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**Satire in Jane Austen's Juvenilia, *Northanger Abbey* and
*Sanditon***

(Bakalářská práce)

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PROHLÁŠENÍ

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1. Introduction

Jane Austen is widely known and renowned for her six major novels. Although they are very often considered by their readers as domestic novels, their satirical subtext which targets the contemporary society and popular fiction is highly visible. The irony of Austen's mature writing is very subtle, although pervasive.

This thesis consists of five parts. In the first part, I will provide a general definition of satire. The second part proposes a brief biography of the author. As her writing focuses mainly on the small neighbourhood of the British landed gentry, her family background which served to her as an inspiration is of special importance. Jane Austen wrote about what she knew the best. Her education was to a large extent directed by her family, mainly her father and older brothers, who provided her with a large amount of reading. The Austen family were keen novel readers; the popular fiction of that time became a target of Austen's satire.

Her juvenile writing is marked by parody and burlesque. Although the readers can now enjoy the *Juvenilia* in three volumes, the teenage authoress wrote only to entertain her family and close friends. The main target of her early satirical pieces is the very popular genre of the Regency period – sentimental novel. The third part of this thesis provides a short definition of this genre; I paid a special attention to the magnificent burlesque on the sentimental fiction. 'Love and Friendship' targets especially the epistolary novel called *Laura and Augustus, An Authentic Story, In a Series of Letters*. I will show how the author juxtaposes the values of the characters of the parodied novel to the values of the contemporary society. The love and friendship, as felt by the protagonists of the sentimental novel, lack any true basis.

The fourth part of my thesis analyzes Austen's first book-length satire – *Northanger Abbey*. The book is generally read as a literary satire on the Gothic novel. I will first provide a brief description of this genre. I will also try to show how Austen parodies the conventions of Gothic fiction and mocks the presupposition of its devoted readers.

The final part of my thesis will concentrate upon Jane Austen's last unfinished piece of writing – *Sanditon*. I will first provide some details considering its composition. The last chapter will offer a description of the most important characters of *Sanditon*, and discuss the differences between Charlotte Heywood and Austen's other heroines. I will

particularly concentrate upon the difference between Charlotte and Catherine Morland. The final chapter also analyzes Austen's satire on hypochondria, her last attack on the sentimental fiction, and the then-popular boom of seaside resorts.

2. Defining the Concept of Satire

Although it was believed for a long time that the word “satire” is associated with the Greek “satyr”¹, the early seventeenth century clarified the origin of the concept.² According to Isaac Causabon, a classical scholar and philologist, the term is derived from the latin term “satura lanx”, a phrase which literally means a full platter³ and evokes a miscellany, medley, or variety of styles.⁴

The mission of a satirist is to draw the attention to the follies, failings, and vices of individuals, as well as the whole society. The main literary devices are irony, exaggeration and juxtaposition.

Horatian satire (named after Horace) targets the vices and shortcomings with a mild and gentle humour. As opposed to the Juvenalian satirists whose aim is to create an atmosphere of anger, the Horatian satirists expose the follies to laughter. Jane Austen is a typical Horatian satirist.⁵

¹ Ema Jelínková, *British Literary Satire in Historical Perspective* (Olomouc: Palacký University, 2010), 7.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid, 8.

3. A Brief Biography of Jane Austen

Jane Austen was born on the 16th December 1775 in the village of Steventon, Hampshire, in the south-east of England. Her parents, George Austen and Cassandra Leigh, both came from the landed gentry, although her family enjoyed a better position.⁶ Mr. Austen, whose father was a surgeon,⁷ was a Rector of the Anglican Parishes at Steventon and at Deane (a nearby Hampshire village) – he was given these positions by his wealthy cousin, Thomas Knight. To support his family sufficiently, he also earned money by farming, teaching and boarding students.

Jane was the seventh out of eight children and the second and last daughter. Her eldest brother, James, together with Henry, became Rectors, and the younger Frank and Charles joined the navy. Her older sister, Cassandra Austen, was born in 1773. The two girls were inseparable and Cassandra was a close confidante of Jane throughout all her life. Neither of them ever married. When not together, the two women maintained extensive correspondence. Unfortunately, only about one hundred letters survived, as Cassandra destroyed a large part of them after the death of Jane, probably to protect their privacy. Cassandra was a skilled drawer – a famous portrait of her sister we can now find in the National Portrait Gallery in London.

The two girls underwent their education together. They were taught to read and write at home by their mother before they attended any institution. First, they were sent to the boarding schools at Oxford and Southampton in 1783 where their studies were led by Mrs. Ann Cawley. Young women at that time were normally taught English, French, Italian, needlework, music and drawing.⁸ Southampton was, however, only a short episode, as both sisters were forced to depart for home the same year after they contracted typhus. Luckily, both survived, although the fight against the disease was much more protracted with Jane. Subsequently, the Austen sisters entered the boarding school in Reading between the years 1785 and 1786. There, their progress was supervised by Mrs. La Tournelle. However, the financial situation of the family did not enable longer studies and Jane Austen was destined to continue her education at home.

Her family background was, luckily for the author and for her readers, more than a convenient environment. Their frequent discussions were highly intellectual. The

⁶ See Robert Irvine, *Jane Austen* (Milton Park: Taylor & Francis, 2005), 2.

⁷ As Robert Irvine points out, the profession of a surgeon was not by a long sight as respectable as nowadays.

⁸ No other knowledge was needed, as women were not expected (nor allowed) to continue further with their studies.

Austens were affectionate readers and diverted themselves by staging theatre plays at their house, such as *The Rivals* by Richard Sheridan. As I will be discussing later, Jane contributed to this avocation by writing a few plays in her juvenilia. She had access to an extensive library of her father who helped her to choose the right books.

The future skilled author began to write in her early teens – her first attempts are dated from 1787 to 1792. At those times, Jane Austen wrote without the intention of publication – her early pieces served as an entertainment for her family. The short stories, unfinished novels and plays were always dedicated to her relatives – and always very humorously. In 1794 she wrote the future *Lady Susan* and in 1795 the future *Sense and Sensibility*. Her most famous novel, *Pride and Prejudice*, which was, after some revision, published in 1813, was started in 1796 with the original title ‘First Impressions’. *Northanger Abbey*, one of the sharpest satires of Austen, and the subject of Chapter 5, was written in 1799.

Although Jane Austen remained unmarried for the rest of her life, some events from her youth did not indicate this, namely her 1795 relationship with Thomas Lefroy, a future influential Irish politician and judge. Although he proposed to her, the two young people were finally separated.

Later, in 1802, the eldest son of a Bigg-Wither family proposed to her.⁹ He was accepted but the promise was canceled the other day.¹⁰

Here, Austen personally experienced the situation which led from the unfavorable position of women of the end of the eighteenth century – the necessity of an advantageous marriage.¹¹ As Bigg-Wither was wealthy, he offered Jane a stable and comfortable life. Even though she stood before this vision, she finally refused him – an image of a life without love was unbearable for her.

Jane Austen lived in Steventon until 1801 when the family departed for Bath after the father retired.¹² After he died in 1805, the family was found in an unpleasant financial insecurity. A year later, they moved from Bath to Southampton, and in 1809, they settled in the household of Edward, a brother of Austen who was adopted by a wealthy relative, at Chawton Cottage, Hampshire.¹³

⁹ Irvine, *Jane Austen*, 3.

¹⁰ Ibid.

¹¹ See chapter 3, “The Three Sisters”.

¹² Irvine, *Jane Austen*, 4.

¹³ Ibid.

There, Jane Austen spent the rest of her life¹⁴ and wrote three of her major novels, namely *Mansfield Park* in 1811, *Emma* between the years 1814 and 1815 and *Persuasion* in 1815 and 1816. Her last novel, 'The Brothers', remained unfinished as Jane Austen died on 18 July 1817. Her health had been declining throughout the last year of her life – she probably suffered from the Addison's disease.¹⁵

She died in Winchester where she was undergoing her treatment. She was only forty-one years old.¹⁶

¹⁴ Ibid, 5.

¹⁵ Ibid.

¹⁶ Ibid.

4. Juvenilia

Jane Austen is generally known and renowned for her six major novels – not even her last fragment, favored by the awareness of the quality of the previous work, *Sanditon*, is widely read and appreciated. The early critics seem to overlook the early writings of Austen for their fragmentary style and lack of refinement. However, if we take into account the age of the authoress at the times when she was first trying to compose, we must admit that the early fragments deserve our full attention, if not astonishment.

Jane, together with her sister Cassandra, finished her education in Reading and came back to Steventon in 1786. A year later, by the time she was twelve, she had already started writing fiction. Her juvenilia ends with the year 1793 when the young lady was seventeen.¹⁷

No original drafts of her early writing survive, although Austen herself copied it into three notebooks and titled them ‘Volume the First’, ‘Volume the Second’, and ‘Volume the Third’.¹⁸The first notebook is available in the Bodleian Library in Oxford, and ‘Volume the Second’ and ‘Volume the Third’ are preserved in the British Library.¹⁹In his Introduction to the 2006 edition, Peter Sabor describes the treasures as follows:

“‘Volume the First’, the shabbiest of the three notebooks, is a small quarto, bound in quarter calf and marbled boards. The leather on the spine is now largely worn away, and the boards are severely rubbed and faded... ‘Volume the Second’ is also a small quarto, bound in white vellum, now faded to yellow and heavily stained with ink.... ‘Volume the Third’[is] another small quarto, bound in vellumcovered boards.”²⁰

The three notebooks contain altogether approximately 74,000 words – twenty-seven short works. The reader can enjoy short dramas (some of them were possibly played among the Austen theatre circle), short fiction (often of the then-favourite epistolary style), and, as a symbolical conclusion of the juvenilia, an already very sophisticated, although unfinished, novel called *Catharine, or the Bower*, written in 1792 and recorded as the last item of Volume the Third.

The first volume contains, besides others, a short work called “The Three Sisters” written in 1791. This sharp satire on the conventions of the contemporary society, written

¹⁷ Jane Austen, introduction to *Juvenilia*, edited by Peter Sabor (Cambridge: Cambridge University Press, 2006), xxvi-xxvii.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

in the popular epistolary style, brutally attacks the unfavorable situation of young women of the Romantic period. To avoid relying on their relatives or poverty, they had to secure themselves an advantageous marriage. As I have already remembered, Jane Austen herself refused such security for the lack of feeling, not to mention love. There was really almost no alternative for young women, as the only possible occupation for them (if they wanted to stay independent) was to become a governess (or a prostitute). The main protagonist of the story, Mary Stanhope, accepts a proposal of a man whom she detests – the unpleasant Mr. Watts. Through her exaggerated character, Austen satirizes the materialistic society of that time (as Frances Beer stated, in “The Three Sisters” the authoress for the first time “blend[s]... parody and social commentary”²¹). Mary is excited about the idea of being married (to whomever). Although she “declar[es] her aversion to him and hop[es] she shall never see him again”²², she is willing to accept him “if he will promise to have the Carriage ordered as [she] like[s]”²³. Her desire to triumph the Duttons ridicules the competitiveness which is associated with the fight for “a single man in possession of a good fortune”²⁴. If such a gentleman appears in the neighbourhood, young ladies and their mothers are alert. The mother of the Stanhope sisters is “determined not to let such an opportunity escape of settling one of [her] Daughters so advantageously”²⁵. Even though she is perfectly familiar with the infamous character of Mr. Watts (who “has been too long abused by all the World”²⁶), one of her three daughters *must* accept him.

The urging of the Stanhope mother implies the fact that women of Austen’s time had no right to individuality and freedom of expressing themselves. They were always subordinate to their male relatives, first their fathers and later husbands. Without a husband, they ment nothing – a very sad reality, and a subject of Austen’s sharp and unmerciful satire.

In Volume the Second, one piece really stands out – namely “Love and Freindship” – a literary satire on the “lacrymose novel”²⁷, as Mudrick calls the genre. Other outstanding satire, “The History of England” from 1791, is a burlesque on the

²¹ Frances Beer, ““The Three Sisters”: A “little Bit of Ivory””, *Persuasions 19* (1997): 239.

²² Jane Austen, *Sanditon and Other Stories*, ed. Peter Washington (London: Campbell, 1996), 287.

²³ *Ibid*, 275.

²⁴ Jane Austen, *Pride and Prejudice* (Oxford: Oxford University Press, 1990), 1.

²⁵ Austen: *Sanditon and Other Stories*, 277.

²⁶ *Ibid*, 276.

²⁷ Marvin Mudrick, *Jane Austen: Irony as Defense and Discovery* (Berkeley: University of California Press, 1968), 13.

history textbooks, particularly *The History of England from the Earliest Times to the Death of George II* by Oliver Goldsmith from 1771. The work is dedicated to Cassandra Austen who completed it with drawings – she illustrated the monarchs. Jane Austen ridicules the poor objectiveness of the writers of books about history, as it is obvious from her dedication of the piece to Cassandra: “By a partial, prejudiced, & ignorant Historian”²⁸.

Volume the Third is remarkable especially for the short unfinished novel called *Catherine, or The Bower* – a transition piece between her juvenile writings and mature novels. It is highly sentimental – Catherine, an orphaned young lady who lives with her aunt, cherishes her bower, built together with her two affectionate friends. Her aunt, a hypochondriac old lady who dreads long sitting in the garden, threatens Kitty with demolishing the bower. The piece of writing foreshadows the development of the later work of Austen. In the character of Camilla, the reader can see a parallel with *Northanger Abbey* – like Isabella Thorpe, she reads too much sentimental novels and frequently discusses them with Catharine. Unlike the heroine of *Northanger Abbey*, Kitty sees through her and is not overly influenced by the sentimental reading (by which she remotely resembles Charlotte Heywood). Another similarity with *Sanditon* we can notice at the end of the fragment – although Edward Stanley stays with the reader for a considerably longer time, we, like in the case of Sidney Parker, cannot be sure whether he is destined to become the husband of the heroine or whether the author intended to place him in the novel as a villain.

The satire of the *Juvenilia* is rather wilder, and more ostentatious than that in Austen’s six major novels. It consists mostly of parody, burlesque and farce. The young author uses mostly comic irony. As Mudrick pointed out, “her frame was comedy, her defining artistic impulse was irony”²⁹. Although it is not as refined as her later work, the juvenile writings prove that Austen, as a teenager, was very well-read, abundant with a great observing talent, and sharp and precise in her ironical comments. As Mudrick stated, “the compulsion of young Austen [was] to look for incongruity; and it delight[ed] her wherever she [found] it”³⁰. In the beginnings of her *Juvenilia*, she was looking for it mostly in literature; later, she started to criticise the conventions of the contemporary society (most notably and for the first time in “The Three Sisters”).

²⁸ Austen: *Sanditon and Other Stories*, 359.

²⁹ Mudrick, *Jane Austen: Irony as Defense and Discovery*, 3.

³⁰ *Ibid*, 2.

4.1. “Love and Freindship” – A Satire on Sentimental Novel

I argue that the most important piece of the juvenile writing of Jane Austen is the most outstanding part of Volume the Second, “Love and Freindship”. It is generally read as a satire on the genre of sentimental novel, with which Austen was well acquainted. On the manuscript, the date June 13th 1790 is noted. It is hardly believable that at the age of fourteen the teenage authoress managed to create so elaborate a satirical piece. As the members of the Austen family were affectionate novel readers, Jane was provided with all the popular reading of the time. As I will be discussing later, her first finished book-length satire targets mostly the gothic novel. This genre, however, still had not achieved wide popularity, as *The Mysteries of Udolpho* were published some four years later. Austen then concentrated upon the widely consumed genre of sentimental fiction, which was read mostly by women.

4.2. Sentimental Fiction

The genre of sentimental novel, or, the novel of sensibility, was prominent throughout the eighteenth century.³¹ As a response to the Age of Enlightenment and its celebration of reason and rationality, the sentimental fiction highlights sentimentalism, sentiment and sensibility.³² The author tries to provoke an emotional response from the readers. Also, the characters who displayed tender feelings of sympathy were presented as models of virtue.³³ In the 1760’s the sentimental novel transformed into the novel of sensibility where the characters incline to compassion, sympathy and overall highly emotional reactions. Among the most popular sentimental novels are *Pamela, or Virtue Rewarded* (1740) by Samuel Richardson, *Vicar of Wakefield* (1766) by Oliver Goldsmith, Laurence Sterne’s *Tristram Shandy* (1759-1767), Henry Brooke’s *The Fool of Quality* (1765-1770), Henry Mackenzie’s *The Man of Feeling* (1771) and *Castle Rackrent* (1800) by Maria Edgeworth. Of special importance are also Goethe’s *The Sorrows of Young Werther* (1774)³⁴.

³¹ Geoffrey Sill, “Developments in Sentimental Fiction,” in *The Oxford Handbook of the Eighteenth-Century Novel*, ed. Alan Downie (Oxford: Oxford University Press), 2014, <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199566747.001.0001/oxfordhb-9780199566747-e-019>.

³² Ibid.

³³ Ibid.

³⁴ ...to which Austen also refers in ‘Love and Freindship’; if a person hasn’t read *Werther*, they are not worth attention nor affection.

Not only Jane Austen satirizes this genre. Also Henry Fielding ridicules the sentimental novel in his epistolary burlesque *An Apology for the Life of Mrs. Shamela Andrews – Shamela* (1741), an apparent attack on the enormously popular *Pamela*.

4.3. Sentiment vs. Reason

Even though Austen also frequently refers to Richardson and his *Pamela*, the main target of “Love and Freindship” is another novel of sensibility – an epistolary sentimental novel *Laura and Augustus, An Authentic Story, In a Series of Letters* by a Young Lady. The connexion is indubitable. Not only did Austen use the names of the main characters, but also the resemblance of some passages is very-telling. Clearly, Austen points to the conventions of sentimental fiction and their inappropriateness in the real world, that is, outside the fictional reality. As a perfect example serves the following fragment:

“Beware of swoons Dear Laura. . . . A frenzy fit is not one quarter so pernicious; it is an exercise to the Body and if not too violent, is I dare say conducive to Health in its consequences--Run mad as often as you chuse; but do not faint--”³⁵

The conduct of the characters of sentimental fiction is not compatible with the real world. The characters who highlight this fact – namely Mr. Edward, McDonald and Augusta – are condemned to contempt by those who profess sentimentality – the only approved stance. This is the conversation between the hero – Edward – and his “narrow” sister Augusta:

““Support! What support will Laura want which she can receive from him?”

“Only those very insignificant ones of Victuals and Drink.” (answered she.)

“Victuals and Drink!... and dost thou then imagine³⁶ that there is no other support for an exalted mind (such as is my Laura's) than the mean and indelicate employment of Eating and Drinking?”³⁷

On the other hand, the characters who display their sentiment and sensitivity are of high respect.

The conventions of the sentimental novel appear to be quite different from the conventions of the society outside the fictional world. Of course, the materialistic society full of hypocrisy and materialism that suppressed the rights of women does not at all

³⁵ Austen: *Sanditon and Other Stories*, 321.

³⁶ Jane Austen uses the high language typical for the sentimental novel.

³⁷ Austen: *Sanditon and Other Stories*, 302.

represent the best alternative to the affected world of sentimental fiction. Still, some of its aspects the author juxtaposes to sentiment as its superior counterpart, namely, reason.

As the title of the short novel indicates, Austen ridicules especially the two main characteristics of the sentimental fiction – that is, emphasis on the two most important human relationships, namely love and friendship and their deep enjoyment. In ‘Love and Freindship’ these two feelings are rendered as superficial. They are not based on any true values or common experiences. Since they arise only on the basis of first impressions, it is practically impossible to discuss their development. The slightest sign of common values – that is, sensibility and sentiment – is the reason for immediate manifestations of undying affectation. This is the first encounter of Laura and Sophia, as described by the former:

“We flew into each others arms and after having exchanged vows of mutual Freindship for the rest of our Lives, instantly unfolded to each other the most inward secrets of our Hearts.”³⁸

In *Love and Freindship* Jane Austen for the first time introduces an interesting method of mocking the characters of popular fiction (in *Northanger Abbey* she will ridicule that of the Gothic novel). The characters, affected by studying an unreasonable ammount of popular novels³⁹, adhere to their fixed scheme, even though their true desires and original plans are contrary to them. A hero, to give an example, should never obey the will of his father. Thus, Edward, although in love with the young lady, rather evades the wedlock – a wish of his “evil” father.

Such conduct is very often destructive. Edward breaks the heart of Lady Dorothea, Augustus is imprisoned, Janetta elopes with a fortune-hunter, Sophia dies. Finally, Laura has no choice but to accept the helping hand of reason – the non-ideal but more acceptable alternative to sentimental reality – the contemporary society.

³⁸ Ibid, 304.

³⁹ Austen will again and for the last time introduce such character in her last unfinished fragment called *Sanditon*.

5. Northanger Abbey

5.1. The First Book-length Satire

“ A woman especially, if she have the misfortune of knowing anything, should conceal it as well as she can ”⁴⁰

This is more than a sufficient proof that even thanks to this novel Jane Austen is regarded “the equal of the finest male satirical spirits of the 18th century.”⁴¹ *Northanger Abbey* is generally read as a satire on the sentimental and Gothic novel which were popular at the time when Austen was writing the book. It points to the low quality and senselessness of the genres and thus ridicules their readers.

Northanger Abbey was the first book-length novel of the authoress to be completed for publication. Austen began to work on the novel at the end of the eighteenth century. Originally titled *Susan*, Austen sold the book in 1803 to a London bookseller, Crosby & Co. However, they decided not to publish the novel. In 1816 and 1817, Jane Austen worked on revising the book. The authoress renamed the main character to Catherine and used it as a title of the book. In 1816, it was sold back for the same sum, £10, to the novelist’s brother, Henry Austen.

After Jane Austen’s death in July 1817, Henry Austen renamed the novel. It was published by John Murray posthumously in four volumes under the title *Northanger Abbey* in December 1817, along with other novel, *Persuasion*, although on the title page we can see the year 1818. Here, Austen is for the first time declared the author of all her novels.

According to Mudrick, *Northanger Abbey* is “as much domestic novel as parody”⁴². Jane Austen was to a large extent inspired by Fanny Burney, a significant personage among the domestic novel authors. The genre is a response to the Gothic fiction, and it depicts the everyday reality of middle class society, with a special attention to the most common situations. The story of the novel follows the maturing of a young heroine, who is usually sent on a journey towards knowledge.

⁴⁰ Jane Austen, *Northanger Abbey* (Ware: Wordsworth, 2007), 115.

⁴¹ Jelínková, *British Literary Satire in Historical Perspective*, 75.

⁴² Mudrick, *Jane Austen: Irony as Defense and Discovery*, 38.

5.2. The Parody of the Gothic Novel Features

Needless to say, Horace Walpole is considered the father of the Gothic novel. *The Castle of Otranto* (1764), as can be seen from the title itself, meets the attributes of the above-mentioned genre: setting in the old castle or an abbey, which must contain ruined, or at least abandoned parts (combination of both is welcome, as well as abandoned staircases, cabinets which open only with an heroine's considerable effort, and, not to forget, trap doors), an atmosphere of mystery and horror, explained or unexplained supernatural events, a young, beautiful, fragile, sensitive young heroine who is frequently isolated and terrorised by an older male tyrant, a courageous handsome hero who saves the heroine from distress, and, last but not least, unwelcome suitors and older ladies without a possession of an extreme sense.

In 1794, *The Mysteries of Udolpho*, a quintessential gothic romance by Ann Radcliffe was published. Subsequently, Jane Austen used this novel as a source of her parody. As it is known, parody involves imitating the characteristic features of something and thus ridiculing it. The technique of exaggeration is employed.⁴³ As Marvin Mudrick highlighted, *Northanger Abbey* differs significantly from *Love and Friendship* in that in the latter Austen "parodied the lachrymose novel by reproducing its characters and situations and then allowing them both to overreach themselves into absurdity."⁴⁴ As the authoress was developing her writing skills, she decided that "the parody of the novel must itself be a novel"⁴⁵ and she created a wider context around the characters of *Northanger Abbey*.

5.3. The Criticism

When it comes to considering the the critiques of *Northanger Abbey*, experts to a large extent agree that the most significant difficulty of the novel is its lack of coherence, "aesthetic unity"⁴⁶, to cite an expert, and differences in the style of the narrative.⁴⁷ Most of them assert that it is especially the inauspicious coexistence of the Bath part and the later Abbey part which is the most contradictory. It has been argued by experts that

⁴³ John Anthony Bowden Cuddon: *The Penguin Dictionary of Literary Terms and Literary Theory*, (London: Penguin, 1999), 640.

⁴⁴ Mudrick, *Jane Austen: Irony as Defense and Discovery*, 39.

⁴⁵ Ibid.

⁴⁶ Frank J. Kearful, "Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*," *ELH* 32, no.4 (December 1965): 4,

https://www.jstor.org/stable/2872256?read-now=1&seq=1#page_scan_tab_contents.

⁴⁷ Ibid.

especially the Gothic Abbey part is somewhat redundant to the original story (meaning the Bath part). To reference some of them, Mary Lascelles, for instance, stated that the Gothic passages are “not...well woven into the rest of the fabric.”⁴⁸

5.4. The Title

To begin the analysis with the title itself, and remembering what has been already stated about the goal of the novel, it is possible to assume that the authoress chose the title to target the enthusiastic consumers of the Gothic novel. As it is obvious, the word “abbey in the name implies the typical gothic setting and generates expectations among the potential readers who presuppose the fixed scheme as depicted above. Such creatures are destined to experience a bitter disappointment as early as during the reading of the first chapter.

5.5. The Anti-heroine

The first two chapters of the novel are generally regarded as structurally satiric, as the parody or even burlesque of the popular sentimentalist conventions.⁴⁹ Remembering that burlesque ridicules an established work of art⁵⁰ by imitating and exaggerating its inherent features, we must take into account, as Kearful did, the fact that Austen applies a rather different strategy. She proposes her readers a kind of an ‘anti-heroine’, as Catherine possesses none of the indispensable characteristic heroic traits.⁵¹ The very first sentence reads as follows: “No one who had ever seen Catherine Morland in her infancy would have supposed her born to be an heroine.”⁵² She is described as a young girl without any heroic potential, at least before her teenage years: “her situation in life, the character of her father and mother, her own person and disposition, were all equally against her”⁵³, for “she had a thin awkward figure, a sallow skin without colour,

⁴⁸ Mary Lascelles, *Jane Austen and Her Art* (Oxford: Oxford University Press, 1941), 60.

⁴⁹ See Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 5.

⁵⁰ See Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory*, 641.

⁵¹ Austen, however, incorporated in the novel a secondary character who perfectly fulfills the essential characteristics of a gothic heroine, namely, Eleanor Tilney. She is well-educated, and does not lack sensibility. There cannot be a clearer proof of her being a quintessential Gothic heroine than the fact that she is secretly in love with a mysterious gentleman, her mother died under not entirely clear circumstances, and she lives in a distant Abbey under the dictate of her tyrant father. Should this strategy serve to highlight Catherine’s failure to meet the expectations of the gothic novel readers, she managed it.

⁵² Austen: *Northanger Abbey*, 3.

⁵³ *Ibid.*

dark lank hair, and strong features”⁵⁴, and we do not even mention her mental and intellectual skills, notably that “ she never could learn or understand anything before she was taught; and sometimes not even then, for she was often inattentive, and occasionally stupid.”⁵⁵ Kearful highlights the incessant “presence of a critical narrator”⁵⁶, which denies the theory of the passage being a pure parody or burlesque. Instead of imitating and exaggerating the anticipated heroic features Austen immediately refuses to bestow them on Catherine and creates a reverse. The reader is always aware of the antithesis that she proposes.

5.6. Catherine’s Family

The relatives of Catherine also fail to act according to the demands which are placed on them as on the family of the potential heroine. To begin with the father of Catherine, he is described as follows: “ Her father was a clergyman, without being neglected, or poor, and a very respectable man, though his name was Richard⁵⁷ — and he had never been handsome. He had a considerable independence besides two good livings — and he was not in the least addicted to locking up his daughters.”⁵⁸

Again the reader can notice a clear difference between the expectations and the reality that the authoress proposes. As Catherine comes from a large family, exactly a family “of ten children”⁵⁹, one cannot expect a large number of abandoned parts of the house serving for possible imprisonment, notwithstanding that the father of Catherine does not incline to such practices.

Mrs. Morland, the mother of Catherine, before her daughter’s trip to Bath, completely fails to equip her with all the usual valuable advice that a proper heroine should obtain before abandoning the native nest. Instead of urging her to keep in mind “ the violence of such noblemen and baronets as delight in forcing young ladies away to some remote farm-house”⁶⁰, Mrs. Morland, who “ knew so little of lords and baronets, that she entertained no notion of their general mischievousness”⁶¹ feels comfortable

⁵⁴ Ibid.

⁵⁵ Ibid, 4.

⁵⁶ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 5.

⁵⁷ Highlighting the name Richard is generally considered as a private joke between Jane Austen and her sister Cassandra. Austen mentions her acquaintance named Richard Harvey in a letter dated 15 September 1796. Specifically, she says that his “ match is put off till he has got a Better Christian name.”

⁵⁸ Austen: *Northanger Abbey*, 3.

⁵⁹ Ibid.

⁶⁰ Ibid, 8.

⁶¹ Ibid.

enough with a memorable statement: “I beg, Catherine, you will always wrap yourself up very warm about the throat, when you come from the rooms at night.”⁶²

A sister of Catherine (the age closest) should, as a proper sister/confidante (at least before a heroine finds another one during one of her numerous adventures) of a future heroine, act according to a certain manner. However, not surprisingly for us discriminate readers, she “neither insisted on Catherine’s writing by every post, nor exacted her promise of transmitting the character of every new acquaintance, nor a detail of every interesting conversation that Bath might produce.”⁶³

Such are the heroine and her family as the authoress introduces them in the first two chapters of the novel. She does not exaggerate the typical features of the sentimental novel characters as she used to do in her juvenilia, when she used to write pure parody and burlesque. The target of her satire is not the sentimental novel as such, nor the characters themselves. Instead, Austen satirizes the presuppositions of the naive sentimental/gothic novel consumers. She is constantly remembering the traditional literary conventions and at the same time admitting that her characters are their total opposite.⁶⁴

5.7. Bath

As it has already been mentioned, Catherine, who, at the age of seventeen years old undergoes a satisfying change (according to her mother, she is now “almost pretty”⁶⁵), is conveniently escorted away from her home, for “if adventures will not befall a young lady in her own village, she must seek them abroad.”⁶⁶ Luckily for Catherine, her neighbours, The Allens, are forced to spend some time in Bath at the most suitable time, for “when a young lady is to be a heroine... something must and will happen to throw a hero in her way.”⁶⁷

Experts have reached an agreement that whereas in the first and a part of the second chapter “the narrator teasingly plays off the fictional “facts” against the reader’s expectations”⁶⁸, in other words, she is depicting the reality of her novel by highlighting the differences from the expected sentimental-romantic conventions, for the Bath

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 5.

⁶⁵ Austen: *Northanger Abbey*, 4.

⁶⁶ Ibid, 7.

⁶⁷ Ibid.

⁶⁸ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 5.

episodes Austen decided to use a completely different fictional technique. Here she again satirizes the silly sentimental novel and the contemporary social conventions. However, a reader can appreciate a particular novel component that Howard Babb was investigating, namely the dialogue. He emphasizes the importance of the dialogue for the development of the heroine⁶⁹ (most importantly dialogues between Catherine and her chief mentor, Henry Tilney). Some experts, for instance, Cecil S. Emden, even claim that the Bath part of the novel is the ‘original’ novel and that the subsequent Gothic part was added by the author some four years later when the Gothic fiction reached the peak of its popularity.⁷⁰ Emden likens the Bath episodes of *Northanger Abbey* to Austen’s earlier *Love and Friendship*, where she was ridiculing the sentimental novel conventions and the contemporary social conventions and thus he assumes that the Bath part must have been written only a year later, precisely in 1794. However, I object to this statement by stressing the different type of fictional technique: whereas in *Love and Friendship* Austen satirizes the characters of the sentimental novel and the social standards of that time by exaggeration, i.e. she writes a pure parody/burlesque, in the Bath section of *Northanger Abbey* we can no longer talk about structural satire. Instead, the authoress “makes incidental satiric observations”⁷¹ on the actions and characters.

5.8. Henry Tilney As a Chief Mentor and Satirical Observer

In Chapter III, Catherine meets Henry Tilney. Catherine, whose mind is “about as ignorant and uninformed as the female mind at seventeen usually is”⁷², succumbs to his strong personality and chooses him as her chief mentor. According to Kearful, by the time Henry Tilney appears, *Northanger Abbey* becomes a novel of education, “as for the next several chapters Catherine will be encountering new people, new situations, and new problems, each providing a different opportunity for her to become a mature person.”⁷³

Not only does Henry become a chief mentor to Catherine. He, moreover, becomes an important figure for the narrator, as through his mouth she is going to express most of her satirical comments. This proves the theory of Sutherland who claims that “when a satirical comment is called for in Jane Austen’s novels it sometimes comes from the

⁶⁹ See Howard Babb: *Jane Austen’s novels: The Fabric of Dialogue* (Columbus, 1962).

⁷⁰ See Cecil S. Emden, “The Composition of *Northanger Abbey*,” *The Review of English Studies*, no. 75 (August 1968): 16, https://www.jstor.org/stable/pdf/513140.pdf?seq=1#page_scan_tab_contents.

⁷¹ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 8.

⁷² Austen: *Northanger Abbey*, 7.

⁷³ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 9.

author herself” (as it has been proved by the first two chapters of *Northanger Abbey*), “but is perhaps more often put into the mouth of her characters.”⁷⁴ The authoress uses the fictional component of dialogue to satirically comment on the characteristics of the sentimental fiction, namely on the accentuated emotional response.

As it is obvious to the reader since the first dialogue between the hero and the heroine, Henry “expresses either only through irony.”⁷⁵ The hypocrisy of the upper class society of the time and the admired sentimental novel characteristics prompt him to parody and burlesque.

Nonetheless, as in the Bath section the authoress offers the readers a diversity of new characters, Kearful implies that, since the characters generate a significant number of different points of view, they do not create a “satiric exposé of the sentimental and/or Gothic novel”⁷⁶. More precisely, they generate a “positive, novelistic alternative to both.”⁷⁷ In other words, introducing a wide range of different types of characters makes the narrative more objective. Whilst pure, structural satire “destroys what is already there”⁷⁸, and is not obliged to offer any alternative instead (as Austen did in her juvenilia), in *Northanger Abbey*, especially in the discussed Bath section of the novel, the variety of characters and their points of view prevent this. Mudrick somewhat underestimates the roles of the characters. According to him, they are purely “functional”⁷⁹ anti-types of the sentimental and/or Gothic characters. For instance, Mrs. Allen is the contrary of a Gothic chaperone, John Thorpe, as he fails to be threatening, is the contrary of the unwelcome suitor, and, Isabella Thorpe is the “heroine’s confidante reversed.”⁸⁰

5.9. The Introduction of the Gothic Theme

Catherine for the first time recognizes the charm of the Gothic novel in Bath. It is Isabella Thorpe who introduces the Gothic fiction (primarily *The Mysteries of Udolpho*) to her and thus provides Henry with another victim of his satirical observations. As Catherine becomes a rather zealous consumer of the Gothic fiction, it is not difficult for Henry to make fun of her.

⁷⁴ James Sutherland: *English Satire* (Cambridge: Cambridge University Press, 1967), 117.

⁷⁵ Mudrick: *Jane Austen: Irony as Defense and Discovery*, 43.

⁷⁶ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 13.

⁷⁷ *Ibid.*

⁷⁸ Sutherland: *English Satire*, 3.

⁷⁹ Mudrick: *Jane Austen: Irony as Defense and Discovery*, 48.

⁸⁰ *Ibid.*

Catherine is invited to join the Tilney family to their home, Northanger Abbey, in Chapter V of Volume II. Here, a reader can notice a significant change in the narrative. Some experts claim that the Gothic part which takes place at the Abbey is, along with the purely satirical first two Chapters, rather autonomous. For instance, according to Litz, they are “detachable units.”⁸¹ He assumes that Austen may have decided to incorporate them to the “original” Bath part later. Without denying their objections, I see a coherence of all three parts. During Catherine’s stay in Bath, she is introduced to the Gothic novel by Isabella, which result in her obsession with the genre. Along with the uninterpreted satirical bites made by Henry, Catherine is ready to see the reality as it was a reality of the Gothic fiction.

5.10. Henry’s Burlesque on the Expectations of Gothic Novel Readers

En route to the Abbey, Henry tortures Catherine with a colorful depiction of all the dangers and mysterious adventures that an abbey like “what one reads about”⁸² offers. His descriptions of all the horrors are unmistakably satiric; they are pure parody on the expectations that a mind of a fanatical Gothic novel consumer is supposed to have: abandoned parts of the house, a distant room where a cousin had died, a mysterious chest of drawers with a hidden letter from a girl named Matilda who had been suffering in the Abbey many years ago, and, last but not least, a scary old housekeeper named Dorothy. Catherine, however, unable to read his intentions, responds as follows: ““Oh! Mr. Tilney, how frightful! This is just like a book! But it cannot really happen to me. I am sure your housekeeper is not really Dorothy...”⁸³

5.11. Catherine’s Gothic Adventures and the Hidden Social Satire

During Catherine’s stay at Northanger Abbey, she, exactly as a proper Gothic heroine should, undergoes two adventures. The first is finding mysterious documents in a heavy, hard-to-open chest of drawers. Presumably, Catherine anticipates a Gothic novel adventure: a message from a deceased young girl who suffered and died in the room many years ago. However, disappointingly for Catherine, and naturally for the discriminate readers, the documents are nothing else but old laundry bills.

⁸¹ Walton A. Litz: *Jane Austen, A Study of Her Artistic Development* (Oxford: Oxford University Press, 1965), 59.

⁸² Austen: *Northanger Abbey*, 171.

⁸³ *Ibid*, 173.

The second adventure of Catherine is, as Kearful stated, “considerably different.”⁸⁴ As he implies, the laundry bill “adventure” is nothing but a burlesque, a parody on the silly Gothic novel conventions and the presupposition of its narrow-minded consumers. The second adventure, according to him, is based on rather real foundations. Catherine is concerned with a mysterious death of Mrs. Tilney. She assumes that the cause of her death is her husband, General Tilney. General, whose unpleasant behaviour, together with the fact that Henry never mentions him in his ironic addresses, plays a part of an enigmatic figure throughout the novel. Kearful excuses Catherine’s accusations by stating that the authoress “never quite dissolves this second adventure in a comic or satiric solution.”⁸⁵ For Catherine’s defense, General Tilney is in a certain aspect unscrupulous, egoistic and ruthless. On the other hand, Catherine does not really recognize his true nature. She only draws conclusions based on her Gothic novel reading. After the revelation of her suspicion, Henry delivers a famous speech which reads as follows:

‘If I understand you rightly, you had formed a surmise of such horror as I have hardly words to — Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from? Remember the country and the age in which we live. Remember that we are English, that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you. Does our education prepare us for such atrocities? Do our laws connive at them? Could they be perpetrated without being known, in a country like this, where social and literary intercourse is on such a footing, where every man is surrounded by a neighbourhood of voluntary spies, and where roads and newspapers lay everything open? Dearest Miss Morland, what ideas have you been admitting?’⁸⁶

In this quotation, Henry Tilney shows considerable indignation about Catherine’s implied suspicion. Subsequently, he urges her to abandon the thinking patterns that are based on linking the reality with Gothic novel characters and story lines. He offers the real world, Christianity, education and critical thought as a preferable alternative to the Gothic fantasies.

Within this very wise speech, delivered conveniently by the main satirical voice of the authoress, an attentive reader can capture an easily overlooked criticism of a

⁸⁴ Kearful, “Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*”, 15.

⁸⁵ *Ibid.*

⁸⁶ Austen: *Northanger Abbey*, 222.

particular social illness. Amidst the deeply felt praise of the qualities of the country and society, Austen places a short and concise critique of neighbourhood spying.

D.W. Harding explains the motives that led Austen to insert the remark into this particular context. According to him, she, possibly unconsciously,⁸⁷ achieves a dual goal.⁸⁸ As the note is rather inconspicuous, the general reading public may as well pass the paragraph as a laudatory lecture on the age⁸⁹ without any recognition of other intentions of the authoress.⁹⁰ As Harding remarks, Austen wanted her books to be “read and enjoyed by precisely the sort of people whom she disliked.”⁹¹ Through the mouth of the character who introduces her thoughts and observations, she presents the idea with a minimal risk of offence.⁹² Such method differs considerably from the explicit and unrefined criticism of Austen’s juvenile writing.

Harding also concludes that Austen didn’t intend the comment to cause “an exaggerated bitterness”⁹³, and with such intention she surrounded it with more favourable notes on the society.⁹⁴ However, the resulting contrast may cause increased attention in the discriminate reader.

5.12. The End of the Gothic Illusion

Catherine never reveals the true nature of General Tilney, except the fact that “she did not believe him perfectly amiable.”⁹⁵ Henry’s outraged dismissal of her baseless deductions, together with the fact that she undergoes real life disappointments and injustice (realizing the true nature of a former acquaintance, Isabella Thorpe, and an unexpected and unsafe departure from Northanger caused by General Tilney), cause Catherine’s partial awakening from the Gothic dream. It does not, however, make Catherine a better self-thinking woman, as she will always trust Henry’s opinions and consider them the only and the best. He will forever be Catherine’s chief mentor and adviser.

⁸⁷ D.W. Harding, “Regulated Hatred: An Aspect of the Work of Jane Austen”, *Regulated Hatred and Other Essays on Jane Austen*, ed. Monica Lawlor, 5-27 (London: The Athlone Press, 1998), 8.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid, 6.

⁹² Ibid, 8.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Austen: *Northanger Abbey*, 218.

Austen's heroine and her parents are safe from realization of the evil character of the conduct of General Tilney. Only Eleanor and Henry are frightened about the prospect of danger to which their father willingly exposes Catherine. The fact that he sends Catherine home without any companion practically equals to indifference to an extremely high probability of abuse. The fact that she arrives safely is merely a matter of luck, a fact that her parents happily disregard. As opposed to Henry, they are comforted by their ignorance.

5.13. Austen's Final Narrative

For the last two Chapters of Volume II, Austen again and for the last time changes the fictional technique. Henry is no more her satirical voice. As the book was drawing to the close, Austen decided to take control herself. It is perfectly apparent from her depiction of Catherine's arrival to her native village which resembles the first two Chapters of Volume I where Austen also juxtaposed the presupposed form of reality and the actual, reversed reality of her novel. The final two chapters of the novel, however, as Kearful implies, differ from the opening in that we cannot consider them as "a usual world of the novel"⁹⁶, nor as "the usual world of satire"⁹⁷. We should rather see them as "an ambivalent world compounded of both"⁹⁸

⁹⁶ Kearful, "Satire and the Form of the Novel: The Problem of Aesthetic Unity in *Northanger Abbey*", 17.

⁹⁷ Ibid.

⁹⁸ Ibid.

6. Sanditon: Austen's Final Satire

6.1. The Unfinished Fragment

As it is written on the manuscript itself, Jane Austen began work on her last novel on the 27th of January 1817. At that time, she was already considerably physically indisposed – it was the last year of her life. The manuscript is comprised of approximately 24,000 words and ends with the twelfth chapter. Jane Austen managed to write for circa three months – under the last word of the story, the date 18th of March is noted. As I will be discussing later, the story is cut exactly at the passage which provides the reader with expectation and wonder. The process of writing was certainly exhausting and the authoress was, without any doubt, surpassing herself, for the health condition of Austen was not stable and only occasionally allowed her to arise from bed. Nonetheless, we have no sign of composing (besides some letters for family members) after the 18th of March. It is easy to believe that the authoress recorded the date by intent – it must have been clear to her that her condition would never allow her to continue.

The slender volume is currently available at King's College, Cambridge. John Wiltshire describes his experience of reaching the manuscript as follows:

“The manuscript is kept in an annex of the library which is humble indeed. As I remember, it's a low, cottage-like building, and as you climb the bare wooden stairs to the upper room where the rare manuscripts can be read... The room where you read the manuscript is low ceiled, almost an attic, beneath the roof. The manuscript arrives in a little plain cardboard box. It's tiny. Inside is a small notebook, not much bigger than a diary; it's been made by folding sheets of ordinary writing paper together and stitching them together down the centre by hand. The writing covers the pages from margin to margin, as if making as much use as possible of a scarce and valuable commodity.”⁹⁹

6.2. The Last Satirical Bite

Jane Austen was certainly struggling hard, but even as a weak dying woman she accomplished a story full of sharp satire. For the leisure class of the Regency period it was a duty to visit a seaside resort. This new sphere of income opposes the traditional,

⁹⁹ John Wiltshire, “Sickness and Silliness in Sanditon,” *Persuasions 19*, (1997): 93, <http://www.jasna.org/persuasions/printed/number19/wiltshire.pdf>.

bucolic way of life Austen always admired. As *Sanditon* presents, this new fashion does not always bring enough advantages to abandon the old tradition.

Nowhere else can we learn of a new seaside resort and choose the correct one for our sojourn but in print. Proper promotion is essential – the landowner must be sure that a well-formulated mention of their resort is included in at least one handbook.

The first steps of a seaside resort visitor should always lead to a circulating library, a place of acquaintance and a stock of the mainstream literature of that time, romantic poetry and sentimental novel – the genre which Jane Austen tirelessly satirizes since her early sketches.

As Benson stated in his essay, a “work in progress, *Sanditon* is a work about progress.”¹⁰⁰ The traditional lifestyle Austen admired and wrote about was slowly but surely disappearing. In *Sanditon*, the novelist compares both the traditional domestic life, or, the pastoral lifestyle, with the newly developing world of *speculation* which she satirizes.

6.3. The Heywoods

To highlight the difference between these two realities, for the first chapter Austen places The Parkers, due to a carriage accident and injury of Mr. Parker, into the middle of a family life that he comes from, and once used to lead but now abandoned for an earning-promising, less stable world of business and *speculation*.

“The accident had been discerned from a Hayfield adjoining the House they had passed—and the persons who approached, were a well-looking Hale, Gentlemanlike Man, of middle age, the Proprietor of the Place, who happened to be among his Haymakers at the time, and three or four of the ablest of them summoned to attend their Master—to say nothing of all the rest of the field, Men, Women and Children—not very far off.— Mr. Heywood, such was the name of the said Proprietor, advanced with a very civil salutation—much concern for the accident—some surprise at any body’s attempting that road in a Carriage—and ready offers of assistance.”¹⁰¹

¹⁰⁰ Robert Benson, “Jane Goes to *Sanditon*: An Eighteenth Century Lady in a Nineteenth Century Landscape,” *Persuasions* 19 (1997): 212, <http://www.jasna.org/persuasions/printed/number19/benson-r.pdf>.

¹⁰¹ Austen: *Sanditon and Other Stories*, 6.

The fact that Mr. Heywood “happened to be among his Haymakers at the time”¹⁰² is certainly not a coincidence. The author depicts this traditional situation of the pastoral literature to highlight the major difference in lifestyles of the two men (Mrs. Parker we can omit, for she does not actively participate in the occupation of her husband, nor innerly accepts it). The name “Heywood” suits his owner – it incorporates, if only suggestively, the essential commodities of bucolic life. The setting that Jane Austen chose for the beginning of her last novel, the contentment, simplicity (in a good sense), and reason of Mr. Heywood and his family foreshadows the opposite reality of Sanditon – the real setting of the novel – and stands in contrast with Mr. Parker, the person who stands behind it. The “very civil salutation”¹⁰³ and his manners in general are not congruent with the behaviour of Tom Parker which I will be discussing later.

6.4. Mr. Parker: The Main Enthusiast

The first chapter of the novel, beginning with the carriage accident that the expedition of The Parkers undergoes during the search for a doctor for Sanditon, immediately introduces us to the character of Tom Parker (and, less importantly, his wife). The opposite nature of Mr. Heywood only draws the attention of us, the readers, to the silly manners of Mr. Parker. After the carriage capsizes, he reacts with an enthusiastic optimism – the same stance that he had adopted on his enterprise: “It could not have happened, you know, in a better place.—Good out of Evil—. The very thing perhaps to be wished for. We shall soon get relief.—There, I fancy lies my cure”.¹⁰⁴ It very quickly becomes clear that the couple reached a different destination – Mr. Parker is at fault – or, better said, his unlimited trust in the newspaper advertising. Mr. Heywood and his urgent effort to convince Mr. Parker that no doctor is present at the parish (together with the itself-compelling argument that he “[has] lived... ever since [he] was born, Man and Boy fifty-seven years”¹⁰⁵ in “the correct” Willingden) is but a very weak competitor to the absolute conviction of the infallibility of the press that Mr. Parker only reluctantly abandons.

¹⁰² Ibid.

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid, 8.

As Lauber stated, “Mr. Parker is essentially modern; living in a world of newsprint, advertising and publicity”¹⁰⁶ – in contradiction to Mr. Heywood who does not lose his composure, and only believes in what he sees and can verify himself.

The good manners of Mr. Heywood would never allow him to ridicule the unreasonable behaviour of Mr. Parker. The author, however, freely attacks the new world of advertising (which goes hand-in-hand with business and speculation) through the blind trust (and the misreading) of Mr. Parker and his arguments that are based on it, and that he confidently uses in dialogue.

Mr. Parker is an enthusiast. He used to lead a quiet domestic life in “a moderate-sized house, well fenced and planted, and rich in the Garden, Orchard and Meadows”¹⁰⁷. Affected by the newly-expanding trend of seaside resorts he, provided with a vision, sufficient income and convenient rich neighbour, decided to transform his native village into a place of houses for rent, fashionable dresses, bathing cabins and circulating libraries. Completely devoted to his (very slowly) expanding enterprise, and convinced that everyone must fall for it and immediately rent a house (or, at least, a hotel room), he tries to persuade others about the uniqueness, indispensability, great benefits, and more than convenient location of Sanditon. To spread his enthusiasm, he abundantly uses the language of advertising¹⁰⁸, so inappropriate for casual conversation, and so much ridiculed by Austen:

“Such a place as Sanditon... was wanted, was called for.—Nature had marked it out—had spoken in most intelligible Characters. The finest, purest Sea Breeze on the Coast—acknowledged to be so— Excellent Bathing—fine hard Sand—Deep Water ten yards from the Shore—no Mud—no Weeds—no slimey rocks—Never was there a place more palpably designed by Nature for the resort of the Invalid—the very Spot which Thousands seemed in need of.”¹⁰⁹

A person with such unilateral attention undoubtedly needs to be regulated, both in his opinions and in his quick acting (in a strenuous effort at any cause to raise his business) – a mission impossible for his wife. Her inability to take action, and complete subordination to the influence of her husband is evident from the reaction to the carriage accident at the outset of the novel (when she “stood, terrified and anxious, neither able to

¹⁰⁶ John Lauber, ""Sanditon": The Kingdom of Folly," *Studies in the Novel* 4 (Autumn 1972): 355, https://www.jstor.org/stable/29531529?read-now=1&seq=1#page_scan_tab_contents.

¹⁰⁷ Austen: *Sanditon and Other Stories*, 22.

¹⁰⁸ John Lauber, ""Sanditon": The Kingdom of Folly", 355.

¹⁰⁹ Austen: *Sanditon and Other Stories*, 11.

do or suggest anything”¹¹⁰) and will be even more obvious in chapter IV where she, with obvious regret, accepts all arguments of Mr. Parker to convince her of the benefits of their new home.

6.5. The Parker Sisters: The Attack on Hypochondria

Jane Austen had already attacked hypochondria. The most distinct satires on hypochondriacs are present in *Pride and Prejudice* and *Emma*. The Miss Parkers are, as I argue, an opposite of Mr. Woodhouse’s inherent passivity. In the case of the satire on hypochondria as taken in *Sanditon*, Jane Austen is, to a certain extent, returning to the sharper attacks of her Juvenilia¹¹¹. The nature of Mr. Woodhouse means a constraint to the heroine. The hypochondriac creatures of *Sanditon* serve rather as an entertainment, not only to Charlotte, but also to Sidney Parker.

Mr. Woodhouse is very careful about his health, whereas Diana Parker is, despite her conviction of her very poor health, an active woman – probably too active. She engages herself in many errands, and her efforts often result in comical failures. Diana interferes to other people’s business. Her helpfulness (as praised by Mr. Parker) is very comic, and points to the utter unreality of her supposed health problems. According to Lauber, almost all characters of *Sanditon* “live in [their own] imaginary worlds”¹¹². For Diana, Susan and Arthur (to whom the status of a man of poor health serves as an excuse for laziness), it is their unshakable certitude about their bad health conditions.

6.6. Charlotte Heywood: The Neutral Observer, or the Heroine?

As an expression of gratitude for exemplary care and hospitality, The Parkers invite the eldest daughter of The Heywoods, Charlotte, to join them for some time in *Sanditon*. So, she “was to go,—with excellent health, to bathe and be better if she could”¹¹³, but more importantly, “to buy new Parasols, new Gloves, and new Broches, for her sisters and herself at the Library, which Mr. P. was anxiously wishing to support”¹¹⁴. Since then, with very little exception, the reader sees through her eyes.

¹¹⁰ Ibid, 6.

¹¹¹ On of the proofs of this statement is Susan’s dental interventio – an image not only comic, but also rough.

¹¹² Lauber, ""Sanditon": The Kingdom of Folly," 360.

¹¹³ Austen: *Sanditon and Other Stories*, 16.

¹¹⁴ Ibid, 13.

After the first three chapters of enthusiastic exclamations, advertising slogans and unreliable recounting of Mr. Parker, Charlotte for the first time speaks in the beginning of chapter four – en route to Sanditon. Since then, it becomes more and more clear to the reader that she is capable of clear vision and independent judgment. She, of course, cannot supply Mr. Parker with the influence that his wife fails to exert over him. The reader can, however, rely on her evaluation of the characters and relationships (besides very little vacillation which is always promptly corrected). As Bander interestingly remarks, “[we] read Charlotte reading them”¹¹⁵. We can thus conclude that she acts as (like Henry Tilney in *Northanger Abbey*) as an ironic, satirical voice of the author. This brings us to the crucial question: Is she the true heroine of *Sanditon*, or did the authoress intend to use her more as a distant observer?

Since Jane Austen explicitly defines her as a heroine of the novel, speculation on this subject can be omitted. The only question that remains is whether she was destined to play a part of a distant observer to the detriment of the importance of her romance, or whether her courtship and subsequent marriage would be central to the narrative. I agree with Bell, who remarked that “the love story, if there is one, will be of minor importance, and the plot will focus instead on the collapse of Mr. Parker's business ventures”¹¹⁶.

The rather high age of Charlotte talks against her – she is twenty two – much older than, say, Catherine Morland. As we could see in *Northanger Abbey*, the heroine should, during the course of the narration, undergo some sort of maturation. Whether Jane Austen was planning some development for Charlotte we can only speculate. It is possible that she would, like Emma, reconsider her opinion about marriage (assuming, of course, that it was originally negative). Considering that Charlotte is of only a humble origin, whereas Emma is an heiress, this speculation appears groundless (unless she preferred a career of a governess). On the other hand, it is quite possible (given the already stated difference between Charlotte and other heroines of Austen) that the author intended to create a rather different type of a heroine. As Bander offers (and I completely agree with her), Austen provided us with a completely different type of heroine¹¹⁷, who herself possesses some of the capacities that other heroines lack and subsequently must be guided and directed

¹¹⁵ Elaine Bander, "Sanditon, Northanger Abbey, and Camilla: Back to the Future?," *Persuasions 19* (1997): 197,

<http://www.jasna.org/assets/Persuasions/No.-19/bander.pdf>.

¹¹⁶ David Bell, "Here & There & Every Where": Is Sidney Parker the Intended Hero of Sanditon?," *Persuasions 19*, (1997): 160,

<http://www.jasna.org/persuasions/printed/number19/bell.pdf>.

¹¹⁷ Elaine Bander, "Sanditon, Northanger Abbey, and Camilla: Back to the Future?," 197.

by their mentors – this is why in *Sanditon* no Henry Tilney is needed. Charlotte creates her view of the situations and people based on careful observation. It cannot be said that she is always able to accurately assess the situation immediately. She is, however, completely capable of improving her judgment without the prior influence of a wiser person (like in the case of Catherine Morland and her need of guidance by Henry Tilney).

6.7. Sidney Parker: The Potential Hero

It is extremely difficult to conclude anything about Sidney Parker with such modest information that we obtained about him. We could most likely rely on the judgment of Charlotte Heywood. Sidney Parker, however, arrives to Sanditon too late for Charlotte to create a complex opinion – a momentary glimpse of him on his arrival in chapter XII is certainly not sufficient observation. The only opportunity that Charlotte gets to communicate to the reader is that Sidney is “about seven or eight and twenty, very good-looking, with a decided air of Ease and Fashion, and a lively countenance”¹¹⁸. Tom Parker has more chance to provide the reader with some knowledge. As we know, to take his description seriously would be hardly sagacious. Instead, we should concentrate on certain situations where Mrs. Parker figures to make trustworthy vision of Sidney. On her opinion the reader can rely. Though never expressed directly or with enough determination, her candid emotions give us notice that she is the opposite of her enthusiastic husband – a wise, practical woman who longs for her foregone simple life in a “ moderate-sized house ”¹¹⁹. When he arrives, “it [is] a very friendly meeting between Sidney and his sister-in-law”¹²⁰ – another example, maybe, of “the manners of the Parkers”¹²¹ that “were always pleasant among themselves”¹²² – but, which is also probable, another example of the very-telling emotions of Mrs. Parker who, surrounded by people who are immersed in their personal business and indifferent to the vicinity, welcomes with excitement another reasonable mind. She even occasionally asks her husband to repeat some comments that Sidney Parker delivered; for example, en route to Sanditon, she asks him about the opinion on the utilization of the old house that Sidney once noted: “There—now the old House is quite left behind.—What is it, your Brother

¹¹⁸ Austen: *Sanditon and Other Stories*, 72.

¹¹⁹ *Ibid.*, 22.

¹²⁰ *Ibid.*, 72.

¹²¹ *Ibid.*

¹²² *Ibid.*

Sidney says about it's being a Hospital?"¹²³ The notion of the intelligence of Sidney we have from the description made by Mr. Parker: "There is a someone in most families privileged by superior abilities or spirits to say anything - In ours, it is Sidney; who is a very clever Young Man"¹²⁴. Whether it is trustworthy or not remains a question, as well as the never-solved problem of whether Jane Austen destined him to play the role of the hero.

As far as this issue is concerned, the views of critics differ to a considerable extent. Certain factors speak for him. That the suitor of Charlotte would probably be Sidney indicates that "no one else is available"¹²⁵. Bell correctly completely excludes the suitability of any other male character that is already present in the story; there are (so far) two single men – Edward Denham and Arthur Parker. They both equally lack the qualities of a hero – in the novel they figure only as superficial grotesque characters.

I argue that, to identify the intended role of Sidney Parker, we should concentrate upon the original title that Jane Austen chose for the book: *The Brothers*. One of the major themes of the novel is the satire on the emerging world of business and enterprise – attacked by the project of Mr. Parker that is, without any doubt, so far not very successful and probably not destined to flourish. That is the first brother – Tom Parker. I agree with Lauber that, if we think deeply about why Jane Austen chose this title, "it seems likely that" she did it so that "emphasis [was] placed on the sharply contrasting characters of the two Parkers"¹²⁶. There is, of course, Arthur Parker. As it has already been stated above, he is only a minor character without any faculty for fulfilling any role of importance – the only Parker who remains to be in stark contrast to Mr. Parker is Sidney. Tom Parker himself complains that he does not regularly share his enthusiasm about Sanditon:

"“Oh! my dear Mary, merely a Joke of his. He pretends to advise me to make a Hospital of it. He pretends to laugh at my Improvements. Sidney says any thing you know. He has always said what he chose of and to us, all.”¹²⁷

This exclamation of Mr. Parker implies that Sidney stands in opposition to him; he sees all that Mrs. Parker knows very well but does not express. Given that Sidney is the second important brother – the anti-Mr. Parker and the second part of the title, the

¹²³ Ibid, 21.

¹²⁴ Ibid, 22.

¹²⁵ Bell, "Here & There & Every Where": Is Sidney Parker the Intended Hero of Sanditon?", 160.

¹²⁶ Lauber, "'Sanditon': The Kingdom of Folly", 361.

¹²⁷ Austen: *Sanditon and Other Stories*, 21-22.

probability that he was destined to become the suitor of Charlotte is very high. We should not forget about the compatibility of their nature: they are both realists, and share a clear vision of the risky enterprise and extreme enthusiasm of Mr. Parker, and silly behaviour of the hypochondriac Miss Parkers. Not only does Sidney see clearly the foolishness of their siblings. He, moreover, laughs at it. This reminds us of the first hero of Austen – Henry Tilney. Sidney, of course, would not share his role of a mentor – Charlotte is not Catherine. She does not need his guidance. Maybe she would find in him a soul mate – she can see realistically, and Sidney laughs at the distorted reality of his siblings. Only they and Mrs. Parker display clear vision.

6.8. Edward Denham: The Poor Lovelace

Halperin says about Sir Edward that he is “one of Jane Austen’s most brilliant creations.”¹²⁸ Although we can never be completely sure about the identity of the hero, we can, with a clear conscience, exclude Edward Denham. We hear about him for the first time in chapter III from Mr. Parker: “He is a warm friend to Sanditon’...‘and his hand would be as liberal as his heart, had he the Power.—He would be a noble Coadjutor”¹²⁹. We learn that he is a nephew of Lady Denham, the business partner of Mr. Parker and the major landowner of Sanditon. He, together with his sister, try to ingratiate himself with his aunt to get at least part of the inheritance. Let us now ignore the omnipresent hidden subtext of the depiction of Mr. Parker – how Sir Edward could benefit the prosperity of Sanditon. Although he is also judged by Mr. Parker according to this criterion, the account implies that there is something positive about him. Charlotte must again judge for herself. As I have already implied, to make a final decision about the character of Sir Edward Denham results in a rather laborious experience for Charlotte.

Luckily for her, the next day after their arrival to Sanditon, Sir Edward Denham (together with his sister, who is, according to Charlotte, “a fine young woman, but cold and reserved”¹³⁰), pays The Parkers a visit. Charlotte is, as Austen comments, “glad to complete her knowledge of the family by an introduction to them”¹³¹. At this moment,

¹²⁸ John Halperin, "Jane Austen's Anti-Romantic Fragment: Some Notes on Sanditon," *Tulsa Studies in Women's Literature* 2 (autumn 1983): 186, https://www.jstor.org/stable/463719?read-now=1&refreqid=excelsior%3A8b8a4a6e2eea2c961712c0783e22aeea&seq=1#page_scan_tab_contents.

¹²⁹ Austen: *Sanditon and Other Stories*, 19.

¹³⁰ *Ibid*, 36.

¹³¹ *Ibid*, 38.

the reader has another unique opportunity to meet the sharp irony of the author when she describes the pleasure that Charlotte feels when she meets Sir Edward:

“Charlotte was glad to complete her knowledge of the family by an introduction to them, and found them, the better half at least—for while single, the Gentleman may sometimes be thought the better half, of the pair)—not unworthy notice.”¹³²

Besides the refined ironic comment on the acute shortage of appropriate single men and the resulting interest in them, the reader can notice the first hint of an impression that Sir Edward left in Charlotte. It is so far positive and, as we shall see, his ability to charm young ladies will momentarily work on our mature and conscious heroine as well:

“He came into the room remarkably well, talked much—and very much to Charlotte, by whom he chanced to be placed—and she soon perceived that he had a fine Countenance, a most pleasing gentleness of voice, and a great deal of Conversation. She liked him.—Sober-minded as she was, she thought him agreeable, and did not quarrel with the suspicion of his finding her equally so, which would arise from his evidently disregarding his Sister’s motion to go, and persisting in his station and his discourse.”¹³³

This is one of the very few moments which indicate us that Charlotte *is* a real heroine, or, better said, moments which assimilate her with, say, Catherine Morland (the other is her uniting Clara Brereton with a sentimental heroine).

Through the comic character of Sir Edward Denham, Jane Austen for the last time ridicules the readers of sentimental fiction. Although he vehemently claims that he is “no indiscriminate Novel-Reader”¹³⁴, he describes his favourite literature as follows:

“The Novels which I approve are such as display Human Nature with Grandeur—such as shew her in the Sublimities of intense Feeling—such as exhibit the progress of strong Passion from the first Germ of incipient Susceptibility to the utmost Energies of Reason half-dethroned,—where we see the strong spark of Woman’s Captivations elicit such Fire in the Soul of Man as leads him—(though at the risk of some Aberration from the strict line of Primitive Obligations)—hazard all, dare all, achieve all, to obtain her.”¹³⁵

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Ibid, 47.

¹³⁵ Ibid, 48.

The character of Sir Edward reminds the reader of some of the characters of *Juvenilia* and probably of John Thorpe. The authoress (in her own voice) describes him with a very refined irony:

“The truth was that Sir Edward whom circumstances had confined very much to one spot had read more sentimental Novels than agreed with him. His fancy had been early caught by all the impassioned, and most exceptionable parts of Richardson; and such Authors as have since appeared to tread in Richardson’s steps.”¹³⁶

This precise and refined satire targets not only the readers of sentimental novels, but also their authors. Although this attack is rather subtler, it does not lack any of the comic subtext of Austen’s juvenile burlesques.

Thanks to the boundless admiration of the villains of sentimental novels whom, in his blind stupidity, Edward considers as virtuous heroes, he decides to follow their evil practices. As a victim of his potentially disastrous deeds he unmistakably chooses Clara Brereton, whose “seduction was quite determined on”¹³⁷. However, luckily for her, “Clara saw through him, and had not the least intention of being seduced”¹³⁸. Since the fragment is concluded with their rather strange rendez-vous, we must again speculate why “she bore with him patiently enough to confirm the sort of attachment which her personal Charms had raised”¹³⁹. It is probable that she decided to marry Sir Edward to ensure her inheritance after Lady Denham. Given the non-identical intentions of Sir Edward, the story would probably be of high interest.

Besides sentimental novel, Sir Edward is also an affectionate reader of Romantic poetry which is often misquoted by him. His quotations and discourses are largely confused and full of big words that are probably familiar to Sir Edward thanks to his reading. However, as he lacks intelligence, temperance and sound judgment (the latter is the the problem of almost all residents of Sanditon), he cannot completely understand the readings.

We cannot be completely sure about Austen’s intentions with Sir Edward Denham. Luckily for the reader, both Charlotte Heywood and Jane Austen managed to express their opinion on him. Subsequently, we can exclude him as a potential husband

¹³⁶ *Ibid*, 48-49.

¹³⁷ *Ibid*, 50.

¹³⁸ *Ibid*.

¹³⁹ *Ibid*.

of Charlotte. His character is, due to his ill nature, probably destined to a shameful end (as Marie Dobbs also concludes).

7. Conclusion

The aim of this thesis was to deeply examine and categorize Jane Austen's satire in her juvenile writings, as well as in her novel *Northanger Abbey*, and in an unfinished fragment, later named *Sanditon*. Although Austen's satire may sometimes pass unnoticed, it is omnipresent and quite evident in the above-mentioned works.

As a member of a well-read family, the novelist was provided with an extensive number of books which were popular in her time. Subsequently, her first literary attempts were parodies of the popular sentimental fiction. Even though she meant her teenage writings only to please her family, and had no intention of their possible publication, most of them display a refined observation talent which is quite extraordinary for such a young individual.

Besides her obvious disrespect for the popular fiction of her time, she also concentrates, as a proper satirist should, upon the vices and follies of the society. The most remarkable attack on the social conventions of the late eighteenth century among her Juvenilia is present in "The Three Sisters". Here, the author adopts the popular epistolary style, and criticizes the hopeless social position of women, mainly the lack of working opportunities, and absolute dependance upon their male relatives. The mother of the Stanhope sisters is ready to marry any of the daughters to an inappropriate young gentleman only to secure a stable future for the family. Austen herself later refused such proposal for the lack of romantic feeling.

The most renowned piece of the Juvenilia of Jane Austen is "Love and Freindship." It is a sharp satire on the genre of sentimental novel. The young authoress provides the readers (originally, her family) with such novel, although with highly exaggerated features – a parody, even a burlesque of the popular reading intended for the women in the Regency period. Austen juxtaposes the conventions of the real world to those of the sentimental fiction and highlights the former as a superior choice.

Chapter four focused on the first finished novel of the author, *Northanger Abbey*. The book is generally read as a satire on the genre of the Gothic novel, and critics consider it as a transition work between the juvenile writing and Austen's mature novels. A young heroine, Catherine Morland, reads too many Gothic novels which considerably alters her her view of the world. Her affected imagination, strongly intensified by her visit at an old, mysterious abbey, anticipates the presupposed Gothic schemes, and suppresses the sound judgment. The author alters her own satirical commentary with observations of the

chief mentor of Catherine and the satirical voice of Austen – Henry Tilney. His character often mocks the conventions of the Gothic novel and directs the naive and inexperienced heroine.

An attentive reading of his commentaries sometimes reveals unexpected social criticism. The author surrounds her social satire with a conveniently created context to cover it for most readers, and thus maintains the appearance of moderation.

Not only is *Northanger Abbey* a parody of the Gothic novel, but it also criticizes the evil character of people, as represented especially by the gothic villain, General Tilney, and the lack of discrimination, as shown by the heroine, and also her family.

The last part of this thesis analysed the final literary act of the authoress. Although *Sanditon* is not read as widely as Austen's six major novels, the twelve chapters which she managed to finish promise a complex satire which to a great extent resembles her juvenile sharpness. The town of Sanditon is full of very specific, unround characters who all display a certain folly. Mr. Parker shows extreme enthusiasm about his enterprise; his younger siblings are irrecoverable hipochondriacs; Sir Edward is an unintelligent courtship novel reader, and tries to live his life in accordance with the villains (whom he interprets as heroes). Certain comic situations, for instance, the invasive dental treatment of the Parker sisters, remind the reader of parodies and burlesques of Austen's Juvenilia.

The last chapter also concentrated upon the heroine of *Sanditon*, Charlotte Heywood. Her character was compared to Catherine Morland. As opposed to the heroine of *Northanger Abbey*, Charlotte is mature, and displays a capability of her own wise judgment. The reader can rely on her observations, a feature that connects her rather with Henry Tilney.

To conclude, Jane Austen's satire developed significantly during her career. Sometimes it is sharp and ostentatious but her sense of delicacy and hidden commentary deserve more attention. The reader can appreciate a mixture of literary satire and social commentary.

8. Resumé

Cílem této bakalářské práce bylo prozkoumat satiru v raném díle Jane Austenové, stejně jako v jejím prvním dokončeném románu, tedy v *Opatství Northanger*. Práce analyzuje rovněž autorčin poslední literární počín, nedokončený román *Sanditon*. Satira v dílech Austenové bývá nezřídka poněkud skrytá, ovšem ve výše zmíněných dílech je zcela evidentní.

Jako členka velice sečtělé rodiny měla Austenová přístup k širokému výběru dobové populární literatury, což vedlo k tomu, že její literární prvotiny byly většinou parodie sentimentálního románu. Přestože své juvenilní texty psala především pro potěchu a pobavení blízkých, některé z nich reflektují překvapivě vytříbený pozorovací talent dospívající autorky.

Kromě již zmíněné literární satiry se Austenová věnovala rovněž kritice tehdejší společnosti a určitých neblahých aspektů lidské povahy. Za nejvýznačnější juvenilní kritiku společenských konvencí považuji rané satirické dílo „Tři sestry“. Tento krátký román v dopisech se zaměřuje na tristní postavení žen v tehdejší společnosti, zejména pak na takřka nulové možnosti samostatného života bez nutnosti závislosti na mužských příbuzných. Matka mladých sester Stanhopeových je připravena provdat kteroukoli ze svých tří dcer za naprosto nevhodného nápadníka jen proto, aby své rodině zabezpečila jistoty do budoucna. Autorka sama později podobný návrh sňatku pro nedostatek lásky odmítla.

Za nejzdařilejší rané dílo Jane Austenové je považován krátký román „Láska a přátelství“, ostrá literární satira, jež se zaměřuje na výše zmíněný sentimentální román. Autorka v díle značně zdůrazňuje jeho rysy, čímž dává vzniknout jeho parodii. Množstvím absurdních situací, které vznikají v důsledku přespříliš citového chování a jednání postav, autorka demonstruje, že fiktivní realita parodovaného žánru je zcela neslučitelná s tou skutečnou. Jinak řečeno, aby se postavy románu mohly adaptovat na reálný svět, musejí do svého uvažování a jednání zahrnout rovněž praktično.

V následující kapitole jsem se zaměřila na autorčin první dokončený román, tedy *Opatství Northanger*, dílo, jež je vnímáno jako satira zaměřená na gotický román. Lze je považovat za přechodový počín mezi juvenilními texty a zralou tvorbou Jane Austenové. Mladá hrdinka Catherine Morlandová čte příliš mnoho gotických románů, což značně zjitřuje její představivost, a tak při návštěvě starobylého opatství automaticky očekává, že se její pobyt bude vyvíjet podle vzoru gotických hrdinek. Austenová čtenářům zejména

v začátku a v závěru knihy zdůrazňuje svoji přítomnost, často však satirické komentáře vkládá do úst hrdiny románu a zároveň mentora Catherine, jímž je Henry Tilney.

Pozorné čtení Tilneyho promluv odhalí dobře skrytou kritiku tehdejší společnosti. Autorka sociální satiru zahaluje dobře zvoleným kontextem, aby ji částečně skryla před nepozorným čtenářstvím a zachovala tak zdání umírněného románu.

Opatství Northanger kromě gotického románu kritizuje rovněž zlo v lidské povaze, které je v knize zhmotněno v postavě Generála Tilneyho. Jeho činy, jež uvrhnou Catherine ve značné nebezpečí, nevyvolají u rodičů hrdinky pohoršení, ba ani obavy o dceru. Absence jakýchkoli rozlišovacích schopností a znalosti poměrů rodiny Morlandovy jsou rovněž předmětem autorčiny kritiky.

Ve finální části bakalářské práce jsem se zaměřila na poslední literární počín Jane Austenové, a sice na neúplný román, později nazvaný *Sanditon*. Přestože autorka dokončila pouze dvanáct kapitol, dílo slibuje komplexní satiru, jež svým stylem do značné míry připomíná juvenilní texty. Městečko Sanditon je obýváno celou škálou osobností, přičemž každá z nich se vyznačuje určitou zvláštností. Pan Parker oplývá přemrštěným entusiasmem, jeho mladší sourozenci jsou nenapravitelní hypochondři, Sir Edward se stejně jako hrdina „Lásky a přátelství“ nebo John Thorpe oddává četbě sentimentálních románů, kterými se nechává až přespříliš ovlivnit. Bezmezně obdivuje záporné postavy, které ve své pošetilosti zaměňuje za hrdiny a následně se snaží upravit svůj život podle jejich vzoru. Některé komické situace, jako například invazivní dentální zákrok slečen Parkerových, připomínají čtenáři autorčiny rané parodie a burlesky.

Poslední kapitola se rovněž zabývala hrdinkou *Sanditonu*, Charlotte Heywoodovou. Nabídla její srovnání s Catherine Morlandovou, pozornost byla věnována zejména rozdílům ve vyspělosti, schopnosti kritického uvažování a utváření vlastních názorů. Zatímco Catherine potřebuje Tilneyho, Charlotte se může plně spolehnout na vlastní úsudek.

Závěrem považuji za důležité naposledy zdůraznit, že satira Jane Austenové prošla během její kariéry značným vývojem. Zatímco v raném díle si čtenář užije ostrou literární a sociální satiru v podobě parodie a burlesky, pozdější romány se vyznačují spíše umírněností a vybroušeným vyprávěcím stylem. Odhalení satirických komentářů si proto často žádá pozornější četbu. Ve svém posledním literárním počínu se nicméně umírající autorka vrací k břitké satíře svého dospívání.

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Annotation

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Abstract:

Jane Austen's satire may especially in her mature writing pass unnoticed. However, it is quite ostentatious in her juvenile writing, as well as in her first finished novel, *Northanger Abbey*. The author targets the popular fiction of her time and certain aspects of the contemporary society. In her last novel, *Sanditon*, Austen returns to the sharpness of her Juvenilia. My objective is to categorize satire mainly in the above mentioned works.

Anotace

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Název práce: Satira v díle Jane Austenové, konkrétně v *Juvenilii*, *Northangerském opatství* a *Sanditonu*

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Klíčová slova: Jane Austenová, satira, sentimentální román, gotický román, ironie, parodie, burleska

Abstrakt:

Satira Jane Austenové, zejména pak v případě pozdějších románů, zůstává nezřídka nepozornému čtenáři skryta, avšak v případě juvenilních textů a *Opatství Northanger* je zcela evidentní. Zde autorka satirizuje dobovou populární literaturu a určité společenské konvence. V posledním románu, nazvaném *Sanditon*, se Austenová vrací k ostrosti prvních literárních pokusů. Tato práce se zabývá satirou ve výše zmíněných dílech.