t is impossible to submit to such an extremity while any other alternative remains" (64). Furthermore, the friendship creates a feeling of being just superficial even more when Alicia passes a comment on Reginald enthusing over him and mentioning that he becomes a great friend with her husband. It sounds like a pure provocation when considering that Lady Susan has no influence over him anymore and can no longer

regain it. Commenting on “Love and Freindship”, Deborah J. Knuth views the “spurious emotion and spontaneous attachment of false friendship” as a target of Austen’s satire that, nevertheless, penetrates through most of her writing, from her juvenilia across *Lady Susan* to some of her mature works (98). Also Deborah Kaplan questions the women’s relationships when studying the sudden change of the narrative technique in *Lady Susan*. In the conclusion, as Jane Austen switches from the epistolary form to the third-person narrator, she mentions “great detriment” related to no continuation of the correspondence. In Deborah Kaplan’s opinion, through this hyperbolic language the narrator suggests these relationships to be of very little consequence (168).

6 Conclusion

The major purpose of this thesis was to monitor the development of Jane Austen's juvenilia, namely a tale written in letters "Love and Freindship" and another epistolary work, novella *Lady Susan*. The research was done to consider a verity of an assertion that her early writing was mordant with a tendency to become more and more biting depending on Austen's progress of irony. This was being investigated by means of a thorough analysis and subsequent comparison of the two works. It was important to determine what she was concerned about when producing them and what devices she utilised to achieve her goal.

In both of her early works, Jane Austen created characters whose behaviour and nature could hardly be specified as exemplary, but paradoxically it was just her intention, by exposing their faults, to highlight the importance of moral sense. Moreover, by presenting them in so vivid an exaggeration, she made sure her aim would not be unremarked and no one could fail to notice. In his *Jane Austen: A Study of Her Artistic Development*, Litz finds the juvenilia "remarkably self-sufficient" and most of the burlesque passages "self-explanatory" (18). She was not reluctant to parody all the ready-made clichés and bombast together with improbable actions in their most extreme forms for the purpose of showing how the delusiveness of the popular fiction was miles away from reality and how it was bankrupt, too.

The fundamental difference between "Love and Freindship" and *Lady Susan* resides in the fact that the former deals with preposterous situations that, seemingly, as McAleer observes, they are as if concerned with books rather than life (18). The plot there unwinds in a way as though the authoress had no intention of rendering the coherent linear narrative to her readers, but rather to convey, in a sufficiently striking way, the comprehensive lampoon of the properties of the sentimental fiction, whereas the action in the latter revolves around the main character, Lady Susan, with an object to explore her depravity as much as possible. In this respect it approximates to Austen's mature works as it pursues the psychological point of

view. Halperin can see “a foreshadowing of the mature author’s perspective” in *Lady Susan* due to the “psychological richness” of the work (41). Although Jane Austen was not as unrestrained when creating it as she was with “Love and Freindship” and even though she applied the method that less is more, she still was blatantly critical to the popular fiction.

7 Works Cited

- Anderson, Beatrice. "The Unmasking of Lady Susan." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 193-204. Print.
- Austen, Jane. *Lady Susan*. Ed. Jim Manis. *Electronic Classics Series*. Pennsylvania State University, 2012. Web. 21 Jan. 2013. PDF file.
- Austen, Jane. *Love and Friendship and Other Early Works*. Ed. Jim Manis. *Electronic Classics Series*. Pennsylvania State University, 2012. Web. 21 Jan. 2013. PDF file.
- Austen, Henry. "Biographical Notice of the Author." Preface. *Persuasion and Northanger Abbey*. By Jane Austen. *Austen.com*. Spring, 2000. Web. 16 Jan. 2013.
- Austen-Leigh, James Edward. *A Memoir of Jane Austen and Other Family Recollections*. Ed. Kathryn Sutherland. New York: Oxford UP, 2002. Print.
- Ellis-Christensen, Tricia. "What Is an Epistolary Novel?" *WiseGeek*. Conjecture Corporation, n.d. Web. 14 Jan. 2013
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 2nd. ed. New Haven and London: Yale Nota Bene Yale UP, 2000. Print.
- Halperin, John. "Unengaged Laughter: Jane Austen's Juvenilia." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 29-44. Print.
- Horwitz, Barbara. "Lady Susan: The Wicked Mother in Jane Austen's Work." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 181-92. Print.

- Johnson, Claudia L. "*The Kingdom at Sixes and Sevens*": *Politics and the Juvenilia*. *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 45-58. Print.
- Kaplan, Deborah. *Jane Austen among Women*. Baltimore and London: Johns Hopkins UP, 1994. Print.
- Kaplan, Laurie. "Jane Austen and the Uncommon Reader." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 73-82. Print.
- Knuth, Deborah J. "*You, Who I Know will enter into all my feelings*": *Friendship in Jane Austen's Juvenilia and Lady Susan*. *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 95-106. Print.
- Le Faye, Deirdre. *Jane Austen: A Family Record*. Cambridge: Cambridge UP, 2004. [Books.google.com](http://books.google.com). Google. Web. 14 Jan. 2013.
- Litz, Arthur Walton. "The Loiterer: A Reflection of Jane Austen's Early Environment." *The Review of English Studies, New Series* 12.47 (1961): 251-61. *JSTOR*. Web. 11 Oct. 2011.
- . *Jane Austen: A Study of Her Artistic Development*. London: Chatto and Windus, 1965. Print.
- Luebering, J. E. "Epistolary novel." *Britannica*. Encyclopædia Britannica, 2007. Web. 14 Jan. 2013.
- Marshall, Mary Gaither. "Jane Austen's Manuscripts of the Juvenilia and *Lady Susan*: A History and Description." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 107-22. Print.

- Martin, Ellen E. "The Madness of Jane Austen: Metonymic Style and Literature's Resistance to Interpretation." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 83-94. Print.
- McAleer, John. "What a Biographer Can Learn about Jane Austen from Her Juvenilia." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 7-27. Print.
- McDonald, Irene B. "The Chawton Years (1809-1817)—'Only' Novels." *Persuasions Online* 22.1 (2001): n. pag. Web. 16 Jan. 2013.
- McMaster, Juliet. *Teaching "Love and Freindship."* *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 135-52. Print.
- Mudrick, Marvin. *Jane Austen: Irony as Defense and Discovery*. Princeton: Princeton UP, 1952. 15-24. Print.
- Robbins, Susan Pepper. "Jane Austen's Epistolary Fiction." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 215-24. Print.
- Southam, Brian. *Jane Austen's Literary Manuscripts: A Study of the Novelist's Development through the Surviving Papers*. New ed. London and New York: Athlone, 2001. Print.
- Spacks, Patricia Meyer. "Plots and Possibilities: Jane Austen's Juvenilia." *Jane Austen's Beginnings: The Juvenilia and Lady Susan*. Ed. J. David Grey. Ann Arbor and London: UMI Research, 1989. 123-34. Print.
- Woolf, Virginia. "Jane Austen." *Jane Austen: A Collection of Critical Essays*. Ed. Ian Watt. Englewood Cliffs: Prentice-Hall, 1963. Print.

SUMMARY IN CZECH

Tato bakalářská práce se zabývá ranou tvorbou Jane Austen, konkrétně kratším příběhem ve formě dopisů nazvaným *Láska a přátelství* (1790) a novelou *Lady Susan* (1793-4), která je stejně jako předchozí dílo, s výjimkou závěru, napsána v dopisové formě. Hlavním cílem práce bylo zachytit vývoj Jane Austen jakožto dospívající autorky za pomoci podrobné analýzy obou děl a na základě vhodných úryvků názorně ilustrovat techniky, jež autorka využila k ostré kritice tehdejší sentimentální prózy. Hojně využívanými literárními prostředky jsou například nadsázka nebo parodie.

Bakalářská práce je rozdělena do čtyř hlavních částí. První část pojednává o životě Jane Austen a o vlivech na její tvorbu. Byla poznamenána nejen četbou, která byla v domácnosti Austenových vysoce uznávanou a častou aktivitou, ale i samotnými členy rodiny, kteří svojí vlastní literární činností aktivně přispěli k formování jejího osobitého stylu. V následující kapitole se pojednává o dopisové formě, ke které Austen tíhla ve svých začátcích. Přestože ve svých románech přešla k vypravěči ve třetí osobě, dopisy se v nich stále objevují a mnohdy zaujímají důležité postavení v dějové linii. V další části přichází na řadu samotný rozbor parodie *Láska a přátelství*, kde autorka nešetřila kritikou konvencí sentimentální prózy. Poslední sekce této práce porovnává předchozí dílo s *Lady Susan* a všímá si psychologického pojetí hlavních postav, které je tak příznačné pro romány Austenové. V závěru této bakalářské práce je znovu vymezen její původní cíl, shrnut její obsah a výsledek bádání.