Chapter 2

FANNY BURNEY'S WANDERING HEROINES

Evelina, Cecilia and Camilla are the heroines of Fanny Burney's first three eponymous novels. Her last novel, The Wanderer takes on the common noun as a trope for the archetypal woman — dispossessed, displaced and divested of her name, honour, home, family and identity. A careful reading of her novels manifests the development of Burney's vision — from a panoramic comedy of manners to a comprehensive analysis of practical problems faced by women in their tentative efforts at 'self-dependence'. The giant leap of her vision can be better appraised by bearing in mind that she was explaining a genre hitherto monopolised by men.

The Restoration and the Augustan Age witnessed women cultivating the novel of manners from a masculine viewpoint. The offensive tone directed towards the 'fair sex' by Steele and Addison in The Tatler and Spectator enabled Richardson, an embodiment of introspection and female sensibility, to suggest feminist goals as an alternative to the existing eighteenth century belief in woman's dependence and man's sovereignty. In a climate where the value and importance of individual life was the sole objective, Richardson attempted to reflect woman in her full femininity by presenting the minutest incidents that revealed the motives and reactions to everyday world. The feminine approach to life became more apparent, shattering the delicately balanced relationship between man and woman both at home and in society.
From Richardson in the eighteenth century, led on by the corollaries of the industrial revolution, women have been painted as symbols of emotionalism, confined to the private domestic life, restricted within the narrow bounds of moral values inflicted upon them. This association, according to Patricia Stubbs, forms the very basis of *Pamela* leading to the different images of woman—the virgin heroine, the wife, the mother, the prostitute, the spinster, the mistress, the redundant middle-aged mother, the single mother. Essentially didactic in purpose, Richardson illustrates the dangers that beset 'handsome girls' in society leading finally to their marriage both in *Pamela* as well as in *Clarissa*. The secondary characters, however, manifest psychological tensions resulting from the prevailing belief in the subordination of women.

Patricia Spacks, in *Imagining a Self* underscores Burney's relevance to contemporary feminism which also accounts for the renewed interest in her fiction. If the fabric of feminism is falling apart, it is because it was built on shifting sands. The premise that women can live in a world of their own is simply not tenable. Betty Friedan, in her dialogue with Simone de Beauvoir in the International Women's Year was disappointed with the latter's "sterile, cold" attitude, that had too little relationship to the real lives of women. Fanny Burney, like Betty Friedan in our times, tried to find the verity about women, "from the questions and actions stemming from the reality of our own existence." Middle class women in the eighteenth century attained maturity influenced by the cultural values. Their expectations about the course of their future life were moulded by satire, moral essays and educational literature, which taught women that female life meant losing safety, happiness, comfort and dignity. In spite of being well versed in
these negative lessons, Fanny Burney cultivated a positive female self-image.

Fanny Burney is not much concerned about her women's phantasies or nightmares, with which some writers are obsessed. She presents them grappling with their mundane problems. The dire consequences—penury, lunacy, incarceration, kidnapping— for those who dare to venture on their own underscore two things that they are not prepared for the world, nor is the world ready to receive them. Consequently her feminism is two—pronged, aimed at changes without and within, what G.M. Hopkins calls, the 'landscape of the mind'.

To discern anticipations of feminism one has to survey feminist criticism which includes "any mode that approaches a text with primary concern for the nature of female experience in it — the fictional experience of characters, the deducible or imaginable experience of an author, the experience implicit in language or structure." Every novel of Fanny Burney projects a new issue. Subtly she questions the established canons of patriarchy, which though battered survive till today.

Fanny Burney's Diary is the revelation of its author in dishabille. Because of her literary and cultural ambience, the urge to write was so strong that she started at a very young age. Fanny Burney was by nature painfully shy and reticent who would have, but for certain quirks of history, belonged to that tribe of flower which, "is born to blush unseen/ And waste its fragrance on the desert air."

Fanny Burney made novel writing an honourable avocation for women with the publication of her first novel Evelina: A Young Lady's Entrance into The World. The morbid dread of and upbraiding nature of her step-mother had
made her burn whatever she had written at odd hours in dim light at the cost of her health. This is how she later explained it:

So early was I impressed myself with ideas that fastened degradation to this class of composition, that at the age of adolescence, I struggled against the propensity, which even in childhood, even from the moment I could hold a pen, had impelled me with its toils; and on my fifteenth birthday, I made so resolute a conquest over an inclination at which I blushed, that I had always kept secret, that I committed to flames whatever up to that moment I had committed to paper.4

Fanny Burney belonged to a society where women were expected to be merely decorative drawing room models and domesticated animals. That 'woman's sphere is the house' was endorsed in Samuel Richardson's Sir Charles Grandison. In such a climate of subordination, woman's status as an individual was precarious. It was essential for a girl to comprehend that "what is most absolutely necessary, is to conceal whatever learning she attains with as much solicitude as she would hide crookedness or lameness."5 When women writers were accepted, it was within the circumscribed roles, "so that to some people feminine writing implied eroticism, to others, purity."6

In 1694, Mary Astell emphasized women's independence in thought and action in her work A Serious Proposal to the Ladies. Even Virginia Woolf pointed out in A Room of One's Own that financial independence and privacy is necessary for creativity. Fanny Burney is the first novelist to examine seriously, with the consciousness of a woman, the effects of the accepted social mores on the position and life of a woman.7 She owed a great deal to some of her contemporaries. The epistolary style and the use of feminine perspective was a
legacy of Richardson. From Fielding she learnt the importance of depicting life in varied places and situations and from Smolett she derived the exaggeration of human eccentricities for comic effect.

Fanny Burney’s feminism is reflected in her deft juxtaposition of convention and emancipation, in her caricature of subjective characters and in her disenchantment with the accepted male-oriented canons of code and societal norms. Changes within women can only materialize if they unlearn what custom has taught them and then exhume their internalized tyrants. For this education is mandatory, which will inculcate rational sensibility. Mary Wollstonecraft in *A Vindication of the Rights of Women* also emphasized the importance of education in a woman’s life. While Judy Simons acknowledges Mary Wollstonecraft’s contribution to woman’s cause, “in insisting on equality and women’s potential for action and independence,”8 she points out that hers was not a lone voice. She also cites Mary Hay’s *An Appeal to the Men of Great Britain on Behalf of the Women* (1798) and Priscilla Wakefield’s, *Reflections on the Present Condition of the Female Sex*, who, challenged male assumptions about women’s roles and their expectations of compliance and obedience. Their work had a clear political bias, as they demanded that women be allowed to contribute to the economic value of their society, instead of being dismissed as useless adornments.9

Changes without are outside women’s power, hence women must not let down their defences. Feminism should be their watchword. It is for this reason that Fanny Burney’s feminism permeates her satire.

In most writers the private self as evident in the diaries or letters and
the self revealed in fiction have a sharp cleavage. Most writers do not wish to be seen in dishabille. Burney, however, does not show such a dichotomy in her writings. She is as revelatory in her diaries as in her novels which are a projection of her self. Indeed, her heroines are often her alter egos. Katherine Rogers, in her article, has hit the proverbial nail on the head in commenting that, "their excesses of timidity and obsession with modest appearance, their conventionality and reluctance to assert themselves, were hers as well." This idea has been echoed by Patricia Meyer Spacks in *Imagining a Self*.

Burney presented to her readers what was known to her either in musical, literary and fashionable circles or in the household of the wig-maker next door. Her awareness of the domestic environment of a woman made Burney penetrate into the comedy of snobbery that was beginning to threaten the social setup of the times. At such a time, for a woman to express her feelings and emotions was considered unfeminine. Like Fielding, Fanny Burney’s novels are dominated by assemblies, tea-parties, balls—a world in which men are incalculable as seducers or possible husbands of eligible upper-middle class young women. Physical chastity was held high but the vulgarity, coarseness or social pretensions of this set grieved Burney. She gives vent to her feelings in her *Diary* of 1775 where she says, "it is impossible and improper to keep up acquaintance with a female who has lost her character, however sincerely she may be an object of pity." Fanny Burney portrayed, in a socially conservative environment, a young girl’s entrance into the gaieties and adventures of London life, her follies, her realisation of the important values and her awareness of love resulting in marriage. The fashionable libertines of London society perplexed her and enabled her to capture the idiosyncracies of tone,
manners and attitude through the feminine mind. The focus is always on the emotional life of the heroine and the ideal gentleman is always visualised through her eyes. Evelina seems to be an earlier prototype of Mark Twain's, 'Innocents Abroad.' She too, like Cecilia and Juliet in The Wanderer is alone and unprotected in this large society. An isolation from familial and supportive values is exhibited by Burney when she expresses a popular eighteenth century practice in fiction leading to a journey away from the father's house. Evelina's letters to her reliable guardian, the Rev. Mr Villars, enable her to be in constant touch with her centre.

Fanny Burney's heroines are ingénues in quest of their identity. Since creative writing projects catharsis and sublimation of a writer's inner being, Fanny Burney's heroines delineate the symbiosis of her two selves — public and private, conformist and rebellious, social and individual. Her Diary is the key to her personality. Her father and 'Daddy' Crisp were her mentors and censors. Her reserve and reticence were more than made up by the exploits of her heroines in her novels.

Her novels map out a young girl's journey through this world. The girls are bubbling with life and convictions which are put to test when they find themselves alone. Their vulnerability mocks at their independent pretensions. Invariably a man comes to their rescue. Fanny Burney tests the viability of feminist stance from economic and social points of view. Money and Muscle are the two prominent male tools and Burney exhorts women to devise ways and means to combat them. She wrote in a male dominated ethos when patriarchy provided ideological legitimation of male power as natural, normal and just. If Burney's feminism is not strident, it is because she was a realist. Through the conventional form of the novel, she foregrounds female dilemmas and victimisation of women.
Without being an avowed rebel or a revolutionary, she tries to lighten the trammels that bind women. It is significant that Fanny Burney shares with Samuel Richardson a belief in women's self redemption through societal norms. Burney favours a synthesis of heart and head and finds excess of anything as repugnant. Her feminism can be better evaluated against Mary Estell's vision, "a mingling of radical, feminist zeal with a conservative programme", that

...preached the authority of the thinking self only to free women from the tyranny of ignorance and social frivolity so that they might realise in their sphere their full potential as wives, mothers and teachers of the young.¹³

By the late eighteenth century, women had acquired special place and Burney probed into the anomalies and uncertainties of woman's position in a man's world. Though her canvas was not as wide as that of Dickens who, 'had the key of the streets', but it is undoubtedly wider than that of Jane Austen and Charlotte Bronte. Mrs Thrale wrote of Evelina even before she knew the name of the author:

*There's a great deal of human life in this book, and of the manners of the present time. It's writ by somebody that knows the top and the bottom, the highest and lowest of mankind.*¹⁴

Etiquettes and manners go a long way in shaping the lives of the characters in Fanny Burney's novels. The vulnerability of the women characters is visible when Mr Villars, the clergyman, declares that, "nothing is so delicate as the reputation of a woman: it is, at once, the most beautiful and the most brittle of all human things."¹⁵ That Burney disliked snobbery and pretentiousness becomes clear when Evelina admits to her guardian, "how requisite are birth and fortune to the.*
attainment of respect and civility." The didactic message pointing to a balance between manners and morals had already been emphasised by Addison and Steele in *The Tatler* and *The Spectator*. Besides, there were the courtesy books aimed at ridiculing coquetry and artifice. Women were advised to imbibe the virtues of modesty, obedience and silence. As Mary Wollstonecraft put it,

> the most exquisite feeling of which the human soul is capable,...acute senses, finely fashioned nerves which vibrate at the slightest touch, and convey such clear intelligence to the brain that it does not require to be arranged by the judgement.\(^\text{17}\)

As Susan Staves points out, Evelina must strive, "to preserve her delicacy under ... extraordinarily difficult conditions and (from) the multitude of comic characters who constantly threaten it."\(^\text{18}\) Her status is determined by her capacity to retain her delicacy because like chastity, once lost, it can never be regained. This gives rise to a "predominant emotion" which Staves calls, "an acute anxiety which is painful, real and powerful."\(^\text{19}\)

Fanny Burney characterises argumentative women like Mrs Selwyn, who lack gentleness and softness, with propensity to satire, as masculine. Mrs Selwyn is compared to the Captain. 'Feminine' and 'masculine' correspond to certain behavioural patterns which transcend gender. In *Camilla*, irresponsible, impulsive and childish Sir Hugh is described as 'feminine' whereas, Mrs Tyrold is portrayed as 'sensible'.

Evelina is not only naive and inexperienced but she is also an orphan for all practical purposes – an epitome of quintessential woman. Fanny Burney, by transporting Evelina to London takes away her only prop — her guardian. The sole
redeeming feature of her situation is the presence of her friends, particularly Miss Mirvan. Disconcerted by the sophisticated ways of London society, this gauche girl commits many a faux pas. Provoked by the condescending attitudes of gentlemen towards girls, Evelina, at a private ball, determines not to dance at all rather than accept the first partner who would stoop to ask her. In her letter dated twelfth April to her uncle, she confesses her absurdity at the ridotto. In her ignorance, she refuses to dance with a "very fashionable, gay looking man" by saying that she, "was already engaged; by which I meant to keep myself at liberty to dance or not, as matters should fall out." The gentleman saw through her artifice and hung around. He asked her a thousand questions concerning, "the partner to whom I was engaged." Finally, he said, "is it really possible that a man whom you have honoured with your acceptance, can fail to be at hand to profit from your goodness?" This makes Evelina feel extremely foolish. His insistence on knowing the identity of the gentleman, "dreadfully abashed" Evelina. When Evelina protests, "you have tormented me to death; you have forced me from my friends, and intruded yourself upon me, against my will, for a partner," the gentleman laughingly inquires, "why where could you be educated?" The incident brings out her total unawareness of worldly ways. The incident further puts Evelina to shame and confusion when she has to seek Lord Orville's assistance in escaping from this pestering gentleman. The novel abounds with such disconcerting incidents.

Mr. Villars in his letter to Evelina expresses his apprehension:

*Alas, my child, the artlessness of your nature, and the simplicity of your education, alike unfit you for the thorny paths of the great and busy world. The supposed obscurity of your birth and situation makes you liable to a thousand disagreeable*
This shows how unaware she is of the wiles and guiles of the world and therefore, how open to exploitation. Thus, the father-figure becomes imperative for this most deserving, accomplished and amiable young woman. This can be gauged by Lady Howard's beseeching letter to Sir John Belmont:

_To be owned properly by you, is the first wish of her heart; and I am sure, that to merit your approbation will be the first study of her life._

Evelina's docility, borne out of gratitude to her guardian, is delineated here. It also reflects her lack of self-confidence. According to Shaffer, _Evelina, Belinda_ and _Pride and Prejudice_ wage battles against one of the most oppressive ideologies of femininity — lover-mentor convention:

_Evelina seems outwardly, then, to provide the story of a woman incapable of protecting herself as she moves from the guidance and guardianship of one man to that of another. In fact, however, while the novel thus clearly invokes the lover-mentor convention, it undermines its reliance on the convention by demonstrating that Evelina is able to determine for herself how to act, and that in some cases, is able to act morally only when departing from the advice of male mentors. The novel invokes the lover-mentor convention, that is, precisely to challenge it by demonstrating that acting properly for a woman may mean departing from male knowledge and male advice .... By foregrounding Evelina's desire for mentors and by confronting it with the inability of her male mentors' advice to help her in all situations, then, this novel reveals that even the most virtuous males may be unable to grasp elements of reality that women can perceive._
Evelina's reaction to her father’s rejection reflects her resilience:

"Outcast as I am, and rejected forever by him to whom I of right belong, - shall I now implore your continued protection?...I endeavour to bear this stroke with composure..."

Though she appears weak, she has lot of endurance. But this seemingly defenceless girl, capable of risking the anger of Captain Mirvan, is easily roused when faced with unfairness or impertinence. She does not hesitate," to remonstrate with him upon the cruelty of tormenting Madame Duval so causelessly." Evelina apparently appears to be innocent and artless yet she objects to the passive principle ordained upon women by society. And Mr Smith's 'temerity' in condescending to propose to her rouses in her "a spirit which I did not, till now, know that I possessed: but I cannot endure that he should think me at his disposal." Her mis-adventures reveal to Evelina her aggressiveness which even takes her by surprise.

Evelina is feminine, without its stereotype fawning, cloying, maudlin and masochistic sensibility. She is indeed proud of being a woman, and considers men as an "imperfect race." She had liked Lord Orville as he seemed, "a being superior to his race."

"...so steady did I think his honour, so feminine his delicacy, and so amiable his nature! I have a thousand times imagined that the whole study of his life, and whole purport of his reflections, tended solely to the good and happiness of others..."

In Evelina's fine conscience, there is no room for the coarseness and gruffness of macho masculinity. She judges men by their attitude towards women. Corrupt and
degenerate libertines like Lord Merton, who publicly declaim, "I don't know what the devil a woman lives for after thirty: she is only in other folks' way," fill Evelina with disgust. Our virtuous Evelina exacts the same lofty standards from men, especially from Lord Orville whom she believes, "to be — all that is amiable in man!" and who by proving true to her expectation restores her "at once to spirits and tranquillity." Evelina's adventures in this brave new world culminate in the safe haven of, "the arms of the best of men" when "with fearful joy, and trembling gratitude, she united herself forever with the object of her dearest, her eternal affection." Marriage remains the ultimate bourne of a woman's life. Lord Orville loves Evelina for her own true self and not her name, birth or fortune. The limitations of class, Fanny Burney seems to suggest, can be transcended if one is endowed with goodness and beauty.

_Cecilia_ (1782) coming four years after _Evelina_ portrays its eponymous heroine exactly four years senior to Evelina. Fanny Burney has apparently become adept in the art of writing novels. Third person narrative with its ironic judgement and tone supplants the epistolary mode of _Evelina_. Cecilia, like Evelina, is beautiful and steadfast in her adherence to 'purity'. But unlike Evelina, Cecilia is well versed in the fine ways of the sophisticated world. Cecilia's shy, coy and feminine facade cloaks her independent streak. While intellect in a beautiful woman is considered a fatal combination even in the twentieth century, Burney was courageous enough to make her heroines think for themselves. They are emotionally responsive without being mawkishly sentimental. Cecilia is presented as pseudo-man, without any surrogate father, a mistress of her own self, symbolising 'the active principle' which ironically is forced upon her. In her first novel, Fanny
Burney had lambasted and caricatured the *nouveaux riches* and their uncouth ways. But in the second novel, her spectrum is much wider. She takes on the whole society — name, family, class, inheritance, rank and money. Evelina suffers an identity crisis because of the lack of lineage whereas Cecilia has to bear the brunt of entailed lineage. Through Evelina’s yearning for her father and Cecilia’s predicament, Fanny Burney explodes the fallacy of extreme postures of both patriarchy and radicalism. *Cecilia* exposes the patriarchal politics of name and inheritance and the custom whereby a woman after marriage has to give up her name and home and adopt her husband’s. Lately, a few daring women have retained their maiden surname, but the converse, i.e. man taking the name of his wife is still unheard of. The fact that Fanny Burney made this the condition for Cecilia’s marriage, bespeaks her radical contribution to women’s cause. She had the courage to challenge those premises which are even today hardly questioned.

Burney delineates the conflict in young Delvile’s heart between personal happiness and shackles of frivolous scruples and customs. Delvile’s brave avowals are too weak to withstand the weight of tradition and male mystique. His mother, who has made a fetish of her family name, appeals to the demands of ancestry and blood:

*How will the blood of your wronged ancestors rise into your guilty cheeks, and how will your heart throb with secret shame and reproach, when wished joy upon your marriage by the name of Mr Beverley!* 

Mrs Delvile’s thoughts convey the abiding hold of patriarchal custom. Ironically, it is a woman who re-enforces the male chauvinistic tradition of name and family.
Patriarchy is perpetuated by women for whom it is not a wholly negative experience. Women have their interests met within marriage, gain fulfilment as mothers. They exercise considerable control over children, domestic economy and enjoy an assured position in society as married women. Invariably, resistance to feminist demystification of patriarchy comes from women themselves. Paradoxically, the power of men is entrenched at every level, including that of women's consciousness.

While the 'personal is political' for the feminists, the politics of gender is severely limited by the division between women. Mrs Delvile succeeds in working upon the suppressed male chauvinism of young Delvile. The prospect of his own name becoming a stranger to his ears is too dreadful. "Stung to the soul", walking "about the room in the utmost disorder of mind,"

Delvile, like Cecilia bows to his mother's wishes. Burney thus shows that man, like woman, may be the victim of social conditioning.

Though Cecilia adduces to herself 'active principle' because of her money, it cripples her totally. Money and fortune which are considered assets for a man become a drag and liability for Cecilia. Inspite of her money, she cannot transcend the destiny of being a commodity, an object, the vessel. Her unfortunate affair with Mr Mortimer leaves her dejected. Dr Lyster tries to re-assure her that with her youth, fortune, talents, beauty and independence, she has the whole world to fall back upon. Cecilia takes to philanthropy to mitigate her depression and regret:

*Money, to her, had long appeared worthless and valueless; it had failed to procure her the establishment for which she once flattered herself it seemed purposely designed; it had been disdained by the Delviles, for the sake of whose...*
Cecilia has to pay a very high price for considering money as of no consequence. The wheel comes full circle and Mammon strikes with vengeance. The disburser of charity becomes its recipient and she ends up in a charity home whose proprietor publishes an advertisement in the papers:

**MADNESS**

*Whereas a crazy young lady, tall, fair... ran into the Three Blue Balls... and has been kept there since out of charity... Whoever she belongs to is desired to send after her immediately.*

*N.B. She had no money about her.*

This pitiable condition is the result of Cecilia's inability and failure to look after her affairs. She is mulcted of her father's legacy of 10,000 pounds by Mr Harvel. She goes ahead with her clandestine marriage to Delvile with nary a thought of the repercussions. She is quite confounded when Mr Eggleston, the next heir to her uncle's estate, claims his rights. She is not simply oblivious of the importance of money but also bereft of elementary pragmatism. Fanny Burney, by rendering 'this weak, vain, blind' girl, homeless, penniless and friendless, underlines the value of money and common sense. She decries Cecilia's dependence on her male guardians who prove to be suckers and duplicitous. Cecilia has the means but lacks the will to be her own mistress. Even for matters concerning her heart and her personal...
happiness she allows Mrs Delvilc to adjudicate. Her fortune, which should have been an asset for a man, becomes a liability for her. It devolves upon Dr Lyster to draw the moral of the story:

_The whole of this unfortunate business… has been the result of PRIDE and PREJUDICE. Your uncle, the Dean, began it, by his arbitrary will, as if an ordinance of his own could arrest the course of nature! and as if he had the power to keep alive, by the loan of a name, a family in the male branch already extinct. Your father, Mr. Mortimer, continued it with the same self partiality, … Yet this, however, remember, if to PRIDE and PREJUDICE you owe your miseries, so wonderfully is good and evil balanced, that to PRIDE and PREJUDICE you will also owe their termination: for all that I could say to Mr. Delvile, either of reasoning or entreaty,—...was totally thrown away, till I pointed out to him his own disgrace, in having a daughter-in-law immured in these mean lodgings!… Thus the same passions, taking but different directions, do mischief and cure it alternately._42

Cecilia cheerfully accepts her "human… and as such imperfect"43 happiness. Dr Lyster points out that her excellence is the reason for her suffering. Cecilia's riches, beauty, independence, talents, education and virtue make her the butt of general envy and disapproval. Inspite of being endowed with the twin attributes of education and economic independence, emancipation remains beyond Cecilia's ken. The villain is not so much Delvile as her feeling heart nurtured by myth and feminine mystique. Economic independence is meaningless without an acumen and wherewithal to look after one's financial interests. Inherited wealth is frittered
away because of the gullibility and insouciance of Cecilia and the duplicitous nature of male custodians. Men like Harrel, mingy Mr Briggs, Mr Delvile prove to be treacherous. Ironically her own lover Mr Delvile is most responsible for rendering Cecilia homeless. Fanny Burney's social criticism is more strident in *Cecilia* than it was in *Evelina*. Cecilia's tragedy lies in her failure to transcend her categorization by the male characters like Mr Harrel, Sir Robert Floyer and Mr Monckton. This implies that an heiress has no right to dream of independence. She is merely a conveyor belt to transfer money from one family to another. Ignorance about money matters is not confined only to such ladies of honour like Cecilia. Mrs Hill has to grapple with the practical business of living after her husband's death. Mrs Harrel who is left penniless due to her husband's extravagance is at a loss to make both ends meet. Most of the woman characters are faced with problems which are outside the ambit of their conventional role. Fanny Burney anticipates feminism in this scathing attack on women's subordination and the super structure of convention that reduces beautiful, wealthy angelic Cecilia to a lunatic destitute. Fanny Burney seems to favour a levelling principle in this cosmos where the good and bad are evenly balanced with scrupulous exactness. Cecilia, after her agonising experiences, has learnt the error of prodigality even in charity and beneficence.

Fanny Burney's contribution to feminism has been acknowledged by Marjorie W. Dobbin. She points out Jane Austen's debt to Fanny Burney.

*Undeniably Jane Austen built on Burney's work. Pride and Prejudice, which was supposedly begun as a burlesque of *Cecilia*, is very imitative of it. According to Jerry C. Beasley, Austen shifts the pride and prejudice to the heroine (Burney's heroine was blameless) and, going a step farther than Burney, Austen produced a study, not only in*
manners (as Burney had done) but in personality, in the discovery of self. In keeping with the progression of women’s awareness, Austen moves from Burney’s heroine who was concerned with conforming to social standards and mores to her own heroine who was self-assertive and unafraid. In truth, Burney’s contributions to later novelists, male or female, have not been adequately explored.44

Fanny Burney’s third novel Camilla, A Picture of Youth (1796) delineates like Cecilia the conflict between youth and age, between naivete and maturity. In the intervening period of fourteen years, Fanny Burney had spent five years in the ceremonial environs of the royal household, and had become a wife and mother. Consequently, Camilla is more panoramic and comprehensive. The subject is not only Camilla, but the rise and fall of the whole family, their varied reactions to affluence and ethical norms. The novel is a treatise on education, a sort of rejoinder to Jean Jacques Rousseau’s Emile. As Judy Simons puts it,

*Burney had certainly read Rousseau’s Emile, a novel which advocated a philosophy of individual development based on a freedom from rigid ethical codes. Growing up was no longer to be dismissed as an unfortunate but easily forgotten stage in human experience. It was a serious matter, and Burney was profoundly disturbed by the implications of the topical arguments raging around the whole subject of social education.*45

Rousseau starts Emile by deprecating man’s meddling with human nature, “God makes all things good; man meddles with them and they become evil.”46 But Rousseau does not denigrate education. On the other hand, he allocates a lofty function of a cultivator to education,” Plants are fashioned by cultivation, man by education.”47 But Rousseau differs in the methodology of
education. According to him:

*We are born weak, we need strength; helpless, we need aid; foolish, we need reason. All that we lack at birth, all that we need when we come to man’s estate, is the gift of education.*

*This education comes to us from nature, from men, or from things. The inner growth of our organs and faculties is the education of nature, the use we learn to make of this growth is the education of men, what we gain by our experience of our surroundings is the education of things.*

Rousseau was against restraining of the human spirit. He wanted education to be positive rather than negative in its goals.

*Teach him to live rather than to avoid death: life is not breath, but action, the use of our senses, our mind, our faculties, every part of ourselves which makes us conscious of our being. Life consists less in length of days than in the keen sense of living. A man may be buried at a hundred and may never have lived at all. He would have fared better had he died young.*

*Our wisdom is slavish prejudice, our customs consist in control, constraint, compulsion. Civilised man is born and dies a slave. The infant is bound up in swaddling clothes, the corpse is nailed down in his coffin. All his life long man is imprisoned by our institutions.*

Fanny Burney, in *Camilla,* mocks at education unrelated to life. According to her, character is more valuable than mere knowledge. But, Fanny Burney was not a rebel and cherished order in society. That is why, in the conflict between nature and discipline, Burney strikes a balance and advocates the Aristotelean mean.
In order to examine the minutea of growing up, Burney compares and contrasts three young girls, Camilla, Eugenia, and Indiana. Camilla to whom "Nature, with a bounty the most profuse, had been lavish... of attractions,"\(^{50}\) whose "Every look was a smile, every step was a spring, every thought was a hope, every feeling was joy! and the early felicity of her mind was without allay"\(^{51}\) was the fondest hope of her mother. Captivated by the sprightly Camilla, Sir Hugh Tyrold asks his brother to allow his daughter to stay with him, Camilla's mother very reluctantly complies with her husband's wishes. Ten year old Camilla 'uncurbed by severity, untamed by misfortune' captivates her uncle so much that he decides to make her his heiress. Indiana, the daughter of Sir Hugh's deceased sister naturally feels cheated. But the bestowing or withdrawal of Sir Hugh's fortune hardly affects Camilla. Like Burney's other heroines, she is impervious to the charms of Mammon. Her innocence and naivete are embellishments to her physical beauty, in contrast with Indiana with whom she is constantly compared.

\[\text{No statuary could have modelled her form with more exquisite symmetry; no painter have harmonised her complexion with greater brilliancy of colouring. But here ended the liberality of nature, which,... contentedly left it vacant of whatever was noble and desirable.}\(^{52}\)

Burney is very harsh with Indiana as beauty sans good nature is meaningless. "The beauty of Camilla, though neither perfect nor regular" mesmerises every one because with "predominance of its loveliness...Her disposition was ardent in sincerity, her mind untainted with evil."\(^{53}\)

Camilla is so generous and noble that she bears no ill will towards her sister Eugenia on being disinherited. She, in fact, is so full of genuine solicitude for
her sister's slight handicap that she forgoes the pleasure of dancing with Edgar to enable Eugenia to enjoy dancing with Edgar. And like the typical Burney heroine, Camilla selflessly expends her tenderness and her allowance in attending to the indigent. Eugenia symbolises inner beauty. She is blissfully ignorant of her ugliness – a testimony to the benevolent ambience in which she is nurtured. When she is rudely jolted out of her complacence by a bunch of vulgar women and children, she resolves to shun company rather than be an object of "derision and disgust." In two consecutive chapters, Fanny Burney dwells on deformity and beauty. Mr Tyrold quotes Addison, "A too acute sensibility of personal defects, is one of the greatest weaknesses of self-love." When Eugenia's father exposes her to the "spectacle of human degradation," physical charms devoid of intellect convince her that, "beauty, without mind, is more dreadful than any deformity." But the suffering undergone by Eugenia, her gullible character resulting in her unfortunate marriage, her meekness in the face of male violence, bespeak the tragic flaw in women's education. Education, if it does not prepare women for the struggles of life is meaningless. Experiential learning is to be preferred to theoretical learning. Eugenia and Indiana represent the polarities of womanhood. If Eugenia is a paragon of learning and virtue, Indiana epitomizes unintelligent, uncomprehending beauty. She along with her governess Miss Margland scoffs at learning, believing firmly that beauty is impaired by education since nobody wants a learned wife. Burney lambasts Miss Margland's shallow perception in thus enumerating the qualifications necessary for a young lady, "a little music, a little drawing, and a little dancing; ... but slightly pursued." Though deeply conscious of the significance of education, Burney is very critical of the manner in which it is imparted by Dr Orkborne. He is a caricature of an absent minded professor,
completely cut off from reality, who thinks poorly of every one, particularly women. This pedantic tutor is conscious only of his own ego and interest. It hardly matters to him whom he is teaching and to what effect. Burney’s serious concern with pedagogy can be better understood against the backdrop of the debate generated by Rousseau’s *Emile*. Janet Todd points out that in,

*our enthusiasm for diaries and letters we are in danger of forgetting that women from an early period wrote directly in interventionist modes and wanted to succeed as professional authors .... It is hard to imagine Fanny Burney and even Jane Austen, both much concerned with the pounds and pence of their enterprise, fitting into this generalisation.*

Fanny Burney mocks at Edgar who abetted by the misogynist Dr Marchmont observes Camilla as if she were a case study, devoid of any emotions. Edward’s suffering is the only redeeming feature of his tantalising relationship with Camilla.

Camilla falls into many a scrape through her lack of money-sense which is the bane of Burney’s heroines. Camilla is imbued with generosity, tenderness, charity and philanthropy. She is, “accustomed from her earliest childhood to attend to the indigent and unhappy.” When she is approached by a poor woman, “nearly in rags, with one child by her side, and another in her arms,” and is presented a petition, Camilla responds to the poor woman’s supplications by giving her a shilling and advocates her cause to Edgar. In contrast to her, Miss Margland peremptorily throws the petition on the ground and chides Camilla, ”Miss Camilla, if once you begin such a thing as that, there will be no end to it.” Miss Margland haughtily leaves the scene, ”but Camilla, brought up by her admirable
parents never to pass distress without inquiry, nor to refuse giving at all, because she could give but little, remained with the poor object."63

Camilla's naivety regarding money matters is portrayed as a lesson to women, comparable to the evils of gambling and extravagance. Her misery exceeds all measures of restraint when she finds her father in prison because of her own debts.

Shaking, she entered the town, half fainting, half dead. Lady Isabella would have driven straight on to Etherington, which was but a stage further; but to enter the rectory, whence the Rector himself was torn — "No!" cried she, "no! there where abides my Father, there alone will I abide! No roof shall cover my head, but that which covers his ! I have no wish but to sink at his feet — to crawl in the dust — to confine myself to the hardest labour for the remnant of my miserable existence, so it might expiate but this guilty outrage!"64

It was this naivete about financial matters that excluded women from the commercial world rendering them helpless and dependent on men. After her marriage, Fanny Burney's writing was to be her daily bread and butter. Therefore, she lambasts her heroines who squander money or who sign documents without thinking of repercussions.

What endears Camilla most is her pride. Burney's singular contribution to feminism is in vesting her heroines with sense of pride, so that they do not grovel at the feet of their lovers. Camilla is grieved, surprised and offended by the shallowness of Edgar's thinking. She feels that softness would be meanness and submission degrading. She does not crave marriage as an object of pity or
repentance. "Her wounded spirit panted to prove its independence and dignity."

Marriage to a Burney heroine is akin to self-fulfilment whereas, for lesser mortals like Miss Dennel, it is an escape from patriarchal tyranny. But marriage too has its own fetters, as is soon discovered by Miss Dennel:

She found her own house the house of which she must take the charge; being her own mistress, having the burthen of superintending a whole family, and being married, becoming the property of another, to whom she made over a legal right to treat her just as he pleased.

Fanny Burney had no illusions about marriage. She does not portray any happily-married couple in her opus. In an interview with Betty Friedan, Simone de Beauvoir avers that women have been conditioned right from the beginning of their childhood to perform a particular kind of role.

As soon as a girl is born, she is given the vocation of motherhood because society really wants her washing dishes which is not really a vocation. In order to get her to wash the dishes, she is given the vocation of maternity.

Fanny Burney's life is an example to modern women. At a time when marriage was the goal and single women were looked down, she chose celibacy. As an ardent feminist critic puts it:

In her early Diary, she vowed repeatedly that she would never marry. 'Singleness therefore be mine, with peace of mind and liberty', she declared vehemently. When other girls of her age saw marriage as their irrevocable duty, or even as their means of escape from the tyranny of their parents, Burney saw it only as an obstruction.
A wife has to comply even when she has more sense (Mrs Tyrold) to see through Sir Hugh Tyrold’s incompetence because of his dithering, whimsical and childish sensibility. Such an inept person is the guardian, not of one but three young girls. His only commendations are the powerful symbiosis of sex and wealth, gender and money, which he bestows and withdraws like largesse whimsically.

_The Wanderer or Female Difficulties_ (1814) as its subtitle indicates is a panoramic portrayal of female predicaments, as by this time Burney had matured in thinking to "a philosophy of self-reliance."69 It was expected of young women to muster courage and endurance to deal with a hostile environment. Fanny Burney has personified Difficulty as a "hydra-headed intruder upon human schemes and desires,"70 which in the case of our female Wanderer becomes a monster because of the twin burdens of chastity and propriety.

_Deeply hurt and strongly affected, how insufficient, she exclaimed, is a FEMALE to herself! How utterly dependent upon situation — connexion — circumstance! how nameless, how for ever fresh — springing are her DIFFICULTIES, when she would owe her existence to her own exertions! Her conduct is criticized, not scrutinized; her character is censured, not examined; her labours are unhonoured, and her qualifications are but lures to ill will! Calumny hovers over her head, and slander follows her footsteps!"71

Burney was opposed to tyranny or coercive power of any sort. As the title of the novel suggests, the novel was inspired by Romanticism. In her introduction to the novel, Margaret Anne Doody characterises wandering as,

... the quintessential Romantic activity, as it represents erratic and personal energy expended
outside a structure, and without progressing to a set objective. Impelled either by the harshness of a rejecting society or by some inner spiritual quest, the Wanderer leaves the herd and moves to or through some form of symbolic wilderness or wilderness, seeing a world very different from that perceived by those who think they are at the centre. Alien and alienated, yet potentially bearing a new compassion or a new wisdom, the Wanderer draws a different map.\textsuperscript{72}

During her long stay (1802-12) in France, though Fanny Burney was personally well-treated, she could not, "be really happy, or contented, where Corporal Liberty could only be preserved by Mental forbearance—i.e. subjection."\textsuperscript{73} It is a testimony to Fanny Burney's maturity and objectivity that tyranny perpetrated upon the Wanderer, Ellis alias Juliet transcends the barriers of sex, class and nation. Her chief tormentors are, of course males, Lord Denmeath and her husband. As Doody observes:

\textit{Frances Burney's 'L.S.'...Once she has seen the world in which real lives are lived, no retreat is possible. Thus L.S. has to try to earn her own living, in a world hostile not just to herself in particular, but to women and to women's achievement of financial independence and self respect. L and S are the first letters of the sequence L.s.d. livre, shilling, denarius pounds, shillings, and pence. They represent a currency. To be a woman and to come upon the economic world, the world of exchange, is to realise that one is seen as a medium and means of exchange. Women do not command a currency—they are a currency. The hard initials are however transformed by various women into a name.}\textsuperscript{74}

Anticipations of feminism are manifest in Fanny Burney's attitude towards marriage. Juliet's gesture of throwing her wedding ring in the sea, is a
repudiation of the sanctity of this institution. But even without this band, the nuptial
tie stifles her spirit:

She remembered...the terrific scruples with which
she had been seized, when, while striving to escape,
she heard him assert that she was his wife, and
felt powerless to disavow his claim. Triumphant,
menacing and ferocious, she had fled him without
hesitation, though not completely without doubt; but
when she beheld him seized in custody, — and
heard him called her husband! and saw herself
considered as his wife! duty, for that horrible
instant, seemed in his favour.75

Burney felt marriage to be a noose. To Juliet, marriage brings neither financial
security nor social freedom. In fact, her husband marries her for the sake of
money. His treachery and the forced marriage coupled with the absence of any
religious ceremony, makes her disown any obligations towards her husband.

No! she cried, no! I am not his wife! even were it
my wish, even were he all I prize upon earth, still
I should fly him till we were joined by holier bands!
Nevertheless, for the Bishop I meant the sacrifice,
and, since so, only, he can be preserved; — for the
Bishop I must myself invite its more solemn ratifica-
tion!76

Juliet sacrifices her freedom for the safety of her guardian, the Bishop. This is the
height of self-effacement. To protect the Bishop, Juliet is ready to undergo
extreme persecution. Her uncle, the vociferous, righteous redoubtable Admiral,
strongly believes in the "conjugal prerogative."77

A man, being the higher vessel, may marry all over

47
the globe, and take his wife to his home; but a woman, as she is only given him (Emphasis mine) for his help-mate, must tack about after him, and come to the same anchorage.78

Fanny Burney's delineation of the admiral is full of irony. He is the symbol of patriarchal mores. Though he knows that Juliet's French husband had forced her into marriage by flattery and falsehood, he accepts her marriage as inevitable. It is not without significance that the name of Juliet's husband is hardly mentioned in the novel. He simply remains a symbol of tyranny, evil and avarice.

Even Harleigh, the only sensitive man around and avowedly in love with Juliet, blames her for encouraging him:

_The dreadful mystery, more direful than it had been depicted, even by the most cruel of his apprehensions, was now revealed: she is married! he internally cried; married to the — vilest of wretches, whom she flies and abhors, yet she is married! indisputably married! and can never, never — even in my wishes, now, be mine!_

_A sudden sensation, kindred even to hatred, took possession of his feelings ... she had always, indeed, discouraged his hopes, always forbidden his expectations; yet she must have seen that they subsisted, and were cherished; and could not but have been conscious, that a single word, bitter, but essentially just, might have demolished, have annihilated them in a moment._79

Though he is grieved and horrified by Juliet's pitiable plight, yet he feels indignant at her deception. Fanny Burney here depicts poignantly the hold of tradition on male psyche. Harleigh feels helpless, faced with the authority given to Juliet's
husband by society. He is torn between misery and compunctions. He knows fully well that she is the victim of a forced marriage, yet is powerless to intervene. The conflict suspends his faculties and he feels helpless at the haplessness of his beloved. Even forced marriage is deemed 'a rite, that once performed, must be held sacred...'. But Fanny Burney purports to question the irrevocable mechanistic nature of this ritual, which rouses nothing but 'agony' and 'despair' in the love-lorn Juliet.

In the tradition of the picaresque novel, this Incognita, a female Robinson Crusoe, is thrown in the midst of a microcosm of English society, a world of lassitude and gossip where humility and human dignity are at a discount. The Wanderer is let loose in a mad, bad world. Ellis alias Juliet becomes the touchstone and all other characters are judged in relation to her. Through Juliet's adventures, Fanny Burney carries out a sociological dissection, shattering the pastoral idyll and the criteria of 'judging solely by theory'.

"for, till then, she had always connected the idea of rusticity with innocence, and of rural life with felicity. But now, she had fatally learnt, that no class, and no station, appropriately merit trust..."  
Fanny Burney's vision is not confined to female difficulties. She scrutinizes the whole panorama of human relationships. It was on account of her comprehensive vision that Johnson observed: "Richardson would have been really afraid of her.... Henry Fielding, too, would have been afraid of her."  

Disconcerted by 'facetious' behaviour of countrymen, Juliet exclaims in anguish — "is it only under the domestic roof, — that roof to me denied!— that woman can know safety, respect and honour?"  
Fanny Burney, through Juliet, portrays the eternal dichotomy between 'self' and security. The debate between
hearth and wider pastures continues even today. The female dilemma haunts every woman who wants to love and still retain her independence.

The fact that the novel does not portray any happily married woman underscores the irrelevance of this 'roof'. Juliet remains a 'stranger', and is stigmatised as an adventurer, notwithstanding the fact that she is endowed with all the desirable feminine embellishments.

... she is a person of honour, well educated, accustomed to good society, highly principled, and noble minded... Her conduct had rather been exemplary than irreproachable... Her language... polished... Her manners, even when her occupations are nearly servile, are invariably of distinguished elegance; yet, with all their softness, all their gentleness, she has a courage... superior to difficulty; and a soul that even in the midst of injury or misfortune, depends upon itself, and is above complaint...83

Juliet, endowed with such diverse qualities, is the object of jealousy of every female character in the novel, Miss Bydel, Miss Arb, Mrs Howel, Mrs Hart, Mrs Maple, Lady Kendover, Mrs Ireton. Even Elinor, the educated champion of woman's right, is mortally jealous of Juliet.

Revolutionary ambience of the novel severs Burney's feminism of its feminine connections. Juliet takes up the predicament of survival where Cecilia had left it. There is urgency, not poignancy, in her struggle, epitomised in the title and the sub-title. In the Wanderer, rootlessness and homelessness is absolute. The novel presents the dilemma of an unknown and penniless woman. Without money or status, two symbols of identity, Juliet is only a woman, victim of gender
categorisation. The novel grapples with an ordinary woman's survival. She has to earn her living. But traditional feminine occupations for which girls are trained, like music, needlework, fail her. Milliner's job and mantua maker's work-room prove to be equally hopeless. Disenchanted with such menial work, Juliet approaches Elinor for her advice for some other plan of life. She confesses to Elinor her delusions about female independence.

*I was not then aware how imaginary is the independence, that hangs for support upon the uncertain fruits of daily exertions! Independent, indeed, such situations may be deemed from the oppressions of power, or the tyrannies of caprice and ill humour; but the difficulty of obtaining employment, the irregularity of pay, the dread of want, — ah! what is freedom but a name, for those who have not an hour at command from the subjection of fearful penury and distress?*84

Juliet agrees to Elinor's proposal of being Mrs Ireton's paid companion, which is a precursor of the job of a governess.

*Juliet, instinctively, recoiled at the very name of that lady; yet a little reflection upon the dangers to which she was now exposed, through unprotected poverty; through the lawless pursuit of Sir Lyell Sycamore; and the vindictive calumnies of the Brinvilles, made the wish of solid safety repress the disgusts of offended sensibility; and, after a painful pause, she recommended herself to the support of Elinor: resolving to accept, for the moment, any proposition, that might secure her an honourable refuge from want and misconception.*85

This experience turns out to be the most tormenting for Juliet. Judy Simons encapsulates Fanny Burney's intentions in the portrayal of Juliet's abject situation.
What Burney illustrates is the disparity between the permitted parameters of middle-class femininity and any attempt at genuine self-sufficiency. The principles of propriety are diametrically opposed to independent existence.86

This seemingly magnanimous gesture of Elinor is the outcome of her petty jealousy. Elinor is elated to deposit Juliet with the tyrannical Mrs Ireton, where she could keep an eye on Juliet's visitors and actions. Elinor's main aim is to keep Juliet away from Harleigh with whom she is obsessed. Elinor defies prejudice and custom and declares her love for Harleigh and is shocked and shattered by his silence,

"Oh Harleigh!" she continued, "have I attained, at last, this exquisite moment? What does it not pay of excruciating suspense, of hateful, laborious forbearance, and unnatural self-denial? Harleigh! dearest Harleigh! you are master of my soul! you are sovereign of my esteem, my admiration, my every feeling of tenderness, and every idea of perfection!

— Accept, then, the warm homage of a glowing heart, that beats but for you; and that, beating in vain, will beat no more!87

Elinor, while liberating herself from male thraldom has created one of her own. Propped by her money, she is imperious and arrogant and makes life hell for Ellis and Harleigh. With her penchant for suicide and woman's rights, Elinor seems to be a caricature of Mary Wollstonecraft. Barring her 'masculine spirit', she has many attributes, like nobility, generosity, candidness, justice and "possesses many of the finest qualities of the mind."88 Elinor's portrayal is an essay on Fanny Burney's part to make us realise the hazards of transcending 'the barrier of custom and experience.' To assert like a man, to behave like a man is a 'strange and improbable' dream for a woman. But Elinor's abject emotional state is owing to the
fact that she is not gainfully employed. She has enough time to be monomaniac about "Harleigh, death, and annihilation." Unlike Juliet, Elinor has no "desire of acquiring, in every situation, the art of being useful,— that art which, more than wealth, or state, or power, preserves its cultivator from wearing either himself or those around him;" Elinor, in love, epitomises modern woman's predicament in love where 'owing to the change in women as women, in men as men, in their needs, in their efficacy for one another, they fail one another.' These independent women suffer "out of their own awareness, ambivalence and ambiguity." Love makes them vulnerable, whereas the lack of it leads to neurosis.

Not surprisingly, it is the rich Elinor who exhorts the 'subdued' Juliet, "dependent mentally, upon the arbitrary customs of man," to "set prejudice at defiance, and to shew and teach the world, that woman and man are fellow creatures..." In the manner of Mary Wollstonecraft, Elinor warmly declares,

*By the oppressions of their own statutes and institutions, they render us insignificant; and then speak of us as if we were so born! ....They dare not trust us with their own education and their own opportunities for distinction... to be condemned, as weaker vessels in intellect, because, inferior in bodily strength and stature .... They appreciate not the understandings of one another by such manual and muscular criterions .... No! -- Woman is left out in the scales of human merit, only because they dare not weigh her!*

Urging Juliet not 'to bow down, unresisting, to this thraldom,' she mocks at and lays bare male double standards:

*Yet what futile inconsistency dispenses this prejudice! This Woman, whom they estimate thus below, they elevate above themselves. They require from her, in*
defiance of their examples! — in defiance of their lures! — angelical perfection.94

Burney's relevance is in posing such questions regarding the female dilemma. The conventional happy ending is quite beguiling with Juliet,

\[
\text{seated between her revered Bishop and beloved brother, and facing her generous uncle, and the man of her heart, she did the honours of the table to the enchanted strangers, with glowing happiness, though blended with modest confusion.95}
\]

Fanny Burney has invested this 'feminine' protagonist with an inner core of steel. Our gentle and resilient Juliet is the authorial recipe for success.

\[
\text{Yet even DIFFICULTIES such as these are not insurmountable, where mental courage, operating through patience, prudence, and principle, supply physical force, combat disappointment, and keep the untamed spirits superior to failure, and ever alive to hope.96}
\]

Juliet's virtue is no safeguard against ignominy because of her indigent state. Burney, time and again, in her oeuvre stresses the importance of gendronomics in sexual politics. The Wandering heroine has come home to roost, but her watchword is 'self-dependence' and that is Burney's singular — nay revolutionary — contribution to feminism, at a time when this concept was almost unknown. Fanny Burney's novels chronicle women's quest for identity. Yearning for wider horizons becomes stronger with the passage of time. Initial desire for self-dependence matures into determination for independence.
NOTES AND REFERENCES


11. "The fear of doing wrong has been always the leading principle of my internal guidance."


16. Ibid., p. 271.


19. Ibid., p.368.

20. Fanny Burney, *Evelina or a Young Lady's Entrance Into the World*, p.36.

21. Ibid., p.36.

22. Ibid., p.36.

23. Ibid., p.40.

24. Ibid., p.40.


26. Ibid., p.124.


29. Ibid., p.140.

30. Ibid., p.209.
31. Ibid., p.249.
32. Ibid., p.244.
33. Ibid., p.244.
34. Ibid., p.253.
35. Ibid., p.256.
36. Ibid., p.256.
37. Ibid., p.378.
40. Ibid., p.796.
41. Ibid., p.901.
42. Ibid., p.930-931.
43. Ibid., p.941.
44. Marjorie W. Dobbin, “The Novel, Women’s Awareness, and Fanny Burney,” 
    *English Language Notes*, Vol. XXII March 1985, No.3.
    1957), p.5.
47. Ibid., p.6.
48. Ibid., p.6.
49. Ibid., p.10.
51. Ibid., p.13.
52. Ibid., p.84.
53. Ibid., p.84.
54. Ibid., p.302.
55. Ibid., p.302.
56. Ibid., p.311.
57. Ibid., p.311.
58. Ibid., p.46.
60. Fanny Burney, *Camilla*, p.83
61. Ibid., p.82.
62. Ibid., p.83.
63. Ibid., p.83.
64. Ibid., p.827.
65. Ibid., p.582.
66. Ibid., p.582.
71. Ibid., p.275.


76. Ibid., p.845.

77. Ibid., p.845.

78. Ibid., p.842.

79. Ibid., p.730.

80. Ibid., p.705.


83. Ibid., p.613.

84. Ibid., p.473-474.

85. Ibid., p.474.


87. Fanny Burney, *The Wanderer*, p.175

88. Ibid., p.863.

89. Ibid., p.476.

90. Ibid., p.661.


93. Ibid., p.399.
94. Ibid., p.399.
95. Ibid., p.867.
96. Ibid., p.873.