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Metafiction in the Feminine Novel: Elizabeth Gaskell's Wives and Daughters and Virginia Woolf's Orlando

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'The Moving Finger Writes; and, having writ,

Moves on: nor all thy Piety nor Wit,

Shall lure it back to cancel half a Line,

Nor all thy Tears wash out a Word of it'

A quatrain from *Rubaiyat*

By Omar Khayyam (1048-1131)

Dedication

I dedicate this work to my dearest children Nihel and Mehdi and my patient husband Djamel Mouro, who I am sure, will forgive me for having neglected them for the purpose of this research work.

I thank my parents Mustapha and Aicha Karima Hamza-Reguig as well as my sisters Sherazed and Samira and my brother Chakib Arslan, as well as my family-in-law, for their trustworthiness and encouragements. You have never failed me thanks to your presence.

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Abstract

Elizabeth Gaskell's last novel Wives and Daughters and Virginia Woolf's sixth novel Orlando seem to be interesting to delve into since not only do they deal with literature and writing in general, but they tackle another issue, that is women writers' recognition. In fact, what both novelists are doing is indeed writing fiction about fiction which is called metafiction. Therefore, what is metafiction and what are the concepts related to it? What strategies do Gaskell and Woolf adopt in writing their literary criticism? Are both writers concerned with the development of fiction in general or are they reflecting on the works of a specific gender? Can we, then, speak of feminine metafiction? So, what stimulates these two women writers to write feminine metafiction and what are their interests and objectives?

Throughout Wives and Daughters and Orlando the reader follows Molly and Orlando in their life journeys and meets – with them – several literary and historical references and figures. Each character encountered by both protagonists represents something specific to literature, i.e. either a movement or a genre. Therefore, through these intertextual references, the novelists show in fact dialogic relations to previous works.

The type of narration in Wives and Daughters and Orlando is rather peculiar since both novelists keep reminding the reader of the fictionality of their respective works. Their narrators intrude to comment on writing, to engage directly into discussion with the reader and/or to compare their real time with the fictitious one.

Gaskell as a Victorian woman writer differs from Woolf the modernist, since time is different and women's conditions are not the same at these two periods. Gaskell's discourse is at times more implicit than explicit and therefore is at the turning point between feminine and feminist, whereas Woolf is a purely feminist writer with her direct statements and arguments against the patriarchal society and its norms. They use the strategies and techniques of metafiction as well as in their feminist discourse.

As a conclusion, Gaskell and Woolf's novels are works of metafiction and not mere daily life stories. Furthermore, they reflect the struggles of women in the literary field, and thus, feminine literary productions. Through Molly and Orlando, Gaskell and Woolf epitomise the fight for survival of women writers throughout the centuries, both employing female protagonists and a feminist discourse to shed light on the exclusion of the woman from the literary tradition and then, progressively gaining confidence and ground before ultimately being recognized by the society.

Contents

General Introduction

For eons upon eons, literature, composed of fiction and non-fiction, has developed and enlarged its scope. Non-fiction includes essays, magazine and newspaper articles, speeches, editorials and biographies, whereas fiction presents the largest part in literature and it is either in prose or verse form. The most outstanding literary form that marked the centuries is verse with its poetry, ballads, epics, and later drama. Prose was rather devoted to all that is philosophical and religious. Then later, and during the eighteenth century, prose fiction developed and gave rise to a new genre that is the novel.

The novel, as a genre, matured speedily from the eighteenth century onwards. It is connected with the other literary genres, for the emergence of some literary genres is related to the disappearance of some others. Todorov (1976) questions the origin of genres and replies that they simply come from other genres (p. 161). Clarke (2010) sums up the history of literary genres explaining that at a certain point in time, prose and fiction triumphed over poetry and non-fiction respectively (p. 94).

Besides, the development of the novel is related to the society where it has been produced. Most critics and theorists of the novel cannot dissociate the rise of this genre from the rise of the middle-class in Europe, in England mainly. The novel emerged at a time when a new social class was born, namely the bourgeoisie.

However, other critics, the feminist ones essentially, claim that the rise of the novel is linked to the women's status in a particular society (Laurenson & Swingewood, 1972, p. 27). Thus, wherever women were given a high standard, it is where the novel was most flourishing. Moreover, the period in which the novel became a truly outstanding literary genre, women novelists were as numerous and as

productive as men in this domain so that they were able to compete with them in quality mainly, and raise their (men's) anxiousness about the affair. It is Henry Lewis who expresses this general male-reaction towards the ascension of women in literature and chiefly in novel-writing field, considered as men's legitimate domain (Cited in Pollard, 1993, p. 199).

In the early years of the nineteenth century, education was widened to larger and lower categories of people enabling them to read and even write. Thus, women novelists were as educated as men and could compete with them on equal grounds. Yet, what helped establish the woman as a writer in that period was the increasing interest of the reading public in novels, this reading public composed of middle-class women, for it seems they had more leisure and time to read than men.

In this research work, the focus is on Wives and Daughters (1866), the last novel of the Victorian writer Elizabeth Cleghorn Gaskell and Orlando (1928), the modernist Virginia Woolf's sixth novel considered to be her lightest (Harding, 1992, p. 44).

Gaskell's novel was serialized in the *Cornhill* Magazine; the writer died leaving one chapter later finished by Friedrick Greenwood. As to Woolf's novel, it has been written as an intention to write the biography of her friend Vita Sackville West with whom she exchanged letters that turned to be love ones. For Woolf, Vita represented the real woman; mature, capable and womanly (Smith, 2006, p. 57).

Regarding our personal life, as youngsters we extend our boundaries by reading novels and short stories that carry us through time and space for some time, and this is what I always felt while reading Elizabeth Gaskell's novels. With the approach of maturity and an extended life and literary experience, we take pleasure

in reading stories that may not range so far but dig more deeply into human behaviour and the infinitely varied ways people react to their neighbours and to the trials and joys of living. We start analysing novels' events and even comparing between different writers and their worlds. We therefore find a common thread and try to draw hypotheses and conclusions. Gaskell and Woolf seem to be different yet their selected novels share a myriad of common points that drew my attention as to the need of analysing them to find answers to my queries.

The story in Wives and Daughters is set forty years before its writing date. It is about a motherless girl named Molly Gibson who we see growing up in Hollingford village where no apparent changes seem to come and disturb its quietness. Although there are hints at social changes, Wives and Daughters is not an industrial novel. It differs from Mary Barton and North and South where Gaskell seems to be obsessed by the impact of industrialization on human beings, society and on human relationships. Gaskell is, much of the time, considered as a writer of social problem novel. Thus, the difference is striking since Wives and Daughters is her last and maturest novel which is devoid of social reform. It is, in fact, a novel about human relationships where there is no contribution to the Condition-of-England Question as were her previous works[1]. In Cranford and Wives and Daughters she is rather an uncommitted indulger in genteel whimsy (Mc Veagh, 1968, p. 216).

Most works on Gaskell, and mainly those on Wives and Daughters**,** developed an analysis on her characterization, such as Ward's The Works of Mrs Gaskell (1906). Patricia Beer, on the other hand, sees her novel from a feminist point of view – just as Patsy Stoneman does (Cited in Reddy, 1988, p. 595) – where she

[1] The contribution to the Condition-of-England Question is discussed by Arnold Kettle when he compares Ruth (1853) to Mary Barton (1848) and North and South (1855) (Kettle, 1982, p. 173)

takes out the female characters and tries to see the standpoint of Elizabeth Gaskell as a Victorian novelist (Beer, 1974, p. 127-74). While Edgar Wright (2008) and Arthur Pollard (1965) consider social changes and human relationships in the novel, Coral Lansbury views it as a work on traditional English authority (Cited in Ferris, 1976, p. 355). Lucas (1968) sees Wives and Daughters as the juxtaposition of the old and the new generations who do not push each other but rather the younger one accepts change and weaves it into tradition (p. 532), and Robin Colby considers it as an attack on women's leisure and inactivity (Cited in O'Connor, 1996, p. 428). Therefore, we can say that most Gaskell's critics of her last novel remain on the social scale.

Wives and Daughters is Gaskell's masterpiece (Drabble, 2000, p. 1108). It is her greatest novel (Ward, 1906 & Winnifrith, 1981, p. 319) and the crowning of her achievement (Haight, 1953, p. 75). Her skill has developed through the years, and indeed through the different novels she wrote, and mainly the way she handles her characters which David Gilmour explains to be based on her quality of patience born of her confidence in her own knowledge (Cited in Bradbury, 1988, p. 134). Edgar Wright (2008) also underlines her heightened sense of artistic self-confidence and maturity.

Gaskell's quality of good observer enables her to criticize and write about social behaviour and relationships with great ability and freedom. She is at her best, claims Easson, when she portrays emotional development (Cited in Christ, 1980, p. 527). Gaskell is mainly concerned with individual conduct and feeling in small communities (Barry, 1967, p. 399) where she could comment on them and guide her reader in order to accept their behaviour.

Now, if we look at the story in Orlando, it turns around a young nobleman called Orlando who lives in the Elizabethan age and eventually crosses four centuries to end up a woman. Woolf's Orlando is a man at the beginning of the novel, and during the Elizabethan period he writes poetry and plays. The protagonist becomes a woman by the end of the eighteenth century and ends up in the twentieth happy of what she is and of her status as a recognized woman writer. Through his/her life journey, Orlando meets famous literary figures and is therefore influenced by these encounters.

Virginia Woolf as a woman writer has always been concerned with the novel and modern fiction; she is endlessly fascinating (Snaith, 2007, p. 1). Her realism has been described as Biblical[2] following what Erich Auerbach analysed during the Second World War (Cited in Cuddy-Keane, 2007, p.18), and her criticism on the other writers showed her deep interest in what has been produced before and during her life time.

Orlando is among Woolf's less discussed novels. It has been dealt with as a biography; a new form of biography in which the writer is telling the reader how a biography should be written. It is a fantastic biography (Drabble, 2000, p. 1114) where Woolf uses lots of references; from literary works to famous literary figures such as Shakespeare, Pope, Addison, Greene and many others as well as references to writing, literature, prose and verse. All these references are directly or indirectly linked to Orlando.

Another aspect of Woolf in Orlando is feminism. It is made apparent to the reader through the change of the protagonist's sex in order to show the cultural

[2] Biblical realism is explained by Auerbach (2007) to be 'suggestive, many-layered , nomadic, domestic, and inviting continuous interpretations' (p. 18)

pressures on women (Patterson, 2009), as well as through the dramatization of women's exclusion from public sphere (Fernald, 2006, p.91). In fact, Woolf was determined to maintain the dignity of women writers and she better highlighted it and showed her position in A Room of One's Own (1929) and Three Guineas (1938) (Bradbrook, 1983, p. 344). Her feminist standpoint was to recover 'a female writing position' (Rigel Daugherty, 2007, p. 102).

Wives and Daughters seems to be, at first reading, the story of everyday life in a provincial town. If we look at the novel closer, we notice that the writer tries to depict certain aspects of a particular period that is the very late years of the eighteenth century and the beginning of the nineteenth. Gaskell refers to some writers and poets such as: Samuel Richardson, Felicia Dorothea Hemans, Maria Edgeworth, François Huber, Sir Walter Scott, Lord Byron, William Cowper, Miss Richmal, and many others[3], then she uses words like 'novels', 'writing', 'the classics', and so on. In fact, it seems that Gaskell is not only interested in social criticism and changes or society, but with literature in general and with the novel specifically.

And so is Virginia Woolf with her novel Orlando. She joins Gaskell in her literary criticism of fiction. It is a twentieth century work that is distinguished for its complexity and subtlety. The protagonist Orlando seems to be the epitome of fiction, something that is different from Gaskell's protagonist who represents the novel. Woolf draws the attention of the reader to the literary field from the Elizabethan age to the twentieth century. Orlando, a young gentleman represents fiction (mainly

[3] Those writers and poets, apparently, belong to the period between the eighteenth and mid-nineteenth century. Samuel Richardson (1689-1761), William Cowper (1731-1800), François Huber (1750-1831), Maria Edgeworth (1767-1849), Walter Scott (1771-1832), Lord Byron (1788-1824), Felicia Dorothea Hemans (1793-1835).

poetry and drama then later on prose fiction), then the reader is surprised to see the change in the gender of the hero who becomes a woman with the aim to represent feminine fiction and this coincides with the rise of women writers; their ascension in literature competing with men writers; challenging them and succeeding in quantity as well as, and most importantly, in quality. In fact, Woolf is writing the biography of feminine writing. Through her supposed biography of Orlando, she shows how women came gradually to the front in literature and imposed themselves as recognized writers.

Northrop Frye (1957) in his introduction to Anatomy of Criticism argues that in order to become a critic, a writer has to reach a certain maturity to enable him to analyse and study literary works or genres (p. 7), and Elizabeth Gaskell and Virginia Woolf seem to combine these two functions: criticism and artistic writing that lead them to produce metafiction. In fact, they seem to be less concerned with social criticism than the literary one, i.e. metafiction. Consequently the novels trigger such questions as:

- What is metafiction and what are the concepts related to it?
- What strategies do Gaskell and Woolf adopt in writing their literary criticism?
- Are both writers concerned with the development of fiction in general or are they reflecting on the works of a specific gender? Can we, then, speak of feminine metafiction?
- So, what stimulates these two women writers to write feminine metafiction and what are their interests and objectives?

It is generally known that in order to produce a critical reflection about life, the writer creates characters and provides them with heart and mind. Sometimes the writer states his/her point of view through certain characters or in situations where s/he makes them act and react in order to tell a certain truth. S/he makes use of details in order to be as true-to-life as possible, but Gaskell has often been criticized for those everyday-life details which have been explained by Virginia Woolf as the 'inability in rendering life' by mainly mid-Victorian writers (Cited in Blair, 2005). Yet, it is those details with abstractions that make her work distinguished as 'moral realism' (Booth, 1997, p. 545).

In her novel Wives and Daughters, not only does Gaskell use details to write about her characters' lives and represent life, but these details and personages provide her with enough material to write about the development of a literary genre, namely the novel by women. Her device is to do it through the development of her heroine Molly Gibson. There is, therefore, a constant life/literature relationship in Wives and Daughters.

Woolf, on the contrary, uses a different technique in Orlando. She has only one main character and several secondary ones. But everything turns around Orlando and he (then she) will represent the development of fiction in an artistic/poetic way. Orlando will meet other characters that will influence his/her life together with the surrounding environment which reinforces the idea of life/literature relationship as well.

Rene Wellek and Austin Warren (1985) believe that literature is not a mere expression of society, but rather the essence of all history and history includes

society with its culture. Therefore, theorists of the novel associated the rise of this literary genre with the rise of the middle-class: the bourgeoisie.

Elizabeth Gaskell's heroine Molly Gibson is a middle-class girl growing up, taking risks, representing life, whereas Woolf's Orlando is a young noble man, poet in his soul, adventurer and lover of literature. In this vein, Henry James supposes that the novel exists because it represents life (Cited in Zabel, 1975, p. 389).

The reader follows Molly from her childhood where she is rather lost and taken from one place to another, until she establishes herself in the society where she lives. Orlando, on the other hand, is followed by the reader from one place to another and from one age to the following one until she (ending as a woman) is satisfied with her place in her society. In fact, this is what Georg Lukàcs referred to as being the inner form of the novel; that it is a kind of journey within the self of the main character towards self-recognition (Lukàcs, 1971, p. 80).

In their respective 'journeys' through life, Molly and Orlando encounter several troubles that they manage to go through. They undergo the changes around them with a certain kind of patience which will develop later into maturity. They also meet several people from different social classes who will love them for what they are in reality, for their own sake and not because of their social position.

Since Molly is the personification of the novel written by women, the other characters around her and mainly those who get into close contact with her may epitomise other literary genres and movements; which have been of great influence in forging the novel form written by women at that period.

Orlando seems to be the epitomization of fiction in general since Woolf starts talking about poetry and drama and then moves to prose in the late eighteenth century. It seems that Woolf's technique is the biography of fiction through the biography of her main character Orlando. Yet, she does not stop at relating facts, but goes further as to link the evolution of genres to social changes and mainly the women's fight for recognition in the field of literature and their establishment with their proper names in the history of literature. Her device is to do it through Orlando's four centuries journey, crossing the genders from male to female.

In personifying literary genres and movements, building a story over their development and setting up the impact of the one on the other, Gaskell and Woolf are, thus, establishing a relationship between fiction and reality, a relationship that many twentieth century sociologists tried to explain and investigate. In this vein, Swingewood (1972) states that the novel is the re-creation of man's social world with his various familial, political and societal relations (p. 12).

Therefore in this work, in trying to sort out this relationship between fiction and reality, our attempt is to consider Wives and Daughters and Orlando as metafiction novels with examples of intertextuality and this, by trying to show how Gaskell managed to tell the story of Molly Gibson and, at the same time, to explore the development of the English novel written by women in the period between the late eighteenth to the mid-nineteenth century. Our attempt is also to explore the movements that influenced it, mainly realism and romanticism that marked that English period's literary scene. Similarly, we will follow Orlando's adventures through the four centuries he – then she – is supposed to have lived. Orlando's crossing the centuries reflects literature in general and fiction's development in

particular, through the ages. We thought it necessary, then, to undertake a close following up of the characters in order to understand how the concept of metafiction was employed by both Gaskell and Woolf.

In this research work, the interest resides not in feminism in its broader sense, but rather in feminist literary criticism precisely. The objective is to compare Gaskell's Wives and Daughters and Woolf's Orlando with their differences and similarities in order to analyse them on the basis that they are both works of metafiction from two different periods. It is a diachronic discourse analysis based on continuity, which includes the analysis of narration, dialogism and intertextuality, three concepts that lead to metafiction.

The first chapter is devoted to the definitions and explanations of concepts related to the discourse in the novel, such as intertextuality, dialogism, narration, and metafiction as well as the discourse of women writers.

The second chapter deals with the analysis of the novelistic discourse in Orlando and Wives and Daughters based on their intertextual use of references, dialogic relations and narrative activity. Passages from both novels are selected and analysed in order to show the techniques and strategies used by both writers.

The third chapter focuses on character analysis in both novels; each of these characters epitomises a literary genre or a movement that will lead to influencing and moulding the main character's personality, i.e. mould the nineteenth century feminine fiction.

The fourth chapter is an analysis of Orlando and Wives and Daughters as works of feminine metafiction, drawing attention to their feminine voice and

objective. With a feminine perspective, the two novels are criticized on their metafictionality moving from feminine to feminist discourse with examples from these selected works.

Chapter One

Discourse in the Novel and Women's Writing

Contents

'…the deepest quality of a work of art will
always be the quality of the mind of the producer'

Henry James in *the Art of Fiction*

1.1. Introduction

Most critics define the novel as 'to tell a story' and among them E.M Forster (1966) who considers 'story-telling' to be one of the most important aspects of the novel (p. 33), but this 'telling of a story' is not something new. It is as old as mankind and Ifor Evans (1976) argues that before the eighteenth century 'story-telling' existed but it was in verse whereas 'the novel is a prose work' (p. 211). However, it is the way of 'story-telling' that has developed through the centuries from the oral tradition to the written one, and in this written tradition there are different literary genres which influenced each other, since each period witnessed the emergence or the disappearance of a literary form.

Todorov (1976) explains the mechanism of this procedure; he claims that new genres come out from other genres by 'inversion, by displacement, by combination' (p. 161). Other critics link the genres' rise and fall to 'cultural-historical circumstances' (Zagarell, 1988, p. 502), whereas Mikhail Bakhtin (1986) relates it exclusively to culture (p. 2) and the Marxist critics to socio-economic changes (Bressler, 2007, p. 193). As to Gérard Genette (1993), he considers fictional discourse as 'patchwork, or a more or less homogenized amalgam, of heterogeneous elements borrowed for the most part from reality' (p. 49).

The Novel differs from other literary genres in its discourse. According to David Lodge (1992); 'The novel consists of description and dialogue' (p. 118), the novelist describes places, houses and people (physically and mentally), and he makes his characters interact in the way of dialogues, that will provide more information about the events and situations in the novel. However, the discourse in the novel has been long considered un-poetic according to Bakhtin (1981); 'after failing to find in novelistic discourse a purely poetic formulation...as was expected, prose discourse is denied any artistic value at all' (p. 260), and this is due to the fact discourse in prose fiction has a linguistic structure that approaches the language of everyday (Iser, 1976, p. 115).

Yet, after analysing the different stylistic approaches to study the novel, Bakhtin comes to find out that the novel is 'a diversity of social speech types...and a diversity of individual voices, artistically organized' (Iser, 1976, p. 262) and it is this diversity that makes a novel a novel, being distinct and different from previous literary genres. Thus, he concludes: 'the novel is an artistic genre. Novelistic discourse is poetic discourse, but one that does not fit within the frame provided by the concept of poetic discourse' (1976, p. 269).

The discourse of the novel under study in this research work consists of, dialogism, intertextuality and narration. These concepts gathered in one work of fiction lead to metafiction.

1.2. Dialogism:

Ferdinand De Saussure studied the relationship of signs to each other, but this structuralist school considered the text as 'discrete, closed-off entities' and focused

on the internal structure of a text (Cited in Chandler, 1994, para. 1). As a result, post-structuralism came to the front claiming that a poem or novel is not a closed entity and literature – in general – was seen as 'irreducibly plural, an endless play of signifiers which can never be finally nailed down to a single center, essence, or meaning' (Siegel, 2008, para. 1). Then, in the light of post-structuralism, Derrida moved a step forward and elaborated his idea of Deconstruction which refers according to Hottois 'to all of the techniques and strategies…in order to destabilize, crack open and displace texts that are explicitly or invisibly idealistic' (Cited in Guillemette and Cossette, 2006, para. 21).

Derrida coined the word deconstruction many times in his works but this does not mean that there is a destruction of the text; in fact the poststructuralist is going to 'show the structurality of structure', and therefore,

> In opening the structure's play to its own movement – already installed in the structure and not imposed from some supposed 'outside' – beyond the centre which the text is conventionally assumed to approve, or on which it is otherwise grounded, Derrida's discussion performs in other words the textual oscillation always already within the structure (Wolfreys, 2001, p. 119).

Bakhtin (1986) analysed discourse and utterances and explained that 'any two utterances, if juxtaposed on a semantic plane (not as things and not as linguistic examples), end up in a dialogic relation' (p. 117). For him, dialogism 'is a constituent element for all languages' (Allen, 2000, p. 21). Bakhtin deconstructed languages to see the relationship inherent between them.

Holquist (2002) then defines dialogism in a rather general way;

> Every individual constitutes a particular place in the master dialogue of existence; he or she is compelled by the structure of addressivity (the overwhelming social nature of communication) to be responsible for the activity of meaning in his or her local environment (p. 81).

Bakhtin (1981) conducted his study on the novel on the basis that it is 'the sole genre that continues to develop, that is as yet uncompleted…studying the novel…is like studying languages that are not only alive, but still young' (p. 3). Bakhtin speaks of *polyphony* which is 'the simultaneous combination of parts or, here, voices', polyphony is a major feature in novels, yet not all novels are double-voiced; polyphonic novels consist of the

> Objective, authorial voice presenting the relations and dialogues between characters but a world in which all characters, and even the narrator him – herself, are possessed of their own discursive consciousness. [It] presents a world in which no individual discourse can stand objectively above any other discourse; all discourses are interpretations of the world, responses to and calls to other discourses (Cited in Allen, 2000, p. 22-23).

Bakhtin's interest in the discourse of the novel emerges from a deconstructionist idea since this discourse is going to be analysed not on the basis of its poetic language only, but on the relationships that exist between the novel and reality. Julia Kristeva (1986) explains that for Bakhtin 'literary structure does not

simply *exist* but is generated in relation to *another* structure… [he] situates the text within history and society' (p. 35-36).

Kristeva (1986) claims that the evolution of literary genres is related to the linguistic structures' exteriorization at their different levels. She comes to the conclusion then that 'the novel in particular exteriorizes linguistic dialogue' (p. 37).

The novel not only depicts human beings and their society, but it 'necessarily depicts the disparate languages spoken in [that] society' (Baldridge, 1994, p. 111). These languages are used by the different social classes, be they literate or not.

According to Lodge (1992) 'fictional discourse constantly alternates between *showing* us what happened and *telling* us what happened' (p. 122), by 'telling', he means narration, and by 'showing' he means making the characters interact and speak to one another by way of dialogues. Dialogues in the novel are very important, they let the reader know about the events at the same time as the characters do, and provide (the dialogues) a kind of suspense; the reader keeps waiting for the character to step in, in order to know what happened, whereas, if the novel were based exclusively on narration, the reader would be bored. Therefore the interplay between both 'telling' and 'showing' in a novel is very significant.

As stated earlier, dialogues are very important in a novel. Michael Holquist (2002) defines dialogue as 'a synonym for conversation' (p. 39) and Cates Baldridge (1994) calls it the 'verbal exchange between two or more characters'. She goes further in her explanation quoting Bakhtin's words about the origin of this 'verbal exchange' in literary texts in general and in the novel in particular;

> [It] sinks its roots deep into a fundamental, socio-linguistic, speech diversity and multi-languagedness...in the novel heteroglossia is by and large always personified, incarnated in individual human figures, with disagreements and oppositions individualized (p. 111).

In this passage, Bakhtin is no more talking about dialogues only; he introduces a new word 'heteroglossia'. At any time and in any place, utterances will unavoidably be changed by a set of conditions; 'social, historical, meteorological, physiological', an utterance will have '...a meaning different than it would have under any other conditions; all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve' (Bakhtin, 1981, p. 424). Holquist (2002) sums up Bakhtin's idea of dialogism and heteroglossia;

> Heteroglossia governs the operation of meaning in the kind of utterance we call literary text, as it does in any utterance…[…] All utterances are heteroglot in that they are shaped by forces whose particularity and variety are practically beyond systematization (p. 67).

It is therefore a matter of the influence of context on text. Charles Bressler (2007) in his study of Bakhtin's concept of dialogism defines heteroglossia as 'the multiplicity of languages that operate in any given culture', all cultures are heteroglot, and therefore their means of expression are as well (p. 45).

Bakhtin reached dialogism through heteroglossia. Because languages are heteroglot, there are constant dialogues between them. Yet, dialogism does not concern languages alone. Bakhtin's emphasis is on the dialogic relations that exist not only on the visible surface (conversation between a set of characters), for him dialogues – and here he uses dialogic relations – exist between words as well as texts. Dialogism is the dialogue of texts and writers from different generations and horizons.

Bakhtin (1981) explains that 'the author encases his own thought in the image of another's language without doing violence to the freedom of that language or to its distinctive uniqueness' (p. 409) and Kristeva concludes that 'any literary text inserts itself into the set of all texts…all of the texts in the space read by the writer function within one text' (Cited in Prud'homme and Légaré, 2006).

Bakhtin considers that the novel is characterized by 'dialogized heteroglossia' (Cited in Bressler, 2007, p. 46) and that 'the dialogic orientation of a word...has found its fullest and deepest expression in the novel' (1981, p. 275). For, dialogism in the novel concerns not only the language used by the several social classes of the characters (here we have the diversity of languages associated with a diversity of characters), but the language used by the author of the novel as well, this type of dialogism concerns texts. That is, the writer is going to use someone else's words – or text, in order to answer his needs; 'the prose writer makes use of words that are already populated with the social intentions of others and compels them to serve his own new intentions' (Bakhtin, 1981, p. 299-300).

For Bakhtin (1986) texts become alive only when in contact with other texts; 'only at the point of this contact between texts does a light flash, illuminating both the posterior and anterior, joining a given text to a dialogue' (p. 162).

In order to make the already-known-words serve him correctly, the writer needs to reformulate them: 'the formulation of another's speech as well as its framing...both express the unitary act of dialogic interaction with that speech' (Bakhtin, 1981, p. 340), there needs to be an interaction between the writer's words and those that he 'lent' in order to make a dialogic relation, 'when there is a deliberate (conscious) multiplicity of styles, there are always dialogic relations among the styles' (Bakhtin, 1986, p. 112). Bakhtin explains that if two utterances are juxtaposed on a semantic plane, this will result in a dialogic relation. Therefore, this implies that if two texts are put together there would be a dialogic relation, too. Lodge clarifies what Bakhtin meant by dialogism, as an answer to Lennard Davis' misunderstanding of the concept, he argues:

> The dialogic includes...the quoted speech of the characters... the relationship between the characters' discourses and the author's discourse...and between all these discourses and other discourses outside the text, which are imitated, evoked or alluded to... (Cited in Baldridge, 1994, p. 15).

Bakhtin, indeed, emphasises this relationship between texts (1986, p. 162), coming to the conclusion hence that monologic texts do not exist; 'there are not nor can there be any pure texts' (p. 105). Holquist (2002) focuses on the literary text and mainly on words in literary texts, he argues that these words are 'active elements in a dialogic exchange taking place on several different levels at the same time' (p. 66),

then, Harris (1990) explains the mechanism by which dialogism functions in literary texts;

> It would seem that the reader's understanding of a discourse results from a dialogical relationship with the author that is also in dialogical tension with other persons' dialogical understanding of that discourse, which are in themselves internally dialogical as well as externally dialogically related to an indeterminate number of other internally and externally dialogical discourses' (p. 445).

Therefore, all texts are interrelated and the novel is where all these aspects of dialogism coincide, as stated by Holquist (2002); 'the novel is the characteristic text of a particular stage in the history of consciousness not because it marks the self's discovery of itself, but because it manifests the self's discovery of the other' (p. 72). Allen (2000) speaks of the double-voiced literary language, he explains 'the dialogic word or utterance is double-voiced, heteroglot, and possesses a meaning (A) at the same moment that it possesses an alternative meaning or meanings (not-A)' (p.43).

Therefore, dialogism in the novel and the relationship that texts have with each other lead us to another concept that brings different texts from different writers and horizons together, this concept is known as intertextuality.

1.3. Intertextuality

Julia Kristeva was the first one to use the term intertextuality in the review *Tel Quel* and then in her book Sémiotiké, Recherche pour une sémanalyse (1969) (Achour & Bekkat 2002: 102). She considers every text as 'a mosaic of references to other texts, genres and discourses. Every text or set of signs presupposes a network

of relationships to other signs like strings that have lost their exact references' (Kristeva, 1986, p.37). This implies that every writer is referring to some other writer's work, or using his/her (the other writer's) words in a way that is going to suit his/her own actual work. Hence, no text is unique or original in itself as Roland Barthes (1977) declares

> A text is…a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations…The writer can only imitate a gesture… His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them (p. 146).

Kristeva explains that language and word are never one's own; they are 'already permeated with traces of other words, other uses' (Cited in Allen, 2006, p. 28). Kristeva formulated her theory on intertextuality as a result to what Bakhtin (1984) advanced in his study of the dialogic discourse in the novel and mainly the aspect of double-voiced discourse, he explains;

> When a member of a speaking collective comes upon a word, it is not as a neutral word of language, not as a word free from the aspirations and evaluations of others, uninhabited by others' voices. No, he receives the word from another's voice and filled with that other voice. The word enters his context from another context, permeated with interpretations of others. His own thought finds the word already inhabited (p. 202).

According to Bakhtin (1981), the novel is where intertextuality is more prevailing, he explains that the 'European novel prose is born and shaped in the process of a free (that is, reformulating) translation of other's works' (p. 378). Moreover, Holquist (2002) is more precise in his formulation; he claims that 'novels are overwhelmingly intertextual, constantly referring, within themselves, to other works outside them. Novels, in other words, obsessively quote other specific works in one form or another' (p.85). Bakhtin and Holquist seem to highlight another feature of the novel, and that is called intertextuality, and Michel Foucault (1974) adds that

> The frontiers of a book are never clear-cut: beyond the title, the first lines and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network... The book is not simply the object that one holds in one's hands... Its unity is variable and relative (p. 23).

Intertextuality is a subtle interplay of writing and re-writing. Laurent Jenny claims that 'intertextuality speaks a language whose vocabulary is the sum of all existing texts' (Cited in Mai, 1991, p.44), and Michel Foucault writes that 'each work belongs to the indefinite murmur of writing' (Cited in Achour & Bekkat, 2002, p. 117). It is this 'murmur' that gives literature its memory, and the novel according to Bakhtin, is where intertextuality is more intense than in other literary genres, though he never uses the term intertextuality, rather, he proposes 'polyphony' which in its turn implies dialogism (Cited in Achour & Bekkat, 2002, p. 104-5). A dialogism not only between texts and authors, but between texts and 'the world of

lived experience' as Scott Lash observes (Cited in Chandler, 1994, para. 2). Intertextuality is then a complex process of intertwined influences and relationships of texts, authors, genres and the outside world.

Heinrich F. Plett (1991) explains the way intertextuality comes to exist; 'whenever a new text comes into being it relates to previous texts and in its turn becomes the precursor of subsequent texts' (p. 17), and Umberto Eco argues that 'no text is read independently from the experience that the reader has from other texts (Cited in Achour & Bekkat, 2002, p. 123)[1]. Thus, intertextuality is a matter of decoding, of interpreting; it is all up to the reader as Barthes explains;

> A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not…the author. The reader is the space on which all quotations that make up a writing are inscribed…a text's unity lies not in its origin but in its destination. (Cited in Allen, 2000, p. 75)

The reader is going to 'recreate the textual universe' (Schaar cited in Plett, 1991, p. 140). It is, then, s/he - the reader - who starts the mechanism of intertextuality. A mechanism where 'a text T_2 is enriched by certain semantic values that come from its intertext T_1' (Kerbrat-Orecchioni, 1977, p. 130)[2]. According to Plett (1991), both author and reader make 'the intertext visible and communicable' (p. 5). It is not a matter of finding out 'sameness or difference', nor the fact of having

[1] The original quotation is: ' Aucun texte n'est lu indépendamment de l'expérience que le lecteur a d'autres textes '.
[2] The translated quotation is: ' …un texte T_2 se trouve enrichi de certaines valeurs sémantiques provenant de son intertexte T_1 '.

'a good memory' on behalf of the reader, intertextuality is rather 'an operation of the reader's mind…necessary to any textual decoding' (Riffaterre, 1984, p. 142).

Michael Riffaterre (1984) focuses on the fact that intertext and intertextuality should not be confused. The intertext, he explains is 'a corpus of texts, textual fragments, or text-like segments of the sociolect that shares a lexicon and, to an extent, a syntax with the text we are reading' (p. 142); it has 'an exceptional richness and density' (Cited in Mai, 1991, p. 44), whereas intertextuality is 'a modality of perception, the deciphering of the text by the reader in such a way that he identifies the structures to which a text owes its quality of work of art' (Riffaterre, 1980, p. 625).

During the process of reading, the reader might perceive 'similar comparabilities from text to text' or assume that 'such comparing must be done even if there is no intertext at hand wherein to find comparabilities' (Riffaterre, 1980, p. 626), thus the intertext is a text taken from another one, and intertextuality is the process by which these comparabilities, similarities and differences are decoded in the mind of the reader; it is then a matter of the reader's interpretation of a given text. As explained by Wood (1991), 'the concern…has moved away from the creative function of the author to the perceptive function of the reader, from the craft of the maker to the enjoyment of the receiver' (p. 193). Riffaterre's (1994) several definitions of intertextuality and intertext lead to the following understanding of intertextuality as being 'a structured network of text-generated constraints on the reader's perception'. For Riffaterre (1994), intertextuality is based on 'a system of difficulties', 'limitations of freedom of choice', 'exclusions', all related to the reader since s/he is the one who is going to identify the intertext and therefore decode

intertextuality (p. 781). Intertextuality is therefore a concept that is extremely difficult to work with as argued by Culler (1976). He defines it as

> The domain common to writing and reading…[which] would involve…the relationship between a text and the languages or discursive practices of a culture and its relation to those particular texts which, for the text in question, articulate that culture and its possibilities (p. 1383).

Barthes argues that texts are not original and that the reader makes up the meaning of these texts, he concludes that the reader 'is simply that *someone* who holds together in a single field all the traces by which the written text is constituted…the birth of the reader must be at the cost of the death of the author' (Cited in Allen, 2000, p. 75).

Intertextuality is not only the 'influences' of writers on each other, but much more than that. It is the impact of genres on each other as well. Nathalie Piégay-Gros explains the history of literature as being free from any relation to extra-literary causes, she argues that 'the renewal of works, the abandonment of particular genres, or the birth of new forms' are related to 'the interplay of the established relationships between works', it is this process 'that drives the evolution of texts' (Cited in Achour & Bekkat, 2002, p. 103), the intertext is then 'both the text itself and the space between all texts, in which we move, and cannot but move all the time' (Pfister 1991, p. 213).

Wolfgang Iser (1976) emphasizes the fact that a text's repertoire is always a mixture of 'anterior literature and extra textual norms' (p. 144-5)[3], as well. Thus, intertextuality possesses a kind of dialogism (Mikhail Bakhtin's concept). There are dialogues between texts, authors, and even literary forms or genres (Kerbrat-Orecchioni, 1977, p. 131-33).

Gérard Genette (1992) used the term 'transtextuality' rather than that of intertextuality; he speaks of 'textual transcendence – namely, everything that brings it [text] into relation (manifest or hidden) with other texts' (p. 81). Genette proposed five types:

a- Intertextuality: 'the literal presence …of one text within another' (p. 82).

b- Paratextuality: the relationship between a text and its 'paratext', Genette (1997) explains that a paratext is made of *peritext* 'elements as the title or the preface and sometimes elements inserted into the interstices of the text, such as chapter titles or certain notes' and of *epitext* 'the distanced elements….all those messages that, at least originally, are located outside the book, generally with the help of the media (interviews, conversations) or under cover of private communications (letters, diaries…) (p. 5). Allen (2000) summarises the role of the paratext as explained by Genette;

> The paratext…performs various functions which guide the text's readers and can be understood pragmatically in terms of various simple questions, all concerned with the

[3] The quotation is: 'Le répertoire des textes fictionnels ne contient pas uniquement les normes extratextuelles qui sont empruntées aux systèmes sémantiques de l'époque. Il attire également des œuvres de la littérature antérieure, parfois même des traditions toutes entières qu'il évoque par des citations. '

> manner of the text's existence: when published? By whom? For what purpose?...how it should be read, how it should not be read (p. 104).

c- Architextuality: 'the relationship of inclusion that links each text to the various types of discourse it belongs to. Here we have the genres, with their determinations…thematic, modal, formal, and other' (Genette, 1992, p. 82).

d- Metatextuality: it is the implicit or explicit criticism of a text by another text. Genette (1992) explains that Metatextuality 'links a commentary to the text it comments on. All literary critics, for centuries, have been producing metatext without knowing it' (p. 82).

e- Hypertextuality: the relationship of a text with another one which it transforms or modifies, for instance to tell an already-told story but change the winding up, Genette explains 'any relationship uniting a text B (which I shall call hypertext) to an anterior text A (that I shall call, of course hypotext) on which it is grafted in a way that is not that of the commentary'[4] (Cited in Achour & Bekkat, 2002, p. 109).

Concerning hypertextuality, the word has been coined by Riffaterre (1994), too, in his article in which he contrasts intertextuality and hypertextuality, he defines the latter as follows:

> [it] is derived from the text in a concerted effort to approximate the sum total of the ideas, of the descriptive and

[4] The original quotation is : ' toute relation unissant un texte B (que j'appellerai hypertexte) à un texte antérieur A (que j'appellerai, bien sûr, hypotexte) sur lequel il se greffe d'une manière qui n'est pas celle du commentaire '.

> narrative sign-systems, of the thematic material the text has appropriated to its own purpose, and, finally, the text's social, cultural, and historical backgrounds ...hypertextuality is a metalinguistic tool for the analysis and interpretation of an existing text (p. 786).

One may question the comprehensiveness of a text that is full of intertextuality. Christiane Achour and Amina Bekkat (2002) argue that a given text remains comprehensive and keeps its structure- even if there is intertextuality- depending on the way the original text is used. They propose three ways of doing so: 'integration', 'collage' and 'citation'.

1- Integration consists of four ways:

   a. Integration by installation, i.e. the use of quotation marks or italics.

   b. Integration by suggestion, i.e. by simple reference or mention of a name or title.

   c. Integration by allusion using only signs (112-117). Hebel explains that allusions 'presuppose certain foreknowledge on the side of the reader' (Hebel, 1991, p. 140).

   d. Integration by absorption, i.e. the original text is melted in the new text, this is done implicitly otherwise it can be a case of plagiarism.

2- Collage: the intertext is no longer absorbed, but just pasted to the new text whether above or within it.

3- Citation: 'the citation is the reproduction of a statement pulled out of its original text ($text_1$) in order to be introduced in a receiving text ($text_2$)' (Achour & Bekkat, 2002, pp. 112-117).[5]

The use of characters from different texts represents as well 'one of the most important dimensions of intertextuality' (Muller, 1991, p.101); in fact, literary figures and mainly characters seem to be original and created by their writer, however they (characters) are not that independent as they seem to be. Indeed, there is a 'network of relationships that exist between literary characters of different authors and ages' (Muller, 1991, 101).

According to Lodge (1992), intertextuality 'is not, or not necessarily, a merely decorative addition to a text, but sometimes a crucial factor in its conception and composition' (p. 102). One may formulate it differently; intertextuality helps to shape a work of art and not only to embellish it. Therefore, it determines form and content.

1.4. Narration

Narration is an important part in literary discourse, and a novel, for instance, cannot be based exclusively on dialogues, nor can it be a long infinite narration. Monika Fludernik (2009) explains that the act of narrating is automatically linked to the novel or short story though it is all around us. She argues that

> The act of narration…is to be found wherever someone tells us about something: a newsreader on the radio, a teacher at school

[5] The translated quotation is: ' la citation est la reproduction d'un énoncé arraché d'un texte d'origine ($texte_1$) pour être introduit dans un texte d'accueil ($texte_2$) '

> …a fellow passenger on a train, a newsagent, one's partner over the evening meal…or the narrator in the novel that we enjoy reading before going to bed. We are all narrators in our daily lives, in our conversations with others, and sometimes we are even professional narrators (should we happen to be, say, teachers, press officers or comedians) (p. 1).

As explained by Fludernik, the act of narrating belongs to our daily lives; it is 'an unconscious spoken language activity which can be seen to include a number of different text-types … in addition to … literary narrative as an art form' (Fludernik, 2009, p.1).

Literary narrative has been analysed by a great number of critics and Gérard Genette is among the ones who devoted a great part of his studies to narrative discourse[6]; his term for narrative is 'réçit' which he defines as 'the oral or written discourse that undertakes to tell of an event or a series of events', then he goes deeper in his explanation as to define 'narration' as 'the act of narrating itself' (Cited in Williams, 2004, p. 28-29), which is according to Peter Huhn (2010) 'a communicative act' (p. 1).

Huhn (2010) divides narration into two basic types according to their function; his 'process narration' is used in order to describe, inform, and explain developments and changes 'without necessarily raising expectations of interesting, surprising or unpredictable turns or deviations'. Huhn's second type which he calls 'eventful narration' is the one that brings unexpectedness, exceptional and crucial events, and a surprising and new turn in the story (p. 1-2).

[6] Narrative Discourse is, as well, the title of a book by Gérard Genette.

Moreover, the act of narrating itself – be it eventful or process - is a rather complex matter. Forster explains the process by which this narration takes place, summarizing Lubbock's idea:

> The novelist...can either describe the characters from outside, as an impartial or partial onlooker; or he can assume omniscience and describe them from within; or he can place himself in the position of one of them and affect to be in the dark as to the motives of the rest (Cited in Forster, 1966, p. 85-86).

From this quotation, we can sort out two types of narrators: the one who is outside the story; completely omniscient, who has nothing to do in the development of the story; the other type is narrator-character, which implies that the narrator is inside the story, and takes part in its events. This type can be divided in two sub-divisions: the narrator as protagonist and narrator as a secondary character in the story.

Gérard Genette (1993) refers to the narrative activity as diegetic, and thus divides it into 'homodiegetic' (implying narrator/character), here he calls the narrative as *personal*, 'the enunciator of the narrative, herself a character in the story' (p. 33), and 'heterodiegetic' (implying the narrator as an outsider), the word *impersonal* is used to refer to 'the narrator [who] is not one of the characters' (p. 34). Moreover, Genette (1996) explains that time in narration is more important than place, and he provides four types of narration according to their temporal occurrence:

a- Subsequent narration: it is the classical narration and the most used by writers, in which the story precedes narration.

b- Prior narration: it is predictive; it conveys a prophecy or an apocalypse. An example would be Macbeth when the witches' words predict what is going to happen.

c- Simultaneous narration: the story and narration occur at the same time, without any temporal interference.

d- Intercalated narration: the story and narration are inserted within the bulk of writing following or preceding action according to the author's needs. This technique is used in the epistolary novel (p. 348-354)[7].

Genette's study of narration takes him further from the basic principle narrator/character. He attempts an explanation of what is 'extradiegetic' and 'intradiegetic' narrator. He insists on the fact that it is not the same as 'hetero- or 'homodiegetic', rather it is a matter of level of narration than of the position of the narrator. He explains the prefix 'extra' by 'outside', and therefore 'intra' by 'inside', but at the same time he claims that an 'extradiegetic' narrator can be 'homodiegetic' as Gil Blas – the narrator is outside the story but it is, still, the story of his life. Whereas an 'intradiegetic' narrator can be 'heterodiegetic' at the same time, as in the case of Scheherazade; she narrates the story so she is 'heterodiegetic', but since she is a character in a story that is not hers, she is 'extradiegetic' (Genette, 2007, p. 357). Therefore, there are levels of narration as explained by Genette: 'any event a narrative recount is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed' (Cited in Williams, 2004, p. 36).

[7] Genette's French words for this temporal classification of narration are: ultérieure (subsequent), antérieure (prior), simultanée (simultaneous), and intercalée (intercalated).

Genette proposes another typology of narration that is 'metadiegetic'. He proposes the following explication: 'the events told in …a narrative in a second degree, we will call metadiegetic' (Cited in Williams, 2004, p. 36). Genette (2007) argues that it is based on a thematic or on direct causality relationship with the initial narration, which will provide the second narration with an explicative function (p. 241-243),

Mieke Bal's (1997) reflection on narration and narrator sheds light on the fact that she considers that there is no real difference between an 'I' narrator (personal) and a 'he/she' narrator (impersonal); in both cases there is a narrator who speaks and it is an 'I'. Yet, she argues that the difference resides in the object of narration: if the narrator speaks of him/herself, this is an external narrator, whereas when the narrator speaks of a character, Bal calls it 'character-bound-narrator' (p. 22).

Monika Fludernick (2009) distinguishes between two types of narrator; an *overt narrator*; 'one that can be clearly seen to be telling the story – though not necessarily a first-person narrator – and to be articulating her/his own views and making her/his presence felt stylistically as well as on the metanarrative level' (p. 21), and a *covert narrator* as 'linguistically inconspicuous; s/he does not present him/herself (one could almost say: itself) as the articulator of the story or does so almost imperceptibly' (p. 22).

Furthermore, many narratologists such as Booth and Nunning spoke of the unreliable narrator which in itself requires and implied reader and an implied author. Booth's explanation is as follows; 'I have called a narrator *reliable* when he speaks for or acts in accordance with the norms of the work…, *unreliable* when he does not'

(Cited in Nunning, 2005, p. 89), Nunning goes on in his explanation of reliable/unreliable narrator and the relationship with an implied author, he explains;

> The implied author is a construct established by the reader on the basis of the whole structure of a text. If the implied author is conceived as a structural phenomenon that is voiceless, one should look at it not as a speaker involved in the structure of the narrative transmission, but as a component of the reception process, as the reader's idea of the author, or as a construct inferred and assembled by the reader from all the components of the text (2005, p.91)

Therefore, the notion of implied author is automatically linked to the reader and his/her reception of the text. Wayne Booth (2005) attacks theorists who claimed 'the death of the author' (like Barthes and Foucault) and argues that it has always been an implied author in relation to the reading process, not that the '*flesh-and-blood* author [has] never existed' (p. 75). Fludernik (2009) defines both implied author and implied reader in relation to each other;

> The *implied author* is in actual fact not a character but a construct of the reader or interpreter, who tries to determine the 'meaning' of the work in question…[…] *the implied reader* is constructed by the critic who predicates a particular reader response on the work (p. 26).

The reader analyses the text on the basis of its author's intentions and interprets it according to what s/he knows about its author as claimed by Barthes 'the explanation of a work is always sought in the man or woman who produced it, as if it

were always the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author 'confiding' in us' (Cited in Williams, 2004, p.81). Iser (1974) explains how much the reader's role is important in the existence of a literary work. For him, reader and text converge and this convergence 'must always remain virtual, as it is not to be identified either with the reality of the text or with the individual disposition of the reader' (p. 275).

According to Bakhtin's theory of the heteroglot discourse of the novel, narration itself cannot be composed of only one narration, his study results in the conclusion that while narrating, the author is, indeed, providing the reader with a story within a story, for he says:

> Behind the narrator's story we read a second story, the author's story; he is the one who tells us how the narrator tells us stories, and also tells us about the narrator himself. We...sense two levels at each moment in the story; ...the level of the narrator...and... the level of the author (1981: 314).

If the reader fails to understand the first and second narrations in the story then he 'has failed to understand the work' (1981: 314). Genette (1980), too, explains the role of the reader in a literary work; 'the same text can be received by one reader as intensely mimetic and by another as an only slightly 'expressive' account' (p. 165).

Bakhtin (1981) speaks about double-voiced discourse, for, since heteroglossia 'is another's speech in another's language' and in a novel there is an author and a narrator (be it a character or not), in the discourse 'there are two voices, two

meanings and two expressions. All the while these two voices are dialogically interrelated...it is as if they...hold a conversation with each other' (324).

Since there are two voices and two meanings, there are two narrative times, the time of the narration by the author of the novel; the other being the time by the narrator of the story. The latter was divided into two, by Genette, according to the sequencing of events; he calls *analepsis* all previous events recounted by the narrator after their happening as a form of flashbacks (Guillemette & Lévesque, 2006, para.26), and *prolepsis* all future events narrated that have not yet happened as a form of anticipation (Currie, 2007, p. 29). Yet, there is still another narrative time, the one that concerns the reader. The reader's first reading and second reading may be different, thus narrative occurs differently in both cases realizing a new time sequence (Iser, 1974, p. 281).

1.5. Metafiction

The word 'metafiction' has not been used before 1970. It was first coined by William H. Gass while studying the American fiction of the 1960s. He rejected previous literary terms as 'antinovel' or 'antifiction' for, metafiction is 'fiction which self-consciously reflects upon its own nature, its mode of production, and its intended effect on the reader' (Cited in Engler, 2008, para. 1); in other words, metafiction is 'fiction about fiction' as Robert Scholes simplifies it (Cited in Szittya, 1981, p. 818). Other critics competed for the acceptance of a term that could encompass the previous definition; for instance Robert Scholes' self-reflexive fiction', Raymond Federman's 'surfiction', James Rother's 'paraficti on', Linda Hutcheon's 'narcissistic fiction', and many other words in an attempt to describe this kind of narrative genre (Engler, 2008, para. 2). For Patricia Waugh, metafiction is

fiction that 'self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality' (Waugh, 1984, p. 2).

According to Onega and Landa (1996): 'novel-writing is inherently reflexive: the discourse of the novel is simultaneously a reflection on past and present ways of telling a story' (p. 2), and in fact this is what metafiction is about; it is a novel that is self-reflexive. This latter aspect is defined by Michele Hannoosh (1989) as 'the commentary of one text on another, or on literature generally, within a single work, exposing the methods and processes of art while it makes use of them' (p.113). Some critics have claimed that metafiction marks the death of the novel genre; others on the contrary maintain that it is a novelistic rebirth (Orlowski, 2012, para. 1). Moreover, Waugh states that 'the novel is alive and has never been healthier. The genre has been rescued from the strangling, outmoded conventions of realism by the invigorating techniques of metafiction' (Cited in Spector, 1985, p. 494).

Waugh (1984) explains that though the term metafiction is rather new, its practice is as old as the novel itself (if not older), she adds that:

> Metafiction is a tendency inherent in *all* novels. This form of fiction is worth studying not only because of its contemporary emergence but also because of the insights it offers into both the representational nature of all fiction and the literary history of the novel as a genre. By studying the novel, one is, in effect, studying that which gives the novel its identity (p. 5).

Although most studies on metafiction have been applied to twentieth-century novels, theorists trace back metafiction to older works, as old as Miguel Cervantes' Don Quixote, 'Hamlet's reference to acting in Shakespeare's Hamlet (c.1600), and Jane Austen's mention of writing the novel by her narrator in Northanger Abbey (1817)' (Orlowski, 2012, para. 3).

Linda Hutcheon refers to metafiction as *narcissistic narrative*; for her it is the type of fiction that 'includes within itself a commentary on its own narrative and/or linguistic identity'. She goes on in her explanation of her choice of the word narcissistic which she claims 'to designate this textual self-awareness' (Hutcheon, 1980, p.1), the novel in fact right from the beginning 'has manifested a tendency towards self-obsession' (Prince, 1982, p. 93). Thanks to metafiction, then, the life art connection –'vital' as referred to by Hutcheon – 'is reforged' (Hutcheon, 1980, p. 3). Histographic metafiction is another term used by Hutcheon (1988) to refer to historical novels, i.e. to the relationship between history and fiction; it is a way of 'rewriting history' (p. 110) since history and fiction share 'social, cultural, ideological contexts, as well as formal techniques' (Wei, 1998, para. 14).

Jeffrey Williams uses the term *narrative reflexivity*. He speaks of narrative of narrative rather than fiction about fiction. He, too, argues that narrative reflexivity goes back to the eighteenth century (Williams, 2004, p. 66), that is, as old as the novel.

Davis Henry Lowenkron (1976), on the other hand, employs the word *metanovel* and he goes on in his explanation as to maintain that the metanovel is a subgenre or rather a form of the novel that 'is found in the intersection between the novel, which deals with people, manners, and personal relationships, and the critical

essay which surveys the architecture of the novel' (p. 344). In fact, what Lowenkron is referring to here is pure metafiction, except that his focus is on novel only as compared to metafiction which is concerned with literature or fiction in general.

Therefore, we can notice that there are many terms used to refer to several types of metafiction, which are in fact considered as subtypes, since metafiction itself is considered as a subgenre, or as the continuation, of the novel. Apparently all these theorists and literary critics in their naming of metafiction highlight the specific genre that it is about, i.e. metanovel reflecting on novel, narcissistic narrative on narratives, Histographic metafiction dealing with history and fiction, etc. thus, in order to avoid confusion, metafiction will be used for and in its broadest meaning.

Mark Currie considers metafiction as a borderline discourse, a kind of writing which places itself in 'the boundary between fiction and criticism' (Henry, 1996, p. 1039). Consequently, writer and critic are inseparable and among the reasons of this inseparability the fact that some novelists 'depend on…employment as critics' and 'academic literary critics have been...successful as novelists' this leads to fictional productions with 'a high level of critical awareness' (Liu J., 1998, para. 4), thus those novels are highly self-conscious of their artificiality.

Moreover, if we consider the novelist as critic and that criticism is 'as inevitable as breathing' (Eliot, 1950, p. 48), we might distinguish two types of criticism; that of society i.e. the novel that imitates life; and the literary criticism that John Barth calls 'a novel that imitates a novel rather than the real world' (Cited in Orlowski, 2012, 4), and this is what Barry Wood (1978) means when he claims that 'metafiction...is not simply a disguised account of real life' (p. 11), in fact, it is much more than that. Metafiction is a critical account of art and life mingled in one and

same text, 'the characteristic feature of its construction is doubleness or duplicity' (Szittya, 1981, p.818).

Robert Scholes associates metafiction with, and defines it in the light of, criticism, too. He says:

> Metafiction assimilates all the perspectives of criticism into the fictional process itself. It may emphasize structural, formal, behavioral, or philosophic qualities, but most writers of metafiction are thoroughly aware of these possibilities and are likely to have experimented with all of them (Cited in Heckard, 1976, p. 210).

However, metafiction is sometimes subtly implied in the work of fiction and this is the third type according to the classification done by Waugh (1984); the first being a work 'with particular conventions of the novel' in order 'to display the process of their construction', and the second includes parodies that 'comment on works or fictional modes' (p. 4-5).

Lodge (1992) explains how metafictional discourse occurs in English novels;

> ...in the form of 'asides' in novels primarily focused on the traditional novelistic task of describing character and event. These passages acknowledge the artificiality of the conventions of realism even as they employ them; they disarm criticism by anticipating it; they flatter the reader by treating him...as an intellectual equal...not to be thrown by the admission that a work of fiction is a verbal construction rather than a slice of life (207).

This quotation summarises how metafiction functions. Indeed, in order to identify a novel as metafiction, there are characteristics and techniques employed by the writer. As stated earlier the use of parody is one of the tools of metafiction. Many novelists choose parody as an instrument in their criticism because 'this method of displacement and substitution carries with it an implicit critical function' (Waugh, 1984, p. 78). Therefore, parody instead of being a form for joke, becomes in metafiction inherent of critical accounts.

Metafictional novels may have 'elaborate introductions,…footnotes, marginalia, letters to publishers…', all these 'draw attention to the quasi-referential linguistic status of the fictional world, they also allow the reader to construct an imaginative reality out of those words' (Waugh, 1984, p. 97). Here enters into play a new component in metafictional novels, namely the reader. Hutcheon explains the rules of the game, i.e. the role of the reader in decoding a metafictional text. She states;

> Reading [is] no longer easy, no longer a comfortable controlled experience; the reader [is] now forced to control, to organize, to interpret…[…] the making of the fictive worlds and the constructive, creative functioning of language itself are now self-consciously shared by author and reader. The latter is no longer asked merely to recognize that fictional objects are 'like life'; he is asked to participate in the creation of worlds and meaning… (Hutcheon, 1980, p. 25-30).

The reader's initial role as passive and outside the text changes with metafiction to active and creative, for metafiction 'has no existence apart from that

constituted by the inward act of reading' (Hutcheon, 1980, p. 28). The reader constructs the alternative worlds of fiction and the act of reading becomes 'thematized parts of the narrative situation' (Hutcheon, 1980, p. 37). Furthermore, the reader needs all his literary, linguistic and life experience in order to construct a meaning out of the metafictional text.

The reader alone with no hints or calling cannot comprehend that he is needed in the creation of the text he is reading. Though this idea might seem absurd, in fact reading 'on the surface' is only imagining the fictional world created by the writer. Whereas, given the tools to construct another story within the same story he is reading, the reader will succeed in his new job that is creation.

The intrusive narrator is among the techniques used by metafictionists in order to involve the reader. At times, the narrator/author may intrude 'to comment on writing', or he may directly address the reader (Lodge, 1992, p. 207) for his attention 'to the activity of writing as an event within the novel, as an event of equally great significance to that of the events of the story which he is supposed to be telling' (Hutcheon, 1980, p. 12). The Real Author may, as well, step 'into the fictional world…instead of integrating the 'fictional' with the 'real'…he or she splits them apart by commenting not on the *content* of the story but on the act of narration itself, on the *construction* of the story' (Waugh, 1984, p. 131), and here Williams (2004) speaks of *narrative moments* that 'demonstrate a distinctively reflexive turn' (p.1)

In her analysis of these narratorial intrusions, Waugh (1984) shows the difference between some nineteenth century novels using intrusive commentary and metafictionist's; the former reinforces the 'connection between the real and the fictional world', whereas the latter exposes 'the ontological distinctness of the real

and the fictional world, *expose*[s] the literary conventions that disguise this distinctness", the reader is exposed to illusion, 'forced to recall that our 'real' world can *never* be the 'real' world of the novel' (p. 32-33).

Still in the narrating process, metafictional texts consist of shifts from omniscient narrator to narrator/character, from personal narration 'I' to the impersonal 's/he' narrator. These shifts raise the reader's consciousness of the artificiality of the text he is reading and the effect reached is his disorientation. Shifts may concern other aspects in the text than narration; 'the main concern of metafiction is precisely the implications of the shift from the context of 'reality' to that of 'fiction' and the complicated interpenetration of the two' (Waugh, 1984, p. 36); the reader might find no 'explanatory metalingual commentary' to make the transition from one context to the other easier for him; that is how he is deliberately disoriented (p.37) and is 'forced to acknowledge the artifice, the 'art'' (Hutcheon, 1980, p. 5). Other possible shifts are between literary conventions and cultural historical norms leading to the implicit historicization of literary tradition (Waugh, 1984, p. 66).

The reading process may be summarized in this quotation;

> The reader must work to decipher the text as hard as the writer did to cipher it…[…] the act of reading becomes a creative, interpretative one that partakes of the experience of writing itself. These fictions [metafictional novels] are about their own processes, as experienced and created by the reader's responses. They also contain…in their self-consciousness, their own self-criticism…

> […] *the reader, like the writer, becomes the critic* (Hutcheon, 1980, p. 144)

There are other techniques or strategies used by the metafictionists while creating their work; 'metafictional novels often begin with an explicit discussion of the arbitrary nature of beginnings, of boundaries…Or they may end with a sign of the impossibility of endings' (Waugh, 1984, p. 29), since in metafiction there is a story within another story, there might be several beginnings and different or even no endings.

Characters and characterization are of great importance in metafictional novels. Some characters 'suddenly realize that they do not exist, cannot die, have never been born, cannot act…Or they start to perform impossible acts' (Waugh, 1984, p.91), others

> …may dissolve into statements. They may act in ways totally deviant in terms of the logic of the everyday 'commonsense' world, but perfectly normal within the logic of the fictional world…They may travel in time, die and carry on living, murder their authors or have affairs with them. Some may read about the story of their lives or write the book in which they appear. Sometimes they know what is going to happen to them and attempt to prevent it (Waugh, 1984, p. 93).

As stated in Waugh's quotation, there are many techniques of characterization in the metafictional novel; this varies from one writer to another, from one context to another, and from one period to another.

In metafiction, the reader matches the fictional world with a kind of historical general type. Yet, some metafictionists '*do* present the reader with 'perfect matches'. They offer no 'general matches'… but historically determinate particulars…They suggest this by inserting real historical events and personages into an overtly fictional context' (Waugh, 1984, p. 105), and this is what is referred to as the 'juxtaposition of fictional characters and historical figures' (Liu K., 1998, para. 6), yet, with a recontextualization of the real events and people.

Characters in whatever novel are created in order to perform a task, to play a role. In metafiction, these characters 'usually appear as inauthentic artists. They may be professional artists such as actors, writers or painters… […] They may be novelists writing novels…Some involve characters who manipulate others explicitly as though they were playwrights or theatrical directors' (Waugh, 1984, p. 116-117). This technique may mislead or disorient the reader while he tries to build the alternative worlds of fiction.

Another technique used by metafictionists in characterization is the introduction of their friends or 'fellow writers into their work' (Waugh, 1984, p. 132) which joins the idea of including real personages. This technique might lead the reader to think that the work he is reading is disguised autobiography; therefore, authors would 'remind the reader of their powers of invention' (ibid).

This last point leads to what is most characteristic about metafiction, that is, its employment of intertextuality i.e. the allusion to literary references, direct literary references or quoting from other texts. Muller (1991) states that characters from different literary texts interact and that there is an interdependent relationship between them, he explains:

> A literary figure is extricated from its original fictional context and inserted into a new fictional context…it is, however, impossible to have entirely identical characters in literary texts by different authors… [in other words, a character or a literary figure] cannot reappear in its identical form in another author's work" (p. 101).

There might be allusions as an intertextual technique, and these of course require the decoding of the reader as stated by Hebel (1991) ; '…*allusions* require the active participation of the reader in the actualization process in order to exhaust the allusion's evocative potential as far as possible' (p. 140).

Riffaterre (1987) in his various articles about his study of intertextuality calls these literary references and hints literary signs which

> …point to the unconscious of the reader inasmuch as they repress meaning in the process of conveying one. This dual action of the sign is best described as intertextuality: the perception that our reading of a text …is complete or satisfactory only if it constrains us to refer to or cancel out its homologue in the intertext (p. 373-374)[8].

Metafiction may, as well 'highlight the physical act of typing words onto the page…or involve the mechanical operations of bookmaking' (Klinkowitz, 1998, para. 1).

[8] Intertextuality has been dealt with in this chapter; therefore there is no real need to expand on its explanation and definition.

Christensen defines metafiction as 'fiction whose primary concern is to express the novelist's vision of experience by exploring the process of its own making' (Cited in Cahill, 1983, p. 400). Linda Hutcheon (1980) adds that 'metafiction has two major focuses: the first is on its linguistic and narrative structures, and the second is on the role of the reader' (p. 6). She maintains that

> The novel no longer seeks just to provide an order and meaning to be recognized by the reader. It now demands that he be conscious of the work, the actual construction, that he too is undertaking, for it is the reader who…'concretizes' the work of art and gives it life (p. 39).

It is, then, all a matter of a text's construction in the reader's mind (Iser, 1976, p. 49)[9]. If the reader has the ability to decode the text and construct another story in the existing story, metafiction is said to be completed. Barry Wood (1978) explains this process: 'completion in metafiction results not when a story has been written, but rather when some sense of completion makes the writing of the story possible, feasible, or understandable' (p. 16). This seems to be rather a hard task; to write a story within a story, and to make sure that the reader would decode them both and understand them both. In this respect, Gass's sentence seems to be most appropriate: 'metafiction is the discipline of the elect' (Cited in Schmitz, 1974, p. 212), and White (1975) speaks of an audience that is *'programmed* to receive innovative messages'; an audience 'which is itself self-conscious about its linguistic practices' (p. 107-108).

[9] The original quotation is: ' l'œuvre est ainsi la constitution du texte dans la conscience du lecteur '.

The strategies or techniques used by metafictionist vary and differ from one writer to another and of course from one period to another. These novelists share in common the fact that they are creating fiction that is self-reflexive and self-conscious of its artifice, of its fictionality. Their common interest is to make the audience feel pleasure while completing the reading of their texts (joining Barthes's idea of the pleasure of the text which is at the same time the title of his book).

1.6. Women's Writing

Women's writing has been coined once feminism developed, and mainly feminist literary criticism.

If we take a look at the different surveys and histories of English or British literature very few women writers are mentioned, except those that are said to belong to the literary canon such as Austen, Eliot and Woolf; this literary canon itself was established by male readers and male critics. Therefore, the objective of this part is to look back at women's writing from a feminine perspective and following the feminist literary criticism, i.e. through a feminist lens.

1.6.1. Feminist Literary Criticism

The history of feminism as a movement developed from the 1960's through different stages. The majority of critics agree on three generations of feminists. However, its meaning may vary in different social contexts (Calvini-Lefebvre et al, 2010, p.248)

Julia Kristeva considered as a feminist, delineates the first generation's concerns, she explains that they focus on 'political demands of women; the struggle

for equal pay for equal work; for taking power in social institutions on equal footing with men; the rejection, when necessary, of the attributes traditionally considered feminine or maternal' (Cited in Goodnow, 2010, p. 185). Kristeva argues that this first feminist generation had rather radical aspects, albeit Kaplan notes that the interest here is on 'women-identified women', that 'female values become a standard for critiquing the harsh, competitive, and individualistic 'male' values that govern society: they offer an alternate way not only of seeing but of being' (Cited in Goodnow, 2010, p. 186)

Second generation of feminists interests shift to the 'analysis of the methods and processes by which definitions of 'masculine' and 'feminine' are constructed', here the interest is on what differentiates men and women, and the 'specificity of female psychology' (Goodnow, 2010, p. 187)

Third generation feminism which Kristeva claims to belong to, focuses on identity issues, as she explains; 'the interiorization of…the socio-symbolic contract…its cutting edge into the interior of every identity, whether subjective, sexual, ideological, or so forth' (Cited in Goodnow, 2010, p. 188). Kristeva's interest here lies on identity differences between men and women; she argues that women are marginalized and considered as an oppressed social class (Goodnow, 2010, p. 189). Kristeva's focus is on what this oppressed group suffers from as being different from the dominant group; a patriarchal group ruled by men.

Discourse analysis is at the centre of research by feminism. These feminist critics concentrated on what was produced by women. For eons upon eons, male dominated the literary scene leaving a very small space for women – if ever. Therefore, feminist literary criticism focused on the role given to women in literary

texts by male or female writers, emphasising the point that women as well had a literature of their own, as explained by John Stuart Mill who once said that 'if women lived in a different continent from men, and had never read any of their writings, they would have a literature of their own' (Cited in Showalter, 1998, p 401). Code Lorraine (2000) adds that these 'feminist critics have been engaged in a massive project of recovering 'lost' women writers; re-reading and re-evaluating their writing; and re-constructing the literary, cultural, economic and political contexts in which they wrote' (p. 496).

Michelle Lazar (2007) explains that the aim of feminist critical discourse analysis is 'to create critical awareness and develop feminist strategies for resistance and change' (p. 145). Feminist literary criticism is divided into two waves.

Elaine Showalter (1998) explains that 'the first wave of feminist literary criticism…focused on re-discovery', she considers women's writing as 'bi-textual…it is a double-voiced discourse influenced by both the dominant masculine literary tradition and the muted feminine one' (p. 402). She argues that it is through 'contact with a female tradition and a female culture' that these women writers were inspired to 'take strength in their independence to act in the world' (p. 411). Showalter (1998) maintains that this feminist literary criticism comes out of dialogues with 'the Victorian patriarchs (Mill, Carlyle, Arnold, Marx, Freud) and with a textual preference for Victorian women's novels' (p. 406), because of the period's 'interdisciplinarity, its acceptance of women writers, and its friendliness towards women scholars and critics' (Showalter, 1998, p. 406).

This first wave of feminist literary criticism under the leading voice of Virginia Woolf sought to find out the reasons why women of genius did not find

room in the literary canon imposed by male writers. Lorraine (2000) sums up Woolf's idea in: '…no woman with Shakespeare's genius would have emerged during the Renaissance, because genius is the product of an education and life experience that was denied to women' (p. 496). This idea joins the one of marginalized and oppressed social class presented by Kristeva. Pamela Bromberg (1990) explains that Woolf was calling 'women to write a new fiction, to break the sentence and the sequence in order to tell the truth of women's lives' (p. 6) since twentieth century women's lives and expectations were different from those of the nineteenth century.

The second wave of feminist criticism shifts its interest to recover, historicise, interpret and re-evaluate women's writing (Lorraine, 2000, p. 496), and this resulted in gynocriticism coined by Elaine Showalter in order 'to describe the study of women's writing, which she advocated as the core of feminist literary criticism' (Lorraine, 2000, p. 497), to establish a female literary canon. Sandra Gilbert and Susan Gubar focus, on the other hand, on the relationship of these women writers with the patriarchal culture (Cited in Lorraine, 2000, p. 497).

'One is not born a woman, but rather becomes one'; cries out Simone De Beauvoir (Cited in Beardsworth, 2004, p. 219) in her fight for women's rights. Women managed to change their status in society thanks to their solidarity under the same movement called feminism. This same movement extended to literary texts, since in a way or another, women writers are concerned with it because it reflects on their status as recognized literary artists.

1.6.2. Women's Writing

Jennie Batchelor's (2013) study of Charlotte Smith's novel The Young Philosopher (1798) traces back 'the history of women's writing…[to] the 1750s, while also drawing attention to that history's precariousness as women writers headed towards an uncertain literary future', she claims that these women writers of the 1750s disappeared from 'cultural memory' (p. 2), and they were excluded from literary anthologies as well (Craciun, 1998, para. 1), until feminist literary criticism came to the front and revived these writings.

According to Showalter (1998), women's writing has moved through three phases 'subordination, protest and autonomy, [these] phases [are] connected by recurring images, metaphors, themes and plots that emerge from women's social and literary experience and from reading both male and female precursors' (p. 405). In fact Showalter tried to find the thread that links women writers and differentiates them from male writers. She argues that there is a female literary tradition and it comes from 'imitation, literary convention, the market-place, and critical reception, not from biology or psychology' (p. 400). Furthermore, Graham Allen (2006) opts for a double nature of women's writing 'both socially 'other', and yet protagonists of their own search for identity' (p. 164). In fact, women writers reflect through their female characters their suffering and struggles, as well as their hopes and wishes.

Adriana Craciun and Kari Lokke (2001) highlight the fact that women's writing is not 'a homogeneous group' sharing the same interests economically and politically (p. 7). Throughout their work, they state several British women writers during the French Revolution who had differing opinions and each group maintained its views and tried to spread them in the British society. Some were for the

Revolutions while others where against, but by simply voicing their opinion as against speaking of the war in their fiction was in itself a way of showing their literary identity and, indeed, giving a point of view.

Furthermore, Showalter (1998) tries to find out what related women writers throughout their female literary history; she explains that that link between women writers has nothing to do with sex (biologically and psychologically). She defines women's writing as;

> …the product of a subculture, evolving with relation to a dominant mainstream. In its evolution, …women's writing moves 'in the direction of an all-inclusive female realism, a broad, socially informed exploration of the daily lives and values of women within the family and the community'…But a mature women's literature ceases to be part of a subculture and can move into 'seamless participation in the literary mainstream' (p. 400)

In 1917, Rafael De Mesa wrote an article about some women novelists and started his paper with 'there are still among us voices to sing of springtime and youth, to extol love, to exalt the beauties of nature, to describe the sweetness of living and of experience. These are feminine voices' (p. 349). He was referring to war time and that the novels of women were totally out of context (the context of war); 'upon my table somber books accumulate, filled with bloody recounting, with cries of anger, with records of death and destruction. These few books by women make a smiling oasis among them' (De Mesa, 1917, p. 349). It seems that De Mesa has a quite general view of women's writing at that time as decontextualized, simple, and devoid of fight. For him struggle, battle and 'cries of anger' are automatically

linked to the war. Albeit some women's writings did not tackle war times and contexts, they dealt with their own personal struggles as professional women writers. These early women writers hoped 'that all their struggles and failures would make a difference to the women who came after' (Showalter, 1998, p. 401). Salzman, however, points out to the great variety of these women writings that the only way for him to gather them was according to the sex of the author (Cited in Clarke, 2010, p. 95).

Craciun and Lokke in their Rebellious Hearts book (2001) give different examples of women writers of the Romantic Period. They explain that while some women writers showed that they belonged to the feminine domestic spheres, they were in fact 'blurring the boundaries between public and private or even enacting a 'masculine' role' (p. 17). However, Reesman (2006) maintains that some women writers of the late eighteenth century belong to this female literary canon because of their conservatism in their moral fiction (para. 1).

By the end of the eighteenth century, sensibility was introduced by such novelists as Johnson and Jane Austen, since rationalism no longer satisfied people. By that time appeared a group of women novelists as Fanny Burney, Charlotte Smith and Ann Radcliff. According to Evans (1976), the novel is 'the form of literature in which women have competed successfully with men' (p. 212). The number of women novelists was almost the same as that of men and they competed with them not only in quantity but in quality as well. Although their reputations were 'eclipsed' because of the literary tradition at that time, 'their pre-eminence was widely recognized' since 'much of the finest prose fiction in this period was the creation of women writers' (Coote, 1993, p. 370). These women writers developed the 'new'

genre – the novel – and created types such as the novel of horror called the Gothic which was developed mainly by Ann Radcliff. The latter's influence on later novelists is immense and with her the Romantic Movement was fully engaged (Allen, 1958, p. 89-99).

At the turn of the century, with the first generation of the nineteenth century, the literary scene witnessed newness in novel writing and that was introduced by Maria Edgeworth. She wrote poetry, but as a novelist she was great and very important since she added something new to the novel which is location. All previous fiction was in London and Bath, whereas Edgeworth located her characters in countryside, precisely in Ireland and named it. She created a region and populated it. The regional novel was born. She 'invented' and thus started another type which is the saga novel (Allen, 1958, p. 103-5). Jane Austen, as well, was a revolutionary novelist. She is a sophisticated artist and a moralist; 'she was the last and finest flower of that century at its quintessential' (Allen, 1958, p. 108-9).

Therefore, we may notice that the writers who brought new elements to novel writing were in greater majority women, and Ian Watt (1957), as well, explains that most of late eighteenth and beginning of the nineteenth centuries' novels were written by women. He argues that 'feminine sensibility was…better equipped to reveal the intricacies of personal relationships' (p. 339) and Henry James shares his idea and says that 'women are delicate and patient observers; they hold their noses close…to the texture of life. They feel and perceive the real with a kind of personal tact' (Cited in Watt, 1957, p. 339). Virginia Woolf made the same remark concerning women's ascension in novelistic form, she declares that '...towards the end of the eighteenth century a change came about which... I should describe...of greater

importance than the Crusades or the Wars of Roses. The middle-class woman began to write' (Cited in Pollard, 1993, p. 199).

Indeed, the next period was to reveal itself full of new achievements on the social, literary and scientific scale.

Adrian Mathews (1992) studied the development of the novel in the nineteenth century and believes that 'the most prolific novelists [of the period] were, of course, women'. He gives such examples as the Bronte sisters, Elizabeth Gaskell and George Eliot and argues that it was because they had more time to read than men, and that the novel was considered at that period as a good entertainer for women; however, this entertaining aspect of the novel was going to become 'the superlative vehicle of serious contemporary expression'. Indeed, the 'woman question' as coined by Mathews was constant during that period of total change. The woman was at the same time 'abased and enthroned, materially powerless and spiritually omnipotent' (p. 58-9). Thus, the women who held a certain kind of 'power' tried to change this status. Such women were novelists or prose writers in general –fiction or nonfiction.

Harriet Martineau, for instance, says she feels free when she writes fiction; she explains: '...my heart and mind were deeply stirred on one or two moral subjects on which I wanted the relief of speech...which could be...expressed in fiction...and perhaps with more freedom and earnestness than under any other form' (Cited in Pollard, 1993, p. 201). Therefore, prose fiction (mainly novels) became the tool by which women expressed their opinions and views on whatever topic they wanted to, be it social or even political.

These women did not receive a wide welcome and recognition by all men of the society, for instance Tennyson in 1847 warned people that there would be chaos 'if women tried too violently to overthrow the traditional order of things' (Cited in Pollard, 1993, p. 200). Yet, these women did step outside their feminine confined sphere to that of the male-oriented one.

Harriet Martineau reacted against the 1832 Act concerning the women's status in society and mainly on the political scale. 'I have no role in elections, though I am a taxpaying housekeeper and respectable citizen', she bursts 'and I regard the disability as an absurdity' (Cited in Pollard, 1993, p.200). Jane Spencer is another woman who tried to explain why this change in the woman status was needed and she argues that it is the result of 'the increasing separation of home from workplace in the late seventeenth and eighteenth centuries [that] laid the foundations for a new bourgeois ideology of feminity' (Cited in Pollard, 1993, p. 201).

Women novelists' heroes were in fact heroines 'the substance of women's writing...was the story of a young woman's courtship... [or a] story in which the heroine's moral growth was a principal growth' (Pollard, 1993, p. 202). Such women novelists were Jane Austen, Maria Edgeworth, Susan Ferrier, Hannah More, Charlotte Bronte and Elizabeth Gaskell. These women not only occupied the novelistic field but developed it as well. They mixed sentiment with the realistic social problems and this was further clarified by Marion Shaw:

> The significant developments from this eighteenth century inheritance[10] were the greater infusion into the love story of social

[10] This eighteenth century inheritance concerns the narratives which were composed of love and marriage stories.

> commentary of a serious and more or less didactic nature, and a strong sense that the wider social scene was of concern to women (Cited in Pollard, 1993, p. 202)

Wettlaufer's idea of the path that women writers went through is summarized by Godbey (2013) in her following sentence: 'from 'anomalous' position at the beginning of the century to that of 'a recognized figure in the cultural landscape' in 1860' (p. 413). With changed preoccupations and expectations, the novel was altered as well, as Margaret Drabble explains;

> One of the most interesting areas annexed by the post-war novel is the area of the woman's novel. This is new ground in a sense that it is a new reality. Women today, women writers today, are living lives that are very different from those of their nineteenth-century counterparts…they are living lives…such as women have never lived before. The New Woman has had to forge a new novel to describe these new experiences (Cited in Bromberg, 1990, p.6).

Linda Peterson concludes that 'today's female literary history has come to terms with the scandal of separate spheres and is conversant with the … histories of the rise of the professions' (Cited in Booth, 2013, p. 202); that there are no more canons of 'male and female Victorian writers' which existed twenty or thirty years ago (Booth, 2013, p. 201) and Showalter joins in with her concluding idea that '[w]omen novelists have joined the mainstream as postmodern innovators, politically engaged observers, and limitless storytellers' (Cited in Lorraine, 2000, p. 498).

1.7. Conclusion:

The novel as a genre has developed through the centuries in its external form as well as its inner aspects. Its discourse varied from romantic or realistic, for instance, to metafictional; and from masculine to feminine; to feminist. Its characters have evolved from the static unchanging 'people' to the dynamic and in constant development (mainly psychological development). Yet, criticism about the novel has still to move steps further to reach a tradition in novelistic criticism, equal to that of poetry. For we know, poetry is older than the novel which remains a sociological phenomenon. Allan Swingewood (1972) goes through the different stages in the development of the genre under investigation from 1750 to 1920 and 'correlates [it] with the rise and then the hegemony of the bourgeoisie'; he explains that the main direction of the novel was towards realism, and that nineteenth century novels were '...the...vehicle for liberalism and the middle class; the realist novel develops...in a society in which the ideology of individualism embodies the notion of a free individual who, realizing his own interests, facilitates the interests of the whole (p. 209).

Therefore, the novel and society, and indeed fiction and reality, seem to be interrelated. Spacks explains that for women 'inner reality is [the]…most valuable' (Cited in Juhasz, 1977, p.100). Swingewood insists on the fact of considering the novel as a faithful reproduction of the social world, of man with his family, politics and the State. However, the novel is more than a mere social, economic or political document, it achieves more; for 'as art, literature transcends mere description and objective scientific analysis, penetrating the surfaces of social life, showing the ways

in which men and women experience society as feeling' (Laurenson and Swingewood, 1972, pp. 12-13).

Moreover, women writers took profit on the several possibilities that the society opened to them, after the fight of their predecessors, to be freer in their fiction and writings in general. They managed to bridge the gap which existed in the early centuries between their status and that of men writers; to be nowadays not competitors but partners of male writers, having in common among them – women writers – a certain type of discourse, the one of fight and struggle, implicit or explicit. In a way or another, women writers have had their female literary tradition alongside with the masculine one. The only difference was recognition. They fought for it and nowadays women writers have their established status as literary figures just as men have theirs.

The following chapter will deal with discourse analysis of Elizabeth Gaskell's Wives and Daughters and Virginia Woolf's Orlando. A discourse analysis focused on intertextuality, dialogism and narration. This second chapter serves as a practical side to what has been presented in this first chapter.

Chapter Two

Novelistic Discourse Analysis: Wives and Daughters and Orlando

Contents

‘We need to interpret interpretations more
than to interpret things’

Montaigne

2.1. Introduction:

Intertextuality and dialogism go hand in hand. A writer is influenced by previous texts; his/her previous readings, and this literary background goes through dialogic relations with his/her own ‘present’ ideas which may give rise, in most cases, to intertextuality. Yet, it seems to be impossible to analyse a text’s dialogism without first starting with intertextuality. Therefore, this chapter will focus on the use of intertextuality by Gaskell and Woolf in Wives and Daughters and Orlando respectively because to analyse a discourse on the basis of intertextual presence is in fact a proof of dialogism. The analysis of the discourse of both writers under consideration will go through deconstructing their stories in order to sort out the different techniques of intertextuality.

Narration is part and parcel of the discourse in any given novel; therefore it will be under investigation in this chapter following a deconstructive approach in order to construct the narrative activity. Narration is defined as ‘the process of relating a sequence of events…often distinguished from other kinds of writing (dialogue, description, commentary)’ (Baldick, 2001, p. 165)

Before getting into discourse analysis, the summary of each novel under study might be needed to make things easier for the reader of this research work to understand what the stories are about.

2.2. The Novels' Summaries

2.2.1. Summary of Wives and Daughters

Molly Gibson is twelve years old; she is over-excited to go to the Towers for the school's annual festivities where she has been invited by the Earl Lord Cumnor himself. Since her mother died when she was three, Molly is going to the grand house with her dead mother's friends the two Browning sisters.

As soon as they get there, Molly is fascinated and amazed by the beauty of the huge garden at the Towers, then later they are taken by Lady Agnes, one of the three Cumnors' daughters, to the greenhouses where she shows her guests the different plants and flowers she managed to grow. Yet Molly does not feel good, she is suffocating, thus she runs outside to the beautiful garden and sits under a great tree where she immediately falls asleep. A few hours later she is found by Lady Harriet, the other daughter and her governess Clare. The lady proposes food and drink to her and tells her that the carriage of the Brownings has gone and that she has to spend the night at the Towers, but Molly is so ashamed she had overslept herself that she cannot eat. She longs to see her father with whom she nourishes a strong relationship since he is the only parent she has. He is the doctor of all Hollingford and he even goes to the neighbouring villages. He is not the kind of people who show their emotions; his daughter is all his life but the only word he allows himself to use with her is 'goosy' and this means a lot for Molly who knew her father. Mr Gibson goes to the Towers to take his daughter back home, and the poor little Molly is saved. On their way home, Molly expresses her relief and happiness to be with her father wishing to be literally linked to him: 'Papa, I should like to get a chain like

Ponto's… and then I could fasten us two to each end of it…and we could never lose each other' (p. 58)

A few years later, when Molly is seventeen, Mr Gibson intercepts a love-letter sent by Cox, his apprentice – for he has two young men apprentices with him at home. Mr Gibson is shocked by the letter and sarcastically answers Cox. He gets the confirmation from him that Molly had no knowledge about the affair. It is after this incident that Mr Gibson starts to worry about his daughter whom he leaves alone at home with the two apprentices since her governess Miss Eyre has gone to the seaside with her nephews, he therefore decides to accept the invitation of the Hamleys. He sends Molly there without giving her the slightest explanation.

As soon as she is at Hamley Hall, Molly likes the place, she forgets herself looking at the beauty of the land in front of her. Concerning the house, it is clean and neat, yet everything is old-fashioned and seems to belong to the last century. Molly is warmly welcomed by Mrs Hamley: 'I think we shall be great friends…I like your face, and I am always guided by first impressions' (p. 94). Mrs Hamley is happy to have a feminine presence at home since she has two sons and they are studying far at the university. Mrs Hamley is a delicate frail woman. She seems to be ill of something but nothing in particular. It is only that she is from London; she likes writing and reading poetry but she receives no encouragement from her husband the Squire who loves his wife all the more because she abandoned her tastes and interests for him.

As soon as the two new friends Molly and Mrs Hamley are left alone, they discuss poetry. Mrs Hamley reads out some of her eldest son's poems and tells Molly

that they are as good as Mrs Hemans's. While at Hamley Hall Molly notices that both parents have a great faith in the success of their eldest son Osborne the poet, and that they consider their other son Roger as slow and not particularly intelligent.

Molly meets Roger for the first time when he comes back to the Hall to tell his parents about his brother's failure at university, for the irony is that it is Osborne who fails and Roger who gets the fellowship. The bad news aggravates the delicate health of Mrs Hamley and Molly starts to hate Roger. A few days later, her father goes to the Hall to tell her that he is going to marry again. In fact, he had been thinking about a solution in order to avoid letting Molly with his apprentices, besides she is growing fast into a lady and she definitely needs a female presence at home. Molly is shocked by the news and runs to the fields of the Hamleys where she cries out all her heart. Roger hears her and immediately goes to comfort her. He gives her advice and it is from that moment that Molly starts looking at Roger no more as a heartless young man but as her mentor and friend. In order to prevent her from thinking about the re-marriage of her father, Roger takes her out with him in his scientific investigation and gets her interested in his researches. Thanks to Roger, Molly views life differently; she thinks of the happiness of the others before hers and this is on Roger's council.

After the wedding, Molly does not recognize her home. The new Mrs Gibson changed everything in the house, even the cook and the nurse decided to leave the Gibsons because they could not stand Mrs Gibson and the habits she imposed on everyone. Molly is saddened by what she witnesses, but much more because she notices that her father is not happy with his wife who has a different standard of conduct from theirs and seems to dwell on futile things; 'but the

differences of opinion about trifles arose every day…Molly knew her father's looks…his wife did not…[she] never found out how he was worried by all the small daily concessions which he made to her will or to her whims' (p. 214)

Mrs Gibson has a daughter, named Cynthia, from her first marriage. Her husband Kirkpatrick died and left her with nothing to live upon. She tried to survive as a schoolmistress and governess, and she neglected her daughter whom she sent to France to a school for governesses. Cynthia does not love her mother for that reason and she tells it to Molly as soon as she arrives at Hollingford, for she came back from France in order to live with the Gibsons. Molly and Cynthia get on well together from their first meeting and Molly is fascinated by her step-sister's attractiveness and beauty.

Osborne comes back home when his mother is dying for she has been deadly grieved by the heavy debts Osborne fell into. Squire Hamley is so angry with his eldest son that he prevents him from coming back home. It is only because his mother's death is approaching that Dr Gibson asks for his return. Mrs Hamley dies and the poor Squire is so sad and changed that his servants call him tyrant. Though father and son are in the same house neither of them talks to the other. The Squire blames his son for his mother's death and the debts he brought home, and Osborne is afraid of his father. He fears lest the Squire would discover his secret life; he is married to a French servant. Osborne knows well that his father wants him to marry a rich woman even if she is older than him and not beautiful. Osborne would never accept it and this is the topic which father and son argued upon more than once. Meanwhile, Roger has succeeded at university and he finds the solution to help his father free himself from Osborne's debts. Roger accepts to go to Africa for two years

for a scientific expedition. On the day of his departure, Roger goes to see his friends Mrs Gibson, Molly, and Cynthia to whom he offers marriage and binds himself.

Molly is shocked when she hears the news for she loves Roger but does not know it. Cynthia is unfeeling as Molly notices, and she does not even care for Roger's letters which he sends her from Africa. Later on, Molly discovers that Cynthia is secretly engaged to another man Preston she seems to hate. Cynthia confesses everything to Molly that he lent her money when she was fourteen for her mother left her with none, and he made her promise to marry him (Preston) when she is twenty. She accepted at the time because she liked him, yet he became threatening and dangerously in love with her thus she started to abhor him. She wanted to give him his money back but he refused. Molly decides to free her sister from Preston; therefore she meets him and tries to convince him to let Cynthia go. Molly is seen by the people of Hollingford with the man and scandal arose around Molly. When her father discovers everything, Cynthia is ashamed and decides to disengage herself from Roger for she knows he is a good fellow and that she does not love him. She marries a London lawyer who seems to have the same interests as hers.

Osborne Hamley dies of a heart disease in his youth and far away from his secret wife Aimee and their child. As soon as Molly hears about his death she hurries to her old friend, the poor Squire to comfort him. Later, she tells him about Osborne's secret life and Aimee. The poor French widow arrives at the Hall with her child and faints as soon as she hears the news. The Squire immediately falls in love with his grandson and tells Molly that he would keep the child and send back the woman. Molly tries to reason him on the subject, but it is only when Roger comes back from Africa that he manages to find a solution, he places his brother's wife not

far away from the Hall so that the Squire would see his grandson whenever he wanted.

Molly meets Roger at the Towers where she has been invited by Lady Harriet for she was too ill to go to London to Cynthia's wedding. Roger is amazed at Molly's change. She has grown up into a beautiful young lady who is solicited by all the men who were at the Towers and Roger finds himself jealous to see Molly surrounded by these men and talking to them. He realizes that he is in love with her and that it is too late to ask her to marry him. She would never accept because he made the silly mistake, the mistake of boyhood, to be engaged to her sister. Roger has not finished his African expedition yet, there are six months left. He has come because of the death of his brother and to arrange everything at the Hall, then he would go back to his expedition, far away from Molly. He decides, then, to confess his love to Mr Gibson and asks him not to tell a word to Molly until he is back.

After six months more in the African expedition, Roger finds Molly still waiting for him and they marry: 'He returned; but when he saw Molly again he remembered that to her the time of his absence might not have seemed so long…[he] found it difficult after all to tell Molly how much he hoped she loved him…[which] she did' (p. 707).

2.2.2. Summary of Orlando

Orlando is sixteen and he is the son of a noble family who has roots in the English history. Orlando is too young to go with his male relatives to fight, so he escapes from his mother to his room in order to slice the air with his sword.

Orlando loves nature and solitude; whenever he can, he goes in the large fields of the family properties, climbs the hills and sits there contemplating nature for as long as he could. One day as he was in the woods far away from the huge family manor, he heard the trumpets announcing the visit of Queen Elizabeth I, a far relative to the family.

As soon as he is introduced to the Queen she immediately likes him and two years later, she summons him to name him her Treasurer and Steward, and provides him with whatever he likes, for 'nothing after that was denied to him' (p. 17)

Orlando loves nature, but writing poetry and drama are his favourite. He seeks solitude in nature in order to find inspiration for his poems and tragedies, and he loves adventures and travels which are provided by the fact of being the steward of the Queen.

Orlando's life comes to be filled with love. He meets Clorinda, Favilla, and Euphrosyne in a chronological order. He stops seeing Clorinda because she tries to change him which he did not accept: 'She took it on her to reform Orlando of his sins, which sickened him' (p. 22); he left Favilla because she was brutal with animals: 'Once…she was so ill-advised as to whip a spaniel…within an inch of its life beneath Orlando's window' (p. 22), which of course shocked him for he was 'a passionate lover of animals'; and as to Euphrosyne she seemed to be the perfect match. Her family tree was as old as his and the people and lawyers were preparing arrangements as to the marriage of the two.

During the big frost that England went through, the King ordered that the frozen river would be turned into a skating area, for his people to have fun. In one

frosty night, Orlando makes a new acquaintance. At first he does not know whether the person getting closer to him is a man or a woman since s/he is wearing trousers and has a stunning ability in skating. As he looks closer, Orlando discovers that it is a woman; a Russian princess named Sasha: 'Legs, hands, carriage, were a boy's, but no boy ever had a mouth like that; no boy had those breasts…She was a woman. Orlando stared; trembled; turned hot; turned cold' (p. 26). During dinner the two young people easily get on together since they are the only French speaking ones. She asks funny questions about the English traditions and he answers her with fascination.

Orlando and Sasha form a couple as soon as they meet and Euphrosyne is automatically put aside to the great deception of all those who know Orlando. The two lovers plan to escape from England to go to Russia where Sasha feels better. One day, Sasha and Orlando are skating near a Russian ship where the girl claims she has lost some clothes of hers. She climbs to the ship while Orlando is waiting for her on the ice. Minutes and an hour pass and still no Sasha getting out of the ship; Orlando decides to climb too to look for her, but suddenly he finds her on the knees of a sailor bending to kiss him. Orlando is mad with rage and feels bad because of this excessive feeling. Sasha takes care of him and is tenderer to him; she even manages to convince him that what he saw was only a hallucination; that she loved him. That night, Orlando gave her the signal they agreed on to flee together. They were supposed to meet at midnight at an inn, but Sasha never came. Orlando waited for her outside the inn until he realized that she had deceived him, he went to the river to discover that the frozen water turned to be fluid and that the Russian ship was almost out of sight, in its way probably back to Russia.

After the broken love-affair he has with Sasha and his bad behaviour to Euphrosyne, Orlando is in disgrace with the court and in one summer morning he does not wake up. His servants turn all around him in his room trying to wake him up but with no success. Orlando wakes up seven days later a bit changed with new prospective.

Orlando has always been keen on writing, thus he manages to meet Nick Greene the famous poet of the time in order to maintain a conversation on poetry. Yet, all he manages to have is a discussion with a drunken melancholic man. Back to his home, Greene writes a comedy over his meeting with Orlando and as soon as the latter reads it he is deceived for the second time and now by a man. Orlando by then decides to stay alone seeking the company of dogs instead of humans.

After finishing refurnishing his 365 bedrooms he sees a woman from one of the windows. He discovers that she is Harriet an Archduchess, however Orlando is overwhelmed with sexual desire which he does not accept, thus, he asks the court of England to send him for a mission to Constantinople. As an ambassador in Turkey sent by King Charles II, Orlando does a great job, but he feels tired of these people around him and longs for his walks in nature, and reading and writing poetry: 'Once…shepherds, bringing their goats to market, reported that they had met an English Lord on the mountain top and heard him praying to his God. This was thought to be Orlando…and his prayer was, no doubt, a poem said aloud' (p. 87).

One morning – still in Constantinople, three sisters get into Orlando's room asking truth to be displayed. Lady of Purity, Chastity and Modesty dance and turn around Orlando sleeping deeply in his bed for the seventh day without getting up.

The three sisters go away and Orlando gets out of his long sleep, out of his bed naked in the body of a woman: 'Orlando looked himself up and down in a long looking-glass, without showing any sign of discomposure, and went, presumably, to his bath' (p. 97).

Orlando dresses and leaves Constantinople with a gipsy who takes her to the mountains to live in the gipsy tribe. At first, Orlando gets on very well with the members of the tribe, but then the eldest notices that she likes solitude, nature and writing poetry; things they do not believe in, while Orlando on her side longs for England; for her house.

Once back home, Orlando discovers that England in the eighteenth century has changed. She finds troubles as well in order to restore her estate and properties to her name now as a woman.

After her return, Orlando finds pleasure in going to parties and dinners, but soon she grows weary of all. She seeks the company of Pope and Addison: 'her spirits revived, and she took up to tearing up her cards of invitation to great parties; kept her evenings free; began to look forward to Mr Pope's visit, to Mr Addison's, to Mr Swift's' (p. 147). Thus, she decides to use her both gender experience to be wherever she wants. As a male person she manages to be part of the writers' circle and as a woman invited to parties. This part ends with the end of the eighteenth century.

The nineteenth century starts with a heavy cloud over London and dampness entering every house: 'damp now began to make its way into every house – damp, which is the most insidious of all enemies…steals in while we sleep; damp is silent,

imperceptible, ubiquitous' (p. 160). However, Orlando is more and more busy writing her poem she has started 300 years ago, 'The Oak Tree'.

Orlando notices that women all around her are wearing wedding rings; that marriage has become the spirit of the age. She decides to find a husband and get married. One evening Orlando meets Shel – a sailor - who almost trampled on her with his horse. They immediately love each other and are engaged.

Even though Orlando submits to the age by her marriage, she refuses to stop writing. She concentrates more than ever on her poem and finishes it. Afterwards, she goes to the city in search of a publisher and meets Nick Greene who seems to have crossed the centuries just as she did. Greene looks at her manuscript, praises it a lot and promised that it will be published.

Back home, Orlando reads all she finds on Victorian literature and from one event to another gives birth to a son, turns to be in the early years of the twentieth century where everything seems to have changed: 'Look at the lights in the houses! At a touch, a whole room was lit; hundreds of rooms were lit…[…]. It was 11 October. It was 1928. It was the present moment' (p. 209-211); even people seem happier. Orlando is afraid of this new fast changing age, afraid of the future. She has succeeded to publish her poem and is famous now: 'Fame! (she laughed.) Fame! Seven editions. A prize. Photographs in the evening papers' (p. 220). By the end of the story, Orlando decides to bury the manuscript she started 400 years ago in her garden near the oak tree for, right from the beginning nature has been her sole faithful companion.

2.3. Intertextual Use by Gaskell and Woolf

Intertextuality 'is the very basis of literature...all texts are woven from the tissues of other texts' (Lodge, 1992, p. 98-99). It is a subtle interplay of writing and rewriting texts.

Intertextuality is, according to Riffaterre (1980), 'a modality of perception, the deciphering of the text by the reader' (p. 625), intertextuality is then a matter of decoding and interpreting a text. There are various ways of using the intertext as explained in chapter one: integration, collage and citation.

2.3.1. Integration Techniques

2.3.1.1. Integration by Installation

Achour and Bekkat (2002) explain that the intertext is added either in italics, with quotation marks or even with a reference (p. 112-117).

Gaskell uses these devices several times in Wives and Daughters. For instance, when Molly shows her step-mother, who is ill, a letter from Cynthia, Mrs Gibson replies 'Oh, you dear little messenger of good news! There was one of the heathen deities in Mangnall's Questions[29] whose office was to bring news[30]' (Gaskell, 1986, p. 704). In this example, the intertext is added with a reference. In fact, there are two references, one concerning Miss Richmal and the other the *Odyssey*. The explanation of both references is provided in the notes to Wives and Daughters.

Another instance of the same kind, but with quotation marks this time, is when Osborne and Roger Hamley are at the Gibson's. Mrs Gibson and Osborne discuss different topics and Elizabeth Gaskell (1986) employs Goldsmith's expression: 'They talked of the 'Shakespeare musical glasses' of the day[13,1] (p. 216). Here again the novelist makes her reader go to the notes where she provides an explanation of the expression.

Woolf's use of this technique, i.e. integration by installation is displayed throughout the novel in her employment of italics. In fact, Woolf's characters interact, discuss and comment on writing such as when Orlando meets Greene who starts describing Elizabethan literature and therefore analysing it. He speaks of the poets and playwrights of that period and of their literary productions:

> Most of them quarrelled with their wives; not one of them was above a lie or an intrigue of the most paltry kind. Their poetry was scribbled down on the backs of washing bills held to the heads of printer's devils at the street door. Thus *Hamlet* went to press; thus *Lear*; thus *Othello* (Woolf, 1975, p. 64).

In this passage the intertext is integrated to the text with italics in order to show its function. Woolf uses these three plays to refer to how publication went on during the Elizabethan period. Indeed, without even giving the period, as soon as she refers to *Hamlet, Lear* and *Othello* the reader automatically goes back to Shakespeare and thus to the Elizabethan Age.

[1] This note number 13 belongs to the quotation taken from Wives and Daughters; it is a note that roots fiction into its real time.

2.3.1.2. Integration by Suggestion:

The mention of a name or title of a book makes the reader go back to other texts.

Gaskell (1986) uses this technique when Molly is in the library at the Hamleys and the Squire (Mr Hamley) believes she is bored so he asks her to go to the fields with him 'she was so deep in one of Sir Walter Scott's novels […] in the very middle of the Bride of Lammermoor…her mind quite full of Ravenswood and Lucy Ashton' (p. 103-104).

In this passage there are neither quotation marks nor a reference, but since Gaskell provides her reader with the name of the author, even if the reader has never heard of this novel, by the simple mention of the writer the reader can locate the work of art referred to, and if he knows the story, the reader will understand in what type of mood Molly was.

This passage also contains character names Ravenswood and Lucy Ashton; characters that are part of Walter Scott's novel The Bride of Lammermoor. Once again, if the reader does not know the novel and its characters, or if s/he is not curious enough to have doubts about these literary signs, s/he will never guess that there is intertextuality in this passage.

Woolf (1975), too, integrates the intertext by suggestion. The mention of Hamlet, Lear and Othello in the previous example is an instance of this type of intertextual integration. At times, Woolf refers to names at others, to titles and in some other sentences she uses both names and titles as when Orlando was alone at

home reading Sir Thomas Browne then he stopped and went to look for some other books in his many drawers;

> He paused, as if hesitating which to open. One was inscribed 'The Death of Ajax', another 'The Death of Hippolytus', another… 'The Return of the Odysseus' – in fact there was scarcely a single drawer that lacked the name of some mythological personage at a crisis in his career (p. 53-54).

In this quotation the intertext is highlighted by inverted commas as well as by capitalization for the non-curious reader. The selected titles by Woolf represent the mental state of Orlando. He had been betrayed by Sasha the Russian princess and he was in a state of inspiration loss to write. He used to sit alone for hours and try to write a sentence, that is why the comparison is made implicitly in referring to these mythological characters.

There are other examples of intertextuality in Wives and Daughters and Orlando mainly in using names (real figures or famous fictional characters).

For instance, in naming the governess of Molly Gibson Miss Eyre, Elizabeth Gaskell is, according to the five 'transtextuality' subparts of Gerard Genette, making use of hypotextuality, for as soon as Gaskell calls her governess Miss Eyre, the reader automatically goes back to the novel of Charlotte Bronte Jane Eyre. Therefore, the simple reference of this character makes the reader believe that there would be a love-affair ending in the marriage of the master with the governess, but this will never happen. Dr Gibson marries a governess, but not his; the Cumnors'. According to Leah Price (1995), Gaskell named one of her governesses Eyre 'only to

dismiss her: first by depriving her of psychological depth and direct discourse, then by packing her off to the seaside, into quarantine, and out of the novel' (p. 757)

In her article, Price claims that Wives and Daughters at the beginning deals with the 'status of working middle-class women', yet Gaskell dismisses Miss Eyre, Price (1995) explains that 'the dismissal of Miss Eyre…allow[s] Gaskell to exorcise the figure of the verbally and sexually immodest governess with which the publication of Jane Eyre associated Charlotte Bronte and from which the Life of Charlotte Bronte tries to dissociate her' (p. 758).

Virginia Woolf (1975) as well uses this technique as when early in the novel she employs the word 'Moor', and as readers we automatically link it to the most famous Moor in English literature, that is Othello. In fact, Woolf never provides the name of Othello but she refers to the play later on when she says:

> But now and again a single phrase would come to him over the ice which was as if torn from the depths of his heart. The frenzy of the Moor seemed to him his own frenzy, and when the Moor suffocated the woman in her bed it was Sasha he killed with his own hands (p. 40).

Orlando by now has lost his first love Sasha who betrayed him with another man and though he knew it, he waited for her and of course she never came. Woolf seems to link Orlando's broken love affair and Othello's feelings when he realized that his Desdemona betrayed him. Orlando is watching the play and feeling just like the Moor when he was ravaged by jealousy and anger. The difference between the two stories is that Othello kills Desdemona and dies whereas Orlando is emotionally

killed by Sasha's disappearance. She goes away leaving him heart broken and almost senseless.

Intertextuality is the reference to real figures, too, as when Gaskell named her characters; the two sisters, Browning which seems to be a reference to Robert Browning and Elizabeth Barret Browning. The first real figure referred to by Woolf is Queen Elizabeth. Orlando meets her but all he could remember was her hand since he was ashamed to raise his head to see her face:

> Such was his shyness that he saw no more of her than her ringed hand in water; but it was enough. It was a memorable hand; a thin hand with long fingers always curling as if round orb or sceptre; a nervous, crabbed, sickly hand; a commanding hand too; a hand that had only to raise itself for a head to fall; a hand, he guessed, attached to an old body that smelt like a cupboard in which furs are kept in camphor; which body…held itself very upright though perhaps in pain from sciatica… (Woolf, 1975, p. 15).

The Queen in this passage is not only referred to but plays a role too. She is a far relative of Orlando and insists on meeting him. She likes him much, or in Woolf's words 'the old woman loved him…He was to be the son of her old age' (Woolf, 1975, p. 18).

2.3.1.3. Integration by Allusion:

An example of allusion would be when Osborne Hamley died suddenly; Molly went to see her old friend the Squire in order to be by his side at the loss of his young son. It was night and she was going downstairs:

> She trembled with fear as she went along the moonlit passages. It seemed to her as if she should meet Osborne, and hear it all explained; how he came to die – what he now felt and wished her to do. She did get down…the last steps with a rush of terror – senseless terror of what might be behind her (Gaskell, 1986, p. 607).

In this passage there is no known name, title or reference, but there is an allusion. The allusion is to the Gothic; Molly is terrified as she goes downstairs at the Hamleys. The Hamley family has a huge house like a castle or manor, the scene takes place at night when the house is silent, the servants are asleep and right after Osborne's death. Molly is asked by her father to go downstairs to the dining room to eat something and have some rest, but as Molly is descending the stairs in the dark night she is caught by a feeling of terror as if her young dead friend Osborne would appear to her – like a ghost – and provide her with explanations as to the causes of his sudden death. The element of terror and fear, a young lady in a huge dark castle and dead revenant may all be allusions to the Gothic novel and the alluded work that comes to mind is Ann Radcliffe's *The Mysteries of Udolpho.*

Orlando is in Constantinople and he fell asleep, again, for a long time, when all of a sudden enter three characters as if coming from another dimension; another

time; another story. They are presented by the narrator in a way actors in plays are introduced:

> …the doors gently open, as if a breath of the gentlest and holiest zephyr had wafted them apart, and three figures enter. First, comes our Lady of Purity…in whose hand reposes the white quill of a virgin goose. Following her, but with a statelier step, comes our Lady of Chastity…and her fingers if they touch you, freeze you to the bone. Close behind her…comes our Lady of Modesty, frailest and fairest of the three… (Woolf, 1975, p. 94-95).

Throughout four pages –from 94 to 97 – Woolf seems to be parodying a play, a play where there are three sisters as witches. The play that comes to mind is that of *Macbeth* by William Shakespeare. In *Macbeth* the story opens with the three sisters intending to make mischief; to pour in Macbeth's ears and usher him into wickedness. Thus, Woolf seems to be alluding to that Shakespearean play with a light of parody, since there are three sisters who seem to come from nowhere, singing, turning and dancing around Orlando while he was sleeping; they were as if calling the spirits for 'Truth'. 'Truth' they wanted to fall on Orlando. The three sisters Chastity, Modesty and Purity are the ones who usher Orlando into a new nature; the feminine one, i.e. as soon as they go away after their incantations, Orlando wakes up a woman: 'He stretched himself. He rose. He stood upright in complete nakedness before us, and while the trumpets pealed Truth! Truth! Truth! We have no choice left but confess – he was a woman' (Woolf, 1975, p. 97).

2.3.1.4. Integration by Absorption:

When the text absorbs the intertext there is no proof of it, it is therefore up to the reader to interpret it according to his literary 'background'.

The example that seems to fit into this category is when Cynthia's wedding is approaching Lady Cumnor and her daughter Harriet go to the Gibsons to congratulate the bride-to-be. The scene of the coming luxurious carriage of the countess and the way Hollingford people react when seeing it, as well as the maid's hurry to her mistress to tell her about the 'visitors' remind the reader of a scene in Pride and Prejudice by Jane Austen.[2]

> Maria had only just time to run up into the drawing-room…: 'please, ma'am, the great carriage from the Towers is coming up to the gate, and my lady the Countess is sitting inside' …The family 'stood at arms'…till Lady Cumnor appeared …and then she had to be settled in the best chair, and the light adjusted before…conversation began (Gaskell, 1986, p. 661).

Woolf uses the integration technique by absorption when Orlando is sitting at her writing table trying to write when suddenly she was inspired and the pen started to write as if alone. Orlando wrote the following verses:

> I am myself but a vile link
>
> Amid life's weary chain,
>
> But I have spoken hallow'd words,

[2] This might be wrong but it is the image I had when I read this passage. The same setting with the same performance is described in this novel which provokes an intertextuality of pictures or tableaus in the mind of readers showing the same cultural references.

Oh, do not say in vain!

Will the young maiden, when her tears,

Alone in moonlight shine,

Tears for the absent and the love,

Murmur - (Woolf, 1975, p. 168)

This poem is melted in the events of the story. Orlando is trying to concentrate and she finally manages to write a poem and the writer gives it to the reader. Yet, what is not said by Woolf is that these lines are taken from a poem *Lines of Life* written by Letitia Elizabeth Landon (1802 – 1838). Woolf takes the intertext and melts it in her own text as if it were hers – her own production, this in fact can be a case of plagiarism if the writer gives no further explanation as to his/her use of another's text within his/her own.

In a way or another, the four integration techniques may overlap since there might be installation and suggestion at the same time, or allusion and absorption together. It is then up to the reader's background and understanding to get the meaning out of the intertextual presence. For above all, the result is the same, there is intertextuality through integration.

2.3.2. Collage

The other way of adjusting the intertext to the text is by integrating canonised formulas in the narration. An illustration of this technique is a passage where Molly thinks about the goodness of her dead-friend Mrs Hamley, and recollects a poem she has read:

Only the actions of the just

Smell sweet and blossom in the dust (Gaskell, 1986, p. 258).

Gaskell pastes this couplet by James Shirley[3] within her text, in a conversation between Molly and her step-sister Cynthia, introducing it as a recollection by her heroine, and providing no further explanation. Gaskell's characters are having a common conversation in which these lines from a poem are included. The writer explains nothing as to the origin of the poem; she only joins it to the speech of the characters.

Woolf makes use of this 'collage' technique when Orlando is watching a play where a Moor suffocates his wife. He is deep in his memories and says to himself:

Methinks it should be now a huge eclipse

Of sun and moon, and that the affrighted globe

Should yawn – (Woolf, 1975, p. 40).

In fact, this recollection by Orlando is taken from Shakespeare's *Othello*. Yet, Woolf provides no reference nor title, she just takes the passage from act 5 scene 2 off the play and pastes it to her character's speech as if it were Orlando' utterance. What seems to be true is that Woolf provides a play that Orlando is watching and it is *Othello*, but then it is far from that performance that Orlando tells to himself these lines from the play, he utters the words at a moment when he is thinking of his escape with Sasha the Russian princess. However, the fact that the reader's mind is

[3] It is the closing couplet of a song from *The Contention of Ajax and Ulysses* by James Shirley (1596-1666).

still with *Othello* referred to implicitly, he would manage to find out that the poem recited by Orlando comes out from the same play.

2.3.3. Citation

The quotation implements the juxtaposition of discourse units mounted in a patchwork of discourses; it is 'the repetition of a discourse unit in another's discourse' (Achour & Bekkat, 2002, p. 116).

Elizabeth Gaskell (1986) 'repeats' a text without changing it when she describes Cynthia's power on people in introducing Goldsmith's couplet 'He threw off his friends like a huntsman his pack, / For he knew when he liked he could whistle them back' (p. 472). In fact, she uses it as an illustration of her statement about Cynthia Kirkpatrick.

Orlando meets Pope and invites him to go home with her[4]. She prefers to be in the company of such men as Swift, Addison and Pope rather than attending parties. Woolf cites one of Pope's poems *The Rape of the Lock* and provides the reader with five lines from it:

> Whether the Nymph shall break Diana's Law,
> Or some frail China Jar receive a Flaw,
> Or stain her Honour, or her new Brocade,
> Forget her Pray'rs or miss a Masquerade,
> Or lose her Heart, or Necklace, at a Ball (Woolf, 1975, p. 147).

[4] By now Orlando has become a woman in the story.

Woolf includes Pope's poem through a conversation between Orlando and the poet since they were discussing poetry and writing in general. This intertext is highlighted by the fact that it is introduced as being from *The Rape of the Lock* by Pope, and then the citation is provided.

Coming back to Wives and Daughters, Marilyn Butler considers the plot of Gaskell's novel as a reproduction of a story written by a Swedish novelist Fredericka Bremer's A Diary translated into English twice; in 1844 and 1845. The plot consists of two cousins who love the same man, but one of them is engaged to him and at the same time to another man who threatens her to make the affair public. Butler (1972) goes further in her investigation of the originality of Wives and Daughters' plot and finds a striking resemblance with Maria Edgeworth's Helen (1834), and claims that

> There need be no doubt of that Mrs Gaskell knew Helen: according to Lucy Poate Stebbins…Helen was a favourite of Mrs Gaskell's; and it may even have been because Helen was in her mind that she incidentally refers to Maria Edgeworth's tales as favourite reading matter… (p. 279-282).

However, Gaskell explains that the plot has been given to her by her daughter Meta (Butler, 1972, p. 279).

In fact, what is argued by Butler is what intertextuality is all about, a matter of influence of previous texts on the writer. These influences get into dialogic relations with the ideas of the writer to give rise to new texts that seem to be original but which are not. This statement is, indeed, the illustration of Roland Barthes' idea

that none of the texts of fiction is original (Cited in Allen, 2000, p. 75) and this dialogism is going to be examined more or less extensively in the next title.

2.4. Dialogic Relations in Wives and Daughters and Orlando

Bakhtinian dialogism is much wider than mere dialogues between two characters in a novel as claimed by Baldridge (1994, p. 15). It is related to language. In his study of Bakhtin's concept, Bressler asserts that language is a constant dialogue between people (2007, p. 45), but dialogism is not only about languages and their fact of being heteroglot. Bakhtin (1981) considers the novel as the 'fullest and deepest expression' of 'the dialogic orientation' (p. 275), it is diversity and heteroglossia that distinguish the novel as a genre (p. 300). Therefore, in a novel the reader will find dialogues between the characters, as well as between the narrator and his character(s) and/or with the reader; and most important, dialogic relations between different other texts, for as Bakhtin (1986) explains 'any two utterances, if juxtaposed on a semantic plane...end up in a dialogic relation' (p. 117). Lodge joins in with his explanation of what dialogism is according to Bakhtin: 'the dialogic includes...the quoted verbal speech of characters...' (Cited in Baldridge, 1994, p. 15)

In Wives and Daughters there are lots of dialogues that can be recorded between the different sets of characters created by Gaskell: dialogues between people belonging to the same social class, such as Miss Browning and Miss Hornblower about the fact that when Mrs Kirkpatrick – who is now Mrs Gibson – was a poor widow, she accepted the help and charity of the people at Ashcombe, but now that she is married again 'she speaks to... [Miss Hornblower] as if she could just recollect who ... [she] was, if she tried' (Gaskell, 1986, p. 324).

There are dialogues between the high and low classes. For instance when Mrs Goodenough reacted badly against the fact that the Cumnors and the duchess were very late and that the latter did not put on her diamonds that Mrs Goodenough stayed late at night only to admire: '...they're not worth waiting up for till this time o'night', Lady Harriet; the Countess's daughter was listening: 'you don't remember me, but I know you from having seen you at the Towers...'. Mrs Gibson tells Mrs Goodenough who the young lady is: 'dear me, your ladyship! I hope I've given no offence! But, you see – that is to say, your ladyship sees, that it's late hours for such folk as me...' (Gaskell, 1986, p. 335). The poor old woman is terrified when she acknowledges Lady Harriet. She does not seem to assume her previous speech about the Cumnors and their guest's attire in front of Lady Harriet[5].

In Orlando dialogues are not as numerous as those in Wives and Daughters; the former is a shorter novel and Woolf relies more on description and narration rather than on dialogues, but this does not mean that they do not exist; it is only a matter of amount and variety.

It is on page 12 that, for the very first time, we read that Orlando is speaking, but he speaks to himself. Orlando is a lonely person and does not communicate much, thus as a first utterance of the hero he pronounces: 'I am alone' (Woolf, 1975, p. 12), this is in fact a monologue and not a dialogue. Dialogues between characters in *Orlando,* if not rare, are imbedded within narration, as when Orlando being a

[5] Many other examples can be recorded, such as the dialogues between parents and children, master and worker, or husband and wife. There is a difference in the way a person speaks to the other because of his/her interlocutor's sex, social class, education or age and this is called 'style shifting' in sociolinguistics.

woman in the nineteenth century thinks of the spirit of the age which is based on marriage and she had no one but her writing. She is with her servant and says:

> 'Let me look at your ring, Bartholomew', she said, stretching her hand to take it… 'No', she [Bartholomew] said, with resolute dignity, her ladyship might look if she pleased, but as for taking off her wedding ring, not the Archbishop nor the Pope nor Queen Victoria on her throne could force her to do that (Woolf, 1975, p. 169).

This is a common dialogue between two people, in this precise example it is between the servant and the lady of the house, Orlando. Yet, the interference of the narrator in the conversation leaves but a small space to both partners of the dialogue to utter their respective speeches themselves. However, the reaction of Bartholomew sheds light on the importance of marriage epitomized in the wedding ring and for Orlando, who is more or less a foreigner to the moods of the nineteenth century, the servant's refusal to take off her ring proves that marriage is a sacred relationship; the loss of the ring might represent the end of that sacred union. Orlando is touched by Bartholomew's reaction and argument and decides herself to follow the spirit of the age, i.e. find a man and get married.

The other kind of dialogism includes 'the relationship between the characters' discourse and the author's discourse (if represented in the text)' (Baldridge, 1994, p. 15). The characters interact and converse and the writer's discourse joins in, in order to add more clarification to what is going on.

The example that could be illustrative of this form of dialogism is when Molly Gibson, twelve years old, is found by Lady Cuxhaven and Clare sleeping in the garden of the Towers:

> 'Poor little darling! She is overcome by the heat; I have no doubt – such a heavy straw bonnet, too. Let me untie it for you, my dear'.
>
> Molly now found voice to say: 'I am Molly Gibson, please. I came here with Miss Brownings'; for her great fear was that she should be taken for an unauthorized intruder (Gaskell, 1986, p. 46-47).

In this passage the characters' speech and the narrator's discourse are used alternately in order not only to show what is happening, but to tell the reader what the character feels at the same time of the occurring event.

Almost the same technique is used by Woolf when Orlando is called by Queen Elizabeth:

> 'Here', she said, watching him advance down the long gallery towards her, 'comes my innocent!' (There was a serenity about him always which had the look of innocence when, technically, the word was no longer applicable)
> 'Come!' she said…Was she matching her speculations the other night with the truth now visible? Did she find her guesses justified? (Woolf, 1975, p. 17).

The Queen had already met Orlando but it was in the dark, now that she has asked him to meet her she is trying to find out if her guesses were true or not. In fact, in this passage there seems to be no dialogue between Orlando and the Queen. The only existing dialogue is between the narrator's discourse and the Queen's. The narrator comments on the event at the same time of its occurrence thus creating dialogic relations between the narrator and the character. Moreover, the Queen's speech would be incomprehensible if there is no dialogism with the narrator's discourse which provides explanation and argument.

There are other kinds of dialogic relations available in Gaskell's novel under investigation. These are dialogues between the writer and the reader. At different moments in Wives and Daughters, the writer is narrating some event then she addresses the reader.

Gaskell is telling about the place and role Mrs Hamley held at Hamley Hall, but now that she is dead everything seems to go wrong. The dead woman is referred to as the 'keystone of the family arch', and with no transition Gaskell stops speaking about her dead character to move to a rather psychological conversation with her reader;

> It is always sad when a sorrow of this kind seems to injure the character of the mourning survivors...the judgements so constantly passed upon the way in which the way people bear the loss of those whom they have deeply loved, appear to be even more cruel, and wrongly meted out, than human judgements generally are (Gaskell, 1986, p. 286)

Then, in the same paragraph and in the same mood, Gaskell comes back to her story telling her reader about the deep sorrow of the poor old Squire. This kind of dialogic relations between a character's and real people's feelings enables the writer to involve her reader much more with the character than just narrating facts about his life and emotions.

Orlando is the Queen's favourite, but one day she sees him kissing a girl and she is outraged, her reaction is described as violent in 'snatching at her golden-hilted sword she struck violently at the mirror. The glass crashed; people came running; she was lifted and set in her chair again; but she was stricken after that and groaned much, as her days wore to an end, of man's treachery' (Woolf, 1975, p. 18), right after the end of this sentence, the narrator steps outside the narrative activity and addresses the reader by asking him/her questions: 'It was Orlando's fault perhaps; yet, after all, are we to blame Orlando? The age was the Elizabethan; their morals were not ours; nor their poets; nor their climate; nor their vegetables even' (Woolf, 1975, p. 18). It seems that the narrator is trying to justify the action done by Orlando, and through dialogic relations with the reader tries to persuade him that Orlando was not wrong; that it was a matter of age; the Elizabethan age was so different from the narrator's that one could not blame Orlando.

The other type of dialogic relation which exists in Wives and Daughters is that between texts. Lodge clarifies this form of dialogism to be 'between all these

discourses[6] and other discourses outside the text, which are imitated or evoked or alluded to' (Baldridge, 1994, p. 15).

Gaskell uses many other writers' texts and includes them in her own. This technique emphasises Bakhtin's (1986) saying that 'there are not nor can there be any pure texts' (p. 105). According to him (1981) a word is 'half someone else's. It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention' (p. 293). The novelist, as argued by Bakhtin (1981), will use the words that are 'already populated with the social intentions of others and compels them to serve his own new intentions, to serve a second master' (p. 299-300).

When Mr Gibson answered sarcastically to Cox's love-letter – his apprentice - which was addressed to Molly, the young apprentice goes to the doctor to clarify the affair, Mr Gibson replies; 'Molly has no mother, and for that very reason she ought to move among you all, as unharmed as Una herself' (Gaskell, 1986, p. 86). Una is the symbol of Truth and True Faith in Spencer's Faerie Queene as explained by Gaskell (1986) in her notes (p. 711). Thus, the simple mention of this name creates a dialogic relation between Gaskell's text and Spencer's. The word is used on purpose, in order to allow the reader to have a better image of the idea expressed by her character[7].

Woolf starts her fifth chapter with descriptive details of the environment:

[6] The discourses referred to are those that represent the verbal speech of characters as well as the characters' discourses in relation to the writer's.
[7] Yet, in order to have this kind of dialogic relation, the reader must know the text referred or alluded to. In the case of Una, Gaskell provides the explanation in her notes.

> The great cloud which hang, not only over London, but over the whole of the British Isles on the first days of the nineteenth century stayed... A change seemed to have come over the climate of England…the sun shone of course, but it was so girt about with clouds and the air was so saturated with water, that its beams were discoloured (Woolf, 1975, p. 160).

In this introductory paragraph of chapter five, Woolf refers to the nineteenth century with all the consequences of the Industrial Revolution. Right from the beginning she sets the tone of the period, that it will be cloudy, damp, smoky and dirty. Indeed, damp was a major characteristic of the age. Dialogism here occurs between the story of Orlando and previous historical and fictional texts that Woolf had probably read of the early nineteenth century. Her description of the weather and the heavy atmosphere recalls the reader of Dickens', Gaskell's, Disraeli's and other Victorian writers' descriptions when they set their stories in industrial England. Furthermore, these environmental details are not put only as ornament, they are juxtaposed with Orlando's life as when she says: 'While this went on in every part of England, it was all very well for Orlando to mew herself in her house…Even she, at length, was forced to acknowledge that times were changed' (Woolf, 1975, p. 163).

This form of dialogism, the one that concerns the dialogic relations between a text and another, has been dealt with previously in the intertextuality part. All intertextual references prove the existence and the occurrence of dialogic relations in both novels.

2.5. Narrative Activity and Narrator

As explained in chapter one, there are two major types of narrators: the personal narrator implying narrator/character, and in this case since the narrator is a character in the story s/he has a limited knowledge of the events and inner feelings since s/he 'can tell the story from the point of view of one person' (Boulton, 1984, p. 30), and of course we can speak of gender whether it is a 'he' or 'she' narrator. The other type of narrator is the omniscient one, and here the omniscient narrator can have a limited vision of the characters and events - extradiegetic: only from the outside; what is apparent - or a broad one - intradiegetic: knowing the characters from within as well as past and future events in the story as explained by Boulton (1984): 'most mainstream novels are written from the point of view of an omniscient, or at least very well informed, narrator, who follows either one character, or several' (p. 31). This type of narrator's sex would be difficult to guess since assuming omniscience is putting aside the narrator's identity unless there are hints in the novel, and therefore we can speak of an ungendered narrator.

In Wives and Daughters and Orlando the narrator is omniscient not narrator/character. In Genette's words, this narrative activity can be described as heterodiegetic with an intradiegetic feature, i.e. the narrator is not a character in the story and is the kind of narrator who has the ability to describe characters from within. Yet, the sex of the narrator remains unknown, therefore we will use the pronoun 'she' assuming that this is female narrator since the writer is a woman and reflecting on feminine issues.

The introductory paragraph of Gaskell's novel may be a good instance of what is meant by heterodiegetic intradiegetic:

> In a country there was a shire, and in that shire there was a town, and in that town there was a house, and in that house there was a room, and in that room there was a bed, and in that bed there lay a little girl; wide awake and longing to get up, but not daring to do so for fear of the unseen power in the next room' (Gaskell, 1986, p. 35).

The narrator here has a large knowledge of the whole country up to the rooms in every house, and manages to describe the character's feeling of excitement and fear of getting up from her bed because of her nurse Betty. Consequently, this introductory paragraph joins Brian Richardson's (2008) explanation of nineteenth century narrative beginnings to be 'from an entirely external perspective in which all the powers of omniscience are withheld' (p. 4)

On the other hand, Woolf's introductory paragraph gives full details of the hero's sex and the history of all his ancestors (the narrator has a broad knowledge of fathers and forefathers and their actions throughout the ages):

> He – for there could be no doubt about his sex, though the fashion of the time did something to disguise it - …Orlando's fathers had ridden in fields of asphodel…and they had struck many heads of many colours off many shoulders, and brought them back to hang from the rafters…But since he [Orlando] was sixteen only…he would steal away from his mother…and go to his attic

> room and there lunge and plunge and slice the air with his blade (Woolf, 1975, p. 9).

Karen Lawrence (1992) explains that right from the beginning 'Orlando prepares for adventure, practicing to be a man's man, engaged in the martial arts that enable English conquest… this preliminary flight from the maternal is necessary for Orlando to take his place in the line of male tradition' (p. 254). Therefore, this is how Woolf in this introductory paragraph asserts Orlando's maleness. She is following the modernist way of narrative beginnings that start 'with a plunge into the middle of an action of deceptive casualness. Nothing significant seems to be occurring; no conflict is exposed' (Richardson, 2008, p. 4-5). Indeed, the action directly described is the hunting and conquest performed by Orlando's fathers as well as the hero's escape from his mother to go to his room trying himself in slicing the air since he was too young to accompany the men of the family.

In Wives and Daughters, before going back to Africa[8], Roger goes to the Gibson's to bid Molly goodbye, but he is forbidden to come in because he has been exposed to the fever and Molly has just recovered from it. Molly is in the drawing-room when she sees him from the window waving his hands to say goodbye. When he is gone 'Molly returned to her worsted work, happy, glowing, sad, content, and thinking to herself how sweet friendship is' (Gaskell, 1986, p. 702). Gaskell's omniscient narrator manages to describe the feelings of her characters in addition to their actions.

[8] Roger's first departure to Africa took place after the death of his mother; he will have to stay there two years. It was the sole solution he found to earn money and help his father in the debts brought by Osborne, but Roger comes back to England when the news of the death of his brother reaches him out there. Yet he has six months more to spend in Africa in order to finish what he had started.

Orlando's narrator tells the reader that after a long sleep and the intervention of the three sisters Lady of Purity, Chastity and of Modesty, Orlando woke up a woman. In fact the narrator explains how Orlando felt after that change of sex:

> Orlando had become a woman – there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity…her memory then, went back through all the events of her past life without encountering any obstacle (Woolf, 1975, p. 97).

As readers, we may feel that it is as if Orlando herself were giving these personal details about her souvenirs and emotions whereas they are provided by the omniscient narrator.

Woolf's narrator is present everywhere; she (the narrator) speaks all the time and makes dialogues rather rarer than in Gaskell's novel where there is a mixture of dialogues and narration. Gaskell's narrator lets the characters interact and then comments on their behaviour or feelings, whereas Woolf's is going to explain in her own words what happened and what is felt by the characters. For instance, when Orlando was having dinner with other people at the same table as well as with Sasha the Russian princess, the narrator lets Sasha speak 'would you have the goodness to pass the salt?', Orlando blushes and passes it to her. The conversation continues between the two young people albeit it is provided by the narrator and not the characters themselves:

> Who were those bumpkins, she asked him, who sat behind her with the manners of stablemen? What was the nauseating mixture they had poured on her plate? Did the dogs eat at the same table with the men in England? Was that figure of fun at the end of the table with her hair rigged up like a Maypole (*comme une grande perche mal fagotée*) really the Queen? And did the King always slobber like that? (Woolf, 1975, p. 28).

At times, Gaskell's narrator steps outside her role of relating events and describing to talk to the reader; as when she describes Cynthia's attractiveness and the power she has over both men and women, then she comments on it: 'a schoolgirl may be found in every school who attracts and influences the others, not by her virtues, nor her beauty, nor her sweetness nor her cleverness, but by something that can neither be described nor reasoned upon' (Gaskell, 1986, p. 254). The narrator in this case is kind of philosophising over a common fact giving it plain to the reader for she has nothing to add to explain how Cynthia manages to bewitch people around her.

This technique is used by Woolf's narrator many times. For instance in the passage where Orlando is discussing poetry with Nick Greene the critic and is evidently deceived by him and his analysis of poetry. The narrator goes further than just relating the events; she steps outside that role and asks the reader to take part in her reflection:

> And here we may profit by a pause in his soliloquy to reflect how odd it was to see Orlando stretched there on his elbow

> on a June day and to reflect that this fine fellow with all his faculties about him and a healthy body, witness cheeks and limbs…should be so subject to the lethargy of thought, and rendered so susceptible by it, that when it came to a question of poetry…he was as shy as a little girl…In our belief, Greene's ridicule of his tragedy hurt him as much as the Princess's ridicule of his love. But to return – (Woolf, 1975, p. 72).

As shown in this quotation, the narrator reflects upon Orlando's lethargy and deceit, and then as soon as the reflection is over, the narrator asks the reader to join her - 'But to return' - in the following events of the story.

2.5.1. Types of Narration in the Two Novels

Gaskell and Woolf use different types of narration, and according to Genette – as explained in chapter one - there are four: subsequent, previous, simultaneous and intercalated narration.

2.5.1.1.Subsequent Narration

This is the type where the story precedes narration.

Wives and Daughters begins with the story of Molly at home who is all excited to go to the Towers – the Countess and the Earl's house. Molly's feelings are described as well as the Cumnor family and the reasons for the annual festivity to which Molly is going to take part. It is only a few pages after that Gaskell is going to narrate how Molly came to be invited in spite of her young age (twelve years old):

> It had so happened that one day when Lord Cumnor was on a 'pottering' expedition, he had met with Mr Gibson...coming out of the farm-house my lord was entering...he accompanied Mr Gibson to...the...horse" where Molly was waiting for her father. Lord Cumnor was happy to meet his doctor's daughter and he invited her to the party (Gaskell, 1986, p. 39).

In this quotation if we follow the chronology of events: Lord Cumnor meets Molly's father and tells him to invite her to the party, then comes the day and Molly is all excited to attend her first real party, adding to that that it takes place at the house of the aristocratic family of the village. Yet, the narrator started the novel by the excitement of Molly and then went back to the past event to relate it in full details.

Orlando's subsequent narration can be represented in the scene when Orlando is trampled by Shel's horse in the darkness of the evening; when he comes closer to her, the narrator says: 'a few minutes later they were engaged'. In fact, they meet, talk, discover each other and then get engaged. It seems as if the narrator was in a hurry to tell the reader that finally Orlando found someone; that she was really following the spirit of the age – the nineteenth century – that is marriage.

2.5.1.2. Prior Narration

It is the kind of narration that is predictive; which conveys a prophecy.

When Molly is at Hamley Hall for the first time, she is discussing with her hosts when suddenly the Squire informs her that all Hollingford people thought that

her father was going to marry again after the death of his wife. The poor Molly is shocked; she had never thought of such a thing, but the tender Mrs Hamley assures her that it is only people's talk (Gaskell, 1986, p. 100-101). However, a few weeks later, in a visit to the Hamleys, Dr Gibson announces to his daughter that he was going to marry again; she is going to have a new mother (Gaskell, 1986, p. 145). When the Squire reads the sadness that is on Molly's face when she realizes that her father will really marry again, he regrets his previous talk; 'I wish I'd never spoken about it, that I do! But it was like a prophecy, wasn't it' (Gaskell, 1986, p. 171). The Prior narration occurs in this example through the character Squire Hamley. He is the one who is predicting without being aware of it that Molly's father was going to marry again. In fact, one can think of a matter of gossip after some real event had eventually happened. Yet, to the poor innocent Molly who knew nothing of the outside world, the story of Mr Hamley proves to be predictive rather than pure reported gossip.

Woolf's prophecy would be when Orlando went to look for Sasha after waiting outside the ship for more than an hour, she made him wait first that night; she was never talkative about her personal life; she would never leave the frozen Russia not even for love's sake; and she held hidden secrets. Orlando gets into the ship, calls for Sasha and finds her on the knees of another man: 'for one second he had a vision of them; saw Sasha seated on the sailor's knee; saw her bend towards him; saw them embrace before the light was blotted out in a red cloud by his rage' (Woolf, 1975, p. 35). Sasha is tenderer with Orlando after this incident. She managed to convince him that she was innocent. Few nights later, came the moment of their planned escape together, for Orlando and Sasha had decided to flee to Russia.

Orlando goes to the inn where the lovers were supposed to meet at midnight. As soon as Orlando gets to the inn rain and a thick air surround the place, and this may be predictive for something bad going to happen. Orlando is the first to be there, he waits for his Russian princess who never comes. When midnight struck, Orlando knew the truth:

> Suddenly, with an awful and ominous voice, a voice full of horror and alarm which raised every hair of anguish in Orlando's soul, St Paul's struck…he knew that his doom was sealed. It was useless for the rational part of him to reason; she might be late; she might be prevented; she might have missed her way…The whole world seemed to ring with the news of her deceit and his derision (Woolf, 1975, p. 42).

Orlando's previous feeling of betrayal in the Russian ship is ushered into reality. He was blind at seeing the signs of his future deception. When he realizes that Sasha would never come, he goes to the river and discovers that the ship has sailed away back to Russia, taking with it his love, heart and happiness. Orlando in his rage got into the frozen water and cried out his pain calling Sasha 'faithless, mutable, fickle…devil, adulteress, deceiver…' (Woolf, 1975, p. 45).

2.5.1.3.Simultaneous Narration

It is when the story and narration occur at the same time.

When Roger goes to the Gibson's on his departure to Africa for the first time, he asks Cynthia to marry him and she accepts, but Molly was out and had seen so little of him that hurries out after him;

> 'I must see him again...' she wailed out...There he was, running hard to catch the London coach...Molly saw him turn round and shade his eyes from the...sun...in hopes...of catching one more glimpse of Cynthia...he saw none, not even Molly...for she had drawn back when he turned, and kept herself in shadow; for she had no right to put herself forward as the one to watch and yearn for farewell signs (Gaskell, 1986, p. 421).

This passage contains story and narration intertwined as it is the case when the news of the death of Osborne reaches Molly, she starts by looking for her father in every room at the house, because he is asked to go to the Hall. There is narration of her moving here and there with no success of finding her father. Molly's thought is described at the same time as her search for her father. Action and narration happen simultaneously. She thinks of the poor old Squire who is alone and acts immediately: she asks the servant to saddle her horse and she flies without taking care of what Mrs Gibson was telling. She only said 'I am going. I must go. I cannot bear to think of him alone. When papa comes back he is sure to go to Hamley, and if I am not wanted, I can come back with him' (Gaskell, 1986, p. 603-605). Then, the narrator relates how she reached Hamley Hall and heard what the servants were saying about their master's reaction to his son's death in the fields of the manor:

> The Squire would let none on us touch him: he took him up as if he was a baby; he had to rest many a time, and once he sat him down on the ground; but still he kept him in his arms; but we thought we should ne'er have gotten him up again — him and the body (Gaskell, 1986, p. 605).

Woolf's use of narration is prevailing in Orlando and simultaneity between action and narration can be exemplified in the passage where Orlando now a woman meets Shelmerdine and is engaged to him on the moment of their first meeting. On the following morning, the narrator is explaining to the reader what Shelmerdine is and where he lives as the latter is relating his life to Orlando who, all of a sudden cries out: 'oh! Shel, don't leave me! ...I'm passionately in love with you…' (Woolf, 1975, p. 177), the action that happens here is that roles are inverted; both Orlando and Shel believe the other to be man and woman respectively. Then, the narrator gets back to the story and carries on her narration.

2.5.1.4.Intercalated Narration

What is meant by intercalated narration is the fact that narration itself and story either precede or follow action.

A striking example is in the passage when Molly goes to the woods to meet Mr Preston who is threatening her step sister Cynthia with love letters that she had once written to him when she was younger; he wants to use these letters in order to oblige her to marry him, which she refuses. Thus, Molly goes to the rescue, though shy and intimidated by the man, she keeps strong and brave in front of him, answers all his quests and manages even to astonish him with her courage and intelligence

through her speech. Right after this action, during which the narrator was put aside since the characters were acting, the former – the narrator – steps in and narrates the rest of the story, providing details of what both characters felt:

> He felt at once that he should not dare; that, clever land-agent as he was, and high up in the earl's favour on that account, yet that the conduct of which he had been guilty in regard to the letters and the threats which he had held out respecting them, were just what no gentleman, no honourable man, no manly man, could put up with in anyone about him (Gaskell, 1986, p. 532-533)

This narration goes on until action comes in again while a third character steps inside to take part in the event. In fact, when Mr Sheepshanks comes, he unconsciously puts an end to Molly's fight to get back her sister's letters detained by Preston.

Intercalated narration can be explained through the example where Orlando was in her large garden at night sitting on the grass when all of a sudden she heard a horse which was getting closer and closer until a man shouted out after hearing her cry out: 'Madame,…you're hurt!', 'I'm dead, sir!' she replied'. After this short action, the story of Orlando and Shelmerdine carries on. The narrator started by telling the reader how Orlando felt in nature and that darkness fell upon her when suddenly a horse came on her, and then back to narration and story.

These were few examples of the four types of narration, developed by Genette, which are used by Gaskell and Woolf.

There is another type which is narration through the heroine's narration. In Wives and Daughters, when Osborne dies, it is Molly who is going to tell the Squire that his son was married and had a child. She narrates the events as they happened previously and tells him about every detail concerning his dead son's secret life (Gaskell, 1986, p. 612-613). For a moment in Wives and Daughters Molly becomes a narrator, a narrator/character to two different audiences; the first one is the Squire Hamley, the other is the reader. Molly as narrator has a limited vision of the world. She only reports what was told to her and adds her own feelings to the story.

This type of shifting from the omniscient narrator to the narrator character that exists in Gaskell's novel – even if it is for a short period – does not happen in Woolf's Orlando, for, as mentioned earlier, Woolf's novel consists of larger parts of narration and few moments when characters are given a voice to speak. The narrator in Woolf's novel assumes everything except when – rarely – the character is speaking, but this lasts only a sentence or two. Woolf's narrator crosses the centuries with Orlando, always reminding and explaining to the reader what the lived period is and what its characteristics are; comparing it with her own time, i.e. the beginning of the twentieth century: 'everything was different. The weather itself, the heat and cold of summer and winter…Sunsets were redder and more intense; dawns were whiter and more auroral. Of our crepuscular half-lights and lingering twilights they knew nothing' (Woolf, 1975, p. 19). By the end of the novel, the narrator locates the period of narration to be the present; their present of 1928 (p. 211).

Elizabeth Gaskell dies and her story is of course left un-ended. It is argued that she had given the final draft to her editor; therefore it is him the literary heir. He is going to provide the reader with the supposed and 'promised' last chapter of

Wives and Daughters. So, with his voice and no longer with Gaskell's, Fredrick Greenwood is going to tell us that Roger Hamley will come back from his African expedition six months later, he will find Molly still waiting for him and they will marry. The end of the story being told by another person than its original author gives birth to another type of narration.

2.6. Conclusion

The discourse in the novel may vary and be composed of many aspects. In this chapter novelistic discourse was deconstructed, i.e. taken out of the novel as texts in order to be able to explain and analyse it.

The discourse in Wives and Daughters and Orlando was analysed on the basis of intertextuality, dialogism and narration. Providing a summary for each novel seemed to be needed in order to help the reader better understand the content and the context of the selected passages since the novels were deconstructed and the chosen examples and quotations followed no chronological order.

As regards intertextuality, as shown throughout this chapter, we tried to highlight its use by Gaskell and Woolf, following the techniques explained by Achour and Bekkat, selecting examples from both novels and also proving that the intertext was integrated or pasted or cited, sometimes. The presence of intertextuality makes the reader aware that dialogic relations do exist between the texts under study and the ones referred to, proving in this way the influence of previous writings on Gaskell and Woolf and reaching Barthes' conclusion that no text is original in itself.

The other element that received a great deal of exploration is narration. Narration, as part of the discourse in the novel, has been analysed in Wives and Daughters and Orlando. Following Genette's diegesis and temporal occurrence, narration was studied in order to better understand how this narrative activity functions in both novels, and for each type, selected examples have been provided as part of our analysis.

The next chapter will deal with the most important aspect in the novel, i.e. characters. Characterization is not only part and parcel of any novel, but it plays a major role in decoding metafiction.

Chapter Three

Characterization: The Humanization of Fiction Process

Contents

> 'What is character but the determination of incident? What is incident but the illustration of character? What is either a picture or a novel that is *not* of character?'
>
> Henry James in *the Portable Henry James*

3.1. Introduction

For eons upon eons, what was produced in literature was in verse and people found entertainment in poetry and drama until the eighteenth century when these verse writers 'demanded a great deal of sophistication from their audiences' (Smith & co 1974: 1), people turned to the kind of fiction written in prose and produced by middle-class writers.

The novelist represents reality through his/her fiction by providing everyday life details that are going to be 'interpreted' by his/her set of characters; their sorrows and joys, successes and failures as well as their deepest feelings will be the core of the novelist's story.

In the novel, the main character, the protagonist/hero, is the pivotal element. The story is about the development of his/her life, be it external or internal. This character will go through changes in the novel, and these changes are linked to the other characters. However, some characters are influential; others are not. Therefore, this chapter will be concerned with the development of the main character, and the impact of the surrounding world, mainly characters, on her/him.

It is the seventeenth, eighteenth and nineteenth centuries' literary productions and their relationship with the society that produced it, which are of interest in this part of our research.

In Wives and Daughters, Gaskell is writing a critique on literature, on the development of the novel as a genre, and the impact of other literary genres and movements on it. Some of her characters embody early fiction, the Romantic and Realist movements, as well as the novel represented by her main character Molly Gibson.

Woolf's survey of English literature starts earlier than the one provided by Gaskell. Her characters go back to the period of Marlowe and Shakespeare. Thus, Woolf's characterization is much more different than Gaskell's. The latter displayed a great variety and number of characters each one playing a precise role in the novel, whereas Woolf created Orlando and all turns around him (her, later on). Her technique is to take Orlando throughout four centuries and show the reader how the age and its environment affect Orlando, and eventually change him/her.

The novel derives in part from 'medieval romances, chivalric epics…tales, fables and Elizabethan drama'; it 'is the product not of one century but of many' (Baldridge, 1994, p. 6), yet the novel differs from its predecessors since it involves several characters and incidents and 'its central interest may be a…character, a social problem, a mode of behaviour, or an adventure' (Smith & co, 1974, p. 172).

The characters and characterization in both novels under study have been divided and grouped according to literary movements and genres: Early Fiction, the Romantics and the Victorians. Two other types of characters which seem to be influential in the evolution of the main character are related to a literary technique (the fatal woman) and a social movement (women's rights).

3.2. Early Fiction

3.2.1. Dr Gibson and Prose Fiction

Through the character of Mr Gibson, Elizabeth Gaskell discusses the characteristics of eighteenth-century prose fiction, which was later to be called the novel. Most of the writings at that time were produced by men, thus Gaskell selected a male character to represent the early stages of the novel, which was still referred to as prose fiction.

Mr Gibson is the doctor of Hollingford village. He is a middle-class learned man and there is a rise in his income since he is getting more and more famous and goes even to the neighbouring villages and then to London. Dr Gibson ends up as an established bourgeois.

The novel emerged from this rising middle-class as most theorists claim; it is 'the middle-class epic' as stated by Hegel (Cited in Laurenson & Swingewood, 1972, p. 30). It developed with the increase of the middle-class reading public as Kettle (1969) argues: the novel is 'an art-form written by and for the now commercial bourgeoisie' (p. 28), and Baldridge (1994) adds 'it was bourgeois capitalism alone that produced the novel, and it is more than doubtful whether any cultural configuration could ever have done likewise' (p. 19).

This early novel was coined realistic in order to be differentiated from all the previous productions such as romance (Watt, 1957, p. 10). Moreover, the realist tradition in fiction according to Raymond Williams is 'the kind of novel which creates and judges the quality of a whole way of life in terms of the qualities of

persons' (Cited in Kanwar, 1988, p. 54), and not concerned with 'low life' only, which is in fact confusion (Watt, 1957, p. 11).

Dr Gibson shows a kind of realistic[1] thinking when he hires a governess for his daughter and recommends her not to teach Molly too much for 'many a good woman gets married with only a cross instead of her name' (Gaskell, 1986, p. 65). Dr Gibson is fully aware of the standards of society; 'that some men do not like well-educated women' (Beer, 1975, p. 160) and this aspect – the fact of being aware of the conventions of society – makes him as well highly moralistic.

An instance of his high morality would be his discovery of the scandal concerning his daughter Molly. He is told by his dead-wife's friend Miss Browning that Molly was seen with Preston, that there is lots of gossip about their meeting and that they should marry. Mr Gibson does not believe this people's talk; he goes to his daughter to know about everything. He moralises Molly about the fact of being seen by the society alone with a man; 'everyone makes it their business to cast dirt on a girl's name who has disregarded the commonest rules of modesty and propriety' (Gaskell, 1986, p. 568). Mr Gibson tells his daughter that even if she has done nothing wrong, she must act according to the standards of the society and mainly because she is a girl, and that is what he tells to Cynthia, as well, when he discovers that it is *she* who was seen with Preston and not his little Molly;

> I heard my daughter's reputation attacked for the private meetings she had given to Mr Preston...Cynthia...you've been a flirt

[1] Raymond Williams in 'Realism and The Contemporary Novel' defines eighteenth-century realism as opposed to 'idealization or caricature' (Lodge, 1972, p. 581), it is an "accurate representation; describing things as they actually exist" (Kanwar, 1988, p. 54).

> and a jilt, even to a degree of dragging Molly's name down into the same mire [...] You cannot tell what evil constructions are put upon actions ever so slightly beyond the bounds of maidenly propriety... (Gaskell, 1986, p. 596-597)

Dr Gibson, in this respect, resembles Fielding and Richardson and their preoccupations with morals as Walter Allen (1958) claims; 'like most of the greater eighteenth-century writers he [Fielding] saw himself as a moralist and satirist' (p. 55). Both writers sought to raise the morality of their society, and were consequently preoccupied with manners (p. 45).

Another feature of resemblance between the early prose fiction produced by Fielding, and the character Mr Gibson is the use of sarcasm and irony. Fielding introduced the 'comic form' to the new literary genre, and this is represented in Wives and Daughters by Mr Gibson's way of speaking. Whenever he feels disturbed or even disgusted by an incident, he becomes ironical or sarcastic. An instance of his turning to comedy situations that do not suit him is when he answered his apprentice's letter which was in fact a love-letter addressed to Molly, reminding him that curtsey required from men 'modesty', 'domestic fidelity' and an important amount of 'deference' (Gaskell, 1986, p. 81).

As we can notice, Mr Gibson's reply is sarcastic, but furthermore, it reminds us of the first prose fiction of Fielding when he satirized Richardson's Pamela. It was a satire called Shamela in which Fielding parodied Richardson's work, believing it was Colley Cibber's (Coote, 1993, p. 283).

Dr Gibson answered his apprentice by a prescription, the same kind of words they are used to employ together. Moreover, his reply is by letter form, and later in Wives and Daughters, Dr Gibson communicates with his daughter by letters when he goes to London. This is, as well a hint at the epistolary form introduced by Samuel Richardson. Besides, Dr Gibson's mode of communication is chiefly written for whenever he visits a patient he writes his prescriptions on paper.

Moreover, Dr Gibson is a character devoid of sentimentality. He loves his daughter but never shows up his feelings for 'he had rather a contempt for demonstrative people…He deceived himself that still his reason was lord of all' (Gaskell, 1986, p. 63).

However, a few chapters later, he lets himself go to sentimentality and gets engaged with a woman who is completely different from him and his daughter, only because he was worried about Molly's future, living alone in a house where no feminine touch is available. Therefore, driven by his love for his daughter, he marries a woman who will prove to be completely different from his way of conduct. That is the only occasion when Mr Gibson lets his feelings govern his mind, later he realizes that it was the greatest mistake of all[2].

Some of Mr Gibson's characteristics resemble strangely prose fiction's features of the eighteenth century, later to be called 'novel'[3]. First, Mr Gibson is a Scottish doctor just as Tobias Smollett was. We have, then, sentimentality (like

[2] The meeting between Dr Gibson and his future wife and what he believes to be a good influence on his daughter are in chapters 8 and 9 in Wives and Daughters.
[3] The selection of those characteristics is, of course, biased by what I discovered in Wives and Daughters, other features do exist.

Sterne and Richardson) and lack of it[4], rational thinking, high morality (with the majority of eighteenth century writers), use of letters (the epistolary novel introduced by Richardson), the use of satire (like Fielding and Smollet), and of course being from the rising middle-class and ending up as an established bourgeois (the background of the novel). Another important feature is that these elements are represented by a male character, as argued by many critics, women writers were too few to have had a recorded influence on the development of the English novel at that period, because they were not encouraged by their society.

3.2.2. Orlando's Ancestors and the Elizabethan Age

Virginia Woolf's character-setting starts earlier than in Gaskell's since Orlando lives in the Elizabethan age and is influenced by Shakespeare and Marlowe. The age is that of the theatre and plays' performance, and verse and mainly narrative poetry were the outstanding literary forms for many centuries before the eighteenth century and the rise of the novel (Smith & co, 1974, p. 1).

Orlando is a young gentleman of seventeen coming from a noble family living during the Elizabethan age. Right from the beginning of the novel, Woolf (1975) introduces Orlando's fathers' lineage and therefore reflects upon the kind of influence that the hero might have had. She explains that he comes from a large and ancient family, whose ancestors have always gone hunting, discovering and having adventures:

[4] Sentimentality was introduced by Laurence Sterne as Walter Allen maintains (Allen, 1958, p. 79-80).

> Orlando's fathers had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders, and brought them back to hang from the rafters. His fathers had been noble since they had been at all. They came out of the northern mists wearing coronets on their heads (p. 9).

If we consider that Orlando represents literature, so the other characters should represent literary genres and movements. Orlando's fathers in this case epitomize early fiction embodied in epics and romances. These two genres were written by noble men since literature was not accessible to laymen. These romances were composed of extraordinary adventures and love stories.

As early as 1785, Clara Reeve attempted at a distinction between novel and romance in order to show the pre-eminence of the new genre and why it succeeded to reach that status, she focuses on its characteristics and contrasts it with the romance, she explains:

> The Romance is an heroic fable, which treats of fabulous persons and things. – The Novel is a picture of real life and manners, and of the times in which it is written. The Romance in lofty and elevated language describes what never happened nor is likely to happen (Cited in Regan, 2005, p. 14)

Therefore, the Romance as a fictional genre developed well before the novel was born; it is considered as an ancestor to the novel. Consequently, the link was

made between Orlando's fathers and epics and Romances as ancestors and influences to Orlando and fiction in general.

Rudolph Chamberlain's (1934) chapter of 'History of Literature' studies the different literary periods in England. He considers verse as the outstanding literary genre that lasted from the Anglo-Saxon period until the Elizabethan age. He divides verse genre into poetry, the ballad, the lyric, the epic, drama, and romance which were either in prose or verse (p. 731-751). People wanted to be entertained and they found it in the drama and poetry of their period. Prose fiction did not develop much during the Elizabethan age because of the larger demand for plays and their performance in theatres (Evans, 1976, p. 216).

According to Lionel Stevenson (1960), 'for centuries narrative poetry was the basic form of literary art'. Stories remained 'recited and listened to' in verse and were accessible to all levels of society, whereas what was in prose was of an 'intellectual nature' such as philosophy and history (p. 3-5). Then, with poetry arose drama and both were sources of entertainment for people (p. 5).

Orlando also tries himself in writing poetry and drama. Between his first encounter with Queen Elizabeth I and the early influence of his ancestors as well as Elizabethan poets and playwrights, Orlando 'had written no more perhaps than twenty tragedies and a dozen histories and a score of sonnets' (p. 16).

Orlando is always amazed at the sight of a poet; he 'stopped dead. Was this a poet?...Orlando stood gazing while the man turned his pen in his fingers, this way and that way; and gazed and mused; and then, very quickly, wrote half a dozen lines' (Woolf, 1975, p. 15). Unfortunately because of Orlando's shyness at this moment, he

does not manage to talk to the poet, but will later on know that it was Nick Greene, whose literary productions he had devoured.

Orlando loves adventures, but since he is too young to go with his fathers, he found a remedy for that. Orlando used to go to pubs by night and there he sat and listened to sailors' tales about their own adventures. He did that for some time but then grew tired of all.

Orlando loves drama and watching plays is his favourite, and of course all these are going to play a crucial role in influencing him and his writing. One day he was with Sasha, they managed to get through a crowd of laymen to watch a play on stage;

> A black man was waving his arms and vociferating. There was a woman in white laid upon a bed…the astonishing, sinuous melody of the words stirred Orlando like music. Spoken with extreme speed and a daring agility of tongue which reminded him of the sailors singing in the beer gardens at Wapping, the words even without meaning were as wine to him. But now and again a single phrase would come to him over the ice which was as if torn from the depths of his heart (Woolf, 1975, p. 39-40).

Orlando seems to be taken by the words and actions of the play; he seems to live what the actors are playing. As soon as the performance ends, 'the tears streamed down his face. Looking up into the sky, there was nothing but blackness there too. Ruin and death, he thought, cover all. The life of man ends in the grave' (p.

40). Orlando is apparently watching *Othello*, Shakespeare's play in which almost all the characters end up dying.

Orlando is not only influenced by Elizabethan drama and poetry, but with the prose of the period as well, since 'the taste for books was an early one for him' (Woolf, 1975, p. 52). When he was a child, 'he was sometimes found at midnight by a page still reading…he was a nobleman afflicted with a love of literature' (Woolf, 1975, p. 52), now that he is older, he sits by candle light in his huge house in one of his rooms, amazed by such writings as those by Sir Thomas Browne: 'Orlando now drew to his chair up to the table; opened the works of Sir Thomas Browne and proceeded to investigate the delicate articulation of one of the doctor's longest and most marvellously contorted cogitations' (p. 51). Dr Browne (1605-1682) is one of the famous figures of the seventeenth century; he was a doctor, philosopher and famous thinker (Young, 2011).

During this period, Orlando has retired to his house; he is in a kind of disgrace because of his scandalous relationship with the Russian princess and how he left Euphrosyne who was thought to be the perfect bride for him.

Orlando seems to be happy reading Browne, this seventeenth century famous prose writer and thinker. He even compares his ancestors' achievements with those of Thomas Browne; 'he cried out that they and their deeds were dust and ashes, but this man and his words were immortal' (Woolf, 1975, p. 57). Orlando's comparison of his ancestors with the present[5] writings (Browne's) highlights what Clara Reeves has talked about in her analysis of romances, that they are fables of impossible

[5] The present here is the present of fiction which is the seventeenth century for Orlando.

events. For Orlando, this unreality will turn to dust and ashes whereas real writings whether poetry or prose will remain immortal throughout centuries.

3.3. The Romantics

'The Romantic period in Europe witnessed the end of the dominance of the Renaissance tradition', explains Claire Lamont (Lamont, 1998, p. 250). The Romantic Movement emerged in Britain with the Industrial Revolution, as explained by Arnold Kettle (1969), with the change from the agricultural way of life to the 'workshop of the world', as well as with the French Revolution (p. 102). Time was changing speedily and some writers reacted against it. According to Adrian Mathews (1992) 'the moment was that of a radical convulsion in the evolution of Western life and thought' (p. 5). The Romantics were rebels and individualists. They worked 'at a literature of instinct, emotion, enthusiasm, [and] tried to return to the old way of the Elizabethans and even the mediaeval poets' (Burgess, 1980, p. 165).

Though they belonged to the same movement, the Romantics differed in style and aspirations. On the one hand, early Romantics were against change. They wanted a return to poetry, to imagination and legend (to the old ways of writing), as was William Wordsworth, while Samuel Taylor Coleridge wanted a return to the magical and mysterious (Burgess, 1980, p. 166-8). On the other hand, the late Romantics defied the standards of society, revolted against and transgressed the laws. They were self-sufficient and individualistic (Burgess, 1980, p. 170-1). D. W. Harding (1982) considers that what makes the period 'noteworthy' is, indeed, 'the highly explicit tensions, the vigorous development of contrasting values within a common culture and in continuing contact with each other' (p. 53). He argues later

about another difference which consisted of the way of expressing emotion. This difference was in contrast with the writers of the period:

> One of the chief tensions was between conflicting attitudes to emotion and the expression of sentiment. The one valued calm and the seeming security achieved by checking and regulating emotional expression, the other valued the heightened sense of living brought by a free and even exaggerated expression of emotion (Harding, 1982, p. 53-4)

In this respect, Mathews (1992) argues that there was no Romantic 'School'; it was only 'a coincidence of voices responding to a powerful confluence of dislocating historical, social, intellectual, personal and artistic forces' (p. 5).

The Romantics' way of expression was in verse. This is also Hemmings' point of view when he says that the novelist 'sticks to prose, while poetry remains the authentic, if not the exclusive, medium for the expression of the romantic mood and the romantic world-view' (Hemmings, 1974, p. 36).

The Romantic poets were preoccupied with nature, they were convinced that 'the rural traditions of the English race were being blown away before their eyes'; this distress about their society was the recurrent theme for the Romantics (Mathews, 1992, p. 8). Through the development of the Romantic poetry and due to its emphasis on the individual, poetry gradually changed to become 'self-regarding' and 'subjective' (1992: 12). Therefore, the poetry and prose fiction of the period became highly autobiographical (Klingopolus, 1982, p. 187).

3.3.1. Hamley Family

The Hamley family is the oldest one in the region. They existed well before the other families came and established themselves. Therefore, the link was made between the Hamleys and verse. The Squire Hamley as well as his wife and son Osborne represent poetry; the poetry produced by the Romantics[6].

The Squire is rather a conservative person. He prefers to go back to the old ways of life; 'they never traded, or speculated, or tried agricultural improvements of any kind' (Gaskell, 1986, p. 72) which seems to be similar to the early Romantics who were conservative as well, for they wanted a return to the old ways of writing and to the magical – such as Wordsworth and Coleridge respectively (Burgess, 1980, p. 166-8).

The Squire does not feel at ease when he is in society; 'he was awkward and ungainly in society' as Gaskell describes him (Gaskell, 1986, p. 73), in addition, he hates London. The irony is that his beloved wife is from London, and he loves her all the more because she has stopped going there for him. During their happy years of marriage he keeps telling her that 'he had got all that was worth having out of the crowd of houses they called London' (Gaskell, 1986, p. 73), and when Mrs Hamley wants to narrate to her husband her London visit, he used to tell her: 'Well, well, it has pleased thee, I suppose, so that's all right. But the very talking about it tires me, I know, and I can't think how you stood it all' (Gaskell, 1986, p. 74). The Squire breaks off his talk with his wife about London adding; 'come out and see how pretty

[6] Gaskell right from the beginning of Wives and Daughters defines the period in which she writes her novel that is, from the late eighteenth to the mid-nineteenth century, thus the poetry we are dealing with is that produced by the Romantics.

the flowers are looking in the south garden...A breath of fresh air will clear my brain after listening to all this talk about the whirl of London, which is like to have turned me giddy' (Gaskell, 1986, p. 74).

Since the Squire does not like the city and the fact of being melted in society, he goes to nature as a retreat and delights in staying out for hours just as Hemmings (1974) describes the Romantic who 'succumbs to the lure of the past...seeks solitude and finds it in nature' (p. 37). According to Claire Lamont, the Romantics considered the city as 'an evil force moulding and stunning its citizens', and the result of this is that they 'fled from the city', like Wordsworth who 'retreated to the English Lakes' (Lamont, 1998, p. 252-253). Furthermore, Mathews believes that the heart of Romanticism is 'the intoxicating allure of radical change, a sense of passionate rupture with the past that was felt not only as a possibility but a vital necessity' (Mathews, 1992, p. 5).

The Squire is not only romantic but emotional too, mainly with his beloved wife, as when she feels bad he urges the doctor to come and see her, even if a few hours before he had almost put out the doctor off his house; his emotions finally got over his pride.

Sometimes, Squire Hamley is even over-emotional, for example when he asks his elder son to leave the house after his failure at university and the heavy debts he brings back home, but he does not think of the possible repercussions of such a decision. He lets his emotions govern his mind and therefore get over reason. Then, when Mrs Hamley dies the Squire becomes irrational, and does not accept the comments or remarks from anyone.

Romanticism is very often linked to emotion, and emotional temper. It is 'Emotion against Reason' as Lucas (1963) argues (p. 11), because of this emotional temper in it, Romanticism is, thus, associated with irrationality (Thorlby, 1969, p. 68).

Osborne is the Squire's eldest son[7], he is fond of poetry and books, and even composes verse, he is young – in his twenties and lives in the period of Romanticism. Therefore, he represents the younger generation of the movement – such as Shelley, Byron and Keats.

Right from the beginning of Wives and Daughters, Gaskell tells the reader about Osborne's talent in poetry, both parents believe in his success but he fails, and this failure provokes the death of his mother and the anger of his father.

After the financial problems he causes, Osborne has no money to send to his secret wife who lives alone in France. Therefore, he decides to collect the poems he wrote about Aimee in order to publish them, which is a way of being self-sufficient. Osborne fails in selling his poems and while stating his problem to his friend Mr Gibson, the latter advises him to try to write prose 'try your hand at prose, if you can't manage to please the publishers with poetry' (Gaskell, 1986, p. 367).

During the period of the late Romantics, the literary scene witnessed the coming back of the novel to the front, reinforced by new techniques, and this implies the dying away of poetry.

[7] The fact that Osborne is the Squire's eldest son and that he is ousted from university resembles strangely the life of Percy Shelley, the eldest son of a wealthy squire and who was put out of university because of his presumed atheism (Bressler, 2007, p. 37).

Besides, Gaskell (1986) describes Osborne as 'essentially imitative in his poetic faculty' (p. 299). Gaskell's opinion on poets of the first quarter of the nineteenth century joins the idea of her contemporary Mathew Arnold, which is a rather negative point of view:

> ...the English poetry of the first quarter of this century, with plenty of energy, plenty of creative force, did not know enough. This makes Byron so empty of matter, Shelley so incoherent, Wordsworth even, profound as he is, yet so wanting in completeness and variety (Cited in Eliot, 1950, p. xii).

Gaskell (1986), then, adds 'his poems...were almost equivalent to an autobiographical passage in his life' (p. 299). For while Osborne tried to collect his poems, these represented the different steps in his life, mainly concerning his meeting with his beloved Aimee, their secret union and their child (Gaskell, 1986, p. 299). This is what Adrian Mathews (1992) says about the compositions of the romantic poets; for him they were 'marked by an intensely self-regarding, subjective and autobiographical quality' and that 'the revolt against conservative orthodoxy, classicism, hypocrisy and political despotism generated a need to return to first principles, and the very first principle was the poet's own living, [and] feeling self...' (p. 12). Mathews (1992) adds that the romantic poets were totally estranged from humanity, and that their poetry was that of individualism and utter loneliness (p. 47), and this explains the autobiographical aspect of their compositions.

The Romantics were rebels and defied 'the standards and expectations of conventional society' (Harding, 1982, p. 43). They revolted against laws that

governed their society as well as the family and they rebelled 'against the emphasis on the material', too (Lamont, 1998, p. 251), since their age was one of great materialism.

Osborne Hamley marries a French servant and rebels against his father as well as the family 'laws' and the conventions of the society that obliged him – being the heir of Hamley Hall – to marry a rich woman even if she were older than him, but Osborne would never accept it. He secretly married his beloved Aimee and had a child with her. Osborne does not care about money but about love, thus he revolts, as well, against the materialism of his father.

Romanticism is also said to be a literature of escapism; Hemmings (1974) explains that the Romantic

> …succumbs to the lure of the past and delights in dreaming of far-off places…[…] seeks solitude and finds it in nature…in the fields…[…] idealizes the purer passions and cultivates the darker ones…exalts the creative spirit and puts his faith in intuition …[he cultivates] exuberance and emotive imagery (p. 37).

This seems to be rather contradictory to the feature of rebellion and revolt. Yet, the Romantics had the 'tendency...towards passivity, a tendency to avoid outside conflicts and struggles rather than engage in them' (Lukàcs, 1971, p. 113), and this explains the escapist feature that was attributed to them.

Gaskell created this character: Osborne as a rebel in marrying the French woman, and escapist in the way he avoids his father. Though both the Squire and

Osborne live in the same house and take their meals together, Osborne avoids all kind of discussion. He sits alone in his room or in the library, alone for he is afraid lest his father discovers his secret.

Osborne seeks solitude in his own house, and he is rather individualistic, for he does not even care about his brother's love-affair[8]. His sole interest is his life with his secret wife Aimee. This seems to resemble the Romantics who were qualified with egotism, but most of all they 'were extravagantly self-centred' (Lucas, 1963, p. 11).

Osborne Hamley dies in his youth – twenty five years old – just as Shelley, Keats and Lord Byron died when they were in their twenties, and that is why Romanticism is usually associated with immaturity (Burgess, 1974, p. 169).

Yet, the death of Osborne is not only a reference to the young spirit of Romanticism but to say that the new century, i.e. the nineteenth, was an age for prose and not verse. More and more novels were produced because 'it was left to the novel to tighten the slackening bonds of sympathy between individuals on which the integrity of all human societies depends', and which were rather omitted from the romantic preoccupations since they were individualistic and solitude seekers (Mathews, 1992, p. 47).

[8] Roger, Osborne's brother, is the one who supports Aimee financially and he fell in love with Cynthia; something that Osborne suspected, but he never asked his brother about the development of the affair nor even cared about it, though both brothers love each other dearly.

3.3.2. Orlando and the Romantic Atmosphere

During the eighteenth century, Orlando was haunted by sexual desire and he refused to accept it. He went to his king and asked him to send him for a mission to Constantinople.

In Constantinople, Orlando is liked by everyone, from noblemen to laymen: 'he became the adored of many women and some men' (Woolf, 1975, p. 88). He works as ambassador and usually escapes to solitude, to nature in order to read or write poetry.

The Romantics as explained earlier escaped from society to find refuge in nature. Therefore, the first escape of Orlando is represented in his departure from England to Constantinople. England, by then, was in full industrialization and Constantinople represented an exotic quiet place. Yet, still in Constantinople, Orlando finds it necessary to be far away from society and people to go to the woods and mountains to be free to do what he always loved: write, read and recite poetry.

In fact, in a very long paragraph, Woolf describes Orlando as being Romantic and having Romantic power. He loved being alone and seeking solitude is a major feature of the Romantics:

> Though Orlando performed [his] tasks to admiration and never denied that they are, perhaps, the most important part of a diplomatist's duties, he was undoubtedly fatigued by them, and often depressed to such a pitch of gloom that he preferred to take his dinner alone with his dogs…[…]. Orlando…once tore his

> jewels from him in a moment of rage or intoxication and flung them in the fountain (Woolf, 1975, p. 87).

In this passage, Woolf does not seem to stop at a description of Orlando's daily activities. On the contrary, she seems to highlight the features of Romanticism epitomized in Orlando. The depression, the gloom, rage, and solitude all are representative of this literary movement as explained previously.

Orlando is now Duke thanks to what he managed to perform in Constantinople and Woolf carries on with Orlando's life and gives historical details, when she refers to the downfall of the Ottoman Empire in the following passage:

> The Turks rose against the Sultan, set fire to the town, and put every foreigner they could find to the sword or to the bastinado. A few English managed to escape…the gentlemen of the British Embassy preferred to die in defence of their red boxes… (Woolf, 1975, p. 94).

Through this passage, Woolf seems to shed light on another feature of the Romantic period which is the appearance of the historical novel. One thinks of the case of Walter Scott, after exhausting his 'poetic genius', turned to novel writing and produced historical novels (Burgess, 1980, p. 173-4).

There is another interesting passage in the life of Orlando during this period. After that Turkish historical event, Orlando falls asleep for seven long days and when he wakes up, he is a woman. In fact, Woolf is not just changing Orlando's sex in the middle of her story, she is proving that by that time the literary scene

witnessed a newness that was going to turn the history of writing upside down. By changing Orlando to a woman, Woolf is indeed referring to women writers. By the end of the Romantic period, women writers came to the front. It was the dawn which paved the way for them to compete with men in the literary field.

Ian Watt (1957) explains that most of late eighteenth and beginning of the nineteenth centuries' novels were written by women. He argues that 'feminine sensibility was…better equipped to reveal the intricacies of personal relationships' (p. 339) and Henry James shares his idea and says that 'women are delicate and patient observers; they hold their noses close…to the texture of life. They feel and perceive the real with a kind of personal tact' (Cited in Watt, 1957, p. 339).

Virginia Woolf made the same remark concerning women's ascension in novelistic form, she declares that: '...towards the end of the eighteenth century a change came about which... I should describe...of greater importance than the Crusades or the Wars of Roses. The middle-class woman began to write' (Cited in Pollard, 1993, p. 199).

In this respect, at this point of the story, Orlando represents women writers of the late eighteenth century. Some were poets, others were novelists. Woolf shows the need Orlando feels to write; it is her religion:

> A silly song of Shakespeare's has done more for the poor and the wicked than all the preachers and philanthropists in the world. No time, no devotion, can be too great, therefore, which makes the vehicle of our message less distorting. We must shape our words till they are the thinnest integument for our thoughts.

> Thoughts are divine…it is obvious that she was back in the confines of her own religion which time had only strengthened in her absence, and was rapidly acquiring the intolerance of belief (Woolf, 1975, p. 122).

Orlando believes in the supremacy of writing. She thinks that she has been absent from the literary scene only to acquire strength and defy the disbelieving world. Writing is her 'religion'. Women writers were put aside from the literary field and tradition by men. According to Mathews (1992), the woman was at the same time 'abased and enthroned, materially powerless and spiritually omnipotent' (p. 58-9). Orlando decides to write what she likes. She writes about travels and adventures.

> She was only in process of fabrication. What the future might bring, Heaven only knew. Change was incessant, and change perhaps would never cease. High battlements of thought, habits that had seemed durable as stone, went down like shadows at the touch of another mind and left a naked sky and fresh stars twinkling in it (Woolf, 1975, p. 124).

In this passage, Woolf reflects on women's writing in general, that it was still in the making; that things have changed and will keep on changing. She predicts a bright future for these women artists who would be shining with their freshness in the field of literature like the bright stars in the sky.

3.4. The Victorians

The Victorian Age was an age of upheavals and social problems, of theorists and reformers, of poverty, ugliness, injustice and materialism, and of Puritanism and high morality as well. The literature of the period was highly moralistic which joins some of the Romantic techniques (Burgess, 1980, p. 180-1). The Victorians wrote for the respectable, for the middle and working classes, and as long as they remained respectable in their writings, they were successful (Allen, 1958, p. 145).

3.4.1. Roger the Scientist

Roger is the other Hamley son, the one who was not supposed to succeed but did. As stated earlier, the Hamleys represent the Romantic Movement; consequently Roger should be part of it as well since he is their son. Yet, the very fact that he is so different from his brother who is a poet, and that his own parents had little faith in his success at university, prove that he does not belong to the same 'movement' as they do. Roger is rather realistic than romantic. He is above all a scientist, his utmost interest lies in the discovery of how insects and plants live together in one and same environment. He sits for hours in the fields to observe and take notes.

This technique reminds us of the realist writers' techniques of collecting information in order to write their realistic novels. The realist writer of the nineteenth century tries to see the individual not only as an individual but at the same time as part and parcel of the society where he lives. He seeks to establish the relationships between man and his society.

Roger Hamley is fond of natural history as both his parents tell Molly Gibson. He always reads scientific books, which makes his parents believe that he will not 'have such a brilliant career as Osborne' (Gaskell, 1986, p. 98). He is very often in the fields in order to study insects and plants. The Squire talks to Molly about him:

> ...his eyes are always wandering about, and see twenty things where I only see one...I've known him bolt in a copse because he saw something fifteen yards off – some plant...which he'd tell me was very rare...and, if we came upon... [a delicate film of cobweb]...he would tell you what insect or spider made it, and if it lived in rotten firewood, or in a cranny of good sound timber... (Gaskell, 1986, p. 105-106)

Squire Hamley and his wife believe Osborne to be clever and Roger slow, but life will prove the contrary. Osborne fails and Roger succeeds, this is rather ironical. Moreover, Osborne dies and poetry fades away with him. Through these two brothers, Gaskell seems to draw the vanishing of the romantic poetry and its replacement by realism and scientific thinking during the Victorian Age.

In his survey of literary criticism, Charles Bressler (2007) studied Hippolyte Adolph Taine (1828-1893) who claims that 'with the rise of the Victorian era in the 1830s, reason, science, and a sense of historical determinism began to supplant Romantic thought', and that it is thanks to Charles Darwin and his book On The Origin Of Species that humankind understood its origin and physiological development (p. 38-9).

Elizabeth Gaskell's critic Edgar Wright (2008) considers Roger Hamley as the representation of Charles Darwin, who is a distant relative to Gaskell, and Ward (1909) claims that Gaskell herself has compared 'Roger's scientific expedition to Charles Darwin's'.

In fact, Taine tried to study literature applying scientific methods. He considers a text as similar to a fossil shell; he asks 'why do you study the shell, except to represent to yourself the animal? So do you study the document only in order to know the [person]' (Cited in Bressler, 2007, p. 39). Taine, here, is making the link between a text and its author. Then, he asserts that in order to 'understand any literary text, we must examine the environmental causes that joined together in its creation... [such as] race, moment, and dominant faculty' (p. 39).

Science and scientific investigation do not only concern literary criticism, but literature as well, and mainly the Victorian novel. Science was of great importance during that period. The scientists tried to make a link between the animal and its environment, and this is what the Victorian writer, the realist, in fact, did. The realist novelist creates a world which is similar to that in which s/he lives, populates it with characters that represent the different people s/he daily meets. Then, this writer makes the characters act in this environment and live with the other characters in order to study the kind of relationships each one holds with the other and it is the same with the scientist. He observes the animal which lives in his environment and how it behaves with the other animals.

We can, therefore, state that scientific investigation is based on keen observation because the scientist is always 'curious about his universe' (Burgess,

1980, p. 1), and so is the realist novelist of the Victorian period. In his introduction, Burgess (1980) compares the scientist to the artist and concludes that both seek something that 'they think is real'. For him 'the artist wants to make something which will produce just that sort of excitement in the minds of other people – the excitement of discovering something new about *x*, about reality' (p. 3). Thus the link is made between the nineteenth century novel and science, and chiefly after Darwin's On the Origin of Species. According to Dutton (1984), 'Darwinianism...became a burning issue in literature, particularly in the novel... [and] certain styles of writing became to be associated with Darwinian theories', leading to 'Naturalism" which Balzac adopted, claiming that the novel was able to record "man's social life in minute and particular detail' (p. 58-59).

Roger Hamley provides Molly Gibson with different books of natural history and sometimes reads out to her difficult passages that need to be translated, like François Huber's (the Swiss Naturalist). Molly was rather a self-seeking person and, when her father decided to marry again, she felt very bad and cried out all her heart at the Hamley's garden in order not to be seen by the others. Roger hears her and goes to comfort her. He tells her that it is better to think of the happiness of the others rather than only of one's own. She tried to apply his method which was difficult at the beginning, and then she got used to it. Molly is changing progressively so is Orlando.

3.4.2. Orlando and the Victorian Spirit

By the nineteenth century, Orlando has totally changed from the lonely, solitude seeker to a person who liked to be in society. She used to accept the

invitations to parties and disguises as a man to go to more restricted male literary circles. She even had a friendlier relationship with her servants. She has always been loved by them, but very rarely entered into conversation with them. Now she is closer to all layers of the society. This seems to resemble the place Victorian novel had in society; it had a large reading public because of the spreading of literacy among the middle-classes, as well as the serialisation of novels in literary magazines, weekly or monthly, such as 'Dickens's *Household Words* ... and ... *All The Year Around*, or Thackeray's *Cornhill Magazine*' (Mathews, 1992, p. 68) to name a few.

Woolf points out to the change in the literary field that occurred in the nineteenth century. She starts describing the environment which leads her to conclude that the latter affects literature: '…for there is no stopping damp; it gets into the inkpot as it gets into the woodwork – sentences swelled, adjectives multiplied, lyrics became epics, and little trifles that had been essays a column long were now encyclopedias in ten or twenty volumes' (Woolf, 1975, p. 162). It seems that Woolf is highlighting an important feature of Victorian literature: the length of novels as argued by Mathews (1992) who explains that the writer had to arrange his novel's parts in order to keep his readers in suspense, i.e., to leave the episode in each serialisation on a 'cliff-hanger'. This technique gave rise to the long Victorian novels, the amount of their narratives, as well as the large number of characters and the availability of plot and sub-plots (p. 68).

Victorian fiction was characterised by the use of dialects; a feature that highlights the realistic aspect of the literary work. Orlando, in this respect, is found much more in conversations with her servants who eventually express themselves in

their own dialect: ‘The muffins is keepin’ ‘ot’, said Mrs Bartholomew mopping up her tears, ‘in the liberry’…’ (Woolf, 1975, p. 165).

Orlando was a keen observer of the surrounding environment. She noticed the different changes that occurred in society, just like the realists did. From the change in the weather as when ‘one afternoon…she was driving…when one of those sunbeams…managed to come to earth…such a sight was sufficiently strange after the clear and uniform skies of the eighteenth century to cause her to pull the window down to look at it’ (p. 163), to the alteration of human behaviour since ‘men felt the chill in their hearts…the sexes drew further and further apart. No open conversation was tolerated’ (p. 161). No doubt about it, Woolf is referring to the puritan aspect of the Victorian age in the last part of the quotation and to the cold heartedness of people in the first part. People are busy making money, forgetting about human relationships. In her observation of the surrounding world, Orlando employs the techniques of a realist writer who, according to Hemmings (1974):

> is supposed to deal with contemporary life and commonplace scenes…fixes his gaze on the world of men, the streets…and the rooms where they meet and converse…[he] is drawn into the social vortex, charts the cross-currents of ambition and self-interest… (p. 36).

Orlando is affected by the spirit of the age. She notices that all women around her wear a ring, the wedding ring, for the spirit of the age was that of marriage. She decides then to find a husband and get married: ‘though the seat of her trouble seemed to be the left hand, she could feel herself poisoned through and through, and

was forced at length to consider the most desperate of remedies, which was to yield…and take a husband' (Woolf, 1975, p. 171). It was rather difficult for Orlando to accept the matter; much more difficult was for her the search of the perfect match. In fact, Woolf seems to speak of women writers who were obliged to follow the rules of their society. If they did not abide them, they risked their reputation. For instance, those women who dared tackle taboo topics found their books unpublished or even burnt.

During this period, it seems that Orlando found more time, inspiration and chance to write what she always enjoyed to write: 'Orlando …was in an extremely happy position; she need neither fight her age, nor submit to it; she was of it, yet remained herself. Now, therefore, she could write, and write she did. She wrote. She wrote. She wrote' (Woolf, 1975, p.188). It is during the Victorian age that the number of women writers became important. According to Mathews (1992), 'the most prolific novelists [of the period] were, of course, women' and women's writing became 'the superlative vehicle of serious contemporary expression". Indeed, the 'woman question' was constant during that period of total change (p. 58-9).

3.5. The Fatal Woman

In his chapter 'La Belle Dame Sans Merci', Mario Praz (1970) studies some aspects of the Fatal Woman in Romanticism. He deals with Lewis's Matilda whom he considers as the starting point in the tradition of Fatal Women such as Chateaubriand's Valléda, Merimee's Carmen, or Sue's Cecily. Praz begins his study by stating that the Fatal Woman is always a 'novice' in a particular society, she has a 'diabolical beauty' and is eventually bewitching (p. 201-204).

Praz (1970) carries out his study of the Fatal Woman in Flaubert's Salambo where the woman is 'frigid, unfeeling ... [and] the man pines with passion and falls at her feet' (p. 205).

According to him, these Fatal Women were displaced from Europe to Russia, and gives the example of

> Gautier and Flaubert, whose dreams carry them to an atmosphere of barbaric and Oriental antiquity, where all the most unbridled desires can be indulged and the cruellest fantasies can take concrete form (Praz, 1970, p. 207).

Gaskell's character Cynthia Kirkpatrick can perfectly illustrate this type of Fatal Women.

3.5.1. Cynthia Kirkpatrick

Cynthia Kirkpatrick is a young girl who comes from France where she has been in a school for governesses. She is Molly's 'half-sister'[9] as called by Gaskell. She has some of the characteristics of the 'Fatal Woman' developed by the Romantics and among them many were French, such as Flaubert and Gautier (Praz, 1970, p. 210). She is a 'novice'. She is not from Hollingford but from Ashcombe where her mother held her school which belonged to the Cumnors – the aristocratic family of Hollingford. When Cynthia's arrival is approaching, her mother decides to new-furnish and decorate her daughter's room for she is afraid lest 'Hollingford will seem very dull to Cynthia, after pretty, gay France', and so she applies herself and

[9] Molly's father marries Cynthia's mother that is how the two girls become sisters.

re-furnishes the rooms of both girls: Molly and Cynthia, identically (Gaskell, 1986, p. 219).

Cynthia is a beautiful tall young woman, and Molly forgets herself looking at the figure and manners of her new sister as soon as the latter arrives;

> Her smile was perfect; her pouting charming; the play of the face was in the mouth. Her eyes were beautifully shaped...and her long shaped, serious grey eyes were fringed with dark lashes...Molly fell in love with her, so to speak, in an instant (Gaskell, 1986, p. 253).

As soon as Molly and Cynthia meet, they like each other and become good friends and then later confidents though they have different personalities and different standards of conduct.

Cynthia is like a witch, she has that 'diabolical beauty', and wherever she goes or whoever she meets she excites a special interest for she has that kind of power that Gaskell (1986) attributes to a certain category of women who attract people without any consciousness of it. She calls it 'the unconscious power of fascination over people' (p. 264). She is indeed a Fatal Woman.

Another incident that shows Cynthia's diabolical beauty and attractiveness is when Roger Hamley sees her for the first time; he immediately asks to be introduced to her and ends up engaged to her. Mr Cox[10], Cynthia's other victim, goes back to Dr Gibson to ask him to accept his demand to marry Molly and to prove to

[10] Mr Cox is Dr Gibson's apprentice who sent a love-letter to Molly which was intercepted by the doctor, a year or two later, Cox goes back to the Gibsons to ask Molly for marriage.

his master that he is steady in his love, but as soon as he meets Cynthia, he falls in love with her and wants to be engaged to her (Gaskell, 1986, p. 446-460).

Cynthia says of herself to be 'unfeeling', mainly with her mother who neglected her while she needed her mostly. She is unfeeling, too, with Roger whose offer she accepts. She confesses to Molly one day after her arrival 'I wish I could love people as you do, Molly! [...] I never seem to care much for anyone...' (Gaskell, 1986, p. 257). Her carelessness about people and mostly about Roger who is in Africa shows in the way she receives and reads his letters (Gaskell, 1986, p. 458: 459). Yet, all men seem to 'fall at her feet': Roger and Mr Cox – as explained earlier, but above all, Mr Preston with whom she shares the secret of being engaged to him since she was fourteen and whom she has to marry at twenty. Mr Preston becomes dangerously demanding and threatening when Cynthia refuses to talk to him or to meet him[11].

When Cynthia's secret with Preston is discovered by Molly and she is afraid lest she would tell Mr Gibson everything, Cynthia finds no other solution than to run to Russia (Gaskell, 1986, p. 524). She tells Molly that she will be a governess there and will live her life peacefully, without being obliged to be found and followed by the gossip of the people of Hollingford (p. 600).

The French and the English novel influenced each other mutually; each one brought something new to the other. According to Walter Allen (1958), the French like Flaubert for instance wanted to bring beauty of style to the seriousness of intent that characterized the English novel (p. 218-219).

[11] The love-affair between Cynthia and Preston and how it developed have been dealt with in chapter two.

During the period when Romanticism seemed to have let its place to Realism in England, France was still under the same movement, for it 'reached its apogee in...1830: later than in neighbouring countries' (Hemmings, 1974, p. 36), but it was rather a Romanticism of disillusionment as Lukàcs (1971) explains; it is 'an over-intensified, over-determined desire for an ideal life as opposed to the real one, a desperate recognition of the fact that this desire is doomed to remain unsatisfied' (p. 116).

Cynthia's interest lies in appearance: nice dresses and looking beautiful. On their departure to an evening party at the Brownings she occupies herself at dressing Molly and arranging her hair with flowers; 'Molly wanted her appearance to be correct and unnoticed; and Cynthia was desirous of setting off Molly's rather peculiar charms...' (Gaskell, 1986, p. 319-320).

Cynthia gets engaged to Roger hoping vainly that no one in her surroundings will hear about her premature engagement to Preston and that the latter will easily forget her, but she is struck with the hard reality of life. All Hollingford knows about her love affair with Preston and he does not want to let her go. Moreover he threatens her until she confesses to Molly who is going to be her saver. Cynthia chooses a husband that seems to suit the society and her mother, essentially.

Cynthia embodies the French novel of the first part of the nineteenth century which was still under the influence of Romanticism and yet had the features of Realism, for as Hemmings (1974) argues, Balzac and Stendhal 'can be called romantic novelists only in the very limited sense that they were writing in the period when romanticism was the dominant literary mode' (p. 38). Balzac, according to

Lucas (1963), turned from Romance to Realism and condemned the 'romantic reverie' (p. 43), for he was conscious of the ills and problems of the society in which he lived. Instead of turning away from their society, Balzac, Stendhal and Flaubert turned '*towards* it in disgust and fought it with its own weapons, in them realism as an aesthetic creed was born' (Allen, 1958, p. 140).

Although Cynthia has the characteristics of a Romantic heroine, the Fatal Woman, she remains realist and this because of the troubles she encountered when left alone as a child in Ashcombe with nothing to eat or wear, then later in a foreign country –France - by a mother she has learned not to love. In addition, she knows herself well to be unfeeling and she puts all the blame on the mother. Since she lives with her mother, Cynthia is always sarcastic and harsh with her, for she wants to let her mother know that she knows her well; that she knows that she is a materialistic person and that this is not good, and the first acquaintance between mother and daughter after two years of separation shows the kind of relationship both women hold to each other;

> 'Why, how you are grown, darling! You look quite a woman'
>
> 'And so I am', said Cynthia. 'I was before I went away; I've hardly grown since – except, it is always to be hoped, in wisdom' (Gaskell, 1986, p. 252)

At their first meeting after the two years separation no kisses or hugs between mother and daughter; but only sarcasm from Cynthia and agreement from

her mother. Cynthia has replied thus only to show her mother that she knows what she expects from her, no warm welcome but rather cold heartedness.

Therefore, we can confirm that in the character of Cynthia, there are both the features of the Fatal Woman of the Romantic Movement as well as the realist aspect of those novels produced by French writers who were disappointed by the 'romantic reverie' and who dared face and talk about the problems of their society.

Gaskell's Cynthia seems to be, to a certain extent, the Fatal Woman of Woolf's Sasha.

3.5.2. Princess Sasha

Sasha is the fatal woman for Orlando, it is as if she put a spell on him right from their first meeting, he is ready to leave his beloved country and even to die for her, yet she lets him down in a deplorable and depressive state.

When Orlando saw Sasha for the first time, he could not make up his mind as to whether she was a man or a woman:

> The person, whatever the name or sex, was about middle height, very slenderly fashioned, and dressed entirely in oyster-coloured velvet, trimmed with some unfamiliar greenish coloured fur. But these details were obscured by the extraordinary seductiveness which issued from the whole person. Images, metaphors of the most extreme and extravagant, twined and twisted in his mind (Woolf, 1975, p. 26).

Orlando is amazed by this new figure and when he discovers that it is a woman, he

> …trembled; turned hot; turned cold; longed to hurl himself through the summer air…he drew up his lips up over his small white teeth; opened them perhaps half an inch as if to bite; shut them as if he had bitten (p. 27).

Orlando is not alone at this precise moment; his fiancée is with him. Euphrosyne is next to him hanging to his arm but he seems neither to notice nor to feel her.

The Russian princess seems as if she had bewitched Orlando and this will prove to cause the latter a scandal in the Court since he is already betrothed to an aristocratic lovely English young lady whom he completely puts aside and takes care of the Muscovite – as Sasha was called. People who knew Orlando before saw the difference that occurred to him; 'nobody had ever seen him so animated. In one night he had thrown off his boyish clumsiness; he was changed…to a nobleman, full of grace and manly courtesy' (Woolf, 1975, p. 29). Orlando is blinded by his sudden love for Sasha and is more and more careless to show it to the world. He is amazed by the exoticism of her character and is ready to leave his own beloved country for her for

> She was determined to live in Russia…it is true that a landscape of pine and snow, habits of lust and slaughter, did not entice him. Nor he was anxious to to cease his pleasant country ways of sport and tree-planting; relinquish his office; ruin his

> career….Still, all this and more than all this he would do for her sake….On the first dark night they would fly. They would take ship to Russia (Woolf, 1975, p.35).

Orlando would do anything, whatever sacrifice as to lose his friends and career but to be with Sasha. The Russian princess has bewitched Orlando and this idea confirms Praz's (1970) study of the Fatal Woman to be localised in Russia (p. 207). It is the exoticism of the muscovite Sasha that seems to hold Orlando breathless when he is next to her. On the other side, Sasha seems to be heartless and cold – and this is a feature of the Fatal Woman that has been defined earlier with Cynthia. One feels that she is playing with Orlando just as she would do with a toy, and once fed up she would throw it. Moreover, there seems to be something hidden in Sasha that Orlando could not manage to sort out, but he is never suspicious, he believes that 'her rank was not as high as she would like; or that she was ashamed of the savage ways of her people' (p. 33), and when he finds no answer to his questions he gets enraged, and that seems to please Sasha.

One day, as the couple is skating, they stop at a Russian ship which was frozen on the Thames. Sasha tells Orlando she needs to go inside to fetch some of her clothes that remained there. On board they meet a sailor who proposes to help the princess find her stuff, so Orlando stays waiting for her until he wakes up from his long thoughts and dreams to realize that Sasha has been gone for more than an hour. Orlando decides to look for Sasha whom he finds seated on the legs of that sailor and bending to kiss him. He is ravaged by anger and jealousy and eventually faints because of the strength of rage he felt. When he recovers from his malaise, Sasha

with her bewitching manners manages to convince him that he is supposed to have seen was not true. She is tenderer and lovelier with him as if to make him forget what he eventually saw on the Russian ship.

The night of their escape comes and Orlando is the first to be at the agreed inn waiting for his love to join him so that they sail to Russia. Unfortunately for Orlando, Sasha never comes to the rendez-vous; he waits for a long time until he is as if struck by the reality of her betrayal. He runs to the Russian ship and finds out that it has already sailed away. The cold heartedness of Sasha turns Orlando to a soulless body. He is depressed and cries all the time. Sasha has caused his emotional and social downfall.

Allen (1958) explains that English Victorian fiction was influenced by Russian fiction and 'Russian attitude to the West' (p. 141). Therefore, the link was made between Sasha the Russian princess, who has the Fatal Woman features and, the impact she had on Orlando during the moments they spent together, for he became careless about his society and more audacious in his behaviour, thoughts and feelings. In fact, this is what Allen (1958) developed to be the Russian audacity that had a 'profound effect on the English novel' (p. 141).

By the end of the novel, Orlando meets Sasha three centuries later in a supermarket. She had lost her beauty and attractiveness. She is only a banal woman.

3.6. Women's Rights and Writing

Croce explains the uneasiness, which was to be called the 'mal du siècle' or the 'malady', of the period of Romanticism to be 'related to the difficulty of truly

appropriating and living the new, which required...courage and manliness...' (Cited in Thorlby, 1969, p. 69-70). According to him feminine souls were not fit enough to carry out the spirit of Romanticism.

The British society during the late years of the eighteenth century and beginning of the nineteenth witnessed the emergence of many women writers but who were given a very mediocre interest by the society and mainly by men. The best example would be Tennyson's saying 'the woman's cause is man's: they rise or sink / Together, dwarf'd or godlike, bound or free' but if they 'tried too violently to overthrow the traditional order of things', chaos would ensue (Cited in Pollard, 1993, p. 200). Henry Lewis expresses the same sense of uneasiness at the women's ascension in literature, 'the women have made an invasion of our legitimate domain' (Cited in Pollard, 1993, p. 199), for writing literature was considered as a man's *legitimate* business and not that of a woman, moreover, they considered these women as invaders.

The early Victorian women writers, who were not mothers, were successful because they defied 'their society's conventions for female life' (Davis, 1992, p. 514), these conventions that can be summarised in 'man for the field and woman for the hearth' (Mathews, 1992, p. 58-59). These women were satisfied with fiction as a means to voice their opinion 'with more freedom and earnestness than under any other form', declared Harriet Martineau (Cited in Coote, 1993, p. 447).

3.6.1. Mrs Hamley and Early Women Poets' Destiny

Mrs Hamley represents women poets and writers of the late eighteenth and beginning of the nineteenth centuries who were not encouraged by their society to

write prose or compose verse, or maybe were not strong enough to face the standards of their society.

Mrs Hamley is a delicate woman from London whose husband and two sons adore; yet, she does not seem to be very happy for she had to give up all her tastes and literary interests for her husband and the latter loves her 'all the more dearly for her sacrifices for him' (Gaskell, 1986, p. 74). And the narrator explains the 'ill-health' of this character as being the result of her husband's neglect of her personal interests.

Mrs Hamley wrote 'many a pretty four-versed poem since she lay on her sofa, alternately reading and composing verse. She had a small table by her side on which there were the newest works of poetry and fiction' (Gaskell, 1986, p. 75-76), but she keeps them for herself since she receives neither encouragement nor even the slightest interest from her husband.

Adriana Craciun (1998) reviews in her article 'Women Writers of the Romantic Period' six books produced on the same topic. She claims that women writers and poets of that period are unknown to most of the people, and that these six books are a good tentative to bring to the light what women did write during the romantic period, for as Andrew Ashfield traces back the British anthologies of poets to the eighteenth century, he notices that women poets are excluded from them. Devine Jump on the other hand, identifies two generations of women writers: 1789-1799 'characterized by radical and overtly politicized writings' and the 1820s 'represented chiefly by Letitia London and Felicia Hemans'. According to Jump, 'women in this era lacked the leisure and above all the confidence needed to deal in

transcendental absolutes [such as] the cult of nature, the transcendental self, and the sublime'[12], but these women poets were very little known if not at all in their life time, and it is only thanks to deep literary researches that they have been discovered.

The death of Mrs Hamley represents not only the death of a character in Wives and Daughters, but also the vanishing of women writers, mainly poets of that period; i.e., the society was not ready yet to have its women step outside their usual duties – family and house – and employ themselves in writing which was a job mostly occupied by men.

3.6.2. Lady Harriet and Women's Rights

Lady Harriet is the youngest and prettiest of the three daughters of the Cumnors. She is not married yet and is presented at the very beginning as being more interested in balls and parties than in the people of Hollingford. When her mother is planning the annual festivity of the school at the Towers, she wants her daughter to be with her, but Harriet replies:

> ...there's the water-party up to Maidenhead on the 20th. I should be so sorry to miss it: and Mrs Duncan's ball, and Grisi's concert...Besides, I should do no good. I can't make provincial small-talk; I'm not up in local politics of Hollingford. I should be making mischief (Gaskell, 1986, p. 123)

[12] It would have been very interesting to have access to these six books and not only a review on them.

Lady Harriet seems to be rather superficial than profound at the beginning, but since Wives and Daughters is based on so much irony that Harriet's character will prove to be more engaged and interested in the local population of Hollingford.

Lady Harriet is invited with her father the Lord Cumnor to the wedding of Mr Gibson and Clare[13]. There she meets Molly and likes her immediately for her loyalty towards the people of Hollingford and her way of speaking her mind freely[14].

Lady Harriet is interested in the elections that are going to take place in Hollingford. She wants to make a good impression on the people so that they will vote for them (the Cumnors). In a charity ball, the Cumnors and the duchess were waited for by the people even though it was very late at night. The people wanted to see the duchess with her diamonds but instead she appears in a kind of dressing that Lady Harriet qualifies 'à L'Enfant'. Everyone at the ball is disappointed, and Harriet who cares for the elections asks Molly: 'don't you think we've lost some of our popularity – which at this time means votes – by coming so late' (Gaskell, 1986, p. 335), but Molly reassures her that the very fact that people were disappointed to see them coming late is a mark of popularity.

Later in Wives and Daughters, when Molly's reputation is clouded by a scandal[15] magnified by gossiping and the Hollingford ladies prevented their daughters to talk to Molly, it is Lady Harriet who is going to save the poor girl. Harriet has taken Molly into deep affection and tries to advise her as much as

[13] The wedding takes place in Ashcombe; a Cumnors' propriety and it is almost five years after the festivity of the school referred to in the first paragraph.
[14] Lady Harriet speaks of the lower classes in a way that makes Molly react immediately (p. 196).
[15] The scandal is about Molly who has been seen alone with Preston several times and people started saying that they should marry, chapters 46 & 47 in Wives and Daughters.

possible. Therefore, as soon as she hears about the scandal overshadowing the poor innocent girl, she decides to call on her and asks her to go for a walk with her. The two young women are seen together. Slightly after, the gossip starts to vanish. It is a rather too simple way to get rid of people's talk, but Gaskell knows that the lower classes are easily influenced, that whatever the rich people do, it becomes a norm.

Lady Harriet tries to get Molly interested in fiction, she uses words by Maria Edgeworth and advises her to read her works that she defines as 'vastly improving and moral' (Gaskell, 1986, p. 196); then, later, when Molly is on a visit at the Towers being Harriet's guest, she provides her with 'the last new novel, and the last new *Quarterly*, and the last new essay' (Gaskell, 1986, p. 669). Harriet likes educated women but most of all she likes those who speak their mind freely.

Harriet Martineau, the writer, was interested in elections and reacted against the fact that women were not allowed to vote; 'I have no role in elections, though I am a taxpaying housekeeper and respectable citizen', she cries out (Cited in Pollard, 1993, p. 200).

Madame de Stael argues that the 'novel form could develop only in those societies where women's status was fairly high' (Cited in Laurenson & Swingewood, 1972, p. 27), this implies that she relates the development of the novel as a genre to the women's status in society; the more these women acquire high standards the more the novel develops, because after all the novel is a genre that was mastered by women.

Lady Harriet does not embody a literary movement but a social one; that which was concerned with the condition of women; these women who were

concerned with their status in society and wanted a real change in their daily lives. These women were fiction and non-fiction writers. Yet, Lady Harriet seems to also represent some aspects of Harriet Martineau, the writer.

It is now equally important to consider women's rights and movements in through Orlando, the New Woman.

3.6.3. Orlando, the New Woman, and Women's Rights

Woolf's epitome of women's rights movement is represented through Orlando herself, now a woman. Though she is a woman she carries on doing things as she used to when she was a man.

It is by the end of the eighteenth and beginning of the nineteenth century that Orlando changes sex. She is a woman. It is in this same period that women writers started to gain more freedom and legitimacy in writing.

Woolf makes her main character Orlando play with identities. She is a woman when she wants to be seen in society and invited to parties, but as soon as she wants to talk about literature and writing, Orlando disguises as a man. There she manages to get the images men have on women, they believe that 'women are but children of larger growth…A man of sense only trifles with them, plays with them, humours and flatters them' (Woolf, 1975, p. 150), therefore she decides to be intelligent in her behaviour with men. Orlando decides to present her poems as a man; these were admired thinking they were the product of a male mind: '...she often occurs in contemporary memoirs as 'Lord' So-and-so, who was in fact her cousin; her bounty is ascribed to him, and it is he who is said to have written the poems that

were really hers' (Woolf, 1975, p. 155). Orlando seems to have no difficulty in playing with the sexes, i.e. sometimes a man sometimes a woman according to the situation. She notices that women were forbidden from literary circles so it is as a man that she would attend and participate. This situation may be applied to Victorian women writers who used masculine pen names in order to have the possibility to publish their works.

Orlando is now a new type of woman who defies the standards of her nineteenth century society in order to publish as a woman. These women fighters did not receive a wide welcome and recognition by all men of the society, yet they did and brought changes that have altered the real world as well as the world of literature.

3.7. The Hero/Heroine

The English novel developed from the prose fiction it was, taking its resources from various other forms, to a respectful and established literary genre with new devices and techniques and with an increasing number of the reading public. The English novel of the period under study (the first part of the nineteenth century) witnessed the production of novels mainly by women; that is why the personification of the novel is by a female character.

Molly Gibson and Orlando are the only characters that we see growing up and developing to become accomplished young ladies. Therefore, supported by the idea of Georg Lukàcs (1971) that the novel is 'something in process of becoming' (p. 72-73), and that of Cates Baldridge (1994) which states that it is 'a young and still-

developing genre' (p. 111), as well as Bakhtin's (1981) 'studying the novel...is like studying languages that are not only alive, but still young' (p. 3) and Henry James's 'a novel is a living thing, all one and continuous, like any other organism, and in proportion as it lives will it be found, I think, that in each of the parts there is something of the other parts' (Cited in Zabel, 1975, p. 400).

The novel, at its beginnings was still called fiction and it had witnessed little production of works by women writers, consequently, the early influence on the development of the novel is by men writers such as Fielding, Richardson, Smollett and many others.

Women novelists of the eighteenth century were very few, and their writings came after the men had established a tradition because of several reasons, among them, the conventions of society which stipulated that women's place is at home to take care of the household and children. Besides, these women were not educated enough to compete equally with men, therefore, the feminine novel may be qualified as being younger than that produced by men, and the early feminine novel brought sentimentality and wit to the 'new' genre (Klingopulos, 1982, p. 98).[16]

3.7.1. Molly Gibson

Throughout all her experiences - previously studied in chapter two, Molly Gibson has remained a patient observer. She learnt to live in complete harmony with the society and to love people for what they are and not for what they seem to be.

[16] The events concerning the novel and its production by men and women I am discussing in this paragraph concern the late eighteenth century period.

She developed and changed from the young innocent, lost girl to an accomplished learned lady loved by the members of Hollingford and respected for her own sake.

The link was made between Molly Gibson, Elizabeth Gaskell's main character in Wives and Daughters and the novel (as a genre) written by women, following the idea presented in the beginning of this part. Thus, Molly Gibson is the personification of the nineteenth-century feminine novel.

Molly Gibson is a motherless girl, and the only influence she could have is a rather masculine one; her father who is a man of science, a doctor (as pointed at earlier his reason governs his mind). Molly is a young sentimental girl, and she shows her feelings to the only person she loves who is her father by taking care of him as much as she can. Mr Gibson wants the best for his daughter, but when it comes to education, he asks the governess not to teach her much[17], for he is a realist.

When Molly is a little older, she is left by her father at his friends' place the Hamleys[18] where she spends most of her time with the Squire and his wife who are going to have a great influence on her. As stated earlier, the Hamleys embody the Romantic Movement, hence, the English novel is no more influenced and characterised by realism but by romanticism. With the Squire, Molly learns to love nature; she learns to know him as well, as being a passionate conservative person.

Molly is acquainted with poetry thanks to Mrs Hamley, and together they discuss the poems of Osborne as well as those of Mrs Hemans (Gaskell, 1986, p. 96-

[17] The event I am referring to has been dealt with in chapter two and in this chapter in the part devoted to Mr Gibson.
[18] The reasons for such an 'abandon' – because this is how poor Molly felt it – have been explained earlier.

97). In addition, she finds a lot of books to read; books that her father does not have in his personal library; a 'collection of the standard in literature in the middle of the last century' (p. 103).

It is still at the Hamleys that Molly makes a new and different acquaintance, that of Roger the scientist. She was a self-centred girl who sought her personal happiness and interests, but with Roger she learns that there are other people around and that she must try to think of the others before herself. As a scientist, Roger shows Molly scientific investigation and his techniques of observation.

Back home, Molly is struck by the changes, home is no more home for her. It is only when Cynthia arrives from France that Molly finds a companion. The two girls are different but they influence each other. Cynthia is more daring and direct, mainly with her mother, she is as well a realist. On the other hand, Molly is more preoccupied with the standard and conventions of society as well as by her pure emotions.

The Puritanism of the Victorian society is represented in Wives and Daughters by the fact that Hollingford people are shocked to hear that Molly has been seen in the woods with Preston and presumably fainting in his arms, even though little Molly has grown up in that town and all the people know her as a motherless girl and daughter of their doctor. The scandal that Molly is undergoing is a reminder of the scandal that writers could ensue if they wrote about things that are not supposed to be dealt with openly, as the novel of Gaskell Ruth which deals with a fallen woman who has an illegitimate son. The novel has its readership and success but there were people who burnt it considering it as immoral.

When Cynthia is threatened by Preston, it is Molly who is going to save her from his hold by proving wise enough to menace him to tell everything to Lady Harriet, the only person he seemed to be afraid of. She encourages her, as well, to decide whether she would marry Roger or not. She wants her to act according to the standards of the society, to choose one man among her lovers, marry him and avoid scandals and people's talk.

Gradually, Molly develops from the young innocent girl who knew nothing about life, only of the love stories that she read in novels, to a realist yet romantic young lady. When her father got married, she thought of his happiness and believed that he was. But as she observes him and the way he behaves with his wife she comes to the conclusion that he is not happy, and this, of course, makes her more than sad. She believed, at the beginning of his re-marriage, that her father was so blinded by his emotions towards his new wife that he could not see her defects, but she was wrong, for Mr Gibson has remained a realist using reason rather than sentiment.

If Molly is the heroine of Gaskell in Wives and Daughters, Orlando is both the hero and heroine of Woolf in Orlando.

3.7.2. Orlando

Orlando has travelled throughout four centuries. The novel Orlando starts in the Elizabethan period and ends up in 1928. Orlando has tried himself in writing drama, poetry and even prose.

Orlando's life is all about literature, all about fiction. Therefore through the character Orlando, Woolf is reflecting on literature through four centuries.

During the Elizabethan age and the Restoration, Orlando is fed with the poetry and drama of that time. He, himself, writes but is too young and shy to face the world with his compositions.

Orlando meets Sasha, his first love, and is broken-hearted because of her. Of course this encounter and betrayal will add something to the personality of Orlando. He is no longer the shy boy, but an accomplished brave gentleman who will travel to Constantinople and be an English Ambassador.

During the eighteenth century, Orlando is affected by nature and wants to stay alone though he plays an important role in his society. In this respect, Orlando is living the spirit of the age which is Romanticism. Orlando, then, becomes a woman by the end of this century and decides to come back to England, his/her home country.

The nineteenth century, with its smoke and heavy industrialisation, affects Orlando: she becomes more observant of her surroundings be it the climate, human relationships or the environment as a whole. Orlando gets into this century as a woman and plays a s/he role in order to benefit from the male-oriented society until she manages to establish herself as a woman writer of the age.

At the beginning of the twentieth century, Orlando is married and has given birth to a son. She has, as well, published her poem 'The Oak Tree' that she had

started four centuries ago. Orlando is now happy with the life she is leading albeit a little afraid of the rapid technological changes occurring in the society.

Orlando, as the epitome of fiction, represents how women writers came to be famous. At the beginning, Orlando is a man and this reflects the male-oriented literary field. Then, Orlando becomes a woman by the end of the eighteenth century, and it is exactly in this period that women writers started to voice their thoughts and feelings through their fiction. Orlando ends up in the twentieth century as a famous woman writer. Woolf represents the fight for recognition of women writers and their success and acceptance by the society in the twentieth century.

The fact that Orlando disguises as a man in order to take part in literary debates proves that the Victorian society was not ready yet for a change in its norms ad standards. The spirit of the age was that of marriage, and Orlando follows it. Yet, through the marriage of Orlando, Woolf tackles the issue of women writers that combined both private and professional lives. They were wives and mothers as well as talented writers. The only obstacle to their fame and recognition was the society (mainly men) and they managed to counter it – the obstacle – for history of literature is full of women writers' names and works.

3.8. Conclusion

As a conclusion to this chapter , we can say that the novel is not a mere 'story-telling' – which is one of its aspects – but also consists of plot, characters and setting (time and place). Besides, a novel is closely linked to what happens in real life as the sentence of Henry James says 'the province of art is all life, all feeling, all

observations, all vision' (Zabel 1975: 406), for him 'the air of reality… [is] the supreme virtue of a novel' (ibid: 399). So, we can say that the novel is like society or precisely like a human being developing and changing. It has passed through the ages and has been in construction, and in fact this is what seems to happen to both heroines under study. Molly Gibson did not move through the ages but rather grew up and was influenced by several literary genres and movements. On the other side, Orlando crossed the centuries and ages to end up as a famous woman writer. Therefore, the aim of this chapter was to shed light on how the heroines characters were shaped through the different adventures and people they met. Molly and Orlando represent feminine writing and each writer used her own way to reflect upon that matter. Gaskell's heroine Molly embodies women novelists of the early nineteenth century, whereas Woolf's Orlando epitomises the changes in writing through three centuries and the shift of dominance to women writers.

Gaskell's Wives and Daughters and Woolf's Orlando are both masterpieces of metafiction; feminine metafiction since the character that embodies fiction is, in fact, a woman: a woman fighting for her right to write, her desire to compete with man, her eagerness to be shown consideration and respect by society and this is what is going to be developed in the following chapter.

Chapter Four

From Feminization of Fiction to Feminine Metafiction

Contents

> 'It may be argued that we cannot understand the present if we do not understand the past that preceded and produced it…But there are other, less solid reasons, amongst them the aesthetic need to write coloured and metaphorical language, to keep past literatures alive and singing, connecting the pleasure of writing to the pleasure of reading'
>
> Antonia Susan Byatt (2000)

4.1. Introduction

In Wives and Daughters and Orlando, Gaskell and Woolf, respectively, are writing a critique on the development of fiction in general and on the novel as a genre in particular, as well as the impact of other literary genres and movements on it. Some of their characters embody early fiction, the Romantic and Realist movements, as well as the fiction represented by their main characters Molly and Orlando. Yet, what seems to be interesting is that both novelists, unquestionably, make the link between the rise of the novel and the development of fiction with women's writings. Therefore, Gaskell and Woolf do not stop at metafiction but they feminize it and thus show the importance of women's writing in literature throughout the development of their main characters.

Ifor Evans (1976) describes the novel as 'a narrative in prose, based on a story, in which the author may portray character, and the life of an age, and analyse sentiments and passions, and the reactions of men and women to their environment' (p. 212). In fact, this is what both Gaskell and Woolf did in their Wives and Daughters and Orlando respectively. Yet, they went further than mere reflection of

daily life. Both writers made the direct link between reality and fiction and represented this dichotomy in the daily lives and struggles of their main characters through their metaficion. Metafiction being explained by Hutcheon (1980) as to reshape the life art connection (p. 3).

Some of Gaskell's novels have been published anonymously since a woman writer's novel was not considered as worth reading and not even as literature. In general, it was not a woman's business as Southey explicitly formulates it: 'literature cannot be the business of a woman's life, and it ought not to be' (Cited in Watson, 1996, p. 91). Charlotte Bronte for instance wrote under the pen name of Curer Bell though her identity was discovered. However, she asked her editor to read her as a novelist and not as a woman, since there was prejudice as to women's novels:

> The extension of women's fiction reading into women's fiction writing, almost unthinkable at the start of the early modern period, began to seem inevitable by the eighteenth century, although the career of a lady novelist would not be a commonplace until the nineteenth century' (Newcomb, 2009, p. 273).

Looser explains that 'women's writing in genres other than fiction has received markedly little attention' (Cited in Price, 2012, p. 262). Therefore, how can a woman writer even think of producing criticism without being shot down by men? In order to do so Gaskell wrote criticism under the disguise of fiction, in other words, she wrote fiction about fiction.

Virginia Woolf managed to give her point of view on literature in general and on fiction precisely for she was asked to. Her time was different from that of the

Victorians where 'some creative women sought to bolster their professional identity by adopting masculine characteristics' (Sacho Macleod, 1995, p.337). Women started to have few different privileges in their society and among these, the recognition of women writers.

Donovan (2007), in this vein, speaks of 'women's defence-narratives' where women used fiction to defend themselves; a medieval technique that went up to the early modern period (p. 169). Therefore, by defending themselves, we mean in this context, women were defending women – in general – in their narratives.

4.2. Feminine Metafiction by Gaskell and Woolf

Wives and Daughters proposes many literary references: poets, novelists, fictional heroes and heroines, and sometimes even passages taken from literary works[1]. Almost all the literary references are in close relation to the heroine Molly Gibson, yet the use of so many intertexts and references is not only a case of intertextuality, but the whole of Gaskell's novel Wives and Daughters represents a study of fiction through fiction itself.

Right from the beginning, Woolf refers to her protagonist Orlando as a writer, a poet and playwright. Various literary references and figures are closely related to Orlando. Woolf, through the biography of her protagonist, is writing the biography of a genre; that is of fiction.

When a work of fiction steps outside its original aim, i.e. to tell a story, and becomes a sort of criticism, this is called metafiction, as Mark Curie describes it to

[1] Some of these examples are provided in Chapter 2.

be 'the borderline discourse, a kind of writing which places itself...between fiction and criticism' (Cited in Orlowski, 2012). Lodge (1992) simplifies the definition of metafiction stating that it 'is fiction about fiction' (p. 206)

Wives and Daughters begins as a fairy tale. The narrator introduces Molly and her story this way: 'To begin with the old rigmarole of childhood. In a country there was a shire…[…]there lay a little girl' (Gaskell, 1986, p. 35)[2]. As soon as 'fairy tale' is pronounced, the reader is automatically waiting for a prince charming to rescue the princess who is in danger. Yet, this is not a fairy tale. It is rather the story of the everyday life of a young girl living in Hollingford village. We may consider that this is an allusion. Still, this fairy tale-like introductory paragraph reinforces the idea that we are waiting for a princess and a prince charming. In fact, Gaskell opens her novel with 'the discourse of a children's story' and introduces Molly as a young girl going for a visit to the Grand House at the Towers, 'she travels in a carriage to the grand event, and enters an enchanted world' (Foster, 2002, p. 165). Poor little Molly is so exhausted that she sleeps and is forgotten at the Towers by her mother's friends the Miss Brownings. When Molly wakes up, she is afraid and feels abandoned. Lord Cumnor (owner of the house) speaks to her in a tone that she believes is full of anger whereas in reality he was imitating the

> …deep voice of the fabulous bear, who asks this question of the little child in the story; but Molly had never read the 'Three Bears' and fancied that his anger was real…Lord Cumnor was very fond of getting hold of what he fancied was a joke…he kept on his running fire at Molly, alluding to the Sleeping Beauty, the Seven

[2] The quotation has already been used in chapter 2 in Narration.

> Sleepers, and any other famous sleeper that came to his head (Gaskell, 1986, p. 53).

Through this passage, Gaskell not only provides the reader's imagination with the setting of a fairy tale with references to famous tales, but adds to it the atmosphere with her detailed description as explained in the following example:

> She [Molly] lost all consciousness of herself by-and-by when the party strolled out into the beautiful grounds, the like of which she had never even imagined. Green velvet lawns, bathed in sunshine, stretched away on every side into the finely wooded park…there were divisions and ha-has between the soft sunny sweeps of grass, and the dark gloom of the forest-trees beyond…and the melting away of exquisite cultivation into the wilderness had an inexplicable charm to her (Gaskell, 1986, p. 45)

This detailed description, which is in fact characteristic of the Victorian novel, gives way to the reader to feel free in his imagination to complete what is left unfinished by the tale of the narrator. Blair (2007) argues that Gaskell's use of detail 'is to indicate motivations that she leaves unexplained, thereby inviting the reader to formulate a critique' (p. 73), and our critique is formulated upon the fairy tale-like beginning and all that it implies as development in the mind of the reader later on. We may, then, talk of parody, the type of parody that is used by metafictionists not to

make fun of a work of art but rather to criticise through it – and here in this case to discuss fairy tales - as explained by Waugh (1984, p. 78)[3].

It seems that Gaskell is questioning these fairy tales who instilled in the minds of people, throughout the world and ages, the need of a prince charming to rescue the pretty princess who is in trouble. Therefore, if we go further in our analysis and consider Cynthia as the beautiful princess (because she is beautiful and she is in trouble), it is not Mr Preston albeit handsome and horse-riding gentleman who is going to save her. On the contrary, he is the one to put Cynthia in trouble and it is Molly her stepsister that rescues her from the hands of that charming man (Stoneman, 2007, p. 144).

In fact through Molly rescuing Cynthia, Gaskell shows that time has changed and that there is no need for a man to save the woman. Indeed, if we follow this idea, man is represented as a source of trouble to the woman. Preston put Cynthia in trouble and because Molly wanted to save her from his grip she, too, finds herself in turmoil of scandals. Furthermore, Molly's father gets married as an attempt for him to have a feminine touch at home for his motherless daughter. In fact, this rather hasty 'male' decision causes more sadness and disappointment to both father and daughter than the intended quietness at home. Another example of a man as a source of problem rather than relief is Roger. In reality, Roger Hamley has been a good friend to Molly and he helped her a lot when she needed him. Yet, when he meets Cynthia he immediately falls in love with her and totally forgets about his old friend Molly. This situation is unknown to Molly who feels desperate and does not know

[3] The use of parody as a tool for criticism by metafictionists has been discussed in Chapter one in the part devoted to Metafiction.

what to do. In fact, Gaskell seems to call for solidarity between women. She uses 'realist detail that allows her to focus on women's everyday lives and to test the limits of Victorian descriptions of femininity' (Blair, 2007, p. 109). Through these women's intertwined stories she questions and defies Victorian patriarchal norms and values. She calls, then, for feminine solidarity. In fact, Gaskell is known for her solidarity and encouragement of other women writers that are beginners (Foster, 2002, p. 4).

Woolf's whole novel seems to be a parody; the parody of biography. In fact, this parody provides many narrative layers that put the reader into a bewildered state if s/he misses one layer. Right from the beginning of the novel, we understand that Woolf's objective is to write the biography of Orlando. Yet, it is impossible for a human being to cross and live through three or four centuries. Through this parody of biography, Woolf questions the techniques used by the biographer to talk about the life of his character (his, for biographers were mostly men until in the eighteenth century when women started to write and inscribe their names as women writers). Woolf questions the kind of 'truth' that these biographers are claiming to present and provide the audience with. Karin E. Westman (2001) calls Orlando a 'mock biography'; she believes Woolf 'satirically mocks the failures of biography and novels to capture the 'granite' and the 'rainbow' of individuals' lives' (p. 39). Hutcheon's explanation of the role of parody is quite different, for her a parody is an 'imitation with critical difference' which will allow the two texts to be put on the same stylistic plane and discuss intertextually and dialogically (Cited in Peters, 2002, p. 7). Orlando is a kind of metabiography; a biography of biography where she suggests new ways of writing this genre.

Another example of parody is that of fairy tales and the prince charming riding his horse coming to save the princess in danger. By the end of the novel – in chapter 5 - , Orlando, too, meets her prince charming on his horse, Shelmerdine, but he almost killed her instead of saving her, for he almost walked on her as she was sitting on the grass;

> 'The horse was almost on her...she saw a man on horseback.
>
> He started. The horse stopped.
>
> 'Madame', the man cried, leaping to the ground, 'you're hurt!'
>
> 'I'm dead sir!' she replied.
>
> A few minutes later they became engaged' (Woolf, 1975, p. 176).

Through this parody, Woolf questions the way in which fairy tales were written. The prince charming on his horse came and no matter what he did, even if nothing, except asking how the princess is, had the privilege to be loved by that princess and marry her. In fact, what Woolf does a few paragraphs later is to play with the roles of both male and female, between Orlando and Shel. This role reversal in 'you're a woman, Shel!' she cried / 'you're a man, Orlando!' he cried' (Woolf, 1975, p. 177) represents what lots of feminists tried to show and among them Simone de Beauvoir (and may be more than any other) when she explained that being a 'woman' is a man's invention in order to keep the woman in her place. She argues that women are 'constrained to operate as man's other' and therefore this lack of subjectivity enslaves them (Cited in Fallaize, 2007, p. 88).

Orlowski (2012) establishes a set of characteristics concerning metafiction. She asserts that the latter 'often employs intertextual references and allusions

by...creating biographies of imaginary writers, presenting and discussing fictional works of an imaginary character...'. In this vein, Waugh (1984) explains that in metafiction the characters are created in order to play roles such as actors, painters, novelists or artists in general (p. 116-117), and it is through them that the metafictionist is going to criticise fiction.

Gaskell alludes to literary forms. She speaks about fairy tales, poetry, fiction and novels, as well as problems of publication embodied in the difficulty Osborne Hamley faces in order to publish his collection of poems. He asks his brother Roger to try since the latter has a name in Cambridge (Gaskell, 1986, p. 299-301). According to this last statement i.e. to have a name in Cambridge, Gaskell refers to publishers who do not publish a work on the grounds of its worth but on who produces that particular work of art. Furthermore, Linda K. Hughes and Michael Lund believe that 'Gaskell's negotiations with editors and publishers' are represented indirectly through the struggles of Osborne to sell his poems (Cited in Felber, 2001, p. 325).

Through this same character, Gaskell, as well, has created a fictional writer, Osborne Hamley, and she is, therefore, writing his biography. She tells us about his childhood, his struggles at university, his secret marriage, and then about his death[4].

Woolf employs quite the same strategies in creating a fictional writer who is Orlando himself (then later on herself). The reader follows the narrator who is supposed to be the biographer of Orlando narrating about his childhood, his different

[4] Osborne Hamley's life has been dealt with in Chapter Three.

life journeys, his change of sex and her marriage and publication of her poem 'The Oak Tree'.

Woolf, too, speaks about publication struggles, mainly for women to publish. Orlando realized that she was a woman writer in a masculine world, she cries for she knows that the majority of writers are 'all so manly…so how can I be a critic and write the best English prose of my time?' (Woolf, 1975, p. 202). Woolf emphasises the fact that women had little opportunity to be read and therefore claim fame. In the same token, Ballaster (2010) argues that 'Women were less often deterred from *writing* by sexual double standards on attacks on their virtue that they were from *publishing* the works they penned' (p. 8). Consequently, Orlando appears in society as a man and attends literary circles so that her writings can be read and admired by the audience thinking they are the product of a man:

> …she found it convenient at this time to change frequently from one set of clothes to another. Thus she often occurs in contemporary memoirs as 'Lord' So-and-so, who was in fact her cousin; her bounty is ascribed to him, and it is he who is said to have written the poems that were really hers (Woolf, 1975, p. 155)

One of the features of metafiction is 'to violate narrative levels' as when the writer intrudes to directly address the reader (Orlowski, 2012).

Right from the beginning Gaskell determines the period in which she sets her story, and from time to time she steps outside her narration to remind us of the time dimension. For instance when Molly went to Hamley Hall for a visit, she

notices that the furniture is old-fashioned, and Gaskell keeps repeating this expression and contrasts it with her time, as if to remind the reader that this is fiction:

> Molly hurried to…arrange her few clothes in the pretty old-fashioned chest of drawers…All the furniture in the room was old-fashioned…the chintz curtains were Indian calico of the last century – the colours almost washed out…There were none of the luxuries of modern days; no writing-table… (Gaskell, 1986, p. 95-6).

Gaskell shows her reader that she is telling a story that happened forty years before the beginning of her novel, and throughout she keeps referring to the period of the story being different from the real period in which she writes the story, the period where she really lives.

Within the first pages of her novel, Woolf, too, provides the age in which the story is set. She describes this Elizabethan Age and compares it with her own time;

> It was Orlando's fault perhaps; yet, after all, are we to blame Orlando? The age was the Elizabethan; their morals were not ours; nor their poets; nor their climate; nor their vegetables even. Everything was different…[…]The flower bloomed and faded. The sun rose and sunk. The lover loved and went. And what the poets said in rhyme, the young translated it into practice. Girls were roses and their seasons were short as the flowers' (Woolf, 1975, p. 18-19).

Woolf keeps comparing the Elizabethan age, i.e. the time of fiction, with the real time – her time of writing the novel, therefore reminding the reader that what she is writing is not reality but fiction: calling the reader to the novel's fictionality. Woolf keeps using the past tense when she refers to the Elizabethan age and provides a kind of parallel with her own age. Metafiction writers use this technique in order to call up the attention of the reader, to remind him/her that the story s/he is reading is fiction and not reality.

This technique of always reminding the reader that this is a story which took place at a different time, is what Orlowski (2012) defines as 'refusing to become 'real life'', as well as 'subverting conventions to transform 'reality' into a highly suspect concept' . For as long as Gaskell and Woolf keep reminding the reader of the different time dimensions concerning their respective stories and the period of their writing, the reader is, in fact, made aware that what s/he is reading is a story and not 'reality'; s/he becomes suspicious about the amount of 'reality' in the events narrated, and that is in fact what is meant by metafiction in drawing attention to the fictionality of the literary work the reader is reading.

Then, a little further, Gaskell discusses poetry and writing – writing which she has already referred to with 'writing-table' (in the above mentioned quotation). Mrs Hamley praises the poetry of her son Osborne and reads some of the poems out to Molly. She keeps discussing poetry and compares her son's literary productions to Mrs Hemans' and believes them to be as good as hers: 'I think I must read you some of Osborne's poetry…I really fancy they are almost as good as Mrs Hemans'' (Gaskell, 1986, p. 96-97). Here, there is a comparison between a real figure – a

historical one – and a fictional character, whose purpose is to root fiction in a space of history. The author relates the text to the content and confirms her first intention to question her society.

Early in her novel, Virginia Woolf links her hero Orlando to writing. In the beginning of the novel Woolf says:

> Soon he had covered ten pages and more with poetry. He was fluent, evidently, but he was abstract. Vice, Crime, Misery were the personages of his drama; there were Kings and Queens of impossible territories; horrid plots confounded them; noble sentiments suffused them; there was never a word said as he himself would have said it, but all turned with a fluency and sweetness which, considering his age – he was not yet seventeen – and that the sixteenth century had still some years of its course to run (Woolf, 1975, p. 11).

In this passage, Woolf seems to provide literary criticism of what has been written in the sixteenth century. Evidently according to her, these writings were in verse. Orlando, too, wrote poems and drama. In fact, one feels that she is not only referring to the famous playwrights Shakespeare and Marlowe, but she even hints at epics and romances where kings and queens were the chief personages of these literary genres.

Julia Briggs (2006) argues that Woolf had difficulties with Shakespeare; not in questioning his talent as a writer but she could not manage to figure out whether he wrote for men or women (p.9). Woolf associated his expression of feelings and

imagination to women and his intellect and literary achievement to men (p. 11); a masculine field as there were no women playwrights to compete with him. Therefore, we can consider Orlando as the epitome of Shakespeare himself at the beginning of the novel. Briggs (2006) speaks in this case of 'an act of homage to Shakespeare' (p. 16).

In the same passage provided earlier from Wives and Daughters, where Mrs Hamley asks Molly about poetry and reflects on the writings of her son Osborne, Gaskell steps outside her role of narrator to talk to the reader in order to explain what she means when her character Mrs Hamley compares her son's poems to those of Mrs Hemans; 'to be nearly as good as Mrs Hemans' was saying as much to the young ladies of that day, as saying that poetry is nearly as good as Tennyson's would be in this' (Gaskell, 1986, p. 97). Gaskell in this passage comments on the writings of Mrs Hemans and claims that they are as good as those of Tennyson. Not only is she commenting on writing but she is, at the same time, making a comparison between a woman and a man writer. For Gaskell, there seems to be no difference in writing related to the gender of the writer, they are comparable and thus equal.

Lodge (1992) clarifies that the violation of the conventions of narrative is not only by addressing the reader but by intruding 'to comment on writing' (p. 207), as well.

When Osborne fails at university and is overwhelmed by debts, he decides to collect his poems in order to sell them:

> He sat down near the fire, trying to study them [his poems] with a critical eye, to represent public opinion as far as he could.

> He had changed his style since the Mrs Hemans' days. He was essentially imitative in his poetic faculty; and of late he had followed the lead of a popular writer of sonnets. He turned his poems over: they were almost equivalent to an autobiographical passage in his life (Gaskell, 1986, p. 299).

Here, Gaskell discusses writing and poetry precisely. She claims that he is rather imitative and his poems sound autobiographical[5]. In fact, not only is Gaskell commenting on her character's poems, but she is reflecting on the poetry of the early years of the nineteenth century. For her, it seems, the poets of that period were rather imitative and they held an autobiographical aspect in their writings. This, indeed, seems to be the feature related to the late romantic poets who turned to be highly individualistic.

The death of Osborne Hamley, the poet, does not represent the death of a character in the novel only. Gaskell seems to emphasise the fact that the nineteenth century was no longer an age for poetry and verse in general, but for prose and novel writing precisely.

Another example of commenting on writing is when Lady Harriet, the Cumnors' daughter tries to find a word to express her idea to Molly Gibson, she looks for it in Maria Edgeworth's work. In fact, Gaskell comments on the writings of Miss Edgeworth through her character Lady Harriet:

[5] The autobiographical aspect of nineteenth-century first-quarter prose and poetry is discussed by G. D. Klingopolus (1982, p. 187).

> Oh! That shows you've never read Miss Edgeworth's tales; - now, have you? If you had, you'd have recollected that there was such a word…If you've never read those stories, they would be just the thing to beguile your solitude – vastly improving and moral, and yet quite sufficiently interesting (Gaskell, 1986, p. 196)

Gaskell in this quotation comments on and thus criticises Maria Edgeworth's writing. She qualifies the tales as 'vastly improving and moral'. Gaskell is, again, making use of intertextuality by linking the fictional characters to real historical figures. Emily Blair (2007) discusses these intertextual references and assumes that Gaskell shows 'the necessary sisterhood of women in face of male history' (p. 87), Blair develops paragraphs on Gaskell's reference to 'poor Jeanie' who is used by Christina Rossetti in her poem 'Goblin Market' (1862), and therefore Gaskell highlights the fact that there should be solidarity between women. Blair ends up her intertextual analysis saying that 'remembering Jeanie' reminds the reader of the necessity of negotiating with men's texts and men's images of women (p.85-87).

At the level of writing techniques, Elizabeth Gaskell talks about narration and of the fact that when a writer narrates s/he is aware of a 'critical listening' (Blair, 2005) that prevents her/him from expressing her/his mind freely. After her return from the Towers, Molly knows that her step-mother is jealous of her visit to the grand house, therefore she selects what happened in such a way as 'to spoil' her narration and avoid her step-mother's replies (Gaskell, 1986, p. 680). In this passage we have the shift of narration from the omniscient narrator to the narrator/character embodied by Molly Gibson.

Woolf comments on writing, on biographers and on the different literary productions throughout the centuries crossed by Orlando. Woolf (1975) in the following passage defines what society is and what composes it and explains that poets and novelists are better equipped to represent society in their writings:

> Society is the most powerful concoction in the world and society has no existence whatsoever. Such monsters the poets and novelists alone can deal with; with such something-nothings their works are stuffed out to prodigious size; and to them with the best will in the world we are content to leave it (p.136).

Yet, by the end of her passage, Woolf seems to be ready to leave society to those novelists and poets and their voluminous literary productions. Rather, as she explains through Orlando later on in the same chapter, Woolf (1975) seems to be much more interested in life than in society (p. 138) and she even attacks those long domestic novels, that gave too much importance to society, social classes and materialism, leaving life on the margin.

The way Woolf tackles the marriage of Orlando in a mock way reveals her refusal to submit to 'the spirit of the age', though Orlando herself does. Woolf's criticism of the Victorians resides in skipping details about daily life that are so much present in nineteenth century novels that they become voluminous. Life for Woolf is the sole interest of the novelist and the biographer as she states: 'life, it has been agreed by everyone whose opinion is worth consulting, is the only fit subject for novelist or biographer' (Woolf, 1975, p. 188).

When Orlando is happy receiving Pope, Addison and Swift, Woolf intrudes to provide the reader with passages from their literary works then comments on them. She (1975) asks the reader:

> 'Is he not clear to the very wrinkle in his stockings? Does not every ripple and curve of his wit lie exposed before us, and his benignity and his timidity and his urbanity and the fact that he would marry a Countess and die very respectably in the end? (p. 148).

In this quotation Woolf joins her idea that she had already formulated in the Common Reader (first series, 1925) on Addison: he is clear, direct, a keen observer and understood by everyone. Yet, Woolf questions this simplicity whether it is going to keep him alive 'as long as the English language' is alive as claimed by Macaulay that she quotes at the very beginning of her essay. Woolf seems to have done her research on the matter. Only two people per year go to the libraries to have Addison's *Tatler* and/or *Spectator*. She believes he is a vanishing literary figure; too clear to rise interest in the reader.

Later on in the novel, Woolf (1975) directly discusses the characteristics of a good writer. She explains that 'we write, not with the fingers, but with the whole person. The nerve which controls the pen winds itself about every fibre of our being, threads the heart, pierces the liver' (p. 171). In this passage, Woolf explains the mechanism of literary production. She explains that a writer puts his soul into writing and that is not mere scratching on a paper.

One of the other features of metafiction is the juxtaposition of fictional characters and historical figures.

This feature is illustrated by the presence in Wives and Daughters of two spinster sisters called Browning. This is a hint at Mr and Mrs Browning and Molly Gibson lives with them for a while, too. The Browning sisters are different, the eldest is tough and engages herself in trade, and does 'manly activities'[6], whereas the other is frail, fragile, sentimental and over-emotional, yet Gaskell does not provide situations or discourse enough in order to say whether this is only a technique of metafiction or rather a criticism of their writings.

Another instance of this real/fictional characters juxtaposition is the presence of Lady Harriet[7] who is in close contact with Molly Gibson. Thanks to Harriet's intervention Molly recovers her reputation and the scandal turning around her vanishes. In a conversation between the two, Harriet asks Molly to read fiction written by Miss Edgeworth[8], her fiction is highly moralising since it is domestic fiction that she writes.

Woolf's technique in juxtaposing real historical/literary figures with fictional ones appears in the beginning of the novel when Orlando meets Queen Elizabeth. His life seems to be linked to the Queen as the latter likes him from the first moment she meets him and proclaims him Steward. In fact, through the juxtaposition of these two

[6] The Victorians were rather conservative about the roles of each member of the family, the man works outside and the woman is at home doing housework or giving instructions to her maids, this is why I used the expression 'manly activities'.
[7] Lady Harriet as a character has been dealt with in Chapter three.
[8] This quotation has been referred to earlier in the chapter where the commentary on writing was at the centre of study, whereas in this example it is the juxtaposition of real and fictional characters.

types of characters, real and fictional, Woolf is criticising English society during the Elizabethan age and commenting on the Queen herself.

We can consider Orlando as a historical novel because of the presence of the numerous historical references on top of literary ones. We can then speak of metahistory: a mixture of history and fiction with a feminist emphasis. Heilmann and Llewellyn (2007) explain metahistory as 'a process of critique; their authors seek through the very act of writing to deconstruct and reinterpret aspects of historical processes which have previously been silenced or closed to their female subjects' (p. 2). In fact, there was no possibility for a woman to write on history during the Elizabethan Age, nor later on. Woolf mixes history with her fiction in order to interpret it from a feminine perspective.

When Orlando is changed to a woman, she decides to go back to her home country. Women's status in England was better than in other countries. On her way back to England, Orlando is reflecting on the fact that if she were born a girl, as a child she would have been taught 'the sacred responsibilities of womanhood' (Woolf, 1975, p. 111). Orlando carries on her reflection and finds that a man's life is more dangerous and alive than a woman's; she resumes 'all I can do, once I set foot on English soil, is to pour out tea and ask my lords how they like it. D'you take sugar? D'you take cream?' (Woolf, 1975, p. 111).

Orlando is horrified at the low idea men have on women. In a moment she wakes up from her bewildered sex state and realizes that

> …to deny a woman teaching lest she may laugh at you; to be the slave of the frailest chit in petticoats, and yet go about as if

> you were the Lords of creation – Heavens!' she thought, 'what fools they make of us – what fools we are!' (Woolf, 1975, p. 111).

In fact, at the end there is no more a narrator and a character, they seem to melt one into the other to give us only one voice. Woolf's narrator melts with Orlando the woman. What the narrator says is exactly what Orlando feels. There is no longer a third person point of view since it melts into the first person and from time to time there is the second person point of view while the narrator intrudes to directly address the reader.

Besides these metafiction characteristics, there is intertextuality which is very important in determining whether a work of fiction means much more beyond what is on the surface. Roland Barthes (1974) terms it 'connotation'. He identifies it as 'a determination, a relation…a feature which has the power to relate itself to an anterior, ulterior, or exterior mention, to other sites of the text (or of another text)' (p. 8). Indeed, there are several examples of intertextuality in Wives and Daughters and Orlando as discussed earlier. Therefore, with all the elements concerning metafiction, Gaskell's and Woolf's novels are works of metafiction and not mere novels. Both novelists play the role of literary critics through their social criticism.

4.3. Gaskell and Woolf's Feminist Discourse

Feminist literary criticism achieved the recognition of women writers in the literary field, then highlighted their fight, and finally showed that women have a feminine literary tradition of their own, and this is what Showalter explained in her

three phases 'the feminine, the feminist and the female'. Eagleton (2007) explains that Showalter's phases

> …may start with imitation and the internalisation of the established tradition but move to responses of protest and demands for autonomy and then to a phase of self-discovery that breaks free from both acquiescence to and rebellion from the social norms (p. 110).

Feminist critical discourse analysis developed as soon as the need to understand the 'gendered social constructs' arose. In her article, Michelle Lazar (2007) explains Grant's idea that a woman's view and a feminist's view are different in that 'to know as a 'woman' means to know from the perspective of the structure of gender, whereas a feminist perspective means that one has a critical distance on gender and on oneself' (p. 145). Therefore, both works of metafiction written by Gaskell and Woolf are going to be analysed on the basis of their feminist discourse.

The rise of the novel and therefore the development of prose fiction are closely linked to women's writing. Moers claims that 'women's issues and women's traditions…have been shaping forces in *all* modern literature' (Cited in Labbe, 2010, p. 3) and Spencer explains that without the 'contributions of a large number of women, their writing deeply marked by the 'feminity' insistently demanded on them by the culture to which they belonged', the novel would not be what it is now (Cited in Labbe, 2010, p. 6).

4.3.1. Elizabeth Gaskell: from Feminine to Feminist

Elizabeth Gaskell in Wives and Daughters displays a wide range of female characters. She follows their lives and criticises the Victorian society through them.

Molly as the embodiment of the novel (as a genre) has fought for study right from the beginning. She is represented by Gaskell as always reading different books from literature to science, though her father had instructed her governess Miss Eyre to teach her but a little because a too-much learned woman would find difficulties to marry: 'I'm not sure that reading or writing is necessary. Many a good woman gets married with only a cross instead of her name' (Gaskell, 1986, p. 65). In fact, what Gaskell is telling through Dr Gibson is that the society had prejudices towards too learned women; that even intellectual men such as Dr Gibson do not feel at ease with women of knowledge. Yet, few lines later, Gaskell proves that Molly had the will to learn and to read and managed to do so through struggling. We may see through Molly the fight of all the other women in the English society.

Linda Hughes, in the same line of idea, explains that 'Molly's intellectual curiosity and lifelong habit of reading equip her for life beyond the limit circuit of village life. She has had to win the right to further study 'by fighting and struggling hard' against her father's prejudices' (Hughes, 2007, p. 104). Therefore, through Molly Gibson, Gaskell is not only representing the fight of a girl/woman to be educated, she is criticising the Victorian society for their morals and values and showing that through perseverance and auto-education women managed to be as learned as men, challenged men's writing and competed with them in the field of literature. What Gaskell epitomises through Molly is the struggle for the survival of

feminine literature; it has been a long journey of fight and deceits endured by women writers which reveals the complexity and strength of their literary productions.

Gaskell made a parallel between Molly's evolution and that of the development of the novel written by women since the character that embodies the novel is a girl, calling, thus, into attention the life/literature relationship which is constant throughout the whole novel.

The other characters and mainly those who are in close contact with Molly Gibson embody literary genres or movements that were of considerable impact on the development of Molly and therefore on the feminine-novel form. Besides, Elizabeth Gaskell establishes the period of her criticism to be the late years of the eighteenth century to the mid-nineteenth. It is the period where the number of women writers' literary productions increased in quantity and quality, for as Armstrong put it; the rise of the woman novelist and that of the middle-class go, in fact, hand in hand;

> At some point during the eighteenth century, the cultural climate in England was right for the novel to begin its rise to a prominent position...the same conditions also made it possible for women's lore, taste, judgement, feeling and words to become, for the first time in history, the fit matter for literature (Armstrong, 1982, p. 127)

Women writers invaded, thus, the domain previously occupied by men, for the woman writer's strength lies in her feminine sensibility which is, according to Watt (1957), 'better equipped to reveal the intricacies of personal relationships' (p.

339). Writing became the 'congenial occupation for women circumscribed by domesticity or by the absence of other opportunities' (Laurenson & Swingewood, 1972, p. 127). Women novelists from the second half of the nineteenth century engaged in

> …passionate discussion and agitation on matters such as marriage and divorce laws, women's property and custody rights, and educational and employment opportunities for women, as well as a vocal debate on female suffrage (Thompson, 1999, p. 2).

These women raised their voices in union and each one fought for the thing she believed was right in her own way and style.

Therefore, in humanizing the English nineteenth century novel through Molly Gibson, Gaskell is, in fact, feminizing it, arguing that the age was that of the woman writer as rival and partner to man, and that it ends up in the acceptance and respect by all the categories of the society. Furthermore, Gilmour's definition of the Victorian novel that it represents the 'attempts to interpret [the] changing world, and to hold on to a hopeful future' (Cited in Bradbury, 1988, p. 133) seems to apply adequately to Molly's attempts to find herself in that house which was no more home for her; everything around her is changed even the father she so dearly loves, yet she is a hopeful character and holds on to her secret dream, that of being the loved and cherished one by Roger Hamley.

The Victorian novel came out in order to re-establish the relationships between man and his society, which is completely opposed to what the Romantics sought: individualism, self-regardedness, and solitude, for the novel is about the

individual with the other people around him in a changing society. This realist novel of the Victorian period is concerned with daily life and the everyday preoccupations of people from every social class and mainly the middle and working classes. It offers a kind of social and educational interest as claimed by George Eliot; it is

> …a picture of human life such as a great artist can give, surprises even the trivial and the selfish into that attention to what is apart from themselves, which may be called the raw material of moral sentiment (Cited in Parrinder, 1972, p. 135).

For, the novelist's concern lies in making the reader acknowledge the suffering of the lower class through a realist exhibition of their living and working conditions in order to incite sympathy and 'moral sentiment'.

In the same line of thought, Gaskell's heroine Molly struggles in her daily life, she feels oppressed – implicitly oppressed – and ends up happy, adored by all people around her. Habib (2011) summarises Barrett's idea on the oppression of women under capitalism. He believes that 'the economic organization of households and its accompanying familial ideology, the division of labour and relations of production, the educational system and the operations of the state' all contribute to the stagnating status and therefore the oppression of women (p. 255). However, Gaskell herself is an exception to this rule for she was a wife, a mother and a business woman who negotiated with her editors. Her fiction, too, is representative of that situation and Stoneman calls it the 'blurring of private and public roles'. She explains that 'Gaskell's fiction shows that the family is the place where people

become social beings'; home then is where 'the liberal self comes to be' (Cited in Matus, 2007, p. 7).

In the same token, the delicate Mrs Hamley represents early women writers, and through this character Gaskell questions the conventions of society as to women writers. Mrs Hamley belongs to the women writers whose fight was not tough enough to gain a place in the literary tradition. She was loved by her husband mainly because she abandoned for him what she cherished most that is, writing poetry. The small family represents the large society. Gaskell shows that change can be brought if all members of the family – and thus of the society – take part in that alteration. Right from the beginning, Mrs Hamley is described with the full general characteristics of women, tender, attentive to the needs of her husband and two sons, yet she is fragile and depressed. This fragility and depression epitomise the fragility of women's writing in the late eighteenth century as well as the depressive state that these women went through because of a male oriented society. In fact, Gaskell embodies the suffering of women writers of the late eighteenth century and early nineteenth century through Mrs Hamley. In the same line of thought, Peterson (2007) argues that:

> In the mid-1850s…young women artists and authors had begun pressing for a professional view of women's work in the public sphere…[they] urged the improvement of education for women, professional training for women artists, and access to forms of employment reserved to men (p. 67).

In the absence of all these privileges reserved only to men, women artists and writers had but to die out like candles that consume themselves in silence and in the dark.

Through this same character, Gaskell highlights another feature of the woman at home which is called 'the Angel in the House'. According to Masters (2004), it is Mrs Hamley's fragility and poetic feminity that develop this 'domestic angel icon' (p. 11). This angel-like woman that was the result of men's needs and wishes, the invention of a masculine society for, a woman, too, has needs and desires.

The death of Mrs Hamley following her mental depression and fragility highlights the killing of the intellect of these women writers by the masculine society. They were not only put on the margin – since Mrs Hamley spends most of her time in her darkened rooms – but killed by the fact of taking off their sole interest which is writing:

> Mrs Hamley would not have sunk into the condition of a chronic invalid, if her husband had cared a little more for her various tastes, or allowed her the companionship of those who did…[…] Mrs Hamley was a great reader, and had considerable literary taste. She was gentle and sentimental; tender and good. She gave up her visits to London; she gave up her social pleasure in the company of her fellows in education and position (Gaskell, 1986, p. 73-74).

Virginia Woolf claims that a woman writer always killed her 'Angel in the House' (Cited in Masters, 2004, p. 20), yet there must be an objective behind that

'crime' and in Gaskell's case she did it on purpose in order to highlight a fact that existed in their society: a woman was denied the right to do what she wished to perform and if she did she was cursed for her behaviour.

Lyn Pykett (2004) argues that in nineteenth century England both men and women discussed women's problems, but she believes that 'the novel stands out as perhaps the most influential and widely disseminated medium in which women spoke on their own behalf' (p.22). Women can never be better represented other than by women writers – by themselves.

In Wives and Daughters, Gaskell presents another type of woman through Hyacinth Kirkpatrick, who later becomes Mrs Gibson, Molly's stepmother. Mrs Gibson is all what men desire women to be; beautiful, entertaining and caring much about their physical appearance.

> …her voice was so soft, her accent so pleasant, that it struck him as particularly agreeable after the broad country accent he was perpetually hearing. Then the harmonious colours of her dress, and her slow and graceful movements, had something of the same soothing effect upon his nerves that a cat's purring has upon other people. He began to think that he should be fortunate if he could win her, for his own sake (Gaskell, 1986, p. 138-139).

For a man of science it was rather unwise to fall for only such aspects as these in a woman. In this passage, Gaskell portrays how women were supposed to be in the Victorian period in order to win the heart of a man, for the sole interest of women – dictated by the spirit of the age – was marriage.

Gaskell employs a mock language when she describes the future Mrs Gibson. She is 'so ready to talk, when a little trickle of conversation was required; so willing to listen, and to listen with tolerable intelligence, if the subjects spoken about did not refer to serious solid literature' (Gaskell, 1986, p. 130). In fact, Gaskell's description refers to all those aspiring marriageable young ladies in the Victorian age, and therefore she is questioning, criticising and mocking such conduct. She believes that what is important in a human is what s/he is in reality and this is what she shows throughout the novel in the character of Molly.

Gaskell ironically shows that even men of intellect and science – Dr Gibson – have no ability to judge for they are influenced by their society. His remarriage will prove to be the biggest mistake of his life. That soft and soothing voice that caught his interest at the beginning turns to be irritating and he keeps himself from being regretful of his second marriage. Mrs Gibson is all but what she seemed to be. The couple argued regularly because of

> …the difference of opinion about trifles [that] arose every day, and were perhaps more annoying than if they had related to things of more consequence…He never allowed himself to put any regret into shape, even in his own mind; he repeatedly reminded himself of his wife's good qualities (Gaskell, 1986, p. 214).

In fact, Gaskell as a mother seems to focus on the education of women. She shows how the society pushes and induces women to be and to react, and as a consequence there is no more peace at home but a kind of two separate spheres

where the woman occupies herself with household and children and the man is busy making money outside and this is what is expressed in Pykett's (2004) idea:

> The development of the middle-class home and family in the nineteenth century involved a new kind of division of labour: the moral and reproductive labour of the wife and mother within the private domestic sphere, and the competitive, economic, productive labour of the husband in the public sphere of industry, commerce and politics (p. 12).

Therefore, what type of education would children have from an uneducated mother? This is what seems to be highlighted by Gaskell in marrying the doctor of Hollingford village; a wise man of science with a more or less educated woman who is much more preoccupied with dresses and parties than with daily life relationships. In fact, through this character, Gaskell seems to epitomise what Mary Wollstonecraft called for a century earlier in her Vindication of the Rights of Woman (1792). Wollstonecraft fought for equality in education:

> Women must be allowed to found their virtue on knowledge, which is scarcely possible unless they be educated by the same pursuits as men. For they are now made so inferior by ignorance and low desires, as not to deserve to be ranked with them.[9]

[9] This passage is taken from Chapter 12 : On National Education from A Vindication of the Rights of Woman

Cynthia as another female character in Wives and Daughters can be paralleled with Molly the heroine. Both girls have almost the same age but they are the result of different education. Gaskell shows through these two characters how focusing only on appearances leads astray; that her heroine's intelligence and good heart are put aside as compared to the beauty of Cynthia. The irony is that it is Molly who is going to be of great comfort and help to Cynthia.

For Gaskell, a woman should be intelligent, educated and feminine – for she describes Molly when dressed by Cynthia to be a beautiful young lady and she likes it. There is no harm in being beautiful, what is important is education (with its both meanings). Molly has fought for her right to study whereas Cynthia fought for having new dresses. The latter marries a man as superficial as herself and Molly is 'discovered' by her old friend Roger the scientist who was blinded first by Cynthia's beauty then recovered and opened his eyes, heart and mind to Molly's love.

Gaskell shows that though a generation between mother and daughter, Cynthia and Mrs Gibson resemble each other in the way they attract men of good standard for their material needs. Both women adore being perfectly dressed and through their looks and manners seem to say 'you are wise, and I am foolish' (Gaskell, 1986, p. 267), and therefore 'passively reflect[s] back what the male characters want to see' (Blair, 2007, p. 107).

Gaskell's female characters are all representative of a certain category in the English Victorian society. This joins Thompson's (1999) analysis of novels by Victorian women writers 'to be melting-pots of ideological conflict and exploration of attitudes toward women's nature and role' (p. 4). Mrs Hamley and Molly represent

how women writers were and what they became (respectively), and this is on a meta-layer. Through Mrs Gibson and Cynthia, Gaskell criticises the lack of education for women and shows the negative results reached because of such a lack. Gaskell's purpose here is to fight superficiality.

4.3.2. Virginia Woolf: Purely Feminist

Woolf's protagonist Orlando is the embodiment of fiction. In the following passage, Woolf (1975) is describing Orlando, yet we feel that she does more than describing her main character. Through the presentation of Orlando, Woolf manages to describe what writing is and how it is:

> It is plain then to such a reader that Orlando was strangely compounded of many humours – of melancholy, of indolence, of passion, of love of solitude, to say nothing of all those contortions and subtleties of temper which were indicated on the first page, when he slashed at a dead nigger's head; cut it down; hung it chivalrously out of his reach again, and then betook himself to the window-seat with a book (p.51).

Here Woolf seems to provide descriptions of fiction through the description of Orlando. She starts her passage with 'reader' and finishes it with 'a book'. What can be in between if it is not the content of the book?

Fiction is at the centre of Woolf's interest. In her critical essays on literature and writing, Woolf identifies fiction as feminine and as a feminine field. Therefore this seems to explain why there is the change in Orlando's sex by the late eighteenth

century while women started to fight for their right as writers and later invaded the literary field initially considered as a male's domain.

Labbe's study of women writers between 1750 and 1830 comes to the conclusion that women's writing witnessed its 'full flowering' during that period. In the late eighteenth century, women writers 'created and supported movements…initiated literary styles…and signalled transitions (from the Enlightenment to Romanticism, from Romanticism to early Victorianism)' (Labbe, 2010, p. 1)

Orlando invites Pope and Addison and shares their literary discussions. Moreover, now that Orlando is a woman, she disguises as a man in order to be able to take part in literary debates as women were excluded from that masculine circle. Here, Woolf is indeed tackling the matter from a feminist point of view, why else should Orlando disguise if not to be able to talk about literature? To do things just as men can do? In this vein, Rigel Daugherty (2007) argues that Woolf

> …revolutionized feminist persuasion by creating a layered narration, using exploratory rhetoric, and employing brilliant metaphors; stimulated twentieth-century discussion of androgyny, lesbianism, women's rights, the relationship between creativity and economic circumstances, and the discrepancy between the image of women in literature and women's reality; and identified questions, tensions, and contradictions feminist critics still struggle with (p. 101).

Orlando is reflecting on differences between men and women, and how men see women 'ignorant and poor as we are compared with the other sex… armoured with every weapon as they are, while they debar us even from the knowledge of the alphabet' (Woolf, 1975, p.112), Woolf states that the status of women and their situations are the result of what men impose on them. Women are prevented from education (knowing the alphabet) for the sole purpose of keeping them aside, so that men feel powerful in front of women.

Woolf reflects on the place of women in the English society and how they are considered by men: 'There is a little secret which men share among them…women are but children of larger growth…a man of sense only trifles with them, plays with them, humours and flatters them'(p. 150), Woolf gives the male's point of view. Then, she provides the reader with her feminist understanding of the matter:

> …a woman knows very well that, though a wit sends her his poems, praises her judgement, solicits her criticism, and drinks her tea, this by no means signifies that he respects her opinions, admires her understanding, or will refuse, though the rapier is denied him, to run her through the body with his pen (p. 150-151)

In fact, Woolf's opinion seems to reflect what Rigel Daugherty (2007) claimed about her; she said that Woolf's feminism was 'to recover a female writing tradition' (p. 102). Yet, this writing tradition to be recovered should not be only on the fiction plane but even on non-fiction since women critics had not even the right to exist. If women had literary opinion they had to keep it to themselves or at least to their family and friends' circle.

In Orlando, Woolf does not deal with writers only but with critics as well. Nick Greene represents not only the famous critic, but much more than that; Greene's crossing of the centuries represents male's domination in the field of criticism as well as in fiction.

Through the character of Greene, Woolf wants to say that for hundreds of years there has been a male tradition for writing and for criticism as well. Furthermore, this criticism – Greene's – seems to have survived over the centuries and has not changed though. Greene always prefers what has been written in the ages before the one he is living in. When Orlando first meets him in the Elizabethan Age, Greene heavily criticises Shakespeare and Marlowe and says he prefers the Greek literature. Later on when both characters meet again after three centuries, Greene has not changed a bit. He criticises the Victorian age literary productions and goes back to what has been written by Shakespeare and later on by Pope.

Woolf seems to highlight features of masculine literary criticism: first, it is masculine. Second, that it remained the same over three long and different centuries and third that women writers have no place in that criticism. It has always been a masculine criticism on masculine literary tradition. Women had no place and space in it. They were marginalized.

Lawrence (1992) believes that Woolf 'almost skips over the period of Romanticism…and focuses on Victorian domesticity, replete with the Angel in the House that threatens the pen of the 'woman' writer' (p.273). However, what we managed to show in the previous chapter is quite different. Woolf's dealing with the Romantic age is rather brief as compared to the other ages but it does exist. And it is

by the end of this period that Orlando turns up to be a woman. Woolf shows that women came to the front in this period where they challenged men writers in Gothic literature and added new aspects to the novel and transformed it.

Orlando loves and lives for literature and writing; they are her sole delight in life. Yet, she lives in a society that denies that right to its females:

> Since she is a woman, and a beautiful woman, and a woman in the prime of life, she will soon give over this pretence of writing and thinking and begin at least to think of a gamekeeper (and as long as she thinks of a man, nobody objects to a woman thinking). And then she will write him a little note (and as long as she writes little notes nobody objects to a woman writing either) (Woolf, 1975, p.190).

In this passage, Woolf attacks the conventions of the Victorian society, she clearly states that as long as a woman thinks only of her lover and writes him love letters, she will be accepted by the society, but if she dares step outside that limited circle dictated to women by a male oriented society, she will be considered as inhuman, a monster not worth being respected in her society.

In fact, analysing Woolf's discourse here is joining what most feminists claimed later on to be the marginalization of women writers by males' rules and laws. Through this passage, 'Woolf emphasizes the way prohibitions against public notice for women tended to equate writing with unchastity' (Fernald, 2006, p. 108). In this vein, Homans and Poovey explain that women and men belong to two different cultures but are supposed to live in a 'masculine culture that has arranged

society to suit masculine needs and follow masculine structures' (Cited in Labbe, 2010, p. 5).

Woolf used to attack domestic novels and their over-use by women writers up to a point that the domestic novel came to describe female fiction. In her article, Monica Fryckstedt (1987) explains that the objective behind domestic novels - that are based on love ending in marriage - is the moral message (p. 13-14). Yet, Woolf's dislike of domestic novels by women writers comes from the over-detailed description used by these women writers. In fact, Victorian novels were very long and at times dwelled on needless details because the need for such techniques was required in order to suit publication parameters in weekly or monthly journals, since most of Victorian novels were serialized in those magazines. Woolf criticises mid-Victorian novels overloaded with details:

> Our ambition, on the other hand, is to put in nothing that need not be there. What we want to be there is the brain and the view of life; the autumnal woods, the history of the whale fishery, and the decline of stage coaching we omit entirely (Cited in Blair, 2007, p. 75).

Woolf's point of view on details and the long Victorian novels is displayed in Orlando. She proposes that Orlando follows the spirit of the age and writes prose fiction, since poetry was no longer fashionable. In fact, Woolf shows that women's fiction was updated; women wrote of their time, of their preoccupations, and their needs and struggles. They simply wrote about life from a feminine perspective.

Woolf includes poetry in her prose as a reference to poetic fiction since she was calling for a new form of fiction, one that joins poetry and novel together. Orlando is all the time throughout the four centuries writing his/her poem 'the Oak Tree'. Woolf is indeed illustrating what she always looked for; a new form of novel 'elicited from fragments, the opening of a new expressive awareness, the creation of a transformed poeticized contemporary sensibility' (Bradbury, 1994, p. 172), 'the poetic spirit', together with the concern with the meaning of destiny and life, had been characteristic of Virginia Woolf's own fiction', joins in Bradbrook (1983, p.345).

Orlando becomes a woman in Constantinople and not in England after a long sleep that lasted seven uninterrupted days. Lawrence (1992) suggests that 'English soil [was] inimical to the emergence of female subjectivity and sexuality' (p. 255), and Briggs (2006) adds that Constantinople is 'a place of transit from one state of being to another, from manhood to womanhood' (p. 154). Apparently, Woolf seems to say that the appearance of women was unlikely to take place first in England because of all the prejudices related to writing fiction.

Orlando moves out of Turkey with the gypsies and embarks on a series of journeys in nature with them. Orlando always keeps with her the manuscript of 'the Oak Tree' that represents her poetic spirit. In fact, what comes to mind is that Orlando – the epitome of feminine fiction – started out of England in a long journey as if in exile where she gradually felt the need to go back to her homeland. Newcomb (2009) explains this writing of exile in the following passage 'Englishwomen seem to have written fiction in literal exile or as a kind of symbolic exile. Fiction could

empower women, insofar as it was a field slightly outside the English literary commonwealth' (p.272). Women gradually pushed forward towards the literary field, writing about travels and exoticism first, until they engaged in social criticism in their fiction.

Furthermore, Woolf shows how Orlando the woman dared face the chief in the gypsies' group to say her mind about nature, religion and food. Orlando manages to go back home and once there she starts a new life as a woman, a woman writer.

Once Orlando is back home, she encounters a problem that all women face, that is women have no right of property:

> No sooner had she returned home in Blackfriars than she was made aware of the succession of Bow Street runners and other grave emissaries from the Law Court that she was a party to three major suits which had been preferred against her during her absence…the chief charges against her were (1) that she was dead, and therefore could not hold any property whatsoever; (2) that she was a woman, which amounts to much the same thing… (Woolf, 1975, p. 118).

Orlando lost her property and title because she was believed to be dead or because she was a woman, and here Woolf adds a comment that explains it all: 'which amounts to much the same thing', i.e. to be dead or to be a woman is all the same in this English society. Woolf's feminist thinking highlights this aspect in the society and concludes that Orlando would reside in her house in a state of 'incognito/a' (p. 119). Woolf is indeed showing the marginalization of women at that

time; being a woman is being a 'no-one'. In this same line of thought, Patterson (2009) suggests that 'Woolf uses Orlando's change of sex to investigate the cultural pressures on women to adapt to social expectation' and Goldman (2007) explains that Woolf classified women with the working class who lacked a social status and were materially poor even if they belonged to higher classes (p. 72)

Orlando's 'sex change not only occasions her loss of property but drastically alters her relation to poetic inheritance' (Lawrence, 1992, p. 273), since she no longer manages to express herself freely on literary topics and in literary circles. Then, as Orlando manages to prove that she is the real Orlando who owns those estates, everything is restored to her. Through this passage, Woolf tackles an important fact in English society that is of women's proprieties. This point highlights her feminist idea and the restoration of Orlando's proprieties translates Woolf's belief in a changing future; in a future that will give women their rights since with the advent of trade,

> …behaviours associated with women and with the feminine start to gain credit in themselves: sociability, exchange, commerce, procreation. Conservative satirical writers such as Pope see a feminized culture as a sign of decline, but republican Whigs such as Joseph Addison…and later Daniel Defoe can present it as a sign of increased civilization and civility (Ballaster, 2010, p. 11).

In the beginning of the novel, Orlando is a young nobleman who writes poems and plays. During the Elizabethan age there were neither women playwrights nor poets since women were denied education; 'nothing is known about women

before the eighteenth century' (Woolf Cited in Briggs, 2006, p. 18), it is as if they did not exist. Their sole existence was in the house as mother and wife. It is, then, exactly in the eighteenth century that Orlando becomes a woman. By the end of the novel, we have Orlando, a famous woman writer. Feminine writing moved from the invisible to the visible state. According to Briggs (2006), 'Orlando had dramatized the difficulties encountered by the woman artist' (p. 18), and Woolf played with sex change of her protagonist to shed light on those difficulties.

4.4. Conclusion:

Feminism developed and widened its scope to different disciplines such as literature, history and sociology, and associated with different other schools and theories like Marxism and post structuralism. In the field of literature, feminist literary criticism managed to throw away dust that cumulated on women's writing and succeeded to raise interest in those forgotten female artists.

Some critics in the field of feminism claim that there are no separate spheres, masculine and feminine whereas others have opted for a post-feminist thinking. On the contrary, Plain and Sellers (2007) claim that there is no 'post-feminist' era because this would imply that feminism has gone away which is totally wrong. They rather opt for a 'still-feminist' history (p. 1).

Twenty-first century feminist criticism 'reached a stage where women's writing begins to reflect women's prominence not merely in the private sphere…but also in the world of letters, history and politics' (Labbe, 2010, p. 11) whereas what was done before was to reflect the fight and the recognition of these women writers.

In Wives and Daughters Gaskell told us the story of Molly Gibson and the daily struggles in her life of a little girl. Yet, beyond that story, we have another one which is embedded, the story of the development of the novel as a genre. In fact, this illustrates what Pittock (2010) explains as Gaskell's fiction depth and having sub-texts (p. 536). Through the daily struggles of her main character, Elizabeth Gaskell illustrates the struggles of women writers for their right to be recognized, published and read just like men writers are.

In Orlando, Virginia Woolf as well told us the story of Orlando who lives over four centuries and draws lessons from each period he – then she – passes by. Orlando epitomises fiction which passed through the different ages from a quasi-masculine, one-sex oriented culture to a new culture where women engaged in writing and took the pen and pain to reflect on their suffering better than a man writer would do for them.

What feminists managed to show was the exclusion of women from history because they did not take part in the market place, and this 'women's exclusion from the economic power structures of mainstream English-middle class society necessitates their exclusion from mainstream English literature' (Peters, 2002, p. 19). In fact, with the Industrial Revolution, more opportunities for work as well as education presented themselves to women. In this same period literature saw the rise of the bourgeois genre, namely the novel. Given this background, women started their fight for survival; the survival of their writings and Figes plays with the idea of 'the Female as surviving, like Scheherazade, through the telling of tales' (Cited in Heilmann and Llewellyn, 2007, p. 7).

The aim of this chapter was to show that Gaskell and Woolf managed to write through a social criticism a feminist literary one and to equally show that they drew the history of feminine writing from the beginning where the woman writer had no place in society – and therefore no place in literature. They were hidden and unseen but gradually women got back their place in society and this explains the shift in the sex of Orlando from male to female, as well as Molly's evolution and change in personality. In fact, what Gaskell and Woolf showed throughout their novels and their protagonists' development was the establishment of a female literary tradition. Through writing, which is itself 'a form of critical articulation and resistance to oppression' (Labbe, 2010, p. 9), Gaskell and Woolf highlighted aspects of their society with which they disagreed. Gaskell and Woolf's feminism is displayed throughout their respective novels Wives and Daughters and Orlando where they defied the standards and criticised the norms imposed by a masculine society claiming thus for new ones, new norms that would grant women with the same rights given to men.

Although Gaskell and Woolf come from two different ages, one is Victorian and the other modern, they join in their feminist fight albeit Gaskell is more implicit than Woolf at times.

General Conclusion

The distinctive quality of a novel is that it portrays life as it is. Every good novel is built on some idea about life that strikes the writer as significant. This writer is going to tackle the topic from his/her own point of view and try to highlight (implicitly or explicitly) what s/he sees as important in the society.

During the eighteenth century, the literary scene was rather masculine but with the Industrial Revolution and the availability of books thanks to the printing machine, the demand increased and the reading public was getting larger and various, therefore, women no longer felt put aside from literature; on the contrary, they took profit of this opportunity to produce works of fiction, though a great majority of them were still published anonymously.

At the turn of the century and with the Romantic Movement as a source of inspiration, the novel took a new turn in its development; new devices were introduced, for instance horror which gave birth to the Gothic novel, and sentimentality leading to Romantic novels as well as sensibility. More important than that, at the time, was the amount of novels produced by women. It is as if the English novel became a woman's business but critics, chiefly men, still preferred them to busy themselves with household tasks, their children and family as stated bluntly by Friedrich Nietzsche (1998) that women should leave culture and politics to those who are fit for them (p. 227), i.e. for men. However, Nancy Armstrong (1982) asserts that women novelists governed the form (p. 134), because the novel reflected the society which Spacks considers as a 'screen' used by these women writers in order to 'conduct their inner lives' (Cited in Juhasz, 1977, p. 100).

Terry Lovell, on the other hand, attacks Ian Watt and the Marxists for their exclusion of women from serious discussions. She points out to the fact that the rise

of the novel is chiefly attributed to men writers; she deduces that the reason for such exclusion is the fact that these women either wrote too few novels or wrote for a female audience (Cited in Hoyser, 1989, p. 580). Yet, Elizabeth Gaskell wrote social-problem novels in which she is considered as highly politically engaged by Schor (Cited in Mitchie, 1992, p. 814), as well as domestic novels. However, Gaskell is, still, excluded from Leavis's Great Tradition **(**1962) where he considers only Jane Austen and George Eliot to be worth reading (p. 9). This consideration of a very few women writers is explained by Dale Spencer as being a 'conspiracy of men' against women though, in fact, the latter – i.e. women – have been writing novels of 'great impact and power' according to Rosalind Miles (Hoyser, 1989, p. 581), it is only that the society was not ready yet to acknowledge and welcome these feminine-novels.

During her writing career, Gaskell enjoyed a good position among her contemporaries but she was neglected during the first decades of the twentieth century and this explains why her name and works are always associated to those of the minor novelists though she managed to compete with the major ones during her life. In fact, in studying her genius and capacity in handling characters and the way she builds her stories, Stephen Coote (1993) places Gaskell far above the minor novelists (p. 475); she is 'a major Victorian novelist' asserts Margaret Drabble (Cited in Davis, 2004), and Shattock highlights her authorial voice throughout her works that is 'consciously constructed' (Cited in Dzelzainis, 2008, p.474).

Therefore, the new studies about Elizabeth Gaskell acknowledge the complexity of this Victorian woman writer like D'Albertis (Cited in Heller, 2001, p. 516) and Jane Spencer who consider her as 'a complex figure' (Cited in Easson, 1995, p. 286). Mitzi Myers concludes that now that the complexities of Gaskell are

discovered she is praised instead of damned (Myers, 1995, p. 499). Thus, most critics consider Gaskell no more as a mere social-problem or lady novelist, but rather as a writer with 'a coherent, radical feminist critique of Victorian culture and society' (Reddy, 1988, p. 595). She criticizes the society as well as literature and Easson (1990) succeeded in finding out two literary reviews by Gaskell which she wrote for the *Athenaeum* (a literary magazine) and this emphasises her engagement with literature and writing (p. 872). The present research work is basically meant to reassess this woman writer and read her last and maturest novel with feminist eyes analysing her subtle feminist discourse, highlighting her literary devices.

Virginia Woolf, on the other hand, enjoyed a literary recognition during and after her lifetime. Considered as a feminist right from the beginning, she was asked to write on feminine writing and on literary productions in general. Almost all of Woolf's novels deal with women's issues and problems since she has a temperament alive to the feeling of life. In her essays, Woolf dealt with writing and reading as an interrelated process in relation to another dichotomy which is life/literature. Throughout her novels, there is a constant reminding of the reader of aspects of novel and/or poetry for instance.

We have traced back some of the 'shaping' characters around Molly such as her father Dr Gibson showing that he is not only Molly's father and the doctor of Hollingford, but more than that. Through this character, Gaskell represented early novels produced by writers such as Richardson, Fielding and Smollett. The writers of that period, the eighteenth century, were mostly men, that is why the fiction of that epoch is embodied by a male character. Moreover, Dr Gibson represents the first influence on Molly since he is her father and she is motherless.

Later, Molly is put by the writer in a new environment, at the Hamleys, where she discovers new horizons that enable her to grow in maturity and to experience life with its joys and sorrows. She becomes the best friend of Mrs Hamley who dies of grief, and the confident of both the Squire and his son Osborne. She becomes, in fact, more and more conscious of the surrounding world, and learns to know people and develop different sorts of relationships with each one of them. Through the Hamleys, the Squire, his wife and Osborne, who embody the Romantic Movement with its two aspects 'revolutionary and conservative' or 'rebellious and quiescent social attitudes' (Duckworth, 1982, p. 476), Molly is as if thrown into another world which is different from the one she is used to, since she has grown up with her father who is governed by reason and rational thinking. With the Hamleys, Molly meets passion and its drawbacks. The passion of a husband for his wife as well as the passion of a father for his son and these push him to become irrational.

At the Hamleys', Molly makes the acquaintance of poetry as well, and this is through Mrs Hamley who is herself a poet and a writer but who receives no encouragement from her husband. This is to be the representation of those women writers and poets who tried to survive in a men's world but could not. Gaskell kills off this character to tell the reader that there is no possible future for such women.

Molly meets then both Roger Hamley the scientist and Cynthia Kirkpatrick her step-sister. These two young people will have a greater influence on the forging of Molly's personality, and these two characters embody the influence of science and scientific investigation as well as French realism – though Cynthia's appearance is that of the Fatal Woman in romantic writings and later resembles the French realists.

The development of Molly embodies the nineteenth-century novel written by women. This character's early influence and some of the later ones (influences) represent the modelling of the new art.

With Orlando, Virginia Woolf takes the reader throughout four centuries where Orlando crosses ages' boundaries as well as conventions. Orlando starts as a young gentleman from a noble family during the Elizabethan Era, and since we have demonstrated with detailed arguments that Orlando represents fiction, he is therefore, in this period, mostly concerned with drama and poetry. Orlando's love for literature and writing is made evident by Woolf right from the beginning of the novel. Orlando, then, crosses the centuries, from the seventeenth to the eighteenth to the nineteenth and ends up in 1928.

All along this journey throughout his life, Orlando meets several literary figures and is influenced by the spirit of each age. For instance, when he is in the Elizabethan era he writes poetry, then by the late eighteenth century he is changed to a woman. In the Victorian Era, as a woman, Orlando realizes that poetry is old fashioned and that it is time for prose. In fact, Woolf is tracing back the history of literature through her protagonist and his/her encounters. Yet, we are stricken by Orlando's sex change and the conscious reader automatically asks him/herself questions for such a change and why precisely at that very period of his life. Therefore, Orlando becoming a woman in the late eighteenth century highlights women writers coming to the front in the literary field. Though there still were reservations and harsh criticism as to their writings, they fought for years – if not a century – to be recognized and establish a feminine literary tradition.

Consequently, Wives and Daughters and Orlando are not mere novels depicting daily life, but are works of metafiction, since through the fiction concerning the stories of Molly and Orlando there is criticism of a literary genre and the availability of several intertexts provided as examples in chapter two helps to reinforce the idea.

Though the concept of metafiction is quite new, metafictitious novels existed before the twentieth century. This kind of fiction presents a certain self-consciousness and self-reflexivity. It is fiction beyond fiction that draws attention to itself as being 'an artefact' as defined by Patricia Waugh. Yet, somehow, this kind of fiction is disturbing for the reader because of the time dimension which is different from what he/she is used to read. Literature is then a kind of 'mosaic', using Julia Kristeva's term, which consists of texts and intertexts related by a kind of order specific to each writer, depending on the purpose of the use of that particular intertext. In the case of metafiction, the use of intertextuality is to emphasise the nature of the given fiction, and if it is, for instance, a criticism of a literary genre or trend, or even of a writer, the intertext is there to illustrate them.

The novel's title Wives and Daughters seems to be a reference to the fact that women novelists are either wives if ever married, or daughters. In either case, they are women and novelists at the same time; and Bash claims that Gaskell is herself torn between home and art, and she succeeds in both (Cited in Davis, 1992, p. 516) and this is the blurring of the boundaries referred to in chapter four.

Thus, in spite of the metafictitious aspect of Wives and Daughters and Orlando, the stories remain highly coherent and comprehensive. The reader in fact is easily driven by the mood of both stories, and follows Molly and Orlando

(respectively) in their every-day life, yet never feels lost at no moment in the novels under investigation. Consequently, Elizabeth Gaskell and Virginia Woolf have succeeded in their combination of life and literature, for through the lives of their characters, they conveyed a literary criticism of the development of literary genres as well as literary trends, and more importantly, they tackled women's writing issues.

Through these works of metafiction, the 'imperishable' Wives and Daughters (Hamilton, 2007, p.184) and Orlando the biography, Gaskell and Woolf not only propose social and literary criticism, but manage to show that reality, i.e. life, and fiction, i.e. literature (in general) are interrelated. This was demonstrated through their humanization of literary genres and movements, for through the lives of their characters, they managed to enhance the development of the English feminine-novel.

Gaskell and Woolf are, in fact, more than humanizing the novel form, they are feminizing it since it is epitomized by female characters; and by feminizing the novel, Elizabeth Gaskell asserts herself in the range of feminist writers, with those who subtly wrote about the woman's question. Her skill in writing employing subtlety, makes Gaskell a major Victorian novelist. On the other side, Woolf as a famous feminist writer assures through Orlando that women definitely won the battle against patriarchal writing and tradition, and invaded what men thought and claimed to be their legitimate domain, i.e. literature.

Mujahid (2012) divides women's writing into three categories; 1) the feminine: implicitly feminist; 2) the feminist: characterized by protest, and 3) the female with independent identity (p. 52-53). In fact, Gaskell and Woolf are somewhere in between. Gaskell for instance, is neither a feminine nor a feminist but,

strangely enough both, since she implicitly deals with feminist issues because, at other times, she stood out against the laws of society and even defied them.

As to Woolf, she is also both feminist and female. She definitely protested against the society, took part in many feminists' debates and ended up her life as a feminine writer with her own independent identity.

David Daiches (1965) considers Orlando as Woolf's 'most fantastic' and 'the least serious' (p. 214), he does not seem to see the melting pot aspect of this novel. It is fantastic in the way its main character crosses four centuries and changes sex from man to woman, yet, it remains critical about literary eras and productions as well as men and women writers throughout these four centuries. From a feminist perspective, Orlando shows the literary field and the way it was governed by masculine tradition until Orlando becomes a woman. Through this change, Woolf shows that women started their fight in the literary field, and won the battle since Orlando was ultimately published and became famous.

In the course of this research work, Margaret Drabble's The Radiant Way drew my attention. It was such an interesting novel worth including it with Gaskell and Woolf's novels. It would have been very interesting to carry on this comparative study based on continuity: Gaskell from feminine to feminist; Woolf the feminist representing the fight of women; and Drabble the female representing the established and recognized female identity. Margaret Drabble received a lesser amount of attention from our part because our objective was to investigate and focus on feminine and feminist fiction and metafiction more than post-feminist metafiction.

Most contemporary women writers can be classified as post-feminist writers if we consider the fact that they wrote after feminism's rise, though Plain and Sellers

(2007) claim that there is not 'post-feminist' era because this would imply that feminism has gone away which is totally wrong. They rather opt for a 'still-feminist' history (p. 1).

Twenty-first century feminist criticism managed to highlight 'women's prominence' (Labbe, 2010, p. 11) whereas what was done before was to reflect the suffering, then, the fight for the recognition of these women writers. The early representations of women and feminity in literary works are the result of 'an ideological patriarchal construct' (Bedjaoui, 2005, p. 117) that these women succeeded to alter by fighting against it.

Margaret Drabble, as a contemporary writer, belongs to this category of women writers that have been classified as post-feminist. In her novel The Radiant Way (1989), she tells life-stories about her three main female characters Liz, Alix and Esther. Just like Gaskell and Woolf, we follow their lives and adventures through their joys and sorrows, but what is important is that the novel is full of literary references, just as in Wives and Daughters and Orlando.

Moreover, Drabble goes further than what Gaskell and Woolf did before her. She challenges nineteenth century writing and spirit, and produces a late twentieth century novel full of controversies and novelties, mainly on the feminine side. If we dealt with feminine metafiction in the case of Gaskell and Woolf, Drabble, then, deals with feminist metafiction, if not a postfeminist one. That is why it is frustrating not to have been able to carry on research and entirely delve into Drabble's world in order to support the idea of continuity between the three women writers: Gaskell, Woolf and Drabble; which would clearly reflect the suffering, fight and recognition of women writers throughout the centuries.

Metafiction and its concept such as dialogism, intertextuality and a 'special' narration – defined in Chapter one – can be taught at university level. Yet, what is needed to understand these concepts is a rich literary background so that the student can make the link between the text s/he is reading and the references provided by the writer under study. There would be neither dialogism at work nor intertextuality decoded if the reader cannot decipher them. Therefore, since metafiction, intertextuality and dialogism are highly complex and complicated literary concepts to teach, they can be implemented at university at master level second year only, bearing in mind that these master students have had four years of literary studies and discoveries (three years in licence and master level one). They would, therefore, be equipped with a more or less appropriate literary background and a better predisposition to undertake the study of metafiction, with our hope that the present research work would be of some kind of reference to them in the framework of their university curriculum.

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يعتمد هذا العمل البحثي على رواية زوجات و بنات للكاتبة اليزابيث جاسكل ورواية أورلاندو للكاتبة فرجينيا وولف. هاتان الروايتان هما أعمال ما بعد الخيال مع الخطاب الانثوي. يتناول هدا العمل تحليل خطاب الكاتبتين في روايتهما على أساس انه خطاب نسائي. ثم تم اعتبار البطلتين في حالة ما بعد الخيال النسائي. الهدف النهائي هو تسليط الضوء على نضال الروائيين ضد المجتمع الانجليزي الذي تجاهل كل إنتاج نسائي في ذلك الوقت.
الكلمات المفتاحية :الرواية، ما بعد الخيال، الحوارية، التناص، السرد، الخطاب النسائي، الكتابة النسائية.

Ce travail de recherche est basé sur l'étude de deux romans, le premier Epouses et Filles d'Elizabeth Gaskell et le second Orlando de Virginia Woolf. L'objectif essentiel visé par cette étude est d'abord une analyse du discours à la fois féminin et féministe employé par les deux auteurs. Il s'agira ensuite de faire la lumière sur les héroines et leur statut dans la metafiction féminine. Enfin, le but ultime de cette recherche est de mettre en avant le combat mené par les deux romancières contre la société anglaise de leur époque qui a totalement ignoré toute production littéraire féminine.
Mots Clés : roman, métafiction, dialogisme, intertextualité, narration, discours féministe, écriture féminine.

The present research work is based on the study of two novels, Wives and Daughters by Elizabeth Gaskell and Orlando by Virginia Woolf. The purpose of this study is to analyse the discourse used by the two writers, a discourse which has a twofold aspect, it is feminine and feminist. Then we shed light on the status of the heroines in the feminine metafiction. The ultimate objective is to highlight the struggle of the two novelists against the British society which ignored all feminine production of that time.
Key words: novel, metafiction, dialogism, intertextuality, narration, feminist discourse, women's writing.

For eons upon eons, literature, composed of fiction and non-fiction, has developed and enlarged its scope. Non-fiction includes essays, magazine and newspaper articles, speeches, editorials and biographies, whereas fiction presents the largest part in literature and it is either in prose or verse form. The most outstanding literary form that marked the centuries is verse with its poetry, ballads, epics, and later drama. Prose was rather devoted to all that is philosophical and religious. Then later, and during the eighteenth century, prose fiction developed and gave rise to a new genre that is the novel.

The novel, as a genre, matured speedily from the eighteenth century onwards. It is connected with the other literary genres, for the emergence of some literary genres is related to the disappearance of some others. Todorov (1976) questions the origin of genres and replies that they simply come from other genres (p. 161). Clarke (2010) sums up the history of literary genres explaining that at a certain point in time, prose and fiction triumphed over poetry and non-fiction respectively (p. 94).

Besides, the development of the novel is related to the society where it has been produced. Most critics and theorists of the novel cannot dissociate the rise of this genre from the rise of the middle-class in Europe, in England mainly. The novel emerged at a time when a new social class was born, namely the bourgeoisie.

However, other critics, the feminist ones essentially, claim that the rise of the novel is linked to the women's status in a particular society (Laurenson & Swingewood, 1972, p. 27). Thus, wherever women were given a high standard, it is where the novel was most flourishing. Moreover, the period in which the novel became a truly outstanding literary genre, women novelists were as numerous and as productive as men in this domain so that they were able to compete with them in quality mainly, and raise their (men's) anxiousness about the affair. It is Henry Lewis who expresses this general male-reaction towards the ascension of women in literature and chiefly in novel-writing field, considered as men's 'legitimate domain' (Cited in Pollard, 1993, p. 199).

In the early years of the nineteenth century, education was widened to larger and lower categories of people enabling them to read and even write. Thus, women novelists were as educated as men and could compete with them on equal grounds. Yet, what helped establish the woman as a writer in that period was the increasing interest of the reading public in novels, this reading public composed of middle-class women, for it seems they had more leisure and time to read than men.

In this research work, the focus is on Wives and Daughters (1866), the last novel of the Victorian writer Elizabeth Cleghorn Gaskell and Orlando (1928), the modernist Virginia Woolf's sixth novel considered to be her lightest (Harding, 1992, p. 44).

Gaskell's novel was serialized in the *Cornhill* Magazine; the writer died leaving one chapter later finished by Friedrick Greenwood. As to Woolf's novel, it has been written as an intention to write the biography of her friend Vita Sackville West with whom she exchanged letters that turned to be love ones. For Woolf, Vita represented the 'real' woman; mature, capable and womanly (Smith, 2006, p. 57).

Regarding our personal life, as youngsters we extend our boundaries by reading novels and short stories that carry us through time and space for some time, and this is what I always felt while reading Elizabeth Gaskell's novels. With the approach of maturity and an extended life and literary experience, we take pleasure in reading stories that may not range so far but dig more deeply into human behaviour and the infinitely varied ways people react to their neighbours and to the trials and joys of living. We start analysing novels' events and even comparing between different writers and their worlds. We therefore find a common thread and try to draw hypotheses and conclusions. Gaskell and Woolf seem to be different yet their selected novels share a myriad of common points that drew my attention as to the need of analysing them to find answers to my queries.

The story in Wives and Daughters is set forty years before its writing date. It is about a motherless girl named Molly Gibson who we see growing up in Hollingford village where no apparent changes seem to come and disturb its quietness. Although there are hints at social changes, Wives and Daughters is not an industrial novel. It differs from Mary Barton and North and South where Gaskell seems to be obsessed by the impact of industrialization on human beings, society and on human relationships. Gaskell is, much of the time, considered as a writer of social problem novel. Thus, the difference is striking since Wives and Daughters is her last and maturest novel which is devoid of social reform. It is, in fact, a novel about human relationships where there is no contribution to the Condition-of-England Question as were her previous works[1]. In Cranford and Wives and Daughters she is rather an 'uncommitted indulger in genteel whimsy' (Mc Veagh, 1968, p. 216).

Most works on Gaskell, and mainly those on Wives and Daughters**,** developed an analysis on her characterization, such as Ward's The Works of Mrs Gaskell (1906). Patricia

[1] The contribution to the Condition-of-England Question is discussed by Arnold Kettle when he compares Ruth (1853) to Mary Barton (1848) and North and South (1855) (Kettle, 1982, p. 173)

Beer, on the other hand, sees her novel from a feminist point of view – just as Patsy Stoneman does (Cited in Reddy, 1988, p. 595) – where she takes out the female characters and tries to see the standpoint of Elizabeth Gaskell as a Victorian novelist (Beer, 1974, p. 127-74). While Edgar Wright (2008) and Arthur Pollard (1965) consider social changes and human relationships in the novel, Coral Lansbury views it as a work on 'traditional English authority' (Cited in Ferris, 1976, p. 355). Lucas (1968) sees Wives and Daughters as the juxtaposition of the old and the new generations who do not push each other but rather the younger one accepts change and weaves it into tradition (p. 532), and Robin Colby considers it as an attack on women's leisure and inactivity (Cited in O'Connor, 1996, p. 428). Therefore, we can say that most Gaskell's critics of her last novel remain on the social scale.

Wives and Daughters is Gaskell's 'masterpiece' (Drabble, 2000, p. 1108). It is her 'greatest novel' (Ward, 1906 & Winnifrith, 1981, p. 319) and 'the crowning of her achievement' (Haight, 1953, p. 75). Her skill has developed through the years, and indeed through the different novels she wrote, and mainly the way she handles her characters which David Gilmour explains to be based on her quality of patience 'born of her confidence in her own knowledge' (Cited in Bradbury, 1988, p. 134). Edgar Wright (2008) also underlines her 'heightened sense of artistic self-confidence and maturity'.

Gaskell's quality of good observer enables her to criticize and write about social behaviour and relationships with great ability and freedom. She is at her best, claims Easson, when she portrays emotional development (Cited in Christ, 1980, p. 527). Gaskell is mainly concerned with individual conduct and feeling in small communities (Barry, 1967, p. 399) where she could comment on them and guide her reader in order to accept their behaviour.

Now, if we look at the story in Orlando, it turns around a young nobleman called Orlando who lives in the Elizabethan age and eventually crosses four centuries to end up a woman. Woolf's Orlando is a man at the beginning of the novel, and during the Elizabethan period he writes poetry and plays. The protagonist becomes a woman by the end of the eighteenth century and ends up in the twentieth happy of what she is and of her status as a recognized woman writer. Through his/her life journey, Orlando meets famous literary figures and is therefore influenced by these encounters.

Virginia Woolf as a woman writer has always been concerned with the novel and modern fiction; she is 'endlessly fascinating' (Snaith, 2007, p. 1). Her realism has been

described as 'Biblical'[2] following what Erich Auerbach analysed during the Second World War (Cited in Cuddy-Keane, 2007, p.18), and her criticism on the other writers showed her deep interest in what has been produced before and during her life time.

Orlando is among Woolf's less discussed novels. It has been dealt with as a biography; a new form of biography in which the writer is telling the reader how a biography should be written. It is a 'fantastic biography' (Drabble, 2000, p. 1114) where Woolf uses lots of references; from literary works to famous literary figures such as Shakespeare, Pope, Addison, Greene and many others as well as references to writing, literature, prose and verse. All these references are directly or indirectly linked to Orlando.

Another aspect of Woolf in Orlando is feminism. It is made apparent to the reader through the change of the protagonist's sex in order to show the cultural pressures on women (Patterson, 2009), as well as through the dramatization of women's exclusion from public sphere (Fernald, 2006, p.91). In fact, Woolf was determined to maintain the dignity of women writers and she better highlighted it and showed her position in A Room of One's Own (1929) and Three Guineas (1938) (Bradbrook, 1983, p. 344). Her feminist standpoint was to recover 'a female writing position' (Rigel Daugherty, 2007, p. 102).

Wives and Daughters seems to be, at first reading, the story of everyday life in a provincial town. If we look at the novel closer, we notice that the writer tries to depict certain aspects of a particular period that is the very late years of the eighteenth century and the beginning of the nineteenth. Gaskell refers to some writers and poets such as: Samuel Richardson, Felicia Dorothea Hemans, Maria Edgeworth, François Huber, Sir Walter Scott, Lord Byron, William Cowper, Miss Richmal, and many others[3], then she uses words like 'novels', 'writing', 'the classics', and so on. In fact, it seems that Gaskell is not only interested in social criticism and changes or society, but with literature in general and with the novel specifically.

And so is Virginia Woolf with her novel Orlando. She joins Gaskell in her literary criticism of fiction. It is a twentieth century work that is distinguished for its complexity and subtlety. The protagonist Orlando seems to be the epitome of fiction, something that is different from Gaskell's protagonist who represents the novel. Woolf draws the attention of

[2] Biblical realism is explained by Auerbach (2007) to be 'suggestive, many-layered , nomadic, domestic, and inviting continuous interpretations' (p. 18)

[3] Those writers and poets, apparently, belong to the period between the eighteenth and mid-nineteenth century. Samuel Richardson (1689-1761), William Cowper (1731-1800), François Huber (1750-1831), Maria Edgeworth (1767-1849), Walter Scott (1771-1832), Lord Byron (1788-1824), Felicia Dorothea Hemans (1793-1835).

the reader to the literary field from the Elizabethan age to the twentieth century. Orlando, a young gentleman represents fiction (mainly poetry and drama then later on prose fiction), then the reader is surprised to see the change in the gender of the hero who becomes a woman with the aim to represent feminine fiction and this coincides with the rise of women writers; their ascension in literature competing with men writers; challenging them and succeeding in quantity as well as, and most importantly, in quality. In fact, Woolf is writing the biography of feminine writing. Through her supposed biography of Orlando, she shows how women came gradually to the front in literature and imposed themselves as recognized writers.

Northrop Frye (1957) in his introduction to Anatomy of Criticism argues that in order to become a critic, a writer has to reach a certain maturity to enable him to analyse and study literary works or genres (p. 7), and Elizabeth Gaskell and Virginia Woolf seem to combine these two functions: criticism and artistic writing that lead them to produce metafiction. In fact, they seem to be less concerned with social criticism than the literary one, i.e. metafiction. Consequently the novels trigger such questions as: What is metafiction and what are the concepts related to it? What strategies do Gaskell and Woolf adopt in writing their literary criticism? Are both writers concerned with the development of fiction in general or are they reflecting on the works of a specific gender? Can we, then, speak of feminine metafiction? So, what stimulates these two women writers to write feminine metafiction and what are their interests and objectives?

It is generally known that in order to produce a critical reflection about life, the writer creates characters and provides them with heart and mind. Sometimes the writer states his/her point of view through certain characters or in situations where s/he makes them act and react in order to tell a certain 'truth'. S/he makes use of details in order to be as true-to-life as possible, but Gaskell has often been criticized for those everyday-life details which have been explained by Virginia Woolf as the 'inability in rendering life' by mainly mid-Victorian writers (Cited in Blair, 2005). Yet, it is those details with abstractions that make her work distinguished as 'moral realism' (Booth, 1997, p. 545).

In her novel Wives and Daughters, not only does Gaskell use details to write about her characters' lives and represent life, but these details and personages provide her with enough material to write about the development of a literary genre, namely the novel by women. Her device is to do it through the development of her heroine Molly Gibson. There is, therefore, a constant life/literature relationship in Wives and Daughters.

Woolf, on the contrary, uses a different technique in Orlando. She has only one main character and several secondary ones. But everything turns around Orlando and he (then she) will represent the development of fiction in an artistic/poetic way. Orlando will meet other characters that will influence his/her life together with the surrounding environment which reinforces the idea of life/literature relationship as well.

Rene Wellek and Austin Warren (1985) believe that literature is not a mere 'expression of society', but rather 'the essence of all history' (p. 95), and history includes society with its culture. Therefore, theorists of the novel associated the rise of this literary genre with the rise of the middle-class: the bourgeoisie.

Elizabeth Gaskell's heroine Molly Gibson is a middle-class girl growing up, taking risks, representing life, whereas Woolf's Orlando is a young noble man, poet in his soul, adventurer and lover of literature. In this vein, Henry James supposes that the novel exists because it represents life (Cited in Zabel, 1975, p. 389).

The reader follows Molly from her childhood where she is rather lost and taken from one place to another, until she establishes herself in the society where she lives. Orlando, on the other hand, is followed by the reader from one place to another and from one age to the following one until she (ending as a woman) is satisfied with her place in her society. In fact, this is what Georg Lukàcs referred to as being the 'inner form of the novel'; that it is a kind of journey within the self of the main character towards 'self-recognition' (Lukàcs, 1971, p. 80).

In their respective 'journeys' through life, Molly and Orlando encounter several troubles that they manage to go through. They undergo the changes around them with a certain kind of patience which will develop later into maturity. They also meet several people from different social classes who will love them for what they are in reality, for their own sake and not because of their social position.

Since Molly is the personification of the novel written by women, the other characters around her and mainly those who get into close contact with her may epitomise other literary genres and movements; which have been of great influence in forging the novel form written by women at that period.

Orlando seems to be the epitomization of fiction in general since Woolf starts talking about poetry and drama and then moves to prose in the late eighteenth century. It seems that Woolf's technique is the biography of fiction through the biography of her main character Orlando. Yet, she does not stop at relating facts, but goes further as to link the evolution of genres to social changes and mainly the women's fight for recognition in the field of literature

and their establishment with their proper names in the history of literature. Her device is to do it through Orlando's four centuries journey, crossing the genders from male to female.

In personifying literary genres and movements, building a story over their development and setting up the impact of the one on the other, Gaskell and Woolf are, thus, establishing a relationship between fiction and reality, a relationship that many twentieth century sociologists tried to explain and investigate. In this vein, Swingewood (1972) states that the novel is the re-creation of man's social world with his various familial, political and societal relations (p. 12).

Therefore in this work, in trying to sort out this relationship between fiction and reality, our attempt is to consider Wives and Daughters and Orlando as metafiction novels with examples of intertextuality and this, by trying to show how Gaskell managed to tell the story of Molly Gibson and, at the same time, to explore the development of the English novel written by women in the period between the late eighteenth to the mid-nineteenth century. Our attempt is also to explore the movements that influenced it, mainly realism and romanticism that marked that English period's literary scene. Similarly, we will follow Orlando's adventures through the four centuries he – then she – is supposed to have lived. Orlando's crossing the centuries reflects literature in general and fiction's development in particular, through the ages. We thought it necessary, then, to undertake a close following up of the characters in order to understand how the concept of metafiction was employed by both Gaskell and Woolf.

In this research work, the interest resides not in feminism in its broader sense, but rather in feminist literary criticism precisely. The objective is to compare Gaskell's Wives and Daughters and Woolf's Orlando with their differences and similarities in order to analyse them on the basis that they are both works of metafiction from two different periods. It is a diachronic discourse analysis based on continuity, which includes the analysis of narration, dialogism and intertextuality, three concepts that lead to metafiction.

The first chapter is devoted to the definitions and explanations of concepts related to the discourse in the novel, such as intertextuality, dialogism, narration, and metafiction as well as the discourse of women writers.

The second chapter deals with the analysis of the novelistic discourse in Orlando and Wives and Daughters based on their intertextual use of references, dialogic relations and narrative activity. Passages from both novels are selected and analysed in order to show the techniques and strategies used by both writers.

The third chapter focuses on character analysis in both novels; each of these characters epitomises a literary genre or a movement that will lead to influencing and moulding the main character's personality, i.e. mould the nineteenth century feminine fiction.

The fourth chapter is an analysis of Orlando and Wives and Daughters as works of feminine metafiction, drawing attention to their feminine voice and objective. With a feminine perspective, the two novels are criticized on their metafictionality moving from feminine to feminist discourse with examples from these selected works.

The distinctive quality of a novel is that it portrays life as it is. Every good novel is built on some idea about life that strikes the writer as significant. This writer is going to tackle the topic from his/her own point of view and try to highlight (implicitly or explicitly) what s/he sees as important in the society.

During the eighteenth century, the literary scene was rather masculine but with the Industrial Revolution and the availability of books thanks to the printing machine, the demand increased and the reading public was getting larger and various, therefore, women no longer felt put aside from literature; on the contrary, they took profit of this opportunity to produce works of fiction, though a great majority of them were still published anonymously.

At the turn of the century and with the Romantic Movement as a source of inspiration, the novel took a new turn in its development; new devices were introduced, for instance horror which gave birth to the Gothic novel, and sentimentality leading to Romantic novels as well as sensibility. More important than that, at the time, was the amount of novels produced by women. It is as if the English novel became a woman's business but critics, chiefly men, still preferred them to busy themselves with household tasks, their children and family as stated bluntly by Friedrich Nietzsche (1998) that women should leave culture and politics to those who are fit for them (p. 227), i.e. for men. However, Nancy Armstrong (1982) asserts that women novelists governed the form (p. 134), because the novel reflected the society which Spacks considers as a 'screen' used by these women writers in order to 'conduct their inner lives' (Cited in Juhasz, 1977, p. 100).

Terry Lovell, on the other hand, attacks Ian Watt and the Marxists for their exclusion of women from serious discussions. She points out to the fact that the rise of the novel is chiefly attributed to men writers; she deduces that the reason for such exclusion is the fact that these women either wrote too few novels or wrote for a female audience (Cited in Hoyser, 1989, p. 580). Yet, Elizabeth Gaskell wrote social-problem novels in which she is considered as highly politically engaged by Schor (Cited in Mitchie, 1992, p. 814), as well as domestic

novels. However, Gaskell is, still, excluded from Leavis's Great Tradition (1962) where he considers only Jane Austen and George Eliot to be worth reading (p. 9). This consideration of a very few women writers is explained by Dale Spencer as being a 'conspiracy of men' against women though, in fact, the latter – i.e. women – have been writing novels of 'great impact and power' according to Rosalind Miles (Hoyser, 1989, p. 581), it is only that the society was not ready yet to acknowledge and welcome these feminine-novels.

During her writing career, Gaskell enjoyed a good position among her contemporaries but she was neglected during the first decades of the twentieth century and this explains why her name and works are always associated to those of the minor novelists though she managed to compete with the major ones during her life. In fact, in studying her genius and capacity in handling characters and the way she builds her stories, Stephen Coote (1993) places Gaskell far above the minor novelists (p. 475); she is 'a major Victorian novelist' asserts Margaret Drabble (Cited in Davis, 2004), and Shattock highlights her authorial voice throughout her works that is 'consciously constructed' (Cited in Dzelzainis, 2008, p.474).

Therefore, the new studies about Elizabeth Gaskell acknowledge the complexity of this Victorian woman writer like D'Albertis (Cited in Heller, 2001, p. 516) and Jane Spencer who consider her as 'a complex figure' (Cited in Easson, 1995, p. 286). Mitzi Myers concludes that now that the complexities of Gaskell are discovered she is praised instead of damned (Myers, 1995, p. 499). Thus, most critics consider Gaskell no more as a mere social-problem or lady novelist, but rather as a writer with 'a coherent, radical feminist critique of Victorian culture and society' (Reddy, 1988, p. 595). She criticizes the society as well as literature and Easson (1990) succeeded in finding out two literary reviews by Gaskell which she wrote for the *Athenaeum* (a literary magazine) and this emphasises her engagement with literature and writing (p. 872). The present research work is basically meant to reassess this woman writer and read her last and maturest novel with feminist eyes analysing her subtle feminist discourse, highlighting her literary devices.

Virginia Woolf, on the other hand, enjoyed a literary recognition during and after her lifetime. Considered as a feminist right from the beginning, she was asked to write on feminine writing and on literary productions in general. Almost all of Woolf's novels deal with women's issues and problems since she has a temperament alive to the feeling of life. In her essays, Woolf dealt with writing and reading as an interrelated process in relation to

another dichotomy which is life/literature. Throughout her novels, there is a constant reminding of the reader of aspects of novel and/or poetry for instance.

We have traced back some of the 'shaping' characters around Molly such as her father Dr Gibson showing that he is not only Molly's father and the doctor of Hollingford, but more than that. Through this character, Gaskell represented early novels produced by writers such as Richardson, Fielding and Smollett. The writers of that period, the eighteenth century, were mostly men, that is why the fiction of that epoch is embodied by a male character. Moreover, Dr Gibson represents the first influence on Molly since he is her father and she is motherless.

Later, Molly is put by the writer in a new environment, at the Hamleys, where she discovers new horizons that enable her to grow in maturity and to experience life with its joys and sorrows. She becomes the best friend of Mrs Hamley who dies of grief, and the confident of both the Squire and his son Osborne. She becomes, in fact, more and more conscious of the surrounding world, and learns to know people and develop different sorts of relationships with each one of them. Through the Hamleys, the Squire, his wife and Osborne, who embody the Romantic Movement with its two aspects 'revolutionary and conservative' or 'rebellious and quiescent social attitudes' (Duckworth, 1982, p. 476), Molly is as if thrown into another world which is different from the one she is used to, since she has grown up with her father who is governed by reason and rational thinking. With the Hamleys, Molly meets passion and its drawbacks. The passion of a husband for his wife as well as the passion of a father for his son and these push him to become irrational.

At the Hamleys', Molly makes the acquaintance of poetry as well, and this is through Mrs Hamley who is herself a poet and a writer but who receives no encouragement from her husband. This is to be the representation of those women writers and poets who tried to survive in a men's world but could not. Gaskell kills off this character to tell the reader that there is no possible future for such women.

Molly meets then both Roger Hamley the scientist and Cynthia Kirkpatrick her step-sister. These two young people will have a greater influence on the forging of Molly's personality, and these two characters embody the influence of science and scientific investigation as well as French realism – though Cynthia's appearance is that of the Fatal Woman in romantic writings and later resembles the French realists.

The development of Molly embodies the nineteenth-century novel written by women. This character's early influence and some of the later ones (influences) represent the modelling of the new art.

With Orlando, Virginia Woolf takes the reader throughout four centuries where Orlando crosses ages' boundaries as well as conventions. Orlando starts as a young gentleman from a noble family during the Elizabethan Era, and since we have demonstrated with detailed arguments that Orlando represents fiction, he is therefore, in this period, mostly concerned with drama and poetry. Orlando's love for literature and writing is made evident by Woolf right from the beginning of the novel. Orlando, then, crosses the centuries, from the seventeenth to the eighteenth to the nineteenth and ends up in 1928.

All along this journey throughout his life, Orlando meets several literary figures and is influenced by the spirit of each age. For instance, when he is in the Elizabethan era he writes poetry, then by the late eighteenth century he is changed to a woman. In the Victorian Era, as a woman, Orlando realizes that poetry is old fashioned and that it is time for prose. In fact, Woolf is tracing back the history of literature through her protagonist and his/her encounters. Yet, we are stricken by Orlando's sex change and the conscious reader automatically asks him/herself questions for such a change and why precisely at that very period of his life. Therefore, Orlando becoming a woman in the late eighteenth century highlights women writers coming to the front in the literary field. Though there still were reservations and harsh criticism as to their writings, they fought for years – if not a century – to be recognized and establish a feminine literary tradition.

Consequently, Wives and Daughters and Orlando are not mere novels depicting daily life, but are works of metafiction, since through the fiction concerning the stories of Molly and Orlando there is criticism of a literary genre and the availability of several intertexts provided as examples in chapter two helps to reinforce the idea.

Though the concept of metafiction is quite new, metafictitious novels existed before the twentieth century. This kind of fiction presents a certain self-consciousness and self-reflexivity. It is fiction beyond fiction that draws attention to itself as being 'an artefact' as defined by Patricia Waugh. Yet, somehow, this kind of fiction is disturbing for the reader because of the time dimension which is different from what he/she is used to read. Literature is then a kind of 'mosaic', using Julia Kristeva's term, which consists of texts and intertexts related by a kind of order specific to each writer, depending on the purpose of the use of that particular intertext. In the case of metafiction, the use of intertextuality is to emphasise the

nature of the given fiction, and if it is, for instance, a criticism of a literary genre or trend, or even of a writer, the intertext is there to illustrate them.

The novel's title Wives and Daughters seems to be a reference to the fact that women novelists are either wives if ever married, or daughters. In either case, they are women and novelists at the same time; and Bash claims that Gaskell is herself torn between home and art, and she succeeds in both (Cited in Davis, 1992, p. 516) and this is the blurring of the boundaries referred to in chapter four.

Thus, in spite of the metafictitious aspect of Wives and Daughters and Orlando, the stories remain highly coherent and comprehensive. The reader in fact is easily driven by the mood of both stories, and follows Molly and Orlando (respectively) in their every-day life, yet never feels lost at no moment in the novels under investigation. Consequently, Elizabeth Gaskell and Virginia Woolf have succeeded in their combination of life and literature, for through the lives of their characters, they conveyed a literary criticism of the development of literary genres as well as literary trends, and more importantly, they tackled women's writing issues.

Through these works of metafiction, the 'imperishable' Wives and Daughters (Hamilton, 2007, p.184) and Orlando the biography, Gaskell and Woolf not only propose social and literary criticism, but manage to show that reality, i.e. life, and fiction, i.e. literature (in general) are interrelated. This was demonstrated through their humanization of literary genres and movements, for through the lives of their characters, they managed to enhance the development of the English feminine-novel.

Gaskell and Woolf are, in fact, more than humanizing the novel form, they are feminizing it since it is epitomized by female characters; and by feminizing the novel, Elizabeth Gaskell asserts herself in the range of feminist writers, with those who subtly wrote about the woman's question. Her skill in writing employing subtlety, makes Gaskell a major Victorian novelist. On the other side, Woolf as a famous feminist writer assures through Orlando that women definitely won the battle against patriarchal writing and tradition, and invaded what men thought and claimed to be their legitimate domain, i.e. literature.

Mujahid (2012) divides women's writing into three categories; 1) the feminine: implicitly feminist; 2) the feminist: characterized by protest, and 3) the female with independent identity (p. 52-53). In fact, Gaskell and Woolf are somewhere in between. Gaskell for instance, is neither a feminine nor a feminist but, strangely enough both, since she

implicitly deals with feminist issues because, at other times, she stood out against the laws of society and even defied them.

As to Woolf, she is also both feminist and female. She definitely protested against the society, took part in many feminists' debates and ended up her life as a feminine writer with her own independent identity.

David Daiches (1965) considers Orlando as Woolf's 'most fantastic' and 'the least serious' (p. 214), he does not seem to see the melting pot aspect of this novel. It is fantastic in the way its main character crosses four centuries and changes sex from man to woman, yet, it remains critical about literary eras and productions as well as men and women writers throughout these four centuries. From a feminist perspective, Orlando shows the literary field and the way it was governed by masculine tradition until Orlando becomes a woman. Through this change, Woolf shows that women started their fight in the literary field, and won the battle since Orlando was ultimately published and became famous.

In the course of this research work, Margaret Drabble's The Radiant Way drew my attention. It was such an interesting novel worth including it with Gaskell and Woolf's novels. It would have been very interesting to carry on this comparative study based on continuity: Gaskell from feminine to feminist; Woolf the feminist representing the fight of women; and Drabble the female representing the established and recognized female identity. Margaret Drabble received a lesser amount of attention from our part because our objective was to investigate and focus on feminine and feminist fiction and metafiction more than post-feminist metafiction.

Most contemporary women writers can be classified as post-feminist writers if we consider the fact that they wrote after feminism's rise, though Plain and Sellers (2007) claim that there is not 'post-feminist' era because this would imply that feminism has gone away which is totally wrong. They rather opt for a 'still-feminist' history (p. 1).

Twenty-first century feminist criticism managed to highlight 'women's prominence' (Labbe, 2010, p. 11) whereas what was done before was to reflect the suffering, then, the fight for the recognition of these women writers. The early representations of women and feminity in literary works are the result of 'an ideological patriarchal construct' (Bedjaoui, 2005, p. 117) that these women succeeded to alter by fighting against it.

Margaret Drabble, as a contemporary writer, belongs to this category of women writers that have been classified as post-feminist. In her novel The Radiant Way (1989), she tells life-stories about her three main female characters Liz, Alix and Esther. Just like Gaskell

and Woolf, we follow their lives and adventures through their joys and sorrows, but what is important is that the novel is full of literary references, just as in Wives and Daughters and Orlando.

Moreover, Drabble goes further than what Gaskell and Woolf did before her. She challenges nineteenth century writing and spirit, and produces a late twentieth century novel full of controversies and novelties, mainly on the feminine side. If we dealt with feminine metafiction in the case of Gaskell and Woolf, Drabble, then, deals with feminist metafiction, if not a postfeminist one. That is why it is frustrating not to have been able to carry on research and entirely delve into Drabble's world in order to support the idea of continuity between the three women writers: Gaskell, Woolf and Drabble; which would clearly reflect the suffering, fight and recognition of women writers throughout the centuries.

Metafiction and its concept such as dialogism, intertextuality and a 'special' narration – defined in Chapter one – can be taught at university level. Yet, what is needed to understand these concepts is a rich literary background so that the student can make the link between the text s/he is reading and the references provided by the writer under study. There would be neither dialogism at work nor intertextuality decoded if the reader cannot decipher them. Therefore, since metafiction, intertextuality and dialogism are highly complex and complicated literary concepts to teach, they can be implemented at university at master level second year only, bearing in mind that these master students have had four years of literary studies and discoveries (three years in licence and master level one). They would, therefore, be equipped with a more or less appropriate literary background and a better predisposition to undertake the study of metafiction, with our hope that the present research work would be of some kind of reference to them in the framework of their university curriculum.

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INTERTEXTUALITY IN ELIZABETH GASKELL'S *WIVES AND DAUGHTERS*

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ABSTRACT

Intertextuality can be considered as a complex process of intertwined influences and relationships of texts, authors, genres and the outside world.

Gerard Genette uses the term 'transtextuality' rather than that of intertextuality, and proposes five types: Intertextuality, paratextuality, architextuality, metatextuality, and hypotextuality. There are several examples of intertextuality in Wives and Daughters. For instance, in naming the governess of Molly Gibson Miss Eyre, Elizabeth Gaskell is, according to the five 'transtextuality' subparts of Gerard Genette, making use of hypotextuality (Genette 1996, 2007).

The interest in the paper is mostly focused on the novel of Mrs. Gaskell Wives and Daughters which is not only a work of fiction but beyond that it is about metafiction, so what is intertextuality? How does the writer use the techniques of this concept? And of course for what purpose?

According to Lodge, intertextuality "is not, or not necessarily, a merely decorative addition to a text, but sometimes a crucial factor in its conception and composition" (1992: 102). One may formulate it differently; intertextuality helps to shape a work of art and not only to embellish it, therefore it determines form and content.

KEYWORDS: Intertextuality, Metafiction, Text, Reader

INTRODUCTION

Intertextuality is a subtle interplay of writing and re-writing, and as it is maintained, "is the very basis of literature...all texts are woven from the tissues of other texts" (Lodge 1992: 98-99). and according to Lodge, intertextuality helps to shape a work of art and not only to embellish it, therefore it determines form and content (1992: 102). Thus, what is intertextuality? What are the techniques of integrating the intertext used by Mrs. Gaskell in Wives and Daughters? And what is the purpose of using it?

DEFINING INTERTEXTUALITY

According to Mikhail Bakhtin, the "European novel prose is born and shaped in the process of a free (that is, reformulating) translation of other's works" (1981: 378). For Bakhtin, the novel is where intertextuality is more intense than in other literary genres, though he never uses the term intertextuality, rather, he proposes 'polyphony' which in its turn implies dialogism (Achour & Bekkat 2002: 104-5). A dialogism not only between texts and authors, but between texts and 'the world of lived experience' as Scott Lash observes (Chandler 2008).

Michel Foucault writes 'each work belongs to the indefinite murmur of writing' (Achour & Bekkat 2002: 117). It is this 'murmur' that gives literature its memory. Intertextuality is then a complex process of intertwined influences and relationships of texts, authors, genres and the outside world.

Umberto Eco argues that 'no text is read independently from the experience that the reader has from other texts

(Achour & Bekkat 2002: 123). Intertextuality is, according to Riffaterre, "a modality of perception, the deciphering of the text by the reader" (1980: 625), it is then a matter of decoding and interpreting a text as Julia Kristeva explains: "intertextuality describes the foundational activity behind interpreting cultural meaning", she adds that "whatever meaning we discover or posit can only occur through a network of prior 'texts' that provide the context of possible meanings and our recognition of meaning at all" (Kristeva 1986)

It is, then, the reader who starts the mechanism of intertextuality. A mechanism where 'a text T_2 is enriched by certain semantic values that come from its intertext T_1' (Kerbrat-Orecchioni 1977: 130).

During the process of reading, the reader might perceive "similar comparabilities from text to text" or assume that "such comparing must be done even if there is no intertext at hand wherein to find comparabilities" (Riffaterre 1980: 626), thus the intertext is a text taken from another text, and intertextuality is the process by which these comparabilities, similarities and differences are decoded in the mind of the reader; it is then a matter of the reader's interpretation of a given text. Riffaterre's several definitions of intertextuality and intertext lead to the following understanding of intertextuality as being "a structured network of text-generated constraints on the reader's perception". For Riffaterre, intertextuality is based on 'a system of difficulties', 'limitations of freedom of choice', 'exclusions', all related to the reader since he/she is the one who is going to identify the intertext and therefore decode intertextuality (Riffaterre 1994: 781).

Julia Kristeva considers every text as "a mosaic of references to other texts, genres and discourses. Every text or set of signs presupposes a network of relationships to other signs like strings that have lost their exact references" (Kristeva1986).

Hence, no text is unique or original in itself as Roland Barthes declares that a text is a "multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations…The writer can only imitate a gesture… His only power is to mix writings, to counter the ones with the other" (quoted by Chandler 2008).

Intertextuality is not only the 'influences' of writers on each other, but much more than that. It is the impact of genres on each other as well. Nathalie Piégay-Gros argues that "the renewal of works, the abandonment of particular genres, or the birth of new forms" are related to "the interplay of the established relationships between works", it is this process "that drives the evolution of texts" (quoted in Achour & Bekkat 2002: 103).

Wolfgang Iser emphasizes the fact that a text's repertoire is always a mixture of 'anterior literature and extratextual norms' (1976: 144-5), as well. Thus, intertextuality possesses a kind of dialogism (Mikhail Bakhtin's concept). There are dialogues between texts, authors, and even literary forms or genres (Kerbrat-Orecchioni 1977: 131-33).

Christiane Achour and Amina Bekkat question the comprehensiveness of a text that is full of intertextuality. They argue that a given text remains comprehensive and keeps its structure- even if there is intertextuality- depending on the way the original text is used.

EXAMPLES OF INTERTEXTUALITY IN MRS GASKELL'S WIVES AND DAUGHTERS

In naming the governess of Molly Gibson Miss Eyre, Elizabeth Gaskell is, according to the five 'transtextuality' subparts of Gerard Genette hypotextuality (Achour & Bekkat 2002: 107-111 and Chandler 2008), making use of, for as soon as Mrs. Gaskell calls her governess Miss Eyre, the reader automatically goes back to the novel of Charlotte Bronte **Jane Eyre.** Therefore, the simple reference of this character makes the reader believe that there would be a love-affair ending in the marriage of the master with the governess, but this will never happen. Dr. Gibson marries a governess, but not his; the Cumnors'. According to Leah Price, Mrs Gaskell named one of her governesses Eyre "only to dismiss her:

first by depriving her of psychological depth and direct discourse, then by packing her off to the seaside, into quarantine, and out of the novel" (1995: 757).

Intertextuality is the reference to real figures, as when Mrs. Gaskell named her characters; the two sisters, Browning which seems to be a reference to Robert Browning and Elizabeth Barret Browning. There is, as well, the reference to characters of fiction, as when she named Molly's governess Miss Eyre; which is a reference to Charlotte Bronte's heroine Jane Eyre.

INTERTEXTUAL INTEGRATION TECHNIQUES EMPLOYED BY MRS GASKELL

Integration by Installation

Achour and Bekkat explain that the intertext is added either in italics, with quotation marks or even with a reference.

Mrs. Gaskell uses these devices several times in Wives and Daughters. For instance, when Molly shows her step-mother, who is ill, a letter from Cynthia, Mrs. Gibson replies "Oh, you dear little messenger of good news! There was one of the heathen deities in Mangnall's Questions[29] whose office was to bring news[30]" (Gaskell 1986: 704). In this example, the intertext is added with a reference. In fact, there are two references, one concerning Miss Richmal and the other the *Odyssey*. The explanation of both references is provided in the notes to Wives and Daughters.

Another instance of the same kind, but with quotation marks this time, is when Osborne and Roger Hamley are at the Gibson's. Mrs. Gibson and Osborne discuss different topics and Elizabeth Gaskell employs Goldsmith's expression: 'they talked of the 'Shakespeare musical glasses' of the day[13,1] (Gaskell 1986: 216). Here again the novelist makes her reader go to the notes where she provides an explanation of the expression.

Integration by Suggestion

The mention of a name or title of a book, or even the simplest allusion makes the reader go back to other texts.

Elizabeth Gaskell uses this technique, too. Molly is in the library at the Hamleys and the Squire believes she is bored so he asks her to go to the fields with him "she was so deep in one of Sir Walter Scott's novels […] in the very middle of the Bride of Lammermoor…her mind quite full of 'Ravenswood' and 'Lucy Ashton'" (Gaskell 1986: 103-104).

In this passage there are neither quotation marks nor a reference, but since Mrs. Gaskell provides her reader with the name of the author; even if the reader has never heard of this novel, by the simple mention of the writer the reader can locate the work of art referred to.

An example of allusion would be when Osborne Hamley died suddenly; Molly went to see her old friend the Squire in order to be by his side. It was night and she was going downstairs:

> She trembled with fear…It seemed to her as if she should meet Osborne, and hear it all explained…she did get down…the last steps with a rush of terror – senseless terror of what might be behind her
>
> (Gaskell 1986: 607)

In this passage there is no known name, title or reference, but there is an allusion. The allusion is to the Gothic;

[1] This note number 13 belongs to the quotation taken from Wives and Daughters ; it is a note that roots fiction into its real time.

Molly is terrified as she goes downstairs at the Hamleys. The Hamleys, as stated in the previous part of this chapter, embody the Romantic Movement, and in this literary trend many romantic writers used the supernatural and magical atmosphere, and talked about the dead, as beings of their human environment.

Integration by Absorption

When the text absorbs the intertext there is no proof of it, it is therefore up to the reader to interpret it according to his literary 'background'.

The example that seems to fit into this category is when Cynthia's wedding is approaching Lady Cumnor and her daughter Harriet go to the Gibsons to congratulate the bride-to-be. The scene of the coming luxurious carriage of the countess and the way Hollingford people react when seeing it, as well as the maid's hurry to her mistress to tell her about the 'visitors' remind the reader of a scene in Pride and Prejudice by Jane Austen.

> Maria had only just time to run up into the drawing-room…: 'please, ma'am, the great carriage from the Towers is coming up to the gate, and my lady the Countess is sitting inside' …The family 'stood at arms'…till Lady Cumnor appeared …and then she had to be settled in the best chair, and the light adjusted before…conversation began.
>
> (Gaskell 1986: 661)

The other way of adjusting the intertext to the text is by integrating canonised formulas in the narration. An illustration of this technique is a passage where Molly thinks about the goodness of her dead-friend Mrs. Hamley, and recollects a poem she has read;

> Only the actions of the just
>
> Smell sweet and blossom in the dust.
>
> (Gaskell 1986: 258)

Mrs. Gaskell pastes this couplet by James Shirley within her text, in a conversation between Molly and her step-sister Cynthia, introducing it as a recollection by her heroine, and providing no further explanation.

The quotation implements the juxtaposition of discourse units mounted in a patchwork of discourses; it is "the repetition of a discourse unit in another's discourse" (Achour & Bekkat 2002: 116).

Elizabeth Gaskell 'repeats' a text without changing it when she describes Cynthia's power on people in introducing Goldsmith's couplet "He threw off his friends like a huntsman his pack, / For he knew when he liked he could whistle them back" (Gaskell 1986: 472). In fact, she uses it as an illustration of her statement about Cynthia Kirkpatrick.

Marilyn Butler considers the plot of this novel as a reproduction of a story written by a Swedish novelist Frederika Bremer's **A Diary** translated into English twice; in 1844 and 1845. The plot consists of two cousins who love the same man, but one of them is engaged to him and at the same time to another man who threatens her to make the affair public. Butler goes further in her investigation of the originality of Wives and Daughters' plot and finds a striking resemblance with Maria Edgeworth's Helen (1834), and claims that

> There need be no doubt of that Mrs. Gaskell knew Helen: according to Lucy Poate Stebbins…Helen was a favourite of Mrs. Gaskell's; and it may even

> have been because Helen was in her mind that she incidentally refers to Maria Edgeworth's tales as favourite reading matter…
>
> (Butler 1972: 279-282)

However, Mrs. Gaskell explains that the plot has been given to her by her daughter Meta (Butler 1972: 279).

This statement is, indeed, the illustration of Roland Barthes' idea that none of the texts of fiction is original (Cited in Chandler 2008).

In Wives and Daughters Mrs. Gaskell told us the story of Molly Gibson and the daily struggles in her life of a little girl. Yet, beyond that story, we have another one which is embedded, the story of the development of the novel as a genre.

Elizabeth Gaskell provides plenty of literary references as naming her characters Browning or Miss Eyre in addition to references to earlier works and their writers such as Sir Walter Scott's The Bride of Lammermoor, Mrs. Hemans' poems and Maria Edgeworth's tales. Besides these literary references, Elizabeth Gaskell gives her point of view on the poetry of the late Romantics and kills off her character who represents this movement in order to represent the death of poetry and the revival of the novel, since by the end of the Romantic 'Era', poetry had regained its place as the literary form *par excellence.* Then with new devices introduced by writers - among them many were women, the novel superseded poetry and became the outstanding literary genre until nowadays.

CONCLUSIONS

Wives and Daughters proposes many literary references; poets, novelists, fictional heroes and heroines, and sometimes even passages taken from literary works. Almost all the literary references are in close relation to the heroine Molly Gibson, yet the use of so many intertexts and references is not only a case of intertextuality, but the whole of Mrs. Gaskell's novel Wives and Daughters represents a study of fiction through fiction itself.

When a work of fiction steps outside its original aim, i.e. to tell a story, and becomes a sort of criticism, this is called metafiction

In order to identify a novel as metafiction, there are characteristics and techniques employed by the writer as when he/she intrudes 'to comment on writing', or directly addresses the reader (1992: 207), by the 'juxtaposition of fictional characters and historical figures', or in discussing writing techniques' (Liu 1998). Yet, what is most characteristic about metafiction is its employment of intertextuality i.e. the allusion to literary references, 'creating biographies of imaginary writers', 'presenting and discussing fictional works of an imaginary character'(Orlowski 1996), or parodying 'realist text or official history'(Liu 1998).

The discourse in the novel is, then, a rather complex one based on dialogic relations between characters, the writer and his characters, as well as the writer's text with some other texts, and this reference to other texts is called intertextuality which is the use of a word (which has a given connotation), a text or even a character in another story. The combination of both, added to it the style of narration we reach metafiction.

Intertextuality is the most important in the discourse of the novel, for if the reader has no knowledge of what or whom the writer is referring to, he will only read it on the surface and miss its deepest meaning; we may speak then of a failure in decoding the text.

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