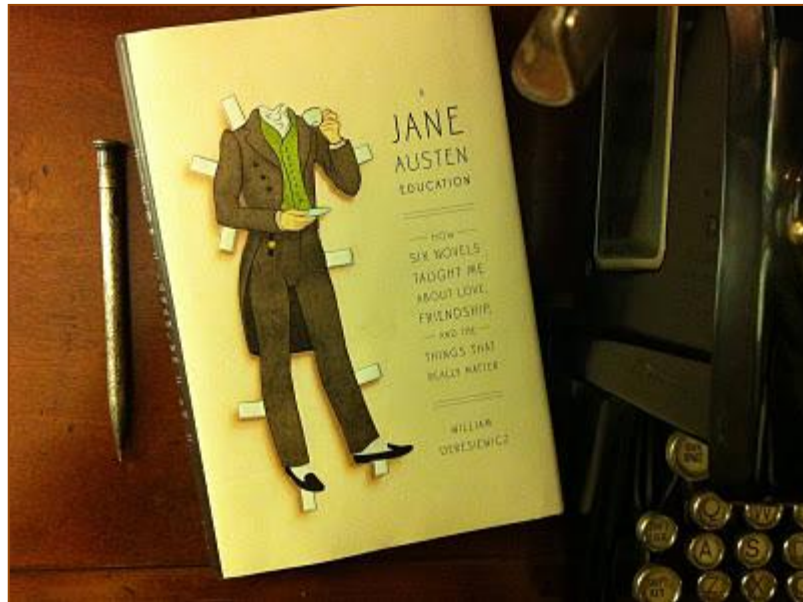


The Bildung of Emma Woodhouse and Fanny Price;

Romantic and Enlightenment Influences on Jane
Austen's Novels



BA Thesis English Language and Culture
Utrecht University
Britt Ewalds
Student Number 3467821
A Sentimental Education
First Supervisor: Barnita Bagchi
Second Supervisor: Paul Franssen
April 2012

Table of Contents

Introduction	3
The Age of Reason and the Age of Emotion	8
Jane Austen’s ‘Novels of Education’	12
Analysis of <i>Mansfield Park</i> and <i>Emma</i>	15
Fanny’s Price: the Education of Others	16
Emma’s Imagination	20
Fanny’s Morality versus Emma’s Imagination	23
Conclusion	25
Works Cited	27

Abbreviations

E = Emma
 MP = Mansfield Park
 Some Thoughts concerning Education = STCE
 Essay concerning Human Understanding = ECHU

Introduction

Jane Austen is now recognised as one of the greatest British female authors of the (late) eighteenth century, although in her time she was not regarded as the most successful female author (Fergus 13). Over the past centuries, there has been an increasing interest in Austen's works. Her books are being adapted to screen and many women fantasise about their own Mr Darcy or Mr Knightley. Also, a considerable amount of literature has been published on Jane Austen's novels. These studies have investigated her views on society, politics, religion and the self. Jane Austen is often considered a Romantic novelist because of her position in time (Morgan 364); Romanticism reached its climax during the time when Austen wrote her novels. This does not automatically indicate that Austen was a 'Romantic' writer as Day argues: "[s]ome of these [Romantic] authors – Jane Austen is an example – are canonical in literary terms, though not 'Romantic'" (xi). Her work shows influences from the Enlightenment period as well. Morality, for example, plays an essential role in her 'novels of education'. Johnson's *Jane Austen: Women, Politics, and the Novel* emphasises both the fact that Austen did not solely focus on writing romance, but also how her works were mainly concerned with topics of politics and gender. Most of all, Austen's novels provided readers with a critical representation of British society (Johnson xix), although Butler states that she was not as critical of her society as other writers and poets in those days were (2). Other studies have also investigated her views on education by analysing her novels (Devlin). Social education is a subject touched upon many times in her novels.

Devlin discusses education both in *E* and *MP* and highlights the difference between Emma and Fanny; "Emma had tried to make the world in her own image and for her own delight; the reality, the otherness of other people is what she has come to understand" (5). She needs to see that the other characters do not always share her emotions and thoughts. Fanny, on the contrary, is not the one "who has to learn to see clearly but Edmund and his father.

Fanny alone is truly aware,” (5). Her development does not involve the same pattern as that of Emma’s. Eventually their ‘journey towards maturity’ no matter how different, leads to the same feminine ‘goal’: marriage.

There are many novels in the late eighteenth and nineteenth century which can be characterised as a novel of development but not necessarily as a Bildungsroman. The Bildungsroman takes the reader on a journey through “the development of the protagonist’s mind and character, in the passage from childhood through varied experiences – and often through a spiritual crisis – into maturity, which usually involves recognition of one’s identity and role in the world” (Abrams 229).

Most historians have agreed that the Bildungsroman originated from Germany with Johann Wilhelm von Goethe’s *Wilhelm Meister’s Apprenticeship* as one of the first ‘novels of education’ (Blackall, Morretti, Abrams). Blackall furthermore states that “Goethe’s original intention was to give a broad picture of theatrical life at the time ... But coupled with this was an idealistic theme, to present the theatre as an educative institution (382)” with Wilhelm as the representative of a new type of protagonists. In *The Way of the World*, Moretti emphasises this view and states that Goethe “sees *youth* (author’s emphasis) as the most meaningful part of life ... [*Wilhelm Meister’s Apprenticeship*] makes simultaneously the birth of the *Bildungsroman* ..., and of a new hero: Wilhelm Meister, followed by Elizabeth Bennet, ...” (Moretti 4).

Moretti even considers Austen to be one of the starters of the Bildungsroman genre (12). Austen focused on female Bildung since she depicts the development of female protagonists. This thesis focuses on E and MP, two novels which stand in strong contrast with each other because the development of the two heroines is so opposed. Many studies in the field of female Bildung have only focussed on marriage as the ultimate goal of female ‘Bildung’ (McDonnell, 201; Hoffman Baruch, 336). As they both emphasise in their works,

girls are “trained in the arts of the marriage market” (McDonnell, 201). However, this thesis will discuss that marriage is not the ‘goal’ for which these girls have to ‘train’. Women have to marry to secure their position in society but marriage is not the goal of their development. As Austen herself proves, a woman does not have to marry. Bagchi emphasises this in her *Instruction a Torment?*; “[i]t is only *before* (emphasis author) Austen’s young heroines get married that their fluctuations, eccentricities, and delicious play of mind can have freedom of expression: “thorough pictures” of female hearts cannot be drawn after they dwindle into married women” (Bagchi, par. 37). Through Austen’s eyes, therefore, marriage was a convention although not necessary in her viewpoint.

There is a possibility that Jane Austen was inspired by the works of John Locke, or otherwise by the British Enlightenment, which he influenced significantly (Abrams, 96). Austen’s works underline morality and reasonable thinking, like the “Anglo-Scottish school ... [emphasised] reason, scientific method, and social reform, [but also] dwelt on the irrationality of human nature ...” (Knox-Shaw, 5). In the early British Enlightenment, Locke’s *ECHU* is seen as the one of the initiators of the so-called British Empiricism (Aarsleff 252), it was written in 1689 and made Locke well-known as a philosopher (Dunn 1). The ‘novel of education’ in Europe even finds some of its roots in Locke’s treatise *STCE* (Barney, 26). The education of a child became more important partly because of his treatise, as Devlin highlights, Locke was “the most important writer on education in the eighteenth century” (7). Locke saw the mind as a *tabula rasa* formed by experience; children needed to be raised correctly because it could “carry their afterwards incorrigible taint with them through all the parts and stations of life” (Locke qtd. in Devlin 8). Society and education, therefore, play a huge role in the development of adolescents according to Locke, and also to Austen “who certainly knew [*STCE*] well” (Devlin 7).

Romanticism is usually seen as the period of “the forty years in Great Britain from 1785 to 1825, ... generally construed as the age of Romanticism, saw a crucial transition between an Enlightenment world view and the values of modern, industrial society” (Curran, xiii). Many sources agree that this period formed a reaction against the Enlightenment since it focused on emotion and nature while Enlightenment focused on reason and exact sciences (Abrams, Curran). The influences of the Romantic period show in Austen’s portrayals of nature (Day 3) but mostly in the depiction of her heroines. Emotions are of significance in her novels, although the ‘enlightened’ aspects of reason and morality are also of concern. Austen’s writings can therefore not be referred to as solely romantic or enlightened, “historical approaches to Jane Austen have often had the paradoxical effect of sidelining her from history altogether” (Knox-Shaw, 3); she transcends these periods. She shows affinities with both the Romantic period and the Enlightenment.

This thesis discusses E and MP with a focus on the development of the two young heroines, Emma Woodhouse and Fanny Price. Emma and Fanny could not have been more different in character and therefore provide the ideal contrast for investigating the influence of Enlightenment and Romanticism on the Bildungsroman and its educational aspects.

E describes the ‘Bildung’ of Emma Woodhouse in a secluded English society. Emma’s development can be “characterised by a lack of movement, by *stasis* (emphasis author)” (Berendsen, 163). Emma refuses to marry but Mr Knightley, an old friend of the Woodhouses, states that her opinion “means nothing at all” (Austen 43). He believes that she has not met ‘Mr Right’ yet. In the end it turns out that ‘Mr Right’ is in fact Mr Knightley, as he is the only one able to cope with Emma’s strong personality; he dares to admit and address her faults. Mr Knightley is Emma’s mentor and guides her from her imaginary world back into the real world of reason. In MP, the heroine’s moral education is provided for by her cousin Edmund. Fanny Price was “just ten years old” (MP 10) when she was ‘adopted’ by her

uncle and aunt, Sir Thomas and Lady Bertram and their four children Tom, Edmund, Julia, and Maria. Edmund is the only one in the family who shows interest in her character. He treats her with respect and they become friends. Despite Edmund's efforts to make her speak up, Fanny remains shy and timid because she is constantly reminded of her lower status in the estate by the other family members.

This research paper seeks to examine to what extent Austen's works show affinities with the Enlightenment and Romanticism, with the emphasis on MP and E. In both novels, Austen focuses on a fallible young heroine who is searching for her identity in a small rural society. The heroines have opposed characters, and develop in a different way. The research to date tends to focus on Romanticism and Enlightenment influences on JA's works rather than the actual *Bildung* of the heroines in E and MP. This thesis will firstly discuss the *Bildungsroman* and how it is positioned in Romanticism and Enlightenment, followed by an analysis of these two periods, researching how these intertwine and contrast. This thesis will furthermore consider the development of the self of the two heroines, with a focus on the aspect of education and change of the self.

The Age of Reason and the Age of Emotion; Enlightenment and Romanticism compared

As discussed in the introduction, Austen's novels can be characterised as a combination of Enlightened and Romantic aspects. Romanticism "was in *some sense* (emphasis mine) at odds with Neoclassic or Enlightenment attitudes" (Day 4), indicating that Romanticism is not anti-Enlightenment. This part will deal firstly with the characteristics of the Enlightenment followed by some important aspects of the Romantic period. Finally, this chapter will analyse at which points the Enlightenment and Romanticism differ from each other and where they show resemblances.

The Enlightenment is often described as the Age of Reason, highlighting the fact that, according to Locke and his followers, reasonable thinking was what guided people's behaviour. This view is supported by Abrams who argues that

[t]he common element [of the Enlightenment] was a trust in universal and uniform human reason as adequate to solve the crucial problems ... was freeing humanity from its earlier reliance on mere authority and unexamined tradition, and had opened the prospect of progress toward a life in this world of universal peace and happiness (96).

These aspects of human reason and universality should 'liberate' the people in their way of thinking. The Enlightenment was a rather rational period with societal problems being solved by reasonable thinking. The eventual solution should lead to "universal peace and happiness" (Abrams 96). There was no focus on the individual as was the case in the Romantic phase. In the early British Enlightenment, Locke's ECHU is seen as the starter of the so-called British Empiricism (Aarsleff, 252). Empiricism focused on learning through experience instead of innate ideas like in rationalism. Locke's 'tabula rasa' emphasises this empiric point of view in stating that "[t]he white paper [or tabula rasa]... records both 'external sense' or 'sensation' as well as 'internal sense' or 'reflection' of 'internal operations perceived and reflected'"

(Erling 133). That is why Locke highlights the importance of a good social and technical education; a child learns from experience, and becomes Enlightened in his or her later life. Locke's "great message was to set us free from the burden of tradition and authority, both in theology and knowledge, by showing that the entire grounds of our right conduct in the world can be secured by the *experience* (emphasis author) we gain by the innate faculties and powers we are born with" (Aarsleff 253).

Romanticism, on the other hand, "amounts to a cultural revolution ... [and] imaginative experience is important if not essential to proper development" (Richardson xiii). The idea that most people have of Romanticism resembles that of the current 'romcoms' on TV. To them, the Romantic period is a period of love, a continuation of the Middle Ages; damsels in distress and knights in shining armour in a slightly more modern society. This is not a true representation of Romanticism and although a considerable amount of literature has been published on the Romantic period, a clear definition is difficult to formulate. Many studies have therefore provided the reader with different definitions of Romanticism. These diverse explanations for Romanticism also have to do with different points of view. A *Glossary of Literary Terms* defines Romanticism as a period in the late 18th and early 19th century and focuses on the literary tradition that evolved during this period (255). Curran on the other hand suggests in his preface that

the forty years in Great Britain from 1785 to 1825, the period generally construed as the age of Romanticism, saw a crucial transition between an Enlightenment world view and the values of modern, industrial society ... it was a turbulent period at whose center lies the longest experience of warfare – twenty-two years – in modern history, warfare conducted on a world scale. (xiii)

As this abstract shows, the Romantic period was not 'romantic' at all from a historical point of view. But there was a noticeable shift from the universality of the Enlightenment to the

individuality of Romanticism. Romanticism not only focused on the emotions of individuals but also on the influence of nature. Day demonstrates this in his study as he quotes Abrams

to a remarkable degree external nature – the landscape, together with its flora and fauna – became a persistent subject of poetry, and was described with an accuracy and sensuous nuance unprecedented in earlier writers ... While many major poems ... set out from or return to an aspect or change of aspect in the landscape, the outer scene is not presented for its own sake but only as a stimulus for the poet to engage in the most characteristic human activity, that of thinking (3).

This can be seen in Austen's novels as well, her depictions of nature and estates also describe the characters, "in her later novels Jane Austen reveals a less classical, more romantic attitude toward nature; her natural descriptions begin to express states of consciousness as her heroines respond feelingly to atmospheric moods and seasonal rhythms" (Duckworth 318).

Many sources agree that this period formed a reaction against the Enlightenment since it focused on emotion and nature while Enlightenment focused on reason and sciences (Abrams; Curran). The influences of the Romantic period show in Austen's portrayals of nature (Day 3) and the depiction of her heroines. Emotions play an important role in her novels.

These periods are often considered each other's opposite because of the Enlightened emphasis on reason as opposed to the emotion and intuition as central aspects during Romanticism, although there are subjects on which they agree, or where Romanticism continues the tradition of the Enlightenment.

This thesis, however, will concentrate on the educational aspects of the Romantic period as well as the Enlightenment. This will show that these periods are not as different as they might seem at first glance. As Locke shows in his *STCE*, the Enlightenment and its followers put a strong emphasis on better education for men. *STCE* was written in 1693 (Dunn 14) and underlines the necessity of "a sound mind in a sound body" (Locke I.1). A boy has to live a healthy life with plenty of sleep and movement so that his mind can function well. This applies to girls as well although Locke does not often refer to girls or women in his essays. The Bildungsroman finds its roots in Enlightenment as Devlin shows: "The emphasis

in [STCE] is on the education of the whole person and not on the child's intellectual development" (11). This viewpoint is emphasised even more during the Romantic period as "literacy should be universal, even considered a right; that schooling should be state-supported and available to all" (Knox-Shaw xiii).

Jane Austen's 'Novels of Education'

It was not until the Enlightenment and Romanticism that the development and education of children was considered important. People regarded youth as the future and these thoughts formed the basis for the current modern society (Moretti, 4). The Bildungsroman is placed in the Romantic period although it shows influences from the Enlightenment. Locke already emphasised the importance of a good education for young boys in his treatise *STCE* as Barney highlights; “the nineteenth century British *Bildungsroman* (author’s emphasis) has profound conceptual roots in early modern educational theory and ... it is also indebted to the dynamics of narrative form implicit in the texts by Locke, Astell, Stephen Penton, and others” (26). Locke’s ‘tabula rasa’ emphasises the view of the Enlightenment that youth requires education; “the conception of the mind of the individual at birth as a blank tablet that is imprinted by one’s life-experience through sensation of the external world and reflection on internal mental operations” (Wood 649). Knowledge is therefore gained by experience and adolescents should ‘experience’ knowledge as they develop. Although the notion of development through experience already existed since the Enlightenment period, it was not until the Romantic period that novels were written which can be regarded as Bildungsromans or ‘novels of development’. Abrams stresses that “[t]he development of the protagonist’s mind and character, in the passage from childhood through varied experiences – and often through a spiritual crisis – into maturity, ... usually involves recognition of one’s identity and role in the world” (Abrams 228). The Enlightenment emphasised the importance of (social) education and Romanticism continued this tradition by highlighting the individual significance of a good development.

Most historians have agreed that the Bildungsroman originated from Germany with Johann Wilhelm von Goethe’s *Wilhelm Meister’s Apprenticeship* as one of the first ‘novels of development’ (Blackall 381). As Barney states: “[t]he British genre is often characterized as

an Anglicized extension of the German *Bildungsroman* as it was rendered by Goethe in *Wilhelm Meister's Lehrjahre* and later transplanted by Carlyle in his translation of Goethe's work in 1824 (as *Wilhelm Meister's Apprenticeship*)" (25). In *The Way of the World*, Moretti emphasises this view and states that Goethe "sees *youth* (author's emphasis) as the most meaningful part of life ... [*Wilhelm Meister's Apprenticeship*] makes simultaneously the birth of the *Bildungsroman* ..., and of a new hero: Wilhelm Meister, followed by Elizabeth Bennet, ..." (4).

Jane Austen's six novels are also stories of 'Bildung' or 'novels of education', Moretti even sees Austen as one of the starters of the *Bildungsroman* genre (12). However, Austen focused on female or feminine Bildung since the protagonists in her novels are all female. According to Devlin "[e]ducation, for the heroines, is a process through which they come to see clearly themselves and their conduct, and by this new vision or insight become better people" (1). As Devlin points out, this education does not involve gaining knowledge, or attending university like boys from wealthy families would. Wolfson emphasises this view and states that "[a] girl's education tended to cease around the age of eight: her "finishing" was aimed at winning a hand in marriage with the advantage of "accomplishments, the only improvement they are excited, by their station in society, to acquire"" (Wolfson 114; Wollstonecraft qtd. in Wolfson 114).

"Unlike the lady of the chivalric romance who had merely to sit still in order to find a destiny in the form of some passing knight, modern woman must seek her own hero" (Hoffman Baruch 341). The Bildung of women has to lead to a partner and did not involve the education that gentlemen received in those days because according to Hegel "women acquire learning - we know not how - almost as if by breathing ideas, more by living really than by actually taking hold of knowledge. Man, on the other hand, achieves his distinction only by means of advancing thought and much skilled exertion" (qtd. in Hoffman Baruch 336).

Women are not necessarily searching for a ‘meaningful existence within society’ like men are but learning how to become a good wife because the “feminine Bildung takes place in or on the periphery of marriage” (Hoffman Baruch 335). In all of Austen’s novels the emphasis of the plot lays on the “wish-fulfilling marriage [which] *must* (emphasis author) therefore be the plotted destiny of Austen heroines, without detours on the bedevilled path of trades” (Bagchi, par 19). Women are therefore developing through finding the right partner. “the development of the self through marriage involves many trials, for assuredly finding the right man to be one’s mentor/lover is far more difficult and dangerous an undertaking than finding the right university” (Hoffman Baruch 341).

Although Hoffman Baruch and Wolfson stress the importance of marriage as the ultimate goal of female development, there is a serious weakness with this argument. As Devlin emphasises, heroines get a better understanding of themselves and society through Bildung (1). Women have to marry out of financial reasons, but their development as a child does not lead to this goal.

Austen’s novels are characterised by the ‘Bildung’ of the heroines. Although her novels also show influences from conduct books according to Butler (qtd. in Knox-Shaw 3), and Locke’s STCE. Morality forms an important subject in Austen’s texts. Her novels are often considered didactic in terms of social conduct for women.

Mansfield Park and Emma; Novels of Development

As mentioned before, Emma Woodhouse and Fanny Price differ greatly in character. In some sense, they also differ in upbringing; “Emma had lived nearly twenty-one years in the world with very little to distress or vex her” (E 5) while Fanny,

whether near or from her cousins, whether in the schoolroom, the drawing-room, or the shrubbery, was equally forlorn, finding something to fear in every person and place ... [and] to these sorrows was added the idea of the brothers and sisters among whom she had always been important as playfellow, instructress, and nurse, the despondence that sunk her little heart was severe (MP 12).

The difference in their upbringing led to two different heroines, although they both “grow up either in incomplete families or without the proper guidance of parents” (Berendsen 31).

Fanny does not ‘come out’ into society until her two cousins are in London, and Sir Thomas organises a ball in her and William’s honour. Emma, on the other hand, is already ‘out in the open’ as she “is the first lady in her little world” (Bradbrook 13).

The activities the heroines undertake are quite the same; they visit estates of friends and attend balls. Because of these similar activities it is possible to compare the characters and education of the two heroines. They deal with these situations in a different way and this creates an interesting viewpoint. According to Wolfson and Hoffman Baruch, marriage is the ultimate goal of female Bildung; the end of their development. As Devlin shows, all women in those days had to marry to secure their financial position. Their Bildung was not a training for the “marriage market” (McDonnell 201), but as McDonnell points out that the “choice of a marriage partner is the only really significant choice that an early nineteenth-century woman could exercise in life and one that had profound implications for her sense of self” (213).

Fanny and especially Emma are allowed to choose their own husband. Both decide to marry

their mentors, Edmund and Mr Knightley respectively. Through marriage, the heroine “would be acquiring a status and identity she had not had before” (McDonnell 209). This is not necessarily the case for Emma since she already is wealthy, although her (future) husband is even more affluent. Therefore, even Emma gains from her marriage. Fanny’s marriage to Edmund secures their position at Mansfield Park but their match cannot be seen as “the ideal couple but only as the possessors of rewards appropriate to their merits – each other” (Fleishman 56).

This chapter will thoroughly analyse both novels and its heroines with a focus on the female development or *Bildung*. Firstly, MP will be analysed in terms of visits, balls and marriage. This will be followed by a study of the same aspects in E and concluded by a comparison between the two novels in terms of *Bildung*.

1. Fanny’s Price: the Education of Others

Fanny Price was just ten years old when she was taken into the ‘affectionate’ home of her uncle and aunt, Sir Thomas and Lady Bertram. They want to “[g]ive [Fanny] an education, and introduce her properly into the world,” (MP I), because they believe her parents cannot take care of her. The Bertrams live with their four children at Mansfield Park. Mrs Norris, the sister of Fanny’s mother and Lady Bertram, lives close by with her husband Mr Norris.

At first, Fanny is overwhelmed by the estate and its inhabitants. She is only comforted by the youngest brother, Edmund, who understands why she feels uncomfortable at Mansfield Park: “[y]ou are sorry to leave mamma, my dear little Fanny,” (MP 14), although Fanny is mostly uneasy because of her unwelcoming aunt Mrs Norris and her cruel cousins, who continuously emphasise her lower rank at the estate. Because of Edmund, “Fanny ... felt that she had a friend, and the kindness of her cousin Edmund gave her better spirits with

everybody else. The place became less strange, and the people less formidable,” (MP 15). Fanny remains “exceedingly timid and shy, and shrinking from notice” (MP 10) because of their repeated remarks. The education she receives at Mansfield Park is little since “Maria and Julia Bertram are the well-reared daughters according to patriarchal values—that is, they are trained in the arts of the marriage market, but are empty-headed and restive under these conditions of constraint” (McDonnell 201). Fanny is taught by her mentor Edmund; he is the one who encourages her reading.

Fanny’s cousin Maria is engaged to the boring but extremely wealthy Mr Rushworth. Her ‘education’ paid off as she herself likes to believe. As the family plans a visit to his estate, Fanny is expected to stay at home with her aunts, despite her remark; “I should like to see Sotherton before it is cut down, to see the place as it is now, in its old state; but I do not suppose I shall” (MP 56). Luckily, she is allowed to join the ‘party’ because Mrs Grant decides to stay with Lady Bertram.

Fanny’s view of nature is considered Romantic because she “is much affected by the beauty of landscape” (Fleishman 30). She enjoys the scenery; “[i]n MP, Fanny Price’s appreciation of trees and stars is an index of her sensitivity and isolation” (Spencer 193). Her Romantic ideas about nature are “open to some criticism [because of] the ‘enthusiasm’ of her apostrophe to the ‘sublimity of Nature’ at night and for her ingenuous ‘rhapsodizing’ over the wonderful growth of evergreens” (Duckworth 318). As John Dixon Hunt states; “[t]he education of Fanny Price in MP is in part charted by her reactions to landscape” (328). Fanny is the only character in MP who is so impressed by nature, that it changes her and forms her education. Even Edmund cannot understand her enthusiasm for nature.

Fanny has learned to be her own company because she “has been raised in an inferior position among the children of the house” (Fleishman 29). Her physical weakness also forces her to rest quite often. During the visit to Sotherton she is left alone twice because of her need

to rest. Other characters would not have accepted this fate, but Fanny is perfectly capable of remaining on her own. She is not a suitable and conventional heroine as she does not create action. Her behaviour is passive and she does not want to trouble anyone. Therefore, she claims that she does not mind being left alone although “having been left a whole hour” (MP 105) at Sotherton, does affect her. MP

does not show us Fanny's development in the sense of her changing over a period of time; ... a very new subject and one that is distinctively appropriate to the

Bildungsroman-that is, the psychological portrait of an abused child (McDonnell 202).

Fanny is still ‘abused’ as no one really pays attention to her at Sotherton. Edmund is madly in love with Miss Crawford and, the others already did not notice her at all.

Fortunately for Fanny, her cousins’ stay in London encourages Sir Thomas to organise a ball in Fanny’s honour; “‘My daughters,’ replied Sir Thomas, gravely interposing, ‘have their pleasures at Brighton, and I hope are very happy; but the dance which I think of giving at Mansfield will be for their cousins [Fanny and William]’” (MP 255). She is noticed by her uncle and aunt, who finally recognise her;

Sir Thomas himself was watching her progress down the dance with much complacency; he was proud of his niece; and without attributing all her personal beauty, as Mrs. Norris seemed to do, to her transplantation to Mansfield, he was pleased with himself for having supplied everything else: education and manners she owed to him (MP 280).

Sir Thomas attributes her elegant character and appearance to the upbringing she has enjoyed at Mansfield Park. This sentence shows that the Bildung in MP does not involve Fanny’s development but that of her family, with a focus on her uncle and Edmund as Devlin emphasises (5). They both have to learn to ‘see’ that Fanny is a moral and decent young lady and that they are the ones who still have to learn; “Sir Thomas Bertram in MP [is] extremely

‘well-bred’ and yet [his] behaviour is morally culpable” (Byrne 304) and Edmund falls in love with Mary Crawford who is not the moral wife he should marry. The question is what to learn “a heroine who has seemingly learned everything she needs to learn” (McDonnell 202) although “Fanny is the measure – certainly not the *ideal* (emphasis mine) – of human existence in MP” (Fleishman 47). Henry Crawford falls in love with Fanny as he sees her ‘coming-out’, she is finally noticed although this still frightens her. She ‘sees’ and ‘knows’, because of her intelligence and excellent observation skills, that Henry is not a suitable husband for her. At the ball, Fanny still prefers to be an observer although she is noticed now, “the true Cinderella of the story, suddenly (to her own modest confusion) becomes the belle of the ball ... a ball has produced a turning point in the story” (Grigsby 118). At the ball, Edmund is disappointed in his love for Miss Crawford. He starts to see that she is different than he first expected “[t]he evening had afforded Edmund little pleasure ... she had absolutely pained him by her manner of speaking of the profession to which he was now on the point of belonging” (MP 283). “Fanny’s turn to act is to come” (Butler 227), at the ball, where she is now the centre of attention.

Edmund has been helping Fanny improve her confidence by the attention he gives to her, although this is brotherly attention. He is also the one who helps her with her education which does not focus that much on the ‘marriage-market’ but on her development as a whole. Their conversations also emphasise that they would be a good match; they are both moral and religious characters. That is why “Fanny begins as the frightened ward of the Bertram household and ends triumphantly as both the wife of Edmund Bertram and the mainstay of the Bertram family” (Galperin 125). Her moral and passive behaviour eventually get her family’s affections at Mansfield Park. This is not due to her own passive behaviour but because of the moral failing of many others. Edmund has been there as a brother for her, but now realises that their match is morally right.

2. Emma's Imagination

Emma Woodhouse; “handsome, clever, and rich, with a comfortable home and happy disposition ... the real evils of Emma’s situation were the power of having rather too much her own way, and a disposition to think a little too well of herself” (E 5). This is a rather standard but effective introduction since “[s]he *appears* (emphasis mine) to be faultless” (Bradbrook 9). Emma lives with her father at the estate of Hartfield in the village of Highbury. At a young age her mother passed away and since then the governess, Miss Taylor, has taken care of Emma and her older sister, although “between them [Emma and Miss Taylor] it was more the intimacy of sisters” (E 5). Miss Taylor is a lovely lady and makes an effort to ‘scramble Emma into a little education’ but as Mr Knightley states; she is not made to be a governess (E 40).

Without a proper father or mother figure in her life, Emma believes she has a great deal of authority, not only in the privacy of her house hold, but also in the society of Highbury. Her father is so self-consumed and ‘weak’ that Emma has to take care of him, instead of the other way around. When Miss Taylor marries Mr Weston and leaves Hartfield, Emma is both happy for Miss Taylor but also sad because she loses her companion. Luckily, Emma becomes acquainted to Harriet; a girl attending Mrs Goddard’s school. Harriet is happy to find a friend with such a high social status, but Emma only uses her to fill up the empty days she has to face without her companion Miss Taylor at her side. Emma believes that it would be a “very kind undertaking” to help Harriet, to “notice her; ... improve her; ... introduce her into good society; ... form her opinions and her manners” (E 25). Their conversations always involve social ‘learning’. Emma indirectly and directly dictates what Harriet should do with her life. Emma should be taught, but she is the one who wants to teach, although she fails miserably.

E is characterised by the lack of social and geographical mobility of the heroine; Emma does not leave the boundaries of Highbury until the visit to Box Hill. Emma enjoys the scenery but she resembles Miss Crawford in MP, as they both enjoy their company more than the actual landscape. Frank Churchill flirts excessively with Emma and this raises her spirits. She feels ‘free’ in her high position and this causes her to insult Mrs Bates. She does regret her remarks afterwards although she does not seem to realise her rude behaviour until her mentor, Mr Knightley,

Emma, I must once more speak to you as I have been used to do: a privilege rather endured than allowed ... I cannot see you acting wrong, without a remonstrance. How could you be so unfeeling to Miss Bates? How could you be so insolent in your wit to a woman of her character, age, and situation?—Emma, I had not thought it possible (E 393).

Emma exclaims that “[i]t was not so very bad” (E 393), she “recollected, blushed, was sorry, but tried to laugh it off” (E 393). It is not until Mr Knightley speaks of her wrong behaviour that she even admits her rude action. Mr Knightley “makes up [or at least attempts to] for Mr Woodhouse’s deficiencies as a father, and as well as for Miss Taylor’s deficiencies as a governess: he takes up Emma’s moral education” (Berendsen 32).

The small circle in which Emma and her father reside is slowly increasing as Mr Elton returns to Highbury married and as the Coles enter their higher rank. At the ball, Emma realises that her high position in the Highbury society is threatened by this. She

must submit to stand second to Mrs. Elton, though she had always considered the ball as peculiarly for her. It was almost enough to make her think of marrying. Mrs. Elton had undoubtedly the advantage, at this time, in vanity completely gratified; for though she had intended to begin with Frank Churchill, she could not lose by the change (E 339-40).

This quote shows that Emma understands that her status in society is not as certain as she assumed. Her development involves her recognition of her role in society, which is not as high anymore as she considers it herself. Especially because of her constant drift to meddle in other people's love matches. Her actions have hurt people, such as Harriet and Mrs Bates. Her development is not complete until she admits her own mistakes and stops meddling in other people's business.

Another noticeable remark in the quote mentioned above is the fact that Emma herself starts to question whether she should marry; “[i]t was almost enough to make her think of marrying” (E 339). She starts to understand that in her society, marriage was needed to secure one's financial and social position. As Mr Knightley assumes in the beginning of the novel, she has not met the right man yet, but she does have the desire to marry. She sees that the position of Mrs Elton is also secured in this way.

Emma is not in a hurry to get married, a luxury not many women in those days could afford. She is not interested in marriage but Mr Knightley assumes she has other reasons because

[s]he always declares she will never marry, which, of course, means just nothing at all.

But I have no idea that she has yet ever seen a man she cared for ..., there is nobody hereabouts to attach her; and she goes so seldom from home. (E 43)

He dares to admit and address Emma's faults. Emma often confuses the world of reason with her imaginary world, and Mr Knightley tries to help her to remain reasonable. She wants things to happen her way but she does not notice that she hurts other people in her search for happiness. Mr Knightley presents Emma a mirror, but furthermore keeps her grounded.

3. Fanny and Emma: Opposed Characters with a Mission

As shown in the parts above, Fanny and Emma differ in character and development. Their social education is important in both novels. Fanny was willing to learn but unfortunately this education was not provided to her. Emma, on the other hand, had a governess who was willing to provide her with an education, but Emma was too stubborn to learn. She was even too unwilling to listen to the opinions of others, except to Mr Knightley who “may seem a more suitable model to Emma than her governess; although the latter shares the appropriate gender and nominal authority with the deceased Mrs Woodhouse, she yet ... lacks Mr Knightley’s control over Emma’s moral life” (Berendsen 32).

Edmund is the one who takes care of Fanny when she just moved to Mansfield Park. She trusts him and that is why she is not afraid to speak openly to him. Fanny has to learn to speak up. Emma, however, needs to tone down; she has to admit that she is a flawed character. Mr Knightley helps her realise this and as she does, her development is complete.

It seems as if Fanny and Emma both started at an extreme and worked their way to the ‘golden middle’. Emma needs to ‘tone down’ while Fanny needs to ‘tone up’, so to speak. They both need to realise that their ideal partner is a person who they are close to and who will guide them through the rest of their life as well. That is why Emma does not marry Frank Churchill or Mr Elton, and why Fanny refuses the marriage proposal of Henry Crawford.

Although both heroines marry, marriage is not considered the goal of female Bildung. It is a logical step for all of these females and although their education creates better opportunities at the ‘marriage market’ it is wrong to assume that women are only educated to become a ‘good’ wife. To Maria, Julia and Harriet, marriage means a secured position in society. For Emma and Fanny, marriage is not necessary; Emma has the financial means to

remain single while Fanny can spend the rest of her days at Mansfield Park accompanying the Bertrams.

The goal of a heroine's development is that she "must learn to see herself as the object of her own gaze so that she can self-consciously construct herself the way she would like to be seen" (Gardiner quoted by Flint 134). As Moretti emphasises

marriage becomes the model for a new type of *social contract* ... founded on a sense of 'individual obligation'. ... [this] helps us understand why the classical *Bildungsroman* 'must' always conclude with marriages ... [m]arriage as a metaphor for the social contract ... [o]ne either marries or, in one way or another, must leave social life (Moretti 23).

This also applies to men as shown in Scott's *Waverley*. The hero, Edward Waverley, falls in love with the adventurous and Romantic Flora but eventually understands that 'realistic' Rose is the ideal partner for him, because she knows how to keep him grounded.

Conclusion

This study set out to determine the direct and indirect influences that Enlightenment and Romanticism had on Jane Austen's works in terms of *Bildung*. This research was done by comparing and contrasting the two periods and how these *influenced* Austen's novels *E* and *MP*. This paper has found that Austen was not solely a Romantic writer but also showed some aspects of Enlightenment writing.

The British Enlightenment was influenced by Locke's works. Austen's novels do show influences from the Enlightenment period. Morality and rationality played an important role in 'the age of reason' as well as in Austen's novels. However, the morality of the heroines in *E* and *MP* could also be based on the, at the time, popular conduct books.

Austen's novels were published during the climax of the Romanticism and this often gave her the false predicate of 'Romantic author'. Austen as an author, and more authors in her days, cannot be considered Romantic while investigating the aspects of Romanticism and Enlightenment. Therefore, Austen is often seen as an author who transcends these periods and its corresponding characteristic aspects.

Because of the interaction between the two periods, the *Bildungsroman* emerged. Youth was considered important since they were the future, therefore, books were written about the ideal development of adolescents. These usually involved some sort of 'journey' although Emma and Fanny did not actually travel. Women were supposed to develop into 'good wives' while men had to search for their place in society. This is a stereotypical point of view, although Austen emphasised this in her novels. The female development does lead to marriage but this does not mean that marriage is the goal of female 'Bildung'.

This study did not consider Austen's works at great end. Only *E* and *MP* were studied and no other works of Austen were taken into account. Some novels may have shown a clearer 'Enlightened' or 'Romanticised' influence than *E* or *MP*, although all of Austen's

novels can be characterised as didactic. In this way, all of Austen's novels could have been used for this analysis but Emma and Fanny are opposed in character and therefore provide an extra means of contrasting. Despite this, Jane Austen has written more than seven novels, so to get a clear image of the actual influence of the Enlightenment on her works, this paper could have examined her other works as well. Moreover, because of the difficulty in determining what the Enlightenment and Romanticism entail, some of the aspects of both periods have not been investigated in detail.

In general, therefore, it seems that this essay does not give the reader a full understanding of the exact influence the Enlightenment and Romantic period had on Austen's works in terms of Bildung. E and MP do depict the didactic and moralising qualities of the Bildungsroman, but there are more aspects which could have been taken into consideration. However, this was not possible due to time and word restrictions.

Works Cited

- Aarsleff, Hans. "Locke's Influence." *The Cambridge Companion to Locke*. Ed. Vere Chappell. Cambridge: Cambridge University Press, 1994. Print.
- Abrams, M.H and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 9th ed. Boston: Wadsworth Cengage Learning, 2009. Print.
- Austen, Jane. *Emma*. London: Penguin Group, 2006. Print.
- Austen, Jane. *Mansfield Park*. London: Penguin Group, 2007. Print.
- Bagchi, Barnita. "'Instruction a Torment'?: Jane Austen's Early Writing and Conflicting Versions of Female Education in Romantic-Era "Conservative" British Women's Novels." *Romanticism on the Net*.40 (2005) Web. 18 Feb. 2012.
- Barney, Richard A. *Plots of Enlightenment*. Stanford: Stanford University Press, 1999. Print.
- Berendsen, Marjet. *Reading Character in Jane Austen's Emma*. Assen: Van Gorcum, 1991. Print.
- Blackall, Erik A. Afterword. *Wilhelm Meister's Apprenticeship*. By Goethe. Trans. Erik A. Blackall and Victor Lange. Ed. Erik A. Blackall. Princeton: Princeton University Press, 1995. 381-387. Print.
- Bradbrook, Frank W. *Jane Austen: Emma*. London: Edward Arnold (Publishers) Ltd., 1961. Print.
- Butler, Marilyn. *Jane Austen and the War of Ideas*. Oxford: Clarendon Press, 1975. Print.
- Byrne, Paula. "Manners." *Jane Austen in Context*. Ed. Janet Todd. Cambridge: Cambridge University Press, 2005. Print.
- Curran, Stuart, ed. *The Cambridge Companion to British Romanticism*. Cambridge: Cambridge University Press, 1993. Print.

- Day, Aidan. Preface. *Romanticism. By Day*. London: Routledge, 1996. Print.
- Day, Aidan. *Romanticism*. London: Routledge, 1996. Print.
- Devlin, D. *Jane Austen and Education*. London: The Macmillan Press Ltd., 1975. Print.
- Dixon Hunt, John. "The Picturesque." *The Jane Austen Handbook*. Ed. David Grey. London: The Athlone Press, 1986. Print.
- Duckworth, Alistair. "Nature." *The Jane Austen Handbook*. Ed. David Grey. London: The Athlone Press, 1986. Print.
- Dunn, John. "Locke." Ed. Keith Thomas. Oxford: Oxford University Press, 1984. Print.
- Eng, Erling. "Locke's Tabula Rasa and Freud's "Mystic Writing Pad"." *Journal of the History of Ideas* 41.1 (1980): 133-140. Web. 14 Mar. 2012.
- Fleishman, Avrom. *A Reading of Mansfield Park An Essay in Critical Synthesis*. 2 Vol. Minneapolis: University of Minnesota, 1967. Print.
- Fergus, Jan. "The Professional Woman Writer." *The Cambridge Companion to Jane Austen*. Ed. Edward Copeland and Juliet McMaster. Cambridge: Cambridge University Press, 1997. Print.
- Grey, David J., Ed. *The Jane Austen Handbook*. London: The Athlone Press, 1986. Print.
- Grigsby, Joan. "Dancing, Balls, and Assemblies." *The Jane Austen Handbook*. Ed. David Grey. London: The Athlone Press, 1986. Print.
- Hendley, Brian. Rev. of *Reasoned Freedom: John Locke and Enlightenment* by Peter Schouls. *History of Education Quarterly*, 34.3 (1994): 368-370. Web. 18 Mar. 2012.
- Hoffman Baruch, Elaine. "The Feminine "Bildungsroman": Education through Marriage." *The Massachusetts Review* 22.3 (1981): 335-357. Web. 8 Mar. 2012.
<<http://www.jstor.org/stable/25089147>>
- Johnson, Claudia L. *Jane Austen: Women, Politics and the Novel*. Chicago: The University of Chicago Press, 1990. Print.

- Knox-Shaw, Peter. *Jane Austen and the Enlightenment*. Cambridge: Cambridge University Press, 2004. Print.
- Locke, John. "Some Thoughts Concerning Education." *Internet History Sourcebooks*. Ed. Paul Halsall. Fordham University, 1998. Web. 3 Nov. 2011.
- McDonnell, Jane. "A Little Spirit of Independence": *Sexual Politics and the Bildungsroman in Mansfield Park*. "Novel: A Forum of Fiction 17.3 (1984): 197-214. Web. 11 Mar. 2012. <<http://www.jstor.org/stable/1345747>>
- Moretti, Franco. *The Way of the World: The Bildungsroman in European Culture*. London: Verso, 1987. Print.
- Morgan, Susan. "Jane Austen and Romanticism." *The Jane Austen Handbook*. Ed. David J. Grey. The Athlone Press, 1986. Print.
- Richardson, Alan. *Literature, Education, and Romanticism*. Cambridge: Cambridge University Press, 1994. Print.
- Spencer, Jane. "Narrative Technique." *A Companion to Jane Austen*. Ed. Claudia Johnson and Clara Tuite. Chichester: Blackwell Publishing, 2009. Print.
- Wood, Neal. "Tabula Rasa, Social Environmentalism, and the "English Paradigm"." *Journal of the History of Ideas* 53.4 (1992): 647-668. Web. 15 Mar. 2012.