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The “Invisible” Satirist in Fanny Burney’s *Evelina*

Bachelor’s Thesis

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Acknowledgement

I confirm with my signature that I have worked on the thesis “The ‘Invisible’ Satirist in Fanny Burney’s *Evelina*” independently using only the sources mentioned in the bibliography.

In Olomouc, 30 April 2019.

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Table of contents

Introduction.....	6
1. A concept of satire	8
1.1 The etymological origin of a word satire	9
1.2 Main features used in satire.....	9
1.2.1 Humour	9
1.2.2 Irony.....	9
1.2.3 Invective.....	10
1.2.4 Parody	10
1.2.5 Lampoon	10
1.3 The purpose of a satire	11
1.4 Types (classification) of satire	11
1.4.1 Horatian satire.....	11
1.4.2 Juvenalian satire.....	12
2. Society in the 18th century	13
2.1 English pride and identity	13
2.2 The actual situation in England.....	14
3. The position of women in the 18 th century	16
3.1 Subordination of women	16
3.2 A role of women.....	16
3.3 Education.....	17
3.4 Marriage and divorce	17
4. The position of female writers in the 18 th century	20
4.1 Bluestocking writers.....	20
5. Fanny Burney.....	21
5.1 Fanny Burney's literary output	22
5.2 Evelina.....	23
5.3 The story of Evelina in a word	23
6. Satire in Evelina.....	26
Conclusion	35
Resumé.....	37
Bibliography	39
Annotation	41

Introduction

An English novelist Fanny Burney had the first-hand experience of literary success after the revelation of the authorship of her first novel *Evelina* at the end of the 18th century. Growing up at the end of the 18th century, Fanny clearly understood habits and the traditional way of life at that time. She was raised to be an obedient young lady and behave according to formal rules in terms of society. Nevertheless, Fanny was not a supporter of men's superordination. She expressed her disagreement with women's social status through fictional characters in her novel *Evelina*.

There are several characters in the novel who are more or less satirical. As the character of *Evelina* is considered to be the author by herself because it has autobiographical features, *Evelina* herself does not show signs of satire.

My thesis will analyze the novel *Evelina* with regard to the usage of satire and demonstrate satire on specific examples from the novel.

First of all, I will focus on the concept of a satire in general – the etymological origin of the word satire and its first usage. I would like to explain the notion of satire because the perception of the word can be seen from different angles – as a literary style or literary genre. I will explain my point of view on this issue. Then I would like to list and briefly describe the main features used in satire. Also, I will describe the main differences between Horatian and Juvenalian satire since those two types are used in *Evelina* frequently.

Then my intention is to describe the situation of the society in the 18th century since it helps for a better understanding of the social status of the woman at that time. I will describe conditions of women, their rights and duties, access to education, the role of a woman in the matrimony and possible consequences of being an unmarried woman or a widow. I will also briefly cover the topic of female writers and their opportunities to become a successful writer accepted in male society.

Thereafter, I will mention basic information about the author herself. I will discuss Fanny Burney's crucial moments in her life that have an impact on her literary work and shortly summarize the story of *Evelina*.

Coming up the analytical part of my thesis, where I will be discussing concrete examples of satire in the novel. I will try to explain the notion of the visible and the invisible satirist in the text. I will focus on several satirical characters and their style of usage satirical elements. I will also differentiate characters according to the type of satire they use, Horatian or Juvenalian.

1. A concept of satire

The first sentence below the headword *satire* in *The Concise Oxford Dictionary of Literary Terms* says: “a mode of writing that exposes the failings of individuals, institutions, or societies to ridicule and scorn.”¹ Although most theorists agreed on the description of satire as a mode (in other words procedure, technique or style of writing) that can be possibly applied across literary genres (and therefore satire as such can be spotted in poetry, prose or drama), several theorists saw satire as a unique literary genre. Samuel Johnson, the English lexicographer and the main figure of the creation of the Oxford Dictionary defines satire as “a poem in which wickedness or folly is censured.”² In Webster’s New Collegiate Dictionary satire is treated as a literary genre as well, but unlike Johnson conception, here a satire can be poetic or even prosaic: “A poem or prose work holding up human vices, follies, etc.”³ Another slightly different definition (but equal in content) of satire can be found in *The Oxford Dictionary of English Etymology*, where the satire is defined as: “poetical (or prose) work in which vices or follies are ridiculed.”⁴ It should be noted that Samuel Johnson’s dictionary mentioned above dates back to the eighteenth century and a citation from Webster’s dictionary was taken from Webster’s New Collegiate Dictionary that is based on Webster’s New International Dictionary, which was first published in 1934.

At present, satire is understood by most theorists and satirists as a mode of writing, a component that is a part of work, a quality that accompanies a piece of writing and occurs more or less frequently and offers unique and special character. For better comprehension of what satire is about I enclose a perception of satire by Ema Jelínková: “I tend to see satire as a literary counterpart of creeping ivy—the plant, essentially a parasite, may grow on its own, but it is often found propped up against something more robust than itself, such as a tree; by analogy, satire may permeate any other genre.”⁵

¹ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 1990), 198.

² Johnson, Samuel. *A dictionary of the English language: in which the words are deduced from their originals, explained in their different meanings and authorized by the names of the writers in whose works they are found*. Ebook. London: J.F. and C. Rivington, 1785.
<https://archive.org/details/dictionaryofengl02johnuoft/page/n561>

³ John P. Bethel, ed., *Webster’s New Collegiate Dictionary* (London: G. Bell & Sons, Ltd, 1951), 751.

⁴ C.T. Onions, ed., *The Oxford Dictionary of English Etymology* (Oxford: Oxford University Press, 1966), 790.

⁵ Ema Jelínková, *British literary satire in historical perspective* (Olomouc: Palacký University, 2010), 8.

1.1 The etymological origin of a word satire

A word satire (other forms of the word are from Middle French *satire* or Latin *satira* – also *satira*) is believed to be derived from the concept of *satira lanx*, which was a name for “a dish filled with various kinds of fruits; mixture, medley.”⁶, that was being offered to gods. A notion of medley or mixture could have referred to the confusion connected to the accurate definition of satire which theorists of satire were facing across centuries.

There was a wrong belief of satire coming from the Greek word “satyr” which was the name for a male nature spirit – “woodland god or demon, half man, half beast, of lustful propensities.”⁷ with a tail and long sharp ears.

The verb “satire” was first used in 1905 and was derived from the noun satire.⁸

1.2 Main features used in satire

A satiric work uses ridicule and wit to provoke in a reader a feeling of vice or folly. Nevertheless, how does an author of satirical work achieve this? How to make a reader laugh and at the same time force him to realize that a more serious issue is hidden in his laughter? Taking into consideration the fact that the mission of satire is to draw the reader’s attention to issues in society and provoke a change this task is not as easy as it seems at first sight.

1.2.1 Humour

Humour is an inseparable component of a satirical work. It is described as “the quality of being amusing or comic, especially as expressed in literature or speech.”⁹ The main aim of humour is to elicit laughter and to guarantee enjoyment. We, as readers, are usually observers of entertaining situations which make us laugh at something funny for us.

1.2.2 Irony

Irony can be observed in many kinds of literature and its sense is broader. There are different types of irony, including verbal irony, structural irony, dramatic irony,

⁶ Ernest Klein, *A Comprehensive Etymological Dictionary of the English Language* (Amsterdam: Elsevier Scientific Publishing Company, 1971), 657.

⁷ C. T. Onions, ed., *The Oxford Dictionary of English Etymology* (Oxford: Oxford University Press, 1966), 790.

⁸ Harper, Douglass “satire” etymonline.com.
<https://www.etymonline.com/word/satire> (accessed 2001-2019).

⁹ Judy Pearsall, ed., *Concise Oxford Dictionary* (Oxford: Oxford University Press, 1999), 692.

tragic irony, and many others. However, all these types share one principle: what is an observer able to see on a surface is not in fact as it looks like and it is different in the reality or from a different point of view. In other words: “an apparently straightforward statement or event is undermined by its context so as to give it a very different significance.”¹⁰

1.2.3 Invective

Invective as an element of satire might seem a little ungracious. However, it should be noted that an author of a satirical work does not insult a character (unless the character represents a real existing person) in order to ridicule the character or situation as such, but he does so because of his inclination to criticize something else that he is not allowed to (or does not want to) say straightforward. Strongly critical language is an effective tool for pointing out a criticizing issue that can be afterward easily understood by various readers.

1.2.4 Parody

Parody is an element used across literary genres a lot and it is based on imitating particular author, situation, original work, etc. “with deliberate exaggeration for comic effect.”¹¹ As an element used to ridicule a particular issue, it can be easily identified and understood by a casual reader with no extra knowledge about the topic discussed. Parody can be found not merely in literature, but also in music, movie industry or theatre.

1.2.5 Lampoon

Satire is too frequently interchanged with lampoon. Lampoon is defined in *The Concise Oxford Dictionary of Literary Terms* as “an insulting written attack upon a real person, in verse or prose, usually involving caricature and ridicule.”¹² Lampoon is also used as a synonym for parody. The distinction between satire and lampoon can be seen in the purpose of those two. The main purpose of the latter is not to reform or change something, but to evoke irritation. On the other hand, the aim of satire is to point out some ignored issue that from the author’s point of view needs to be resolved.

¹⁰ Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 1990), 114.

¹¹ Judy Pearsall, ed., *Concise Oxford Dictionary* (Oxford: Oxford University Press, 1999), 1038.

¹² Baldick, *The Concise Oxford Dictionary of Literary Terms*, 119.

1.3 The purpose of a satire

A satiric work uses ridicule and wit to provoke in a reader a feeling of vice or fully in order to present to a reader a moral lesson. A reader is supposed to find a didactic and educational point in satirical work as same as consideration upon the issues presented.

Satire is not usually focused on a specific individual, but rather on society or social class as a whole or types of people in society – aristocracy, politicians, etc. It could be basically everything that has an impact on a bigger group of people or on society and does not behave in an adequate way or in a way that it should behave.

What is the main reason for a reader to be interested in literature containing satire and to seek this kind of literature? Dustin Griffin says that “satire like all other forms of literature, is designed to pleasure.”¹³ Moreover, he adds that the pleasure from satirical work is mutual: “If the reader is pleased, so is the satirist.”¹⁴

A satirist is an individual who wants to see a change (revolution or innovation) or maybe just make his audience realize of an issue he cannot say aloud. Using a satire in his works seems to be an accessible way how to achieve it because it is a majority and general knowledge which can be responsible for adequate changes.

The work of a satirist is not an easy task. According to John M. Bullitt, so much depends upon the author’s ability to win readers over his side of a moral issue: “the satirist must allow himself neither to relax into an uncritical and laughing amusement nor to lose his temper.”¹⁵ To persuade a reader to be on the author’s side is one thing and the other thing is to use appropriate means to express his intentions.

1.4 Types (classification) of satire

There are three most common types of satire: Horatian, Juvenalian and Menippean.

1.4.1 Horatian satire

Horatian satire is named after its first great practitioner Horace, who was the lyric poet in Rome in the 1st century BC. Horatian piece of work uses gentle ridicule and

¹³ Dustin Griffin, *Satire: A Critical Reintroduction* (Lexington: The University Press of Kentucky, 1994), 161.

¹⁴ Griffin, *Satire: A Critical Reintroduction*, 161.

¹⁵ John M. Bullitt, *Jonathan Swift and the Anatomy of Satire* (Cambridge: Harvard University Press, 1961), 38.

hints rather than insults and straightforward attacks. His intention is to write a moral satire and to evoke laughter. The reader of Horatian satire is supposed to laugh at others or themselves. A satirist makes fun of a particular person, group of people or situation in a witty and playful way and “should seek to laugh men out of their follies.”¹⁶

Horace makes a distance from Lucilius, who was his predecessor in writing poems with satirical elements. Horace considers Lucilius’ poems artless and harsh. His own works are according to him polished and artful.¹⁷

1.4.2 Juvenalian satire

Named after Roman satirist Juvenal, Juvenalian satire is considered to be more provocative and sharp. Satirical features (irony, sarcasm, etc.), insults and criticism are used in order to evoke a change against an intolerable situation. In other words, Ema Jelínková describes Juvenalian satire in her British literary satire in historical perspective as: “Juvenalian satire ... would employ much harsher and more painful methods on the person on the receiving end of satire.”¹⁸

I see the difference between the Horatian and Juvenalian satire in the main aims of each of them. A satire written in Horatian style is made to provoke laughter and amusement, whereas Juvenalian satire uses harsh and offensive expressions in order to provoke some social change (revolution) and therefore, unlike the Horatian one, puts less emphasis on humour.

¹⁶ Dustin, *Satire: A Critical Reintroduction*, 7.

¹⁷ Dustin, *Satire: A Critical Reintroduction*, 7.

¹⁸ Jelínková, *British literary satire in historical perspective*, 8.

2. Society in the 18th century

There is an enormous difference between life in the 18th century and the contemporary way of living in England.

2.1 English pride and identity

England was seen as something different from any other European country.

The Englishmen in the 18th century considered themselves unique and privileged as compared with the rest of Europe. César de Saussure commented on the pride of the Englishmen: “I do not think there is a people more prejudiced in its own favour than the British people ... they look on foreigners in general with contempt, and think nothing is as well done elsewhere as in their own country.”¹⁹ Englishmen believed in themselves as such, in a prosperous political and economic growth of their country and in the invincibility of their nation. Their great pride was supported by national heroic songs, such were for example God Save the King, The Roast Beef of Old England or Rule Britannia. These songs were sung in public regularly to strengthen English self-confidence and patriotism.²⁰

England with its glorious military triumphs gained political world power and became industrial and business center. We can range among its success the victory in the Seven Years' War (1756 – 1763), in which Great Britain alongside Kingdom of Portugal and Kingdom of Prussia defeated its opponent lead by France. France seems to be England's mortal enemy. As another long-lasting conflict between those two great powers can be mentioned Napoleonic wars (1803-1815). After several wars, the French leader Napoleon was eventually defeated in the famous battle of Waterloo and England celebrated the crushing victory. Englishmen considered their nation the highest degree of development and from their point of view, nothing could compare to their standards. They scorned other countries and express arrogance and vanity in an inappropriate way, however, the main object of their constant ridicule was France. An interesting view of Englishmen scorning Frenchmen is mentioned by the poet Southey in a book *English Society in the Eighteen Century*: “They hate French and ape all their fashions, ridicule

¹⁹ Roy Porter, *English Society in the Eighteen Century* (London: Penguin Books, 1991), 7.

²⁰ Porter, *English Society in the Eighteen Century*, 8.

their neologisms and then naturalize them, laugh at their inventions and then adopt them, cry out against their political measures and then imitate them.”²¹

2.2 The actual situation in England

The quote by Southey cited above suggests that the actual situation in England was different than as it was perceived by Englishmen. It should be pointed out that the usage of a word Englishmen is a little bit misleading in this context because the opinion of the prosperity of England was expressed mostly by the men with high social status and therefore did not have to work manually. These Englishmen belonged to the upper class and barely came into contact with someone from a lower class.

As I mentioned, the upper class covered only a small part of the population at that time. “Nearly 80 per cent of the population lived in the countryside, and almost 90 per cent were employed either in agriculture or in processing rural produce.”²² There were also many places uninhabited due to poor conditions of the land: “Millions of acres were waste, heath, marsh or fen. Roads were perhaps worse than the Romans had left them.”²³ Most of the work in the countryside was only seasonal – ploughing, fishing, harvesting, fruit picking. As a consequence of this, people were forced to face unemployment during winter. Much of their success in harvest depended on the weather conditions which did not play into hands of casual working people.

According to Gregory King, “family units in the laboring classes were typically trapped in poverty because they could not earn sufficient for subsistence.”²⁴ Due to unpleasant weather conditions that led to unsuccessful harvest seasons and poverty, starving adults and children were an everyday occurrence as well as the death caused by both the famine and poor medical conditions (to be more accurate – no medical conditions). Also, childhood mortality and infectious diseases were common phenomena at that time. Lower class people were living in poverty, discomfort, and danger. Lack of medicine and pain killers led to excessive alcohol drinking. Alcohol helped to forget or to relieve the pain – both physical and mental.

²¹ Porter, *English Society in the Eighteen Century*, 11.

²² Porter, *English Society in the Eighteen Century*, 11.

²³ Porter, *English Society in the Eighteen Century*, 11.

²⁴ Porter, *English Society in the Eighteen Century*, 14.

On the other hand, the rich were endowed with better living conditions. Having access to food even in the time of crisis and undemanding lifestyle increased their life expectancy.

The gap between the rich and the poor was huge. There was nothing like a middle class, probably because there was no need for that. There were the poor that could not live without the rich and vice versa. These two social groups needed each other for their own existence – I personally would call this phenomenon *a social symbiosis*.

3. The position of women in the 18th century

A layman reader could probably know very little about the exact social position of a woman in society in the 18th century. There is general knowledge of women being subordinated to men, their limiting rights and lack of freedom. Nevertheless, would a common reader guess what these terms meant in a real life back three hundred years ago? Subordination of sexes was considered ordinary and goes hand in hand with other oppression of women at that time.

3.1 Subordination of women

Everything that was happening in politics, economics, industry and social life was caused by men. Men, in general, had an enormous influence on everyday life, both in main political and business events and family life. The subordination is explained by Roy Porter: "...men and women were naturally different in capacity, and so ought to play distinct social roles. Anatomy determined destiny and men were destined to be on top. Men were intended (so men claimed) to excel in reason, business, action; women's forte lay in being submissive, modest, docile, virtuous, maternal and domestic."²⁵ However, Roy Portner adds, that reality was different, and men were terrified of their wife's hidden intellect and self-seeking. There was no female leader (except the queen), no females in influential positions, although their existence was necessary and requested. Male and females could not exist without each other - another inevitable symbiosis is spotted here.

3.2 A role of women

What was women's life like? As I said before, women were excluded from politics and public life in general: "They had already been told that women had no place in public affairs and that they should go home and 'meddle with' their 'huswifery'".²⁶ Not only this – women were supposed to take care of the whole household which meant bearing the children, clean the home, cook and take care of both the children and husband. Apart from that, women were expected to earn money to secure their families financially. Considering all of that, the question arises what was the purpose of being a man and what was a man useful for? Apparently, there had to be someone who would make crucial decisions that women could not be able to make and have control over

²⁵ Porter, *English Society in the Eighteen Century*, 23.

²⁶ Janet Todd, *The Sign of Angelica: Women, Writing and Fiction, 1660-1800* (London: Virago Press, 1989) 14.

things that women could not handle. It seems that being born as a man carry only advantages and benefits and no duties and commitments.

A woman was supposed to be a reflection of her husband. She stood by him, believed in his opinions and truths, strongly agreed on everything he said. I personally see an 18th-century woman as a “decorative pendant” of her husband. She was an obedient creature doing all she was said to do. “They (women) should permanently depend on men – as daughters on their fathers, and, once wives, on the ‘masculine dominion’ of their husbands.”²⁷

A woman was expected to behave with particular manners and be interested in appropriate activities: “Ladies’ polite accomplishment included the arts of dressing, conversing agreeably (though avoiding fishing in male ponds such as politics or religion), singing or playing a genteel instrument (spinets were ideal), and cultivating taste in decoration, furnishing and the arts – sewing, lace-making, drawing.”²⁸

3.3 Education

Men were well aware of women’s oppressed intellect and natural intelligence. Although education was not easily accessible for women, those who had a little education were supposed to hide it from others, because it was not pleasant for men to know. An educated woman with her own opinions was considered as a danger to a possible future husband.

If a lady had an opportunity being educated, it was in the field of Arts and Languages, not politics, geography, business or other disciplines that were attributed to men’s field of knowledge.

3.4 Marriage and divorce

From an early age, girls were prepared for their future marriages. To find a suitable man and to be married to him was the main task of a young lady and her parents, obviously. Prearranged wedding ceremonies were not a rare phenomenon. Fathers usually arranged marriages for their daughters, negotiated financial conditions with the opposite side. That gives us a presumption that in this kind of marriage, love and mutual sympathies between husband and wife go aside. “In society, marriage was

²⁷ Porter, *English Society in the Eighteen Century*, 24.

²⁸ Porter, *English Society in the Eighteen Century*, 28.

recommended as an alliance of sense.”²⁹ A marriage was considered a profitable business for both sides.

Did women have a choice in this marriage business? Surprisingly yes, but at the expense of financial insecurity and being labeled as an ‘old maid’. “If a daughter failed to trap a husband, she might become an ‘old maid’, a burden on her family, forced into a frustrating post as lady’s companion or governess, with no independence and existing in an impoverished no-man’s land between family and servants.”³⁰ Divorce was not as simple as it might be seen from today’s point of view. Firstly, a woman though unhappily married did not have a reason to leave matrimony, secondly “marriage was assumed to be for ever and divorce was rare.”³¹ Nevertheless, there was another option for a woman to become an independent and financially secured lady – widowhood. In case of the death of the husband, a woman was not forced to get married again and could stay on her own as long as she wanted.

There were some lucky women who did not have to find a suitable partner for marriage in order to be secured financially. Those women were usually heirs of their father’s trade. “... there were independent women who grazed their own flocks or ran millinery shops, chop-houses, taverns, brothels or even lunatic asylums. Many such small business women were daughters inheriting a concern from their fathers, or widows keeping a family business going after their husband’s death.”³²

One could suggest that a compelling reason for divorce could be adultery. That applies only in case if the adultery is committed by a woman. “Between man and wife, a husband’s infidelity is nothing ... A wife’s adultery was ground enough in law for divorce, but not vice versa.”³³

Among the duties of a wife belonged to her obedience and submission. Another responsibility was to give birth to future heirs. Due to high infant mortality, miserable health care, and other circumstances, not many children reached the age of adulthood. Women were forced to produce as many children as possible to increase a chance of nativity of at least one suitable heir. Some women were in the pregnancy cycle most of

²⁹ Porter, *English Society in the Eighteenth Century*, 26.

³⁰ Porter, *English Society in the Eighteenth Century*, 26.

³¹ Todd, *The Sign of Angelica: Women, Writing and Fiction, 1660-1800*, 28.

³² Porter, *English Society in the Eighteenth Century*, 31.

³³ Porter, *English Society in the Eighteenth Century*, 25.

their life giving birth to one child and suddenly becoming pregnant again. This phenomenon was supported by the fact that contraceptives were not available. Let's take into consideration all the housework that no one did instead of them and earning money while being pregnant. This stressful way of life would let its mark on everyone's health. It is no surprise that women must have been exhausted and depressed with nearly everything depending only on them.

I would like to point out that the conditions described above go mainly for the situation at the beginning of the 18th century. As time went by, the situation was changing step by step and women's conditions in every aspect were improving. Education became more easily accessible, there was more emphasis on love than business in marriages, women, in general, started being seen from a different angle. The whole society was changing gradually. Big merit for this change across society was attributed to the Industrial Revolution which took place in the period from 1760 to 1820.

4. The position of female writers in the 18th century

As mentioned in the previous chapter, women were excluded from casual things, without the exception of literature. “Literature, as well as satire, has been the domain of men as much as writing in general, and a great quantity of that concerned women and the “truths” that were circulated about them.”³⁴ From an early age, girls were being prepared for their future life differently than boys. An educated woman did not have a reason to share her knowledge with others. Dr. John Gregory gave girls this advice: “If you happen to have any learning, keep it a profound secret, especially from the men.”³⁵ The main pioneer in correcting this misunderstanding was Mary Astell who is considered as an early feminist pioneer and writer. Mary Astell believed that women were intelligent human beings comparable to men and that women were capable of being independent and having their own opinions. She came up with an idea of establishing an all-female college in England. This and other pieces of knowledge of hers were published in *Serious Proposal to the Ladies* (1694).

4.1 Bluestocking writers

Bluestocking is a term used for a group of ladies and also gentlemen who were becoming interested in literature for academic, philosophical and other purposes. This group held meetings in order to talk over these topics. “Although women did not play military or major political roles in these great events (Seven Years War, conflicts between the state and East India Company, etc.), and although battle and high political tension did not come as close to most English households as they had in the English Civil War of the seventeenth century, most women of the literate classes in 1756-76 knew that they were living in times of great historical significance.”³⁶ Women desired to educate themselves in fields not available to them before (science, philosophy, politics) and started to feel a need to be a part of the events taking place around them.

³⁴ Jelínková, *British literary satire in historical perspective*, 63.

³⁵ Judy Simons, *Fanny Burney (Woman Writers)* (New Jersey: Barnes & Noble Books, 1987), 2.

³⁶ Susan Staves, *A Literary History of Women's Writing in Britain, 1660-1789*, (Cambridge: Cambridge University Press, 2006), 287.

5. Fanny Burney

Fanny Burney, with full name Frances Burney, was born on 13 June 1752 as a fourth child of a talented musician Charles Burney and Esther Sleepe Burney. Her mother passed away when Fanny was only 10 years old, leaving behind six children – Fanny’s two brothers and three sisters. All of Burney’s siblings were talented and excelled in particular fields. Her oldest brother James became a successful mariner. The other one – Charles – excelled in his theological studies and had the honour to hold the position of chaplain to George III. Fanny’s sisters Susan, Esther and Charlotte Burney “were remarkably accomplished women, excelling in music, art, and literature.”³⁷ Fanny was the black sheep of the family in this sense. From her early childhood, she was not noticed for any talents or exceptionality. She was rather a shy child who minded its own business and hardly ever showed a sign of disobedience. The girl was described by her family as “a quiet, retiring girl, who blushed easily and spoke very little.”³⁸ Although she first seemed to be “a slower child” and started reading only after her sister did, she showed a great capability of memorizing literary sections and passages by Dryden or Shakespeare.³⁹ Burney’s children, generally musically talented were supported by a close family friend, actor David Garrick, who developed children’s gift of performing. Although all Burney’s family was musically and theatrical talented, “Fanny appears to have been the least musical and the only one really to dislike performing, whether on the stage or concert platform.”⁴⁰ Fanny sees herself as a quiet observer. From an early age, she understands the social proportion and role of men and women in society. Despite this, she seems to have an inner conflict. Behaving obedient and lowly on the one hand, she does not sympathize with matrimony on the other hand. Her personal belief is strongly against the concept of a woman subordinated to a man. In her early life, she did not intend to get married at all and did not see anything wrong in becoming “an old maid”. “Fanny Burney was conscious of the tension between the pressure of the conventional world and her own impulses to independence and she refused to accept, even when young, many of the social attitudes that were assumed to be automatic for a woman of her class. In her early diary, she vowed repeatedly that she

³⁷ Simons, *Fanny Burney (Woman Writers)*, 5.

³⁸ Kate Chisholm, *Fanny Burney: Her Life* (London: Vintage Books, 1998), 2.

³⁹ Chisholm, *Fanny Burney: Her Life*, 13.

⁴⁰ Chisholm, *Fanny Burney: Her Life*, 14.

would never marry.”⁴¹ Despite warnings of her friends about how is spinsterhood hazardous, Fanny refused a convenient suitor, Mr. Barlow.

There is no much evidence on Fanny’s appearance. There seems to be only one authentic portrait of Fanny which was drawn by her close cousin Edward who “was thought to be a little in love with his cousin, and perhaps painted her as he wished her to appear to others.”⁴² As we look at the picture, we can see a handsome, fragile lady with a pastel pink splendid hat.

5.1 Fanny Burney’s literary output

It is said that Samuel Crisp invented Fanny’s literary talent and helped her to develop her writing style. Samuel Crisp was Fanny’s father close friend and together with her father represented “her personal symbol of authority.”⁴³ Sixteen-year-old Fanny started to write her own diary and as time went on she dedicated her writing skills to an imaginary letter correspondence, which was published a few years later as an epistolary novel *Evelina*.

In 1780 Fanny started to work on her second novel *Cecilia*. Feeling pressure from literary surroundings and trying to satisfy the expectations of future readers, writing the novel soon became an arduous activity.⁴⁴ The book had an enormous success after all even though it was advertised before Fanny managed to finish it.

After her marriage with M.Alexandre D’Arblay, Fanny was forced to work on a third novel *Camilla* due to a precarious financial situation of the family. Due to Fanny’s admiration towards the royal family, she dedicated her novel *Camilla* to the Queen. Although her doubts about the acceptance of her book by literary critics, the novel celebrated a success.

It should be noted, that *Evelina* was Fanny’s only novel that was written spontaneously and with no sign of ambient pressure, and therefore it gives an impression of authenticity.

⁴¹ Simons, *Fanny Burney (Woman Writers)*, 6.

⁴² Chisholm, *Fanny Burney: Her Life*, 2.

⁴³ Simons, *Fanny Burney (Woman Writers)*, 7.

⁴⁴ Simons, *Fanny Burney (Woman Writers)*, 10.

5.2 Evelina

Her first novel was called *Evelina* and was published anonymously in 1778. Her fear of the acceptance of the novel prevented her from publishing the novel under her name. Fanny kept the secret about her authorship even to her family. When the secret was revealed, her name became well known and she joined a circle of the literary elite. *Evelina* celebrated phenomenal success across the nation.

The main character of the novel is extremely similar to Fanny herself and also many autobiographical elements can be found in it. The mother of the main heroine passed away in childbirth, so *Evelina* was growing up without her mother. The same applies to Fanny whose mother died when Fanny was 10 years old and she had no female model to feel admiration for in her adolescence.

Another similarity to Fanny's actual life is *Evelina*'s correspondence with her guardian Reverend Artur Villars. This copies the close relationship between Fanny and Samuel Crisp, whom she fully trusted. The character of Reverend Artur Villars is really crucial throughout the whole story as he is the one who *Evelina* can open her heart to.

Evelina, despite her innocence and unknowingness, did not succumb of the pressure of the society and married for love eventually. The same did Fanny in her personal life and after the rejection of a convenient suitor, she married a man that she truly fell in love with.

At the time Fanny was working on *Evelina*, she was a young and innocent girl with no estimate about what to expect from the society. Unaware of conventional manners in higher society, *Evelina* gets herself into embarrassing moments. Thanks to her pleasant and honest personality, she makes an impression of a young and pure-minded girl and is treated as she deserves by most of the characters.

5.3 The story of *Evelina* in a word

Evelina is a child of Sir John Belmont and Miss Evelyn – a couple which had married secretly before *Evelina* was born. Her mother died in giving childbirth and her father abandoned her because of expectation of the huge fortune from Miss Evelyn's side which did not happen. Sir Belmont burned the certificate of the marriage and denied *Evelina* being his child.

Evelina is growing up under the wings of Reverend Arthur Villars, who was a close friend of Evelina's grandfather. Mr. Villars provides Evelina as much education and knowledge as he can afford. Once Evelina is invited by Lady Howard to Howard Grove where she meets Mrs. Mirvan and her daughter Miss Mirvan, Mr. Villars "warns" her about Evelina: "You must not, Madam, expect too much from my pupil. She is quite a little rustic, and knows nothing of the world."⁴⁵

Evelina goes on a trip with Mrs and Miss Mirvan to London, where she is captivated by the fashionable high-class society. The ladies together with Captain Mirvan (a retired navy captain and husband to Mrs. Mirvan) join London's assemblies and fancy events. Captain Mirvan does not fulfill Evelina expectations – his incredibly vulgar and arrogant behaviour towards foreigners and people he personally does not fancy is overt, sometimes even childish. His wife, Mrs. Mirvan, ignores his inadequate behaviour and thus is the representative example of the typical married woman in the 18th century who do not resist to anything at all.

Evelina meets her grandmother, Madame Duval, an old lady who wants to claim guardianship of Evelina. Bold, irrational and shameless lady is most of the time accompanied by her French friend Monsieur Du Bois. Monsieur Du Bois speaks very little English and is together with Madame Duval the main laughing-stock of Captain Mirvan who, as I mentioned above, does not miss a single chance to make fun of both Madame Duval and Monsieur Du Bois.

Another crucial character in the story is Lord Orville. Well mannered, polite and respectful aristocrat appears across the novel in different situations. Witnessing Evelina's faux pas, he gallantly saves her from an embarrassing moment.

The house of Branghton family located on Snow Hill is where most of the story takes place. The Branghton family consist of Mr. Branghton and his three children – two daughters and one son. His daughters – referred in the book as Miss Polly and Miss Branghton – are ill-mannered, ignorant and aloof with no actual interest in Evelina even though there are relatives – Evelina is a cousin to them. Their brother - a young Branghton - is the same regarding inappropriate behaviour. He is disrespectful especially to his aunt Madame Duval.

⁴⁵ Fanny Burney, *Evelina or the History of a Young Lady's Entrance into the World*. Edited by Edward A. Bloom. (Oxford: Oxford University Press, 1998), 19.

Another crucial character in Evelina's journey to the higher class society is Mrs. Selwyn, an older and wealthy lady who helps Evelina to be accepted in the society and to obtain the status as Belmont's daughter.

Meeting a lot of characters, experiencing different events, and even refusing some suitors, Evelina is entering to the higher-class world. She is becoming a well-mannered young lady. In the end, she builds up a reputation of her origin and is married to gallant Lord Orville. She is getting married out of love of course.

6. Satire in *Evelina*

Fanny herself was preoccupied about the reception of the novel in literary circles. Expecting the worse, she published *Evelina* anonymously. Because of her disagreement with the rules of the society and the thought of women being subordinated to men, she used satire to point out the disagreements she felt. The usage of elements of satire enables the reader to see the problematic points in an eased way. Fanny did not have to criticize particular events straightforward in a rude or impolite manner. All she did was to let her fictional characters to speak for her. Even though characters may behave rudely, the situation almost always evokes laughter.

The usage of satire in Fanny's writing might not be visible for the reader at first since most of the entertaining situations are spotted in the third volume of the book. Nevertheless, there are some passages from the first volume of the book, where the satire is used conspicuously and its interpretation depends on the reader. Fanny uses both Horatian and Juvenalian type of satire. Her characters are less or more satirical and the satire is less or more visible through the whole story. The Horatian satire is used mainly by Mrs. Selwyn. On the contrary, the Juvenalian satire is demonstrated chiefly by Captain Mirvan and Madame Duval. Both types of satire and several examples will be mentioned below.

A representative example of the invisible satire in the text is shown when *Evelina* gets into an unpleasant situation during the ball and cannot decide which gentlemen to choose to dance with. She refuses the first one and accepts the second one without consciousness that she commits a social faux pas. She is confused and has a guilty conscience.

‘No, Madam, cried I,—only—only I did not know that gentleman,—and so,—and so I thought—I intended—I—’ Overpowered by all that had passed, I had not strength to make my mortifying explanation;—my spirits quite failed me, and I burst into tears.⁴⁶

The rules of the higher society are unknown for *Evelina* and she has to learn all these fancy manners to fit in. These social rules have no purposeful meaning, they are here only to be practiced by the nobility in order to show their superordination. Fanny tries to point out the absurdity of manners that are used to evoke the importance of social status.

⁴⁶ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 47.

Since there is no sign of any satirical features being used, the interpretation depends upon a reader.

Fanny herself was balancing regarding her opinion on the position of women in society. On the one hand, she wanted to be accepted as an obedient young lady following requirements and fulfill duties that she was expected to. On the other hand, she did not agree with her position in society and did not want to tolerate her subordinate position as a woman. She creates two exemplary characters of her inner contradiction. On the one hand, there is Evelina – a young lady with a lack of self-confidence, mostly shy and quiet. She does not like to be in the spotlight and is considered as an observer. In contradistinction to Evelina, there is Mrs. Selwyn, who appears in the third volume of the book and happens to be Evelina's chaperon for Evelina's recovery of health in Bristol. Mrs. Selwyn is an intelligent lady "of large fortune"⁴⁷ whose bright reasoning and sharper opinions are not well accepted among gentlemen. Her "masculine"⁴⁸ behaviour helps her to achieve her firm intentions with Evelina. It is not a surprise that men show their aversion towards her and do not feel comfortable in a company of such a strong woman. The character of Mrs. Selwyn introduces the other side of Fanny's inner conflict – the more rebellious one. Mrs. Selwyn is the main satire holder in the novel.

Although Evelina does not feel relieved in the company of Mrs. Selwyn as she felt with for example Mrs. Mirvan, she respects her and feels admiration for her.

Mrs. Selwyn is very kind and attentive to me. She is extremely clever; her understanding, indeed, may be called *masculine*; but, unfortunately, her manners deserve the same epithet; for, in studying to acquire the knowledge of the other sex, she has lost all the softness of her own.⁴⁹

Evelina does not offer resistance and stays under the wings of Mrs. Selwyn because she knows that Mrs. Selwyn is experienced and is able to bring anything under her own control. Evelina seeks out new knowledge in higher classes and Mrs. Selwyn is a model from which Evelina can learn a great number of manners. Being Evelina's chaperon, Mrs. Selwyn gains control over Evelina's social life and guides her through situations Evelina would not manage by herself without difficulty.

⁴⁷ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 260.

⁴⁸ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 268.

⁴⁹ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 269.

At the moment when Mr. Coverley and Lord Merton place a bet on who of them can drive faster, Mrs. Selwyn comments on their foolishness.

These enterprises,' said Mrs. Selwyn 'are very proper for men of rank, since 'tis million to one but both parties will be incapacitated for any better employment.⁵⁰

Fanny through a character of Mrs. Selwyn highlights the pointlessness of being a part of a higher class. In other words, if gentlemen of high social status can waste their time on a nonsense issue like the bet mentioned above, thereafter they are probably unnecessary for the usefulness of society as a whole.

To ridicule gentlemen of inappropriate manners is Mrs. Selwyn's daily activity. Furthermore, Mrs. Selwyn call gentlemen's education into question, or more likely, she ridicules it.

'But did you study politics at school, and at the university?' 'At the university!' repeated he with an embarrassed look; 'why, as to that, Ma'am;—no, I can't say I did; but then, what with riving,—and—and—and so forth,—really, one has not much time, even at the university, for mere reading.' 'But to be sure, Sir, you *have* read the classics?' 'O dear, yes, Ma'am!—very often,—but not very—not very lately.' 'Which of the odes do you recommend to these gentlemen to begin with?' 'Which of the odes!—Really, Ma'am, as to that, I have no very particular choice,—for, to own truth. That Horace was never a very great favourite with me.' 'In truth I believe you!' said Mrs. Selwyn, very drily.⁵¹

Apparently, Mrs. Selwyn's criticism is straightforward and hits the mark. Although Mrs. Selwyn does not express directly what she thinks about a certain person, both participants of the conversation know what she is heading to.

The character of Mrs. Selwyn is even described in the book as *our satirical friend*. Evelina describes in one of her letters for Mr. Villars Mrs. Mirvan's description of Mrs. Beaumont.

I will write you that lady's character, as I heard it from our satirical friend Mrs. Selwyn, and in her own words. 'She is an absolute *Court Calendar bigot*; for, changing herself to be born of a noble and ancient family, she thinks proper to be of opinion, that *birth* and *virtue* are one and the same thing. She has some good qualities,

⁵⁰ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 287.

⁵¹ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 291.

but they rather originate from pride than principle, as she piques herself upon being too high born to be capable of an unworthy action, and thinks it incumbent upon her to support the dignity of her ancestry. Fortunately for the world in general, she has taken it into her head, that condescension of the most distinguishing virtue of high life; so that the same pride of family which renders others imperious, is with her the motive of affability. But her civility is too formal to be comfortable, and too mechanical to be flattering.⁵²

Mrs. Selwyn is not fearful to express her personal opinions. She stands by her attitude.

What Mrs. Selwyn cannot bear the most is people's superficiality. Mrs. Beaumont is a representative example of this quality since she thinks that "birth and virtue are one and the same thing"⁵³. Fanny criticizes the superiority complex of a higher class and their "inviolability". The social class one was born in does not affect one's moral principles.

Another Mrs. Selwyn's custom is calling ill-bred gentlemen apt names. When Mrs. Selwyn is asking Evelina, if she had ever met Mr. Lovel before, Mrs. Selwyn calls Mr. Lovel "egregious fop"⁵⁴. Also, Mrs. Selwyn sees a company residing in Mrs. Beaumont's house as "chiefly fools and coxcombs."⁵⁵ Mrs. Selwyn does not hide her critical attitude towards people she has no taste for.

Mrs. Selwyn, as mentioned above, is the main holder of satire in the novel. Using her wry humour with features used in satire, she is contemptuous of certain people and has no problem to reveal her thoughts. According to the classification of satire, Mrs. Selwyn uses Horatian elements of satire. The main aim of a Horatian satire is to make a reader be aware of critical issues in an entertaining way which she is successful in. A character of Mrs. Selwyn is an instrument of Fanny pointing out certain issues that Fanny does not agree within the society at that time.

As mentioned before, the main actors of Juvenalian satire are Captain Mirvan and Madame Duval. This comic duo appears throughout the whole story. Unlike Mrs. Selwyn, insults between Captain Mirvan and Madame Duval are sharp, disrespectful and coarse. Especially Captain Mirvan does not care about the impact of his calculated

⁵² Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 284.

⁵³ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 284.

⁵⁴ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 294.

⁵⁵ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 293.

insults and he enormously enjoys verbal attacks aimed at Madame Duval and her companion Monsieur Du Bois.

Captain Mirvan, as an observant and even an unobservant reader, can notice, from the very beginning has contempt for Madame Duval. Since Monsieur Du Bois is mostly seen together with Madame Duval, he is also an object of ridicule of Captain Mirvan. When Madame Duval and Monsieur Du Bois are on their way from Ranelagh gardens, an accident happened and they both come back wet and covered in mud. Captain Mirvan's inappropriate behaviour is spotted when Madame Duval comes in covered with mud:

She then entered,—in such a condition!—entirely covered with mud, and in so great a rage, it was with difficulty she could speak. We all expressed our concern, and offered our assistance,—except the Captain; who no sooner beheld her, than he burst into a loud laugh.⁵⁶

Captain Mirvan emphasizes his enthusiasm for a situation that has arisen even after Madame Duval's detailed explanation about what happened.

This recital put the Captain into an extacy; he went from the lady to the gentleman, and from the gentleman to the lady, to enjoy alternately the sight of their distress. He really shouted with pleasure; and, shaking Monsieur Du Bois strenuously by the hand, wished him joy of having *touched English ground*; and then he held a candle to Madame Duval, that he might have a more complete view of her disaster, declaring repeatedly, that he had never been better pleased in his life.⁵⁷

The Captain does not show any respect or sorrow. He has no scruples about the humiliation of others.

Another Captain Mirvan's amusing and childish act was when he compared Mr. Lovel to a monkey. He earnestly asked Mr. Lovel whether he has any brothers as he just saw a gentleman extremely similar to him.

He (Captain Mirvan) marched up to Mr. Lovel, and abruptly said, 'Pray have you e'er a brother in these here parts?' 'Me, Sir?'—nom thank Heaven, I'm free from all

⁵⁶ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 65.

⁵⁷ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 65.

incumbrances of that sort.’ ‘Well’ cried the Captain, ‘I met a person just now, so like you, I could have sworn he had been your twin brother.’⁵⁸

What happens next describes Evelina.

And then, to the utter astonishment of every body but himself, he hauled into the room a monkey! Full dressed, and extravagantly *à-la-mode!* The dismay of the company was almost general. Poor Mr. Lovel seemed thunderstruck with indignation and surprise; Lady Louisa began a scream, which for some time was incessant; Miss Mirvan and I jumped involuntarily upon the seats of our chairs; Mrs. Beaumont herself followed our example; Lord Orville placed himself before me as a guard; and Mrs. Selwyn, Lord Merton, and Mr. Coverley, burst into a loud, immoderate, ungovernable fit of laughter, in which they were joined by the Captain, till, unable to support himself, he rolled on the floor.⁵⁹

This example shows how far Captain’s irreverence can go.

The bet on the race between Mr. Coverley and Lord Merton for £1000 seems to be exceedingly dangerous and Lord Orville suggests they both should give up the bet. After some time, the sum of the bet is lowered to £100 and instead of gentlemen, there will be two old ladies over eighty racing against each other. Stultification of two old ladies is another satirical element used in the novel and also points out that people from the high class have no boundaries in their spoilt manners. They are able to use anything and anyone to satisfy their childish ideas. Even Lord Orville is surprised by this foolish behaviour of Mr. Coverley and Lord Merton.

‘I am charmed,’ said he, ‘at the novelty of meeting with one so unhackneyed in the world, as not to be yet influenced by custom to forget the use of reason: for certain it is, that the prevalence of fashion makes the greatest absurdities pass uncensored, and the mind naturally accommodates itself even to the most ridiculous improprieties, if they occur frequently.’⁶⁰

Moreover, Mr. Coverley and Lord Merton get rid of their responsibility and assign innocuous old ladies the task of participating in the race instead of them. The winner of this race is not a legitimate winner, as neither Lord Merton nor Mr. Coverley is the real participant of the race and therefore it can not be decided who of them is faster.

⁵⁸ Burney, *Evelina or the History of a Young Lady’s Entrance into the World*, 399.

⁵⁹ Burney, *Evelina or the History of a Young Lady’s Entrance into the World*, 400.

⁶⁰ Burney, *Evelina or the History of a Young Lady’s Entrance into the World*, 295.

Captain Mirvan is not the only one who is not fond of Madame Duval. Although a young Branghton is Madame Duval's nephew, he does not show any respect to her. He makes a fool of his aunt and sneers at her. Following passage is taken from the scene when a young Branghton had found out that his aunt is going to a ball and he seems to be surprised and entertained imagining his aunt dancing.

'Where are you going?' 'To the Hampstead ball', answered Mr. Smith. 'To a ball!' cried he. 'Why, what, is Aunt going to a ball? Ha, ha, ha!' 'Yes, to be sure,' cried Madame Duval; 'I don't know nothing need hinder me.' 'And pray, Aunt, will you dance too?' 'Perhaps I may; but I suppose, Sir, that's none of your business, whether I do or not.' 'Lord! well, I should like to go! I should like to see Aunt dance, of all things! But the joke is, I don't believe she'll get ever a partner.' 'You're the most rudest boy ever I see,' cried Madame Duval, angrily: 'but, I promise you, I'll tell your father what you say, for I've no notion of such rudeness.' 'Why, Lord, Aunt, what are you so angry for? there's no speaking a word, but you fly into a passion: you're as bad as Biddy or Poll for that, for you're always a scolding.'⁶¹

This is another example of Juvenalian and Horatian satire in once although it must be said that in this case it is more Horatian, the main purpose is to make fun of someone and evoke laughter in a reader.

One more example of Captain Mirvan's irreverent humour can be found in calling Madame Duval nicknames. As he meets Evelina, he asks her about Madame Duval.

'So, Miss Anville,' cried he, 'how do you do? so I hear you're Miss Belmont now;—pray how does old Madame French do?'⁶²

A short conversation follows and Captain Mirvan finds out that Madame Duval is nowhere around to be found.

'No! [cried he, with a look of disappointment,] 'but surely the old dowager intends coming to the wedding! 'twill be a most excellent opportunity to shew off her best Lyons' silk. Besides, I purpose to dance a new-fashioned jig with her. Don't you know when she'll come?' 'I have no reason to expect her at all.' 'No!—'Fore George, this

⁶¹ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 220.

⁶² Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 390.

here's the worst news I'd wish to hear!—why I've thought of nothing all the way but what trick I should serve her!'⁶³

On the one hand, Captain's behaviour is ridiculous but on the other hand, his manners go too far and it might irritate the reader. Using irony and his straight commentaries, he is the mixture of the visible and invisible satirist.

At the time when Evelina is under the wings of Mrs. Selwyn, they meet a gentleman who is behaving disrespectfully towards Mrs. Selwyn. He insults her directly, without no restraint. Without knowing the actual identity of Mrs. Selwyn, he resorts to offend her and makes fun of her: "Whoever she is, I wish she would mind her own affairs: I don't know what the devil a woman lives for after thirty: she is only on other folks way."⁶⁴

This is a typical example of Juvenalian and Horatian satire in one. Insults are used directly in a harsh way and also an element of laughter can be found here. The main purpose of this usage of satire is to offend someone in an entertaining way for a reader to evoke laughter.

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⁶³ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 391.

⁶⁴ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 275.

⁶⁵ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 390.

here's the worst news I'd wish to hear!—why I've thought of nothing all the way but what trick I should serve her!'⁶⁶

Captain Mirvan's malevolence has no limits. To humiliate Madame Duval seems to be his favourite daily activity. At some point, Captain Mirvan's intentions are so obvious that a reader can find his behaviour irritating and does not sympathize with him.

⁶⁶ Burney, *Evelina or the History of a Young Lady's Entrance into the World*, 391.

Conclusion

The aim of this bachelor thesis was to “reveal” the “invisible” satirist in Fanny Burney’s *Evelina*. Fanny Burney used satirical characters to express her disagreement with the society and the social status of the woman at that time. Although Fanny was a well-educated, young lady who respected traditional manners, she could not get rid of the feeling of lack of freedom regarding her personal decision-making and control over her life. For example, Fanny refused to marry a convenient suitor, which was perceived as foolishness at that time.

The theoretical part of my thesis defines satire generally; it deals with the etymological origin of the word satire, main features used in satire, and last but not least the purpose of satire. Thereafter, I focused on the way of living in the 18th century in England and explained the position of women. I mentioned the role of both women in the matrimony and unmarried women. I also dealt with women as authors of literary works and the perception of this phenomenon by both literary circles and educated men. The representative of literature written by women was a group called “Bluestocking writers”, which was a movement supporting literature written by women.

In the analytical part of my thesis, all crucial characters that carry elements of satire are included: from the main satirical protagonist Mrs. Selwyn, who might not be perceived as a satirist at the first sight, to the Captain Mirvan who is a representative of Juvenalian satire.

Through the main protagonist *Evelina*, a reader is supposed to be in the position of an observer who stands aside for most of the time. *Evelina* is not a satirist, because she is a young lady trying to fit into the higher-class society and therefore is forced to comply with social rules and manners. It should be noted, that the author personality corresponds with the character of *Evelina* and therefore the novel can be perceived as an autobiographical novel.

Mrs. Selwyn with her sharp opinion on gentlemen at that time is the main satiric holder in the novel. Her acerbic comments, though uttered politely, criticize the superordination of men, social manners of the high-class society and superficial behaviour of particular characters. Captain Mirvan does not hide his superficial attitude towards the others and always speaks his mind out. Although it must be mentioned, that

his harsh insults might not have a positive impression on the reader. I labeled Mrs. Selwyn as the Horatian satiric and Captain Mirvan as the Juvenalian satiric.

In this thesis, the most substantial satirical passages from the novel are included. It must be said, that the “invisible” satirist appears frequently through the novel and the interpretation depends on the reader himself.

Resumé

Cílem této bakalářské práce bylo „odtajnit“ „skrytého“ satirika v románu *Evelina* od Fanny Burney. Zmíněná anglická autorka využívala fiktivních postav k vyjádření svého nesouhlasu s tehdejší společností a postavení ženy ve společnosti. Ačkoliv sama Fanny Burney byla prototypem typické, atraktivní mladé dámy a ctěla tehdejší zvyklosti, jakožto dobře vychovaná slečna, nemohla se zbavit pocitu omezenosti, ať už se jednalo o svobodné rozhodování za sebe samu, či dodržování jistých společenských zvyklostí. Jedním z příkladů rozrušování zkonstatěného systému tehdejších poměrů by mohlo být, že se Fanny například odmítla vdát za vhodného nápadníka. V tehdejší době byl tento krok vnímán jako pošetilost.

Teoretická část mé práce definovala satiru v širším kontextu; zabývala se původem slova satira, hlavními prvky používanými v satirě a v neposlední řadě také účelem satiry. Dále jsem se zaměřila na způsob života v 18. století v Anglii a vysvětlila pozici žen v té době. Zmiňuji se jak o úloze ženy ve svazku manželském, tak o útrapách ženy svobodné. Také se zabývám tím, jak byla žena jakožto spisovatelka vnímána v literárních kruzích a očima ostatních vzdělaných mužů. Jako přínosné lze označit vznik průkopnického spolku s názvem „blue stockings“, ve kterém se shromažďovaly ženy a podporovaly vzrůst literatury psané ženami.

Vzhledem k výše řečenému jsem vztáhla daný společenský kontext na literární dílo, resp. na utváření atmosféry a jednání postav. Do své analytické části práce jsem zahrнула všechny podstatné postavy, které nesou prvky satiry: od hlavní satirické protagonistky paní Selwynové, jež nemusí být na první pohled vnímána čtenářem jako satirik, až po kapitána Mirvana jakožto představitele juvenálské satiry.

Skrz hlavní postavu Evelyny se čtenáři naskytne úhel pohledu pozorovatele, který většinu času jen nečinně přihlíží různým situacím. Evelina nenese úlohu satirika, jelikož je to mladá dáma, která se snaží zapadnout do vyšších vrstev, a proto musí dodržovat jistá pravidla a způsob chování. Také nutno podotknout, že se autorčina osobnost promítá do hlavní hrdinky Evelyny, a tudíž lze román z jisté části brát jako autobiografický.

Paní Selwynová se svým vyhraněným názorem na pány tehdejší společnosti je hlavní nositelkou satiry v románu. Její jízlivé poznámky, ač taktně vyřčené, kritizují

podřazenost žen vůči mužům, společenské zvyklosti vyšších vrstev a povrchní chování určitých postav. Kapitán Mirvan se svým nadřazeným postojem vůči ostatním netají a lze o něm říci, že je to typ člověka „co na srdci, to na jazyku“. Ačkoli nutno dodat, že jeho otevřené urážky nemusí na čtenáře zapůsobit pozitivně. Paní Selwynovou jsem podle charakteristických rysů jejího chování označila jako Horatiova satirika, naopak kapitána Mirvana jsem dle stejného postupu nazvala jako Juvenalova satirika.

V této práci jsou zahrnuty ty nejpodstatnější satirické úryvky z románu. Nutno dodat, že neviditelný satirik se v díle objevuje nespočetněkrát a případná interpretace závisí na čtenáři samotném – na jeho čtenářských kompetencích a zkušenostech, jazykových schopnostech, způsobu asociací a dalších faktorech.

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Annotation

Author:	Anna Řeháčková
Department:	Department of English and American Studies
Title of Thesis:	The “Invisible” Satirist in Fanny Burney’s <i>Evelina</i>
Supervisor:	Mgr. Ema Jelínková, Ph.D.
Number of pages:	42
Year of Presentation:	2019
Key Words:	Fanny Burney; satire; <i>Evelina</i> ; Juvenalian satire, Horatian satire
Abstract:	Fanny Burney, a deeply reflective, observant and naturally intelligent, was always torn between a critical attitude towards the restrictive society and her need to be accepted by it, as a person as much as a writer. That is why she struggled to conform to the approved idea of womanly diffidence. However, her satirical flair could not be suppressed entirely. My thesis concern to look for Fanny Burney the satirist in her most “spontaneous” novel <i>Evelina</i> .

Anotace

Autor:	Anna Řeháčková
Katedra:	Katedra anglistiky a amerikanistiky
Název práce:	“Neviditelný” satirik v díle Fanny Burneyové Evelina
Vedoucí práce:	Mgr. Ema Jelínková, Ph.D.
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Klíčová slova:	Fanny Burneyová; satira; Horácká satira; Juvenálská satira
Abstrakt:	Fanny Burneyová, hluboce přemýšlivá, všímavá a přirozeně inteligentní, byla rozpolcena mezi svým kritickým přístupem k omezující společnosti a její potřebou být společností akceptována jako žena, tak jako spisovatelka. Proto zápasila sama se sebou, aby vyhověla ideálu ženské nesmělosti, požadované tehdejší společností. Nicméně, její satira nemusí být plně potlačena. Záměrem mé bakalářské práce je hledání satiry v “nejspontánnějším” románu Fanny Burneyové Evelina.