UNIVERSIDAD NACIONAL AUTONOMA DE MEXICO

FACULTAD DE FILOSOFIA Y LETRAS

Departamento de letras modernas

The Romance of Real Life: or, Virtue Still Rewarded
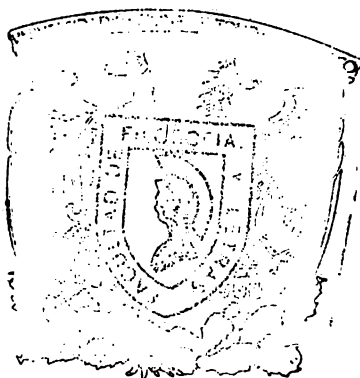

Tèsis profesional que para optar el titulo de

LICENCIADO EN LENGUA Y LITERATURAS MODERNAS INGLESAS

presenta

Nattie Liliana Golubov Figueroa

Mèxico D.F.

1990

Contents

Acknowledgements

This thesis is the result of a rather dramatic and unexpected turn of events in my study of literature. My awakening to the fact that reading as a woman is not necessarily what occurs when a woman reads, and the realization that most of my life I had in fact been reading as a man, is a political 'coming of age' which was triggered when I met Charlotte Broad and Maria Teresa Döring. I am forever indebted to them for having committed their lives to the transformation of the gender relations of my generation and for sharing their work with me.

I would also like to thank Charlie B. for dedicating so much of her energy to the organization and realization of the thesis. I received more than I had bargained for. Every single word is as much hers as it is mine.

I thank my parents for being so patient with me.

Writing and reading are very solitary activities which would have been unendurable if I had not been able to count on spending time in the comfortable and comforting company of Jordan and Antonio. I thank them for enduring my ups and downs on a daily basis. I have learned much about the ways of men from them.

I dedicate The Romance of Real Life: or, Virtue Still Rewarded to Lucia Alcocer.

In the South you are
ashamed of being a
virgin. Boys. Men. They
lie about it. Because it
means less to women,
Father said. He said it
was men invented virginity not women.
Father said it's like
death: only a state in
which the others are left
and I said, But to
believe it doesn't matter
and he said, That's
what's so sad about
anything: not only
virginity, and I said, Why
couldn't it have been me and not
her who is unvirgin and he said, That's
why that's sad too; nothing is even worth the
changing of it...
                    Faulkner, **The Sound and the Fury**

Introduction to the Problem of The Romance of Real Life

Sentimental novels, or what I prefer to call romance-
novels, are very easily recognized because, on the one hand,
the narrative contract which characterizes the subgenre is
very widely known and, on the other hand, our daily lives
are plagued by a great variety of forms of sentimentality.
If a subgenre is recognized by the repetitive and similar
use of literary devices, we may characterize romance-novels
by their use of stereotypes. This aspect of the novels is
that which concerns me most because this literarure 'for, by
and about' women handles stereotypes that were initially
created, imposed and propagated by a patriarchal society
(1). What I shall try to do, in relation to contemporary
romance-novels, is to demonstrate how this supposedly
feminine literature is really a very sexist literature
because it reaffirms a traditional sexist culture.

One of the basic mechanisms of romance-novels, as a
means of characterization and hence of creating an entire
literary world to support those characters (since the basic
trait of romance-novels is that they focus on a single,
developing relationship between hero and heroine), is the
use of opposites, a trait inherited from the medieval
romance. The hero and heroine are the central antagonists
(male/female) and from this basic sexist opposition spring
all the others such as rich/poor, strong/weak,
stupid/intelligent, feminine/masculine, good/evil, and so
on. It is not difficult to imagine which sex is the

malevolent, pitiable and reprehensible one. In medieval romances the hero has an enemy that interrupts his quest. In romance-novels the foe is the lady and all that women represent, although she is the prize in the end because the hero manages to quell her negative influence. Hence, the romance-novel is still about a hero's quest and it is the heroine who impedes her own happiness by obstructing the man's conquest. Women seem to be responsible for either their happiness or their doom. But this is not really true because passivity is at the heart of the romance-novel experience in the sense that the final goal of each narrative is the creation of that perfect union in which the ideal male, who is masculine and strong yet nurturant too, finally recognizes the intrinsic worth of the heroine. Thereafter, she is required to do nothing more than exist as the center of this extraordinary hero's attention. The heroine apparently manages to find her identity through the care of an over-protective, paternalistic and sexually over-powering partner, but in reality she does nothing active to conquer him. It is he who sets all events into action; he is the only character with the initiative to be active for the sole reason that he is male and is therefore naturally responsible for the heroine's life.

Dualities may be found in an infinite variety of genres; comparisons and antithesis are a frequently used device in both poetry and prose. However, the fact that women are set against men makes the dualities in romance-novels

significant. It is no longer merely a poetic device. The ideological implications become very obvious when we consider that the heroine is the defeated party in a literature intended for women who need to identify with her as a means of forgetting their daily responsibilities for a few hours.

These oppositions are a situation which has no close relation to what is usually (yet precariously) called 'reality'. Literature has tempered these extremes by becoming increasingly concerned with verisimilitude. As a result we have anti-heroes and heroines that are rather attractive characters, as is the case of Mr. Wickham (<u>Pride and Prejudice</u>) or of the Crawfords (<u>Mansfield Park</u>). As Frye states, the transition from the romance to the high mimetic mode may be seen in the treatment of character. The more modern mode chronicles the life of a unique individual whose very particularity resembles that of all the other individuals thought to comprise the social universe. This character is intended to appear as a complex, human figure whose often contradictory traits and motives are a function of the need to deal with an entirely contingent and particular reality that is itself not only incomplete but unpredictable as well. Romance-novels are completely predictable (some ardent consumers read the end before they purchase the books to make sure of the 'happy ending'), as well as containing character types and stereotyped events. There is an intention of creating the 'illusion of reality'

as Barthes puts it, but the attempt is not successful because of the oppositional nature of characterization. Forster differentiates literary characters by their degree of 'roundness'. The more 'realistic' and complex they become, the rounder they are. Types and their interaction are therefore very flat. Romance-novels repetitively use clichès, character types and stereotyped situations, descriptions and dialogues, which are all very worn devices because they have been used by over-enthusiastic readers, who have been drawn into the literary scene by a desire to write the kind of material they love to read.

Since these novels are highly conventional (and amateur), they make for very easy reading, and are a perfect example of what mass communication theorists call a literature of evasion. I have borrowed Marcuse's basic duality (reality principle vs. pleasure principle) as a means of explaining the male/female opposition (and consequently all the others), and also as a means of explaining the growing need for evasion among women today (even if it means evading through and by an ideal world created by men for women). These readers long to indulge in romantic fantasy and, for the most part, cannot fulfil that longing with their own imaginative activity. Romance-novels have not developed as other genres have; so their characterizations are still based on the contrast of extremes. This makes them highly implausible yet easy to read. An apparent contradiction may arise from this.

The romance-novel has a contradictory double intention.
On the one hand, romance-novels present an utopic world with
ideal characters whose perfect interaction solves all
problems that the two central characters may have to contend
with. On the other hand, this stereotyped situation is
successful for the readers and writers (it seems useless to
make a distinction since we are dealing with the same
people) because they manage to become heroines themselves
for as long as they read. The narrative contract between the
readers and the literary reality makes the characters seem
possible and plausible (since evasion does not necessarily
imply impossibility or idealization). The readers are self-
deluded because of their faith in the realism or the mimesis
of the contemporary romance-novel. This so-called 'realism'
stems from the fact that the readers truly believe in the
ominous contingency of the heroine's situation. Therefore,
while women consciously admit that these novels are
idealistic (not all readers agree, however), they want to
participate in the ritualistic reaffirmation of a now mythic
utopia by identifying with the heroine and hence admitting
that she is feasible. Thus while the disparity between
events in the fantasy realm and those in the 'real' world
seems to guarantee a reading experience that is 'escapist',
emotional and psychological identification with the central
character also insures an affectively significant experience
for the reader. The readers firmly believe that their
reading dramatically changes their everyday lives. Hence,

the romance-novel is a widely read subgenre not for its
intrinsic value but for the readers' actual experience in
reviving the characters by living through them.

While the readers love mass-produced literature (what
Jane Austen called 'trash'), the critics tend to ignore it
for two basic reasons. The first, of course, is the
following: "...it is only a means to an end; illusion
building. The reading of such literature (...) could
legitimately be called an act of non-reading insofar as it
is separated from higher forms of conscious reception"(2).
This critic does not seem to be familiar with the fact that
all mass media deliberately go much deeper into the
unconscious than other art forms because their effect is
intentional, it affects conscious life. Therefore the
reception is active in that it influences conscious life.
Reading the romance-novel is an event that is dominated by
the typical reader's unconscious, yet nonetheless active,
recall of learned cultural conventions. However, since the
reader herself does not recognize those conventions she
continues to view reading as a simple matter of receiving
that which is already there in the text. Hence reading is
not a self-conscious, productive process in which the reader
collaborates with the author, but an act of discovery during
which the reader relies on the author's information about
people, places and events not in the book. The women assume
that the information about these elements was placed in the
book by the author when she selected certain words to

describe them, without ever questioning the accuracy or

plausibility of these events. The implications of

characterization or of plot are never critically dwelt upon;

they are taken at face value because the readers rely on

standard cultural codes that they accept as definitive.

Thus, it would not occur to them that those codes might be

limited and arbitrary. The literary representation of

Acapulco, for example, is only a re-elaboration of the

postcard image of the port, which readers accept as

plausible. One reader goes so far as to say:

> "'One of the things I enjoy about Harlequins is
> that they are so geographically correct - in their
> facts. I had a friend who travelled to Ireland
> every year. She's the one who got me to read them.
> She had hers classified - her collection (of
> Harlequins) - she'd rip the front cover off and
> classify them by place. She'd travel to some of
> these places and she'd say, 'I was there this
> time. It was just like so and so wrote. You turn
> that one corner and there's that well and that
> tree, and there's that...'"(3).

The readers believe that romances are a good substitute for

the travelling they would like to do but cannot afford, and

they actually believe that research is such an integral part

of romance-novel writing that those who write their own

novels take pains to do research. But I shall give an

example from one of these Harlequins in order to show that

not even the writer had to do any research because the

heroine compares the scene before her with a brochure:

> It really was a paradise. Far below, in the
> dazzling sunlight, the scene was like the pictures
> from all the travelling brochures rolled into one.
> Blue sky, blue sea, white sand, lush greenery
> trailing over the rocks, little straw-roofed huts

> under the palm trees, bronzed bodies in shorts or
> vivid-coloured bikinis, according to sex. The
> hotel swimming pool was a splash of turquoise
> against its marble surrounds. The faraway sounds
> of splashes and laughter came up to her as she
> stood at the window (4).

It is almost ironical that the author mentions the
tourist brochure because she is referring to something that
is itself a reference. These descriptions are significant
because the readers justify their reading by stating that
they actually do learn about faraway places, exotic lands
and customs. According to them, the value of reading
romance-novels lies in the information that the books are
thought to contain. The women deal with this information as
if it were encountered in a normal conversation. Therefore,
the act of reading implies a blind assumption of the so-
called 'information' found in the novels as well as the
recall and reproduction of cultural codes which are known
beforehand and that are such widespread beliefs that they
are taken as being definitive and immutable. The women
automatically relate what they read with the meaning with
which they are already familiar.

Language is treated only in its referential capacity.
Words have pre-established, immutable meanings that refer to
actions, places and events independent from the words that
merely describe them in simple unambiguous terms, detached
from the literary use of the words. Somehow, the readers
assume that the fictional events have little to do with the
words and verbal statements that are used to designate them.

The belief is that words are themselves already meaningful before they are read out of a specific context.

The impact of this act of reading is alarming. It forges the readers' outlook, their perception of themselves and their world. These women view objective reality as being distinct and different from language, which is itself nothing but a way of naming that which truly exists. Hence, when encountering the written word these romance-novel readers somehow treat it as if it simply designates a world entirely continuous and congruent with their own because it is an extension of what they are already familiar with. The result of this is that these women readers assume that all imaginary (fictional) worlds 'naturally' resemble the world with which they are so familiar. They do not appear to be aware of the role that language plays in constructing the world itself, not as a mere means of designating but as the raw material in the construction and conception of 'their' reality.

The peculiar use of language is part of the narrative contract particular to the subgenre. The act of reading is straightforward because it does not call for any interpretation of the language itself. The syntax is simple, and the authors, who obviously share the same attitude as their public, do not use the properties of 'poetic' language, as Jakobson understands it. Romance-novel language is therefore strictly referential. This also explains the large quantities of redundancy and descriptive detail, which

are all a means of inviting the reader to absorb the
literary world effortlessly, instead of challenging her by
extracting her from the extralinguistic world and enveloping
her in a possibly alien and hostile literary one.

The second argument held against romance-novels is, as
Dale Spender points out, that it is a literature for and
about women, explicitly excluding men; therefore it is
superficial, trivial and hence worthless. The subgenre has a
long tradition to which writers of both sexes have
contributed. However, it has become exclusive as other forms
of the novel (and of entertainment) have sprung up. No
matter how easy a text is, the reader necessarily plays a
role, and in the case of romance-novels the process becomes
more complex, because women are reading about themselves
indirectly, through a patriarchal glass that deforms and
forms the rose-tinted reality, which intends to be strictly
'for, by and about' women. Reading is an acquired habit, as
one critic points out, so reading/writing as a woman is not
necessarily what happens when a woman reads/writes. Romance-
novels are a perfect example of how women write and read as
men, not as women. The interaction between the text, the
author and the reader is adulterated by the presence of a
sexist, biased patriarchal point of view. This literature
continues to maintain that a woman may acknowledge and
realize her feelings only within a traditional, monogamous,
patriarchal marriage. The reader indulges in identifying
with a 'liberated' heroine while living in an unchanged

social arrangement. The heroine ends up conforming with (not
that she ever rebelled against) the traditional man/woman
relationship. On the one hand, the reader perceives an
'imaginary' world while, on the other, the insistently
referential language allows her to assimilate and relate the
fictional with the extralinguistic, 'real' world in a
coherent, articulate way.

The two essential functions of romance-novels may
therefore be perceived at a basic level. There is an escape
into an utopic world which superficially merges with the
world of daily experience, and allows the reader to indulge
in reading about 'real' exotic lands and people without
feeling dislodged, uncomfortable and dissatisfied with her
own rather drab, routinary daily life. But, unfortunately,
this double intention may have the effect that a double
standard or double message has on women or men: they will
not be satisfied with either world because they are trying
to solve their daily problems by evading them through a
completely unreal one. The readers themselves see their
reading as a 'healthy' addiction, similar to alcohol, drugs
or pills. From the one pleasure of romance-reading stems the
serious emotional and psychological ritual of reading so
that women may imagine a perfect state in which the intense
needs that they feel and accept as intrinsic to the sex are
adequately satisfied. To feel deeply gratified by their
reading the women must read more than one romance-novel
since the effect of a single book is short-lived. The

readers of romance-novels remember the experience of having read a bulk of these paperbacks, not single ones. What is remembered with pleasure is the narrative contract of the subgenre, not individual manifestations of it.

The history of the genre is a continuum which goes farther back than the medieval romance. However, I begin my description of the subgenre at the moment when the romance gives way to the narrative mode, to an epistolary novel such as _Pamela_. I proceed to illustrate the stereotypes by quoting from modern romance-novels, which speak for themselves: the sexism is found immediately, and there is no need to delve into the texts. I am conscious of the fact that sentimental ('romantic') literature has had a smooth, uninterrupted growth and by jumping from _Pamela to_ contemporary romance-novels I am omitting the two centuries in which the novel form was consolidated and in which women wrote continuously. Also, it may seem ridiculous to choose a novel written by a man when so much was written by women. But Richardson's novels, especially the one that I mention briefly, had great influence and acceptance at the time of their publication. Although the reasons for this success may stem only from the fact that Richardson was a man and had no problem having his work published whereas women writers faced very great problems (since they had to exchange their social life for their literary work), my choice of novel was deliberate because a man successfully created the literary types that women today so fervently exploit and expect in

the romance-novel. Tracing the subgenre in detail would

prove to be a monstruous task for which I am not prepared.

So by isolating the three moments in the history of amorous

literature, I am able to explain, up to a limited extent,

the repetitive use of the stereotypes that consolidate the

subgenre and plague and hinder the development of these very

popular texts.

The task of deciphering the codes found in these novels

may be psychologically and emotionally taxing for women and

I believe that the effect may be harmful because the readers

are very susceptible due to their eager, uncritical, blind

immersion in the texts. The automatism with which these

women read these short novels is startling because it shows

how unaware they are of the sexist culture that underlies

their favourite literature. One feminist rather

dramatically describes a patriarchal society as follows:

> - El Sistema del Macho es lo único que existe. A
> causa de ello, las creencias y percepciones de
> otras estructuras como las del Sistema Femenino
> son consideradas como raras, malas, locas,
> estúpidas, repugnantes e incompetentes. Este mito
> es nefasto en dos sentidos: limita a las mujeres
> para explorar sus propias percepciones y
> capacidades, y obstaculizan a los hombres que
> deseen comprenderlas (...).
> - El segundo mito implica que el Sistema del Macho
> es, por principio, superior. Nótese que el primero
> y el segundo mito no siguen una secuencia lógica.
> Si el Sistema del Macho es lo único que existe,
> entonces ¿cómo puede ser superior, y superior a
> qué? (...).
> - El tercer mito es que el Sistema del Macho lo
> conoce y lo comprende todo (...). Ambos sexos
> creen sinceramente que los varones deben saber y
> saben todo (...). Este mito está directamente
> relacionado con los estereotipos sexuales. Un
> estereotipo no es más que la definición que un

> grupo de personas da a otro grupo para
> controlarlo. Los estereotipos sexuales en su
> conjunto sustentan los mitos del Sistema del Macho
> (....).
> - El cuarto y último mito es que: es posible ser
> totalmente lógico, racional, y objetivo. El
> problema con este mito es que uno debe luchar
> constantemente en contra de todo modo de ser en
> que uno no corresponda. Uno debe negar cualquier
> tendencia hacia lo irracional, lo ilógico, lo
> subjetivo, o pensamientos y conductas
> intuitivas (5).

Curiously enough, this woman has much in common with Marcuse in that she characterizes the patriarchal society in much the same way as Marcuse defines the reality principle. It is not surprising to hear the hero exclaim "you drive me crazy" (or something to that effect), an exclamation that becomes very significant when one is aware of the specific traits of each sex. Romance-novels therefore reaffirm the above, the vantage point that is also found in Pamela: all the heroines are persecuted virgins who desperately and childishly fight their foe (a 'rake') in order to preserve their virtue until it is appreciated. The hero overcomes her natural fears with a marriage proposal. Incredible as it may seem, this very implausible state of affairs is applauded and aspired to by readers, which only shows how limited the feminist movements have been in changing the hearts and minds of the 'modern' woman. Romance reading can be seen as an activity that could potentially lead to a significant change in the status quo. But this literature unfortunately satisfies the needs that the quotidian creates in the readers; so they are never faced with the necessity of satisfying their shortcomings, requirements and demands in

the 'real' world. If a woman's dream is to be treated

tenderly and attentively she must find a man who can make

her dream come true, because it is impossible for her to

change him. All that she can do is cultivate and encourage

the growth of these traits in the man; never can she provoke

a drastic change in him. The romance-novel manages to

sidestep the crucial issue of whether the traditional social

construction of masculinity does not obliterate the

possibility of finding a nurturant, emotional hero.

Romance-novels fall into Eco's category of the closed

text. This means that the authors have a perfectly defined

audience in mind which is familiar with whatever is found in

the novels. Nothing should be either puzzling, unexpected or

challenging. I have opened these closed texts by reading

them from a sociological perspective because they have such

intense ideological content. Though it is in no way either

rigorously scientific or exhaustive, my aim is to give a

brief description of these novels in an attempt to alert

women to the still very sexist base of our culture. Only

then can there be a true literature 'for, by and about'

women which critics will no longer dismiss under the

pejorative and vague heading of 'romance fiction':

> But let a woman writer concern herself with
> 'relationships', particularly relationships
> between the sexes, and she brands herself as the
> writer of that inferior class of novels - romantic
> fiction. Immediately her work is classified as
> outside the bounds of literary consideration.
>   The term 'romantic fiction' is used in much the
> same way to designate the printed word of women as
> 'gossip' is used to designate the spoken word of

> women. It is an all-encompassing (and derogatory)
> term which places women's words beyond serious
> consideration. Neither 'romantic fiction' nor
> 'gossip' warrant analysis (...). And by lumping
> together the diverse writing of so many women
> (from Aphra Behn to Barbara Cartland) and
> labelling it romantic fiction, the contributions
> of many, many magnificent women are automatically
> placed outside the literary mainstream (6).

Dale Spender is correct in stating the above, so I have
opted for the term romance-novel to designate the mass-
produced sentimental novels of today. The problem arises
from the manner in which man/woman relationships are dealt
with in the literature of women. If a woman writer proposes
a love relationship that substitutes the traditional
patriarchal one, male critics and readers will mark it as
being sentimental, poor, superficial and largely false. In a
chapter entitled 'Male Romance' Dale Spender tries to rescue
the word 'romance' because she says that it has taken on a
derogative meaning, and it is a term that is always tagged
on to women. Unfortunately, the romance is a male form
because it is a male creation:

> The term 'women's novels' and 'romance' are
> often used interchangeably and to signify
> deprecation. Whether this is the result of
> the low status of women being transferred
> to 'romance', or to the low status of 'romance'
> being transferred to women, is not possible to
> determine (7).

I believe Spender does not have a case because it is
possible to determine where the confusion arose. The romance
is a very old literary form, created within the feudal
context of a patriarchal society (mainly the twelfth century
with great influence of Ovid). Therefore, when women adopted

the form they were using a male form. There is no point in talking about 'male' and 'female' romance because the romance has always been 'male'. Now, one of the ways in which women can appropriate a form is by adapting and moulding it for their own purposes (as Emily Brontë did with the romance). If the form does not undergo any consciously worked change when used by the sex that did not create it (because the characters follow patriarchally established behavioural patterns), it undergoes a process of sentimentalization since the writer is not being sincere. To some extent it was the fault of incompetent women that the romance came to mean a superficial, pompous and frivolous form; what was left of it was a 'feminized' version of the romance. While Richardson, Fielding, Defoe, Swift and Sterne were concerned with the development of a new literary form, women were writing romances with titles like <u>Flirtation, The Lady of Fashion, The Lover's Treat, or Unnatural Hatred, The Wife and the Mistress, Love at First Sight,</u> and so on. The titles say more than enough as to the content. Spender upbraids male critics for only mentioning a few women writers of the time like Fanny Burney, Aphra Behn, Elizabeth Inchbald, Mary Wollstonecraft and Charlotte Lennox, but I am afraid that these are the only writers who tried to subvert the patriarchal order with their writing. As Virginia Woolf clearly and pertinently writes:

> ...before a woman can write exactly as she wishes
> to write, she has many difficulties to face. To
> begin with, there is a technical difficulty — so

> simple, apparently; in reality, so baffling — that the very form of the sentence does not fit her. It is a sentence made by men; it is too loose, too heavy, too pompous for a woman's use (...). And this a woman must make for herself, altering and adapting the current sentence until she writes one that takes the natural shape of her thought without crushing or distorting it (8).

Anne Wilson Schaef agrees: " La igualdad no puede ser externamente asignada mientras no se haya percibido internamente"(9). Women writers must therefore undergo a conscious, internal change in order for them to externally promote a change through their writing. It is definitely the work of the feminist critic to rescue the women writers that did make a significant contribution to feminist thought or to the literary tradition as a whole. Dale Spender makes the mistake of rescuing women who wrote, no matter how poor their work was, for the sole reason that they were members of the 'weaker' sex. The biographies of these women are of great interest, but this is not reason enough to justify and assess their literary achievement. Male critics have dedicated much less time to women writers, and this may be a consequence of their patriarchal point of view. But I believe that women critics should not dedicate their lives to the vindication of women writers who probably only contributed to the sentimentalization and eventual degeneration of a literary genre. (It took Poe and Sir Walter Scott to save the gothic novel, a subgenre that was greatly abused by women. Jane Austen disliked the mode and was provoked into writing <u>Northanger Abbey</u> as a parody of the work of women like Ann Radcliffe.).

It is important to note that women's writing has been
largely autobiographical mainly on account of the fact that
they had very little freedom and education. Therefore, the
link between history and the rise or development of a
literary genre or subgenre is undeniable. It may seem
ludicrous, therefore, to emphasize the already well-
discussed influence that the Industrial Revolution had on
the rise of the English novel.

Critics such as Ian Watt and Walter Allen have done
this successfully (although they do ignore women's writing
as Spender points out emphatically in her chapter 'Power and
Propaganda'). The problem of dealing with a genre or
subgenre is that one must break the continuum of literary
history in order to isolate the genre in question. In doing
this one naively cuts through the historical and social
process also, never really realizing that these moments
which are artificially isolated by the critic are not and
cannot be dealt with outside the whole historical context.
But one has little choice but to break the continuity and
choose moments of the genre, in my case the subgenre of the
sentimental novel which has its roots in the medieval
romance, giving way to the sentimental novel of the
eighteenth century and finally continues to our day with
mass-produced romance-novels. The subgenre is important,
because, on the one hand, it has been a literature
exclusively for women and written by women, and, on the
other hand, it has had a determinant influence on both women

readers/writers in a masculine-dominated society. The
sentimental novel has indelibly marked the female literary
tradition at both ends of the act of communication.

I have isolated three phases of this tradition: the late
medieval romance (for the sole reason of explaining certain
elements still present in romance-novels, not for the sake
of the romance itself as a form of amorous literature),
epistolary, sentimental novels of the eighteenth century and
contemporary romance-novels. The comparison of these three
stages in literary history may seem far-fetched when one
considers the drastic social changes that have taken place
during these last four centuries, and the dramatic effect
these changes have had on the path of literary creation;
furthermore, this choice may seem surprising since the
former was the product of an aristocratic, feudal ideology
and the latter two form part of the literature of a
bourgeois ideology (10). However, I chose to mention the
medieval romance because I wish to shed light on the form of
the romance-novel. Pamela obviously did not spring only from
the romance, but also from drama and the epic of both the
English and the Continental tradition. But I do believe that
the form basically derives from the romance and so I shall
only deal with the romance which marked the transition
between the medieval romance and Pamela, a novel.

It is interesting to note that late medieval romances
and romance-novels are similar in many respects: they both
suffer from a lack of motivation. Romance began as a means

of divulging the ideology of the ruling aristocracy, and
Pamela expressed the need to adapt old values and to teach
and assert the ideology of the bourgeoisie, to create a new
language, literature and voice. In turn, the later romance
and romance-novels suffer from a lack of intensity; they are
the vacuous result of the separation between daily
experience and ideology:

> La relación entre la idea y realidad se resuelve
> en la configuración puramente sensible, sin que
> quede entre ellas ninguna distancia espacial que
> haya de ser rellenada por la sabiduría consciente
> y explícita del poeta (or of the reader) (11).

The novel could only emerge from the decrepit state of the
romance, caused in part by the exhaustion of a highly
conventional mode and in part by this disparity between
ideology and the quotidian; the aristocracy was already
crumbling. So the romances lost their continuity and
organicity; they could not feed on the quotidian simply
because it was different from the ideology that supposedly
reproduced it. If the vacuum that separates the idea from
reality were not filled once again, the genre would die
(12). This is what has happened to romance-novels.

Fortunately, Richardson replenished the genre - on his
terms, however. He used the basic structure of the romance
with the innovative intention of voicing and communicating
the bourgeois ideal love/marriage relationship for didactic
purposes (13). Pamela was a synthesis of the process of
rationalization and abstraction of Richardson's socio-
historical context, which for Lukacs constitutes the process

of creation. The English writer was nourishing and was nourished by his social context. The bourgeoisie had already gradually confirmed their power, but the Industrial Revolution marked the phase in which capitalism extended itself into all spheres of society, conditioning the economic structure of public and private relationships. Richardson was "'writing to the moment'" (14), as he himself put it, and this is what marks the difference between the novel and romance-novels of today despite the fact that the subgenre itself has changed very little. The difference between Pamela and the other two forms to which I refer is that these are the empty repetition of a formula, the repetition of types which were created by others for a specific reason but which have lost their intensity because of the changes in the readers and writers who live an intense daily life that differs from the original daily experience that gave birth to the formulas. The types used by the two empty forms are more the product of a nostalgic, mythic need to cling to an ideology of the past rather than one of the present:

> Lo que es propiamente el mecanismo del mito, y la
> Novela — y en la Novela el pretérito indefinido —
> son objetos mitológicos que superponen a su
> intención inmediata, una apelación segunda a una
> dogmática o, mejor aún, a una pedagogía, ya que se
> trata de ofrecer una esencia bajo la forma de un
> artificio (15).

Myth and novel share the same basic intention of forming and propagating an ideology, which tries to assume a sense of being eternal and natural, as Barthes explains in

Mitologias. But this relationship is rather complex. Eco

explains that mythification is an unconscious symbolization,

the synthesis of aspirations, fears, and so on of a

particular community, of a particular historical period or

of an individual. In romance-novels we deal with the

masculine community of a very long historical period. The

bourgeois middle-class handles myths (an entire system of

values, a morality) that has been affirming itself for a

very long period of time. There is a fundamental difference

between the traditional mythic characters and the bourgeois

figures, but this difference does not exist between the

characters that populate the romance-novel and those of

traditional mythology. Both are the narrations of events

that have already happened and which are already known to

the readers. The audience does not expect to hear/read

anything new because they look forward to the pleasant

experience of hearing/reading events with which they are

already familiar. Whereas most novels rely on their

unpredictability, romance-novels, like traditional

mythology, rely on their predictability; all the events have

taken place before the narration begins. The characters in a

romance-novel are the embodiments of a certain idea, value

or whatever, so they must necessarily be predictable. They

are archetypes. Therefore, they must be immutable; otherwise

they would be the characters of novels: unpredictable, prone

to and at the mercy of any unexpected vicissitudes with

which he/she may be faced. One of the most recurrent

archetypes in the literature that deals with single

man/woman relationships is the Cinderella archetype (16).

Jung differentiates myth from archetype as follows:

> Otra expresión muy conocida de los arquetipos es
> el mito y la leyenda. Pero también en este caso
> trátase de formas específicamente configuradas que
> se han transmitido a través de largos lapsos. Por
> lo tanto, el concepto de 'arquetipo' sólo
> indirectamente puede aplicarse a las
> representaciones colectivas, ya que en verdad
> designa contenidos psíquicos no sometidos aún a
> elaboración consciente alguna, y representa
> entonces un dato psíquico todavía inmediato (...).
> Su manifestación inmediata, en cambio, tal como se
> produce en los sueños y visiones, es mucho más
> individual, incomprensible o ingenua que, por
> ejemplo, en el mito. El arquetipo represeanta
> esencialmente un contenido inconsciente, que al
> conciencializarse y ser percibido cambia de
> acuerdo con cada conciencia individual en que
> surge (17).

Jung does not rule out the possibility of turning an

archetype into a myth. Romance-novels satisfy women's

unconscious yearning for a pre-determined man/woman

relationship. But this desired relationship is not a truly

feminine one; it is, on the contrary, a dream created for

them by men. It is only today, when women have greater

freedom to question the status quo, that we find interesting

studies about this now almost 'true' representation of

women's attitude towards the relationships between the

sexes. Such is Colette Dowling's <u>El complejo de Cenicienta,</u>

published in 1981. Fortunately, women have become more aware

of their nature because they have begun to question it; the

change is slowly becoming an internalized one also. However,

it is unfortunate that many women are yearning for the

Cinderella archetype, and these are the women who read
romance-novels as a means of recreating their unconscious
ideal.

The archetype, of course, is always used in different
contexts according to the ideology that is manipulating it.
Richardson declared his moral intentions in his 'Preface' to
Pamela, but by now these have been completely (and almost
indelibly) printed on the modern mentality, so there is no
longer any need to be outrightly moralistc. The ideology and
the reality principle (Marcuse) that it represents is taken
for granted:

> La deserción del nombre burgués no es, por lo
> tanto, un fenómeno ilusorio, accidental,
> accesorio, natural o insignificante: es la
> ideología burguesa misma, el movimiento por el
> cual la burguesía transforma la realidad del mundo
> en imagen del mundo, la historia en
> naturaleza (18).

Late medieval romances and romance-novels, therefore, have
become mere simulations of a simulation, mere simulations of
an ideology that had once been related to the quotidian but
then became completely alien to it:

> La finalidad del análisis ideológico siempre es
> restituir el proceso objetivo, y siempre será un
> falso problema el querer restituir la verdad bajo
> el simulacro (19).

Ideology is, after all, the reflection of what Baudrillard
calls a profound reality whereas simulation no longer has
anything to do with any reality, it is its own referent.

Whether the archetype is used in aristocratic or
bourgeois literature, women are always subordinated to men.

The conception of women has never changed, whether portrayed
as the pure, ideal lady of the romance or thought of as the
'born mother' that plays such an important role in the
economic microcosm of marriage. The heroine of romance is a
beautiful virgin walled off from the imperfect world in
which the hero fights daily to preserve her perfection and
be worthy of her pure love. She is a creature of the hero's
fantasy, an aesthetic, erotic, semi-religious ideal, the
embodiment of spiritual perfection. A heroine like Pamela is
apparently a woman who struggles by herself to attain her
perfection. This is not true, however, because the hero
gives her her true nature the moment he asks for her hand,
the moment Pamela is placed in the situation of a wife. She
is chaste, dutiful, obedient, religious, useful, charitable,
kind, thrifty, and so on, all the essential characteristics
expected of the ideal bourgeois woman whose life-long dream
is that of becoming the worthy wife of a perfect bougeois
man. So the female stereotypes have changed, but women's
situation has not. Therefore, it is not surprising that
women of all ages and nationalities must indulge in the
literary recreation of the male-created Cinderella
archetype. Before the ideal man was a knight, now he is a
successful, ruthless businessman. Thus, what have changed
are the portrayals of the men and of their fantasy woman.

The act of re-telling the same myth functions as the
ritualistic reaffirmation of fundamental cultural beliefs
and collective aspirations. The archetype is disguised under

the so-called 'realistic' novel. The experience of romance-
reading appears to provide the psychological, comforting
benefits of a myth and those associated with reading a novel
—identification and entertainment— because there are
superficial variations in the way of narrating the
archetype. The same pattern of events is repeated as a means
of reassuring the reader that woman is in reality defined by
the rigid social stereotypes, institutional habits,
sanctions, and all the imposed social roles that are
expected of her, convincing her that they are inherent to
her sex and are compatible with the everlasting happiness of
a patriarchal marriage. Women are anxious to be convinced
that a man may be fatherly, loving, protective and so on,
within the traditional male/female relationships. These
books re-tell a myth because they repeat bourgeois
aspirations which no longer function, as well as recounting
the Cinderella archetype that supposedly contains and
realizes women's life-long wish. As one reader says:
"'...and they usually turn out the way you wish life really
was'"(20).

The narration of this archetype has become increasingly
complex as the literary forms have developed. I believe it
is interesting and important to trace the similarities
between the romance and the novel because both modes merge
in the romance-novel, making it into an interesting
combination of a mythic tale and a 'realistic' novel 'for,
by and about' women.

The Romance

The few romances that have an identifiable author were
written by men; most were anonymous however. Among the most
representative of medieval romances we have the works of
Malory, William Caxton, Chaucer, Chrétien de Troyes and
works such as Sir Gawain and the Green Knight, Ponthus and
Sidone, Le Roman de Thèbes, and many others, usually found
in edited, modern versions. The following account of the
romance deals mainly with the works belonging to the years
before the fifteenth century, the period when the form began
to decay. The transition period between the exemplary
romance and the novel is plagued with the work of women who
usually wrote for a living, enthusiasts who dedicated
themselves to writing romances, fictional biographies and
histories, which all expressed the discrepancy between the
disintegrating aristocratic ideals and the up-and-coming
bourgeois values. I shall mention a few of the titles of
romances, both contemporary and sixteenth century to
illustrate the fact that the subgenre has not even changed
in the titles used: The Life and Amorous Adventures of
Lucinda, The Fashionable Friend, The Wanderer, The Rake and
the Misanthrope, The Reformed Coquet, The Delicate Distress,
The Baron's Daughter, and Love Led Astray, or The Mutual
Constancy. On the other hand we encounter titles like The
Fortunes of Love, Destiny's Duchess, The Lord and the Gypsy,
The Ruthless Rake, The Castle of Fear, Love is Innocent, and
The Taming of Lady Lucinda. It would be very difficult to

distinguish them by the titles, and the subject-matter is
exactly the same. There is a 'line' of contemporary romance-
novels which is inappropriately classified as 'gothic',
because it has nothing to do with the nineteenth century
tradition, and they are all placed in an obscure,
unidentified aristocratic period in history. Barbara
Cartland has a series called 'Library of Love' in which she
publishes condensed versions of old, obscure romances. The
only one I have read is one called The Knave of Diamonds,
originally written by a woman called Ethel M. Dell and
published last century.

Northrop Frye analyses romance in a rather complex and
illuminating way because he situates the romance within the
development of Western literature. It constitutes a stage
found between the mythic and the high mimetic mode. In the
first essay of Anatomy of Criticism Frye states that fiction
"may be classified, not morally, but by the hero's power of
action, which may be greater than ours, less, or roughly the
same"(21). Romance belongs to the stage after myth (we
should recall Jung's differentiation between myth, legend
and archetype). The hero of this mode is superior to men and
to his environment. This mode gives way to the high mimetic
mode in which the hero is superior to other men but is still
subject to his social and natural environment. From this
mode literature developed into the low mimetic one and then,
lastly, to the ironic mode. The phases which concern me here
are the first three: the mythic, the romance and the high

mimetic. Romance-novels are still a product of these modes since they have not developed as other genres and subgenres. Frye's division of literary tradition allows for the analysis of three apparently isolated moments in English literary history (the romance, an epistolary novel and romance-novels) because he very clearly describes the differences and similarities of the modes as well as their transformations.

These five modes can be classified into either the tragic or the fictional mode. The latter is characterized by "the integration of society, which usually takes the form of incorporating a central character into it"(22). A romance like <u>Tristan et Isolde</u> could belong to the former mode because the love/passion leads to death, the absolute negation of society. Once passion is dissolved into marriage the mode becomes comic. <u>Pamela</u> is classified as domestic comedy because it is based on the Cinderella archetype. Frye actually mentions <u>Pamela</u> because the novel deals with "the incorporation of an individual very like the reader into the society aspired to by both, a society ushered in with a happy rustle of bridal gowns and banknotes"(23). I would like to mention, out of interest, that Cinderella is a folktale of worldwide reknown. Over five hundred versions of the folktale are known in Europe alone. The familiar English version is the translation of Perrault's "Cendrillon", translated in 1697 in a collection of fairy tales. Contemporary romance-novels are the result of the

sentimentalization of comic modes because they are "a later
recreation of an earlier mode"(24). (Fairy tales, for
example, are the sentimentalization of folktales. Archetypes
are found in naive, popular or superficial literature, which
is the case of the fairy tale because they are very
conventional, mere versions of a basic narrative of events).

One approach to these five modes is called archetypal
criticism. Romance is a stage in literary tradition between
myth and naturalism and its function is to "displace myth in
a human direction and yet, in contrast to 'realism', to
conventionalize content in an idealized direction"(25).
Therefore, popular fiction, tends to be "plausible in its
incidents yet romantic enough to be a 'good story', which
means a clearly designed one"(26). The massification of
literature such as Pamela is a good example of this. The
archetype that Richardson uses, as well as all the character
types, are much more related to everyday experience than
those of myth. Mythical and archetypal symbolism may be
organized in these modes. Romance has a tendency to "suggest
implicit mythical patterns, in a world more closely
associated with human experience"(27). (It may be
interesting to note that Richardson was at pains to make
Pamela plausible by including domestic detail in an
epistolary form that permitted psychological and emotional
insight into the heroine. Romance-novels have the same
devices to create the 'illusion of reality').

The romance mode presents a very idealized world. It is generally characterized by the dualities which are found within it as an intrinsic part of the form. These antitheses are the organizing ideas of all that happens within the literary world: "The two dialectical structures are, radically, the desirable and the undesirable"(28). In the case of the amorous matter, adultery and passion were desirable in the texts themselves, and marriage was undesirable (in reality the situation is quite the opposite). Richardson tries to make the love/passion of adultery desirable through marriage, reconciling social reality with fictional reality.

The romance mode is therefore characterized by dualities that are the organizing elements of all that happens. If the happy reunion of the lovers is the central issue, all the secondary characters are classified as either being for or against this love. Archetypal symbolism is an unalterable pattern that persists from text to text. Frye gives five of these patterns, among them that of romance. It is here where Frye describes the romance as a literary form dealing with wish-fulfilment dreams, and it is here where he coincides with Lukacs in that there is an undeniable link between ideas and the social group to which they belong. Frye proceeds to characterize the romance in simple terms. (I shall add a few traits that he omits):

a) An emphasis on adventure in which the main character does not develop. Minor incidents lead up to a main adventure —

all the incidents are linked because the main character must complete a quest. The action and the characters may take on symbolic or ideological meaning, and as ideals they are immutable by definition.

b) This quest involves the conflict between two opposing characters: the hero and the enemy. The movement of the narration revolves entirely around the conflict between these two antagonical characters (the antagonical characters in _Pamela_ and romance-novels are the hero and the heroine, the reality vs. the pleasure principles. Unlike the characters in realist novels, who may contain both principles in constant conflict, in romance-novels each gender embodies one principle. Thus, the Other in romance-novels is the opposite sex, not the unconscious self. (_Infra_. Chapter IV.). (I consider them as antagonists because the secondary characters are incidental, contributing little to the central conflict which is the hero/heroine relationship).

c) The quest has three stages: the journey, the struggle and the final victory and rewarding of the hero. (This pattern can be clearly seen in romance-novels. The minor incidents involve the anti-hero and the anti-heroine. The hero disrupts the heroine's world, he seeks to re-establish order and finally he successfully conquers and, after declaring his love when they reunite after the conflict, patriarchal order is re-instated in marriage).

d) Frye makes an analogy between quest-romances and Jung's
theory in that they are both "the search of the libido or
desiring self for a fulfilment that will deliver it from the
anxieties of reality but will still contain that
reality"(29).

e) Characterization is neither complex nor subtle because of
its dualistic nature.

f) The characters are always the embodiment of a moral
belief, and hence the opposing characters are easily
determined. Since the characters are the embodiments of an
ideal, their relationship to each other and to their context
is also idealized.

g) There are four poles of characterization. The struggle
between the hero and his antagonist is that between the
eiron and _alazon_ of comedy. _Eiron_ corresponds to the
character who depreciates him/herself (that is, the heroine
of romance-novels) and the _alazon_ corresponds to the
character who tries to be something more than he is (the
heroes of romance-novels believe themselves immune to love,
but they end up as the victims of love). The anti-hero and
the anti-heroine are the other two poles that only emphasize
the central conflict).

h) The matter is usually both amorous and chivalric.
Chivalry and feudal moral codes are always in opposition.
Love had absolutely no intervention in marriage (which was a
political, economic and hereditary affair); therefore love
and adulterous love were condemned by society yet idealized.

The narrative depends upon the encounters and re-encounters
of the lovers, who are always separated either by internally
or externally imposed obstacles.

i) Love is reciprocal, but "la desgracia es que el amor que
les agita no es el amor del otro tal como es en su realidad
concreta. Se aman mutuamente, pero cada uno ama al otro sólo
a partir de sí, no del otro. Su desgracia tiene así origen
en una falsa reciprocidad"(30).

j) It is distinguished from other forms (such as the epic)
because of its "less heroic tone, its greater
sophistication, its fondness for the fantastic, its more
superficial characterization, (often) loose structure, and
unity of action"(31). The result of this loosening of form
is that by the fifteenth century the heroic material became
sentimental.

k) The courtly context is fundamental for the romance
because it deals precisely with the high ideals of feudal
aristocracy. The qualities of a knight, for example, all
added up to courtesy, and the preservation of these
qualities constitutes the main concern of the romance,
together with the consequent winning of a lady.

A genre is determined also by the conditions established
between the author and the reading public (the narrative
contract). In his generic analysis, Frye deals with three
basic genres: lyric, drama and prose. I am concerned with
what he calls specific continuous forms and he begins by
stating the truth that fiction tends to be associated with

unreality, and that the novel is only a form of fiction. He
then begins to deal with romance and novel as different
forms of fiction. The examples he bases himself on are the
novels of Jane Austen, and Emily Brontë's Wuthering Heights,
a romance. The differences between these are the following:
a) The romance usually tends to use types that become
psychological archetypes because of their capacity to
synthesize a great many ideas. The romancer has no intention
of creating 'real people', as does the novelist.
b) The novelist "deals with personality (...) he needs the
framework of a stable society"(32) whereas the romancer uses
idealized characters, each one of them representing one
particular trait.
c) The bourgeois novel often parodies the romance because
the romance tends to idealize the greatly envied and
despised aristocracy. The idealization of purity and heroism
is particularly distasteful.
d) The novel tends to be historical (temporal) because its
narrative is linear, whereas in romance the development of
the story is fixed. That is, it is not as linked to its
historical context as a novel is.
e) " A novel becomes more romantic in its appeal when the
life it reflects has passed away"(33).
f) The romance, therefore, is intermediate between myth and
the novel because the first deals with gods and the second
with men.

Prose fiction is divided into four main streams:
confession, anatomy, novel and romance. Pamela, for example,
is a combination of the novel, the romance and confession.
Confession is different from the others in its tendency to
be made of short essays, most of them in a familiar tone
because they stem from the artist's elaboration of
autobiography (this form was eventually absorbed into the
novel through the use of stream of consciousness).
Therefore Pamela is a combination of the following:

> The novel tends to be extroverted and personal;
> its chief interest is in human character as it
> manifests itself in society. The romance tends to
> be introverted and personal: it also deals with
> characters, but in a more subjective way (...).
> The confession is also introverted, but
> intellectualized in content (34).

The similarities between Pamela and the romance are very
obvious. The bourgeoisie takes the place of the aristocracy,
with their values, beliefs and overall vision of their
relationships with themselves and the world around them. The
characters are arranged according to the beliefs which must
be upheld or defended. Both genres have the intention of
presenting a simply constructed world, the ideal world of
the social class to which they belong. Thus, the moral
intentions are very clear.

The mythic narrative relies on a set amount of events
resolved in an identical way, each character having an
atemporal existence because of his/her symbolic nature.
However, the romancers do place their characters in a broad
yet more specific historical context. The characters in

novels are completely determined and defined by their very

specific context. In romance-novels we find that there are

two techniques to inform the reader that fictional time

operates as time does in the 'real' world. One technique is

that the novel's time is merely the historical antecedent of

the reader's time. The heroine, who is usually introduced in

the opening paragraph, is made out to resemble a real woman

who inhabited the reader's world earlier in 'real' time. It

seems logical that those events in the novel should have

concluded within the period of time before the reader began

the romance-novel, but the narrative progresses as if those

events were occurring concurrently with the account of them.

The other technique used is that which presents the

narrator and the reader as witnesses of a story that is

about to begin. This is the case of flash-backs, a device

used frequently in many romance-novels. This, with the

romance-novel's treatment of foreshadowing reduces to a

minimum the space between the initial hint of unknown,

unpredictable happenings and the actual event that

inevitably confirms the reader's hypothesis of the 'happy

end'. The reader and narrator presence an already

established situation, so they are awaiting the development

of these events as they are simultaneously informed of any

pertinent information that may be essential for what is to

come. The heroine is established as a historical being who

has a present and an unknown future that is conditioned by

present and past actions. These two devices convince the

reader that she is not reading an impossible fairy tale but a story that is very 'realistic', not only the product of her imagination. However, the narration is still ambivalent because of the insistent pains to create a 'realistic' fictional world which seems to contradict the definitely mythic nature of the Cinderella archetype. The characters are types, therefore eternal, everlasting and universal: timeless. And the hero and heroine are engulfed by a love made out as being an omnipotent, omnipresent emotion that is statically awaiting the arrival of the characters. The ambiguous status of the romance-novel allows for the reader's double intention to evade and identify while she feeds her addiction. On the one hand, her daily experience in a patriarchal society is confused and given credibility. On the other hand, she may satisfy the needs that this society creates in her by dreaming in an utopic (yet patriarchal) fictional world.

In both cases the hero is the active character because he is the centre of all the action. He is the 'good' force; the heroine (or any other foe) is therefore the antagonist. Romance-novels seem to function as novels do, then, because when starting a new one, the reader appears to accompany 'new' acquaintances on a journey whose final destination is unknown at the moment it begins. Nevertheless, the reader of romance-novels apparently needs the security of a happy ending in order to embark upon the journey. Therefore, we can see that the combination of the romance and the novel

have a specific purpose in terms of the effects that the act
of reading the romance-novel has on the reader.

Both forms use the stereotypes particular to the
ideology they uphold. The literary expressions of ideal
characters and their love relationship are only a
conventionalized manner of presenting a psychological
reality. The stereotyped nature of romances and novels serve
to make the matter remote and general, as we see in <u>Pamela</u>
and romances with titles such as <u>The Wilfulness of Woman</u>,
<u>Grandeur and Meanness</u>, <u>Esquimaux, or Fidelity</u>, <u>A Patchwork</u>
<u>Screen for the Ladies, or Love and Virtue Recommended</u>, and
innumerable romances with compound titles that include a
particular name (character) with an abstract quality which
he/she embodies. This is the case of <u>Pamela, or Virtue</u>
<u>Rewarded</u>, but this is a novel. I have concentrated on the
more formal, general qualities of literary form of romance
and novel. In dealing with Pamela I should like to
illustrate the ideology that underlies Richardson's novel
and all romance-novels, and how this morality has always
been used as a justification for women's subservience.

Pamela, or Virtue Rewarded

Samuel Richardson (1689 - 1761) was conscious that the eighteenth century was a social century because of the emergence of the masses, the moment in which the bourgeoisie had to consolidate and systematize their values, beliefs and way of life in order to justify their future development as a break with the old aristocratic order. This ideology (like all ideology) necessarily permeated their private lives and what Richardson did was to set down the norms of private life in terms of moral codes (35). He was preoccupied with the individual's role in society and the morality he proclaimed was down to earth and easy to put into practice. If we recall that a novel is concerned with an individual and his role in a stable society we may explain Richardson's search for a new literary form.

To abolish the barrier between the private and the public prose fiction (romance is public) Richardson used several narrative devices, the first being the epistolary form. Letter writing was not unusual, and most literate women were expected to write letters. But letters used in a novel permit a greater insight into the narrator's psychological and emotional changes. Letters are by nature intimate in tone (as are diaries) and one takes them to be sincere and honest evidence of the writer because they are a very private matter, directed to one specific reader. Richardson made letters a public affair; all the characters within the novel itself read Pamela's letters which only

shows how conscious Richardson was of writing a new, innovative form (36).

Richardson describes a normal English middle-class household, reducing all the incidents to familiar, everyday ones that could be easily understood by the reading public. Richardson's choice of subject-matter reduced his public to an almost exclusively feminine one. Courtship and marriage were (and often still are) the only two occupations open and destined for women. It is not surprising, therefore, that the marriage plot was chosen as Richardson's main concern if he wanted to reach the growing feminine reading public. His novel shows that a man's love is proof of a girl's value, and payment for it. Pamela apparently goes on a quest to be recognized in all her significance and she wants her worth made real by being approved of by an aristocratic hero. She is aware of her worth from the beginning of the narrative, but she needs masculine, public recognition in order to achieve integrity. Once she is singled out from among all others for her uniqueness, Pamela has reached her life's aim. She is transformed by Mr. B's public recognition; her internal virtue is made public when she becomes a bride.

The marriage plot of a novel necessarily poses questions about how sexuality is bound by moral life, about the terms of coexistence of the sexes and their identities, and so on. Richardson apparently knew that when dealing with a marriage plot he was touching upon the most important event of a woman's life, an event that is so important to both sexes

because it has so many implications. Richardson, both

printer and publisher of his own work, made the point very

clear that the aim of his heroine was not to attain a

husband but her own identity - the role of a wife. This is

why the heroine's story continues after the marriage both in

Pamela and in the continuation of her life in two more

volumes, published in 1741, one year after the first two

volumes of Pamela had been first published anonymously.

Richardson used the epistolary form partially to match

the intimate nature of the content and combined it with

excessive domestic detail to heighten the 'illusion of

reality'. After all, he was fighting against the romance's

idealized, unattainable, invulnerable heroine. The use of

realistic description attracted the female reading public

and helped Richardson establish an innovative narrative

contract:

> If the basic convention governing the novel is
> the expectation that readers will, through their
> contact with the text, be able to recognize a
> world which it produces or to which it refers, it
> ought to be possible to identify at least some
> elements if the text whose function it is to
> confirm this expectation and to assert the
> representational or mimetic orientation of
> fiction (37).

Description has the function of creating the illusion of

reality, what Barthes calls the "effet de rèel" (38). Pamela

is a novel plagued with intricate detail, and one may think

that Richardson intentionally did this to create a more

realistic literary world. The detail in Pamela is produced

from within the novel and refers to the literary world; its

function is poetic. In romance-novels, the description does

not refer to or help the reader recognize the textual

reality from which it is produced because it only refers to

an extra-textual reality, it is only referential. However,

in romance-novels the description does not refer to or help

to recognize the world from which it is produced because

they are purely referential. The romance-novel is an

alterable set of generic conventions rather than a natural

and organic form like the eighteenth century novel under

discussion.

It is important that daily experience was posed as an

ideal mode of existence. Virginia Woolf says that "often

nothing tangible remains of a woman's day" (39),

but Richardson made the daily experience of both sexes

worthy subject-matter for a novel. He portrayed private

existence by limiting his subject-matter to the simple,

everyday concerns in a single household, making it idyllic.

But as he described private life he opened it up to the

public eye. He did not proclaim the morals of either the

upper bourgeoisie or of the aristocracy: Richardson

describes and prescribes the morality of a mass, middle

class, to which he himself belonged as a self-made

publisher. He dealt with ordinary characters as he

simultaneously idealized them, so the reader was able to

identify with the hero and the heroine and feel gratified as

well. Pamela and Mr. B are not only believable images of

people but also the images of ideals. To identify with

either of the two central characters of the novel gives (and
gave, at the time) a sense of the possibility of becoming
one of them. The novel shaped and strengthened the reader's
aspirations concerning his/her private and public life,
making them want to be something special, something else, to
want to change, to be changed or to stay the same.
Richardson was forcing a social class to become conscious of
themselves as a powerful, up-and-coming group who had and
would have a great influence on their country's future.

Richardson invites the reader, through his literary
technique, to identify with Pamela, Mr. B, Lady Davers or
any of the household servants who undergo a change or are
reaffirmed. The 'good' ones are triumphant, the 'bad' ones
reform and become 'good', establishing the harmony that was
lost when Mr. B's mother (a representative of the 'older',
aristocratic generation) died. The novel is really about the
form of ordering the universe after the death of the
aristocracy. The idea of 'equality' is implicit (marriage to
a servant). This is significant because of the socio-
economic 'revolutions' of the late eighteenth century. Mr.
B, a proud representative of the 'new' generation accepts a
servant as a wife. Lady Davers, caught in the middle,
accepts the inevitable change and discards her haughty,
class discrimination thanks to Pamela's infinite virtue: she
is chaste, obedient, dutiful, respectful, servile, passive,
and so on, although her religious devotion is emphasized as
being her trial when she decides not to commit suicide by

flinging herself in a river. Romances had used very static, inalterable characters because romance writers relied on the longlasting narrative contract that underlied the genre. Richardson was formulating the conditions of a new narrative contract, so his treatment of character is different, the people populating his literary world are transformed, unlike those in romance-novels who are dependent on the well-known narrative contract.

The writers of the eighteenth century no longer had to write for an educated élite nor did they have to write for a wealthy patron. Now they were writing for a broader and therefore more diverse public, and so the form had to be adapted accordingly. They were reading serious fiction because they needed to believe in the seriousness of their ordinary domestic life that seemed impossible to escape from. Hence the use of types. Richardson knew that his largest public would be middle-class women, but the morals that hung over them were very strict and repressive, controlling even their reading material. So Richardson made Pamela the ideal novel by combining entertainment ('a good story') with education. Since one of the most successful means of educating is through imitation, Richardson only had to write a manual, a marriage manual in this case, which, though fictitious, was nevertheless practical enough to be taken seriously. The realistic novel rose in England alongside the leisured wives and daughters of the new middle-class who were keen on becoming 'ladies'. This new

literary form was the inevitable outcome of historical

change and thus replaced the aristocratic romance which had

been so preocuppied with the affairs of a privileged class.

Somehow Richardson's heroine is not seen as a means to

an end because the novel is much more than a novel focused

on a value. Pamela is a plausible heroine, the premise of

the plot, but she is 'real', though rare. The servant girl

is out to fight for the values she embodies in a world of

fallen values. Pamela is accused of having her head "turned

by romances, and such idle stuff to which she has given

herself up" (40) because Mr. B angrily writes that "she

assumes airs, as if she was a mirror of perfection, and

everybody had a design upon her" (41), but he is proved

wrong. Pamela's version is the following:

> After such offers, and such threatenings, and his
> comparing himself to a wicked ravisher in the very
> time of his last offer; and turning it into a
> jest, that we should make a pretty story in
> romance (42).

'Romance' became synonymous to foolishness, gossip, day-

dreaming and so on. Richardson did not write a 'romance', he

wrote a novel, and he states this clearly as a means of

emphasizing the realism and the plausibility of his texts.

Marriage, although no longer the impersonal arrangement

of preceeding years, still remained an important economic

institution. The household was (and still is) the school in

which high morals and ideology were best instigated and

nurtured by imitation and outright education. Women had the

duty to bring up their children as proper, respectable,

responsible citizens. This of course means that women were economically and politically dependent and subordinated to men, but somehow this situation was justified because women had a duty as mothers and wives, an almost divine allotment of work. Therefore Richardson was justified in what he did because, conscious of his situation, he took upon himself the task of guiding and protecting the soul and society with, I should imagine, great success. Although women's economic dependency and their legal status prevented them from directly participating in the public life of the community, they were assigned a specific and important role in the household as the individuals that prepared other individuals for their communal, social, public role.

Pamela is a manifesto that somehow justifies their subordination by idealizing the marriage contract. Women are what they are and men are what they do, so women were almost born moral whereas men had to work for their salvation (we see this in both romance-novels and Pamela). The heroes apparently undergo a change stimulated by their women, but the heroines themselves do not change. In reality the heroes do not change either because they possess exemplary 'masculinity'. The heroine only brings to surface the hero's inherent traits, she does not induce or provoke a real transformation. Pamela, a poor working girl who has nothing material to offer as dowry, contributes significantly to her marriage by her solid moral virtues, and this virtue earns her a prosperous husband who also offers a social position.

Therefore they form an ideal marriage: Pamela is in charge
of their private life and Mr. B handles their public life.
He, as do all heroes in romance-novels, proves the tenacity
of his commitment to a transcendental public purpose, as a
Justice of Peace in Bedfordshire and Lincolnshire. After he
takes on a wife the hero sets such a compelling example that
he is able to demand and receive the loyalty and commitment
of other men and women, including his wife. Mr. B, like the
heroes of romance-novels, is extraordinarily competent and
inevitably triumphant. In a world that accords respect to
men in general because of their strength, power and ability
to work properly in the realm of public life, Mr. B is the
most able representative of these essential middle-class
values. By linking her life to the hero's Pamela defines her
singularity; she is assessed in terms of his public life
(despite his previous life as a 'rake').

Richardson was very conscious of the social roles that
men and women had to play in order for them to be successful
in a bourgeois society. But he was also conscious that he
had to reconcile ideal love with social duty, and he did
this through marriage. Passion is anti-social and the
romance usually implies death or social banishment. So
Richardson constrained it to marriage therefore diluting
passion into a permanent relationship based upon comfort and
domestic harmony:

> El amor feliz no tiene historia. Sôlo el amor
> mortal es novelesco; es decir, el amor amenazado y
> condenado por la propia vida (43).

Mr. B may seem to be anti-social because he has the passion

of a romantic hero while Pamela works for the good of

society, as we see when she accepts his illegitimate

daughter. She brings him back to society, it would seem,

because it is her duty as a woman. But this apparent taming

of the hero becomes meaningless when we realize that a

woman's sexuality (Pamela's, in this case) contains the

potential to do her harm by virtue of its capacity to

activate male lust and hatred of women. It seems as though

women are responsible for men's reincorporation into society

because they are the instigators of the hero's temporary

insanity and desertion.

Marriage, apparently, was the only path a woman had if

she wanted to lead a socially successful life (and if she

wanted to rise in the social scale). Pamela's situation is

really quite unfair. She is faced with the possibility of

either going home to her parents or surrendering to Mr. B's

violent fits of childish temper. This option is not a real

one. Obviously Richardson takes Pamela back to Mr. B because

she is in love with him and is willing to suffer his

outbursts. But we should realize that Pamela no longer

belongs in her parents' world when we read the pains she

goes through to dress in clothes fit for her newly gained

state of poverty reached by her stubbornness. She must buy

cheap clothes because she has been wearing the borrowed

robes (cast-offs) of a class to which she does not belong by

birth. She is put to test in order to deserve the status to

which she aspires: public performance (marriage) was payment

for private pleasures (love and the lifestyle of a lady).

She thinks "it less disgrace to be obliged to wear rags, and

live upon rye-bread and water, as I used to do, than be a

harlot to the greatest man in the world" (44). Nevertheless,

poverty is still a disgrace and although Pamela often thanks

her parents for her education she is more grateful to them

for that than for anything else: "I have nothing in the

world to trust but my honesty" (45). This is what gains her

a husband in the end. But somehow one is left with the

impression that Pamela dutifully and socially did the right

thing by marrying, but she married for the wrong reasons.

Richardson was unsuccessful in reconciling love (passion)

with marriage, and all the parodies of his novel are proof

of this: Anti-Pamela: or Feign'd Innocence Detected, The

True Anti-Pamela: Or Memoirs of Mrs. James Parry, Pamela: or

the Fair Impostor, a series of Pamela comedies and an opera

as well as Fielding's celebrated An Apology for the Life of

Mrs. Shamela Andrews (see Appendix 1). The heroine's

obsession with her virtue is such that one is tempted to

think that she is obsessed with sex, not with virtue, as if

the common axiom that women must control their sexuality if

they do not wish to be raped, ravaged, or whatever, were

true. If Pamela does not manage to disguise her sexuality

successfully she will run the risk of exciting the

uncontrollable male 'sex-drive' which will naturally be

released. Therefore, women (Pamela) are responsible for

putting an end to men's sexual passions because they provoked the surfacing of these animal, male instincts. Pamela is seduced by her own innocence.

The story of the persecuted virgin seems to have got out of hand. Richardson wrote the two sequels to Pamela, which deal only with the married state, because the rather strange (though very patriarchal) courtship was finished with the marriage ceremony. Needless to say, the second part of the novel is the most monotonous. Mr. B's continuous sermonizing is intolerable (and unbelievable because only a few pages before he had tried to seduce and rape Pamela, after having had her kidnapped). The only lively scene is that between Lady Davers and Pamela, probably because it is very humorous. Otherwise this second part is only a long list of Pamela's marital duties. As Barthes rightly puts it:

> Al difundir sus representaciones a travès de un catàlogo de imàgenes colectivas para uso pequeñoburguès, la burguesìa consagra la indiferenciaciòn ilusoria de las clases sociales: a partir del momento en que una mecanògrafa con un modesto sueldo se reconoce en el gran casamiento burguès, la ex-nominaciòn burguesa alcanza su completo efecto (46).

The novel shows the two most important stages of a woman's life as defined by a patriarchal society: courtship and marriage. Pamela III and IV deal with child-rearing and full-fledged housewifery.

Richardson was "writing to the moment" (47) and this could mean that, on the one hand, the first-person narration creates a sense of immediacy and, on the other hand,

Pamela's role as narrator gives unity to all that happens

within the novel itself, from a single vantage point so that

there is unity of action, of time, and so on. The writing of

the novel is part of the novel and this mechanism gives the

narration an unprecedented realism. But probably the most

important contribution that Richardson made to the novel was

the narrator's point of view:

> La realidad no es ni absurda ni misteriosa, es
> clara, casi familiar, reunida a cada instante y
> contenida en la mano de un creador: soporta la
> ingeniosa presión de su libertad (...). Es un
> conjunto de relaciones coherentes, ya que no
> existe superposición entre los hechos escritos, ya
> que el que lo cuenta tiene poder para recursar la
> opacidad y la soledad de las existencias que lo
> componen, ya que cada frase puede dar testimonio
> de una comunicación y de una jerarquía de actos
> (...) (48).

The epistolary form was obviously very useful. But

Pamela not only gave coherence to a literary world, she was

also making herself a heroine and establishing the rules and

perspective that women should assume in their everyday

lives. Richardson was simultaneously constructing what he

believed to be a feminine and a literary reality. He was

inspired by his social and historical context and was

prompted by it to create a feminine world. Therefore he was

forming and being formed by his own experience as a self-

made man who belonged to the middle class. He was

contributing to the formulation and formalization of an

ideology. Marriage was not the love relationship as it was

beheld ideally; it was a legal contract that was actually an

institution, another cornerstone of the ideology, and no

individual could fulfil his or her duty without performing

this responsibility. A girl's virginity was an asset to be

sold to a socially and financially successful suitor.

As I stated before, Richardson divided the world between

the sexes. He once wrote: "It is inconceivable how much

advantage, in my proud heart, is given me, of peeping into

the hearts of my readers" (49). His readers were mostly

women. This fifty-one-year-old was proud of his

understanding of the feminine mind so he only manoeuvred and

channelled the nature of women into the socially accepted

married state. Since he felt that he had the authority to

do this, he established the bases for the relationships

between the sexes on women's subordination to men.

Richardson uses a limited number of character types, and

through them he shows certain intellectual or moral

conceptions of human character in society working themselves

out in vicarious circumstances. Pamela consists mainly of a

conflict of wills, of moral postures: Pamela versus her

master, and all the other characters are either for or

against Pamela. The distinction made between the sexes is

basically a social one because Richardson was obsessed with

propriety in both social and moral duties. It is quite clear

that, although Pamela is the focal character, the novel is

completely patriarchal. Mr. B always dominates her, whatever

the circumstances. When he loses his temper, Pamela is

either physically attacked or forced to fling herself at his

feet to beg forgiveness for something she has not done. Mr.

B tries to rape her twice. Pamela is usually forced to give him her manuscript in order to justify herself because her word carries absolutely no weight. (Gossip, like novels, is a way of turning life into a story, and women are subject to romance and fantasy). Mr. B forces himself into her privacy and intimacy when reading her manuscript; he rapes not her body but the intimate expression of her inner world. She has nothing of her own, not a room or even a space on paper. Pamela is also faced with the necessity of dodging both physical and psychological assaults upon her innocence in mind and body. Although in the end Pamela is rewarded because the power of her righteousness drives Mr. B into the path of virtue, he is the victor because he has his cake and eats it, as it were, gaining both a beautiful wife and a healthy mother for his children. Mr. B rises to the status of a deity: on the one hand, he sees Pamela as a near-saint and, on the other, he seeks to destroy her by ravaging and divesting her of that which sanctifies her: her virtue. It is in his hands to use her either way, he decides whether her virtue will provoke either her downfall or her glorification. The double standard is obvious: society overlooked (and still overlooks) promiscuity in men but severely condemned women for any breach of innocence.

One critic, Morris Golden, states that Richardson is projecting his sexual fantasies in the novel because Mr. B is sadistic and Pamela masochistic. This interpretation seems a bit forced to me, but I do agree that Pamela's

submission to the so-called hero is alarming, especially

after reading about a very lively and strong-willed Pamela

who would rather be dead than tied to an immoral man like

Mr. B. As his property she cannot disturb him with unruly

desires or whims of her own. By competently fulfilling a

wife's duty Pamela was expected to channel all her feelings.

What is still more alarming is that Richardson intended to

be educational by presenting an ideal love relationship to

his readers. Pamela's relationship to Mr. B is one of total

submission, and she is only subjugated through marriage. As

I have stated, however, Richardson was only illustrating the

prevailing morality of the eighteenth century.

Bourgeois middle-class ideology is characterized by the

individual's duty towards society. As Lukacs puts it:

> ...impone a todo hombre el sentido de comunidad,
> si ya no por otras causas, al menos sin duda por
> el conocimiento de la utilidad inmediata y
> calculable del trabajo realizado, por pequeño que
> éste sea (50).

Since bourgeois life revolves completely around moral

prescriptions, life basically consists of a constant,

systematic and regular repetition of these morals. No matter

how insignificant the contribution to social life happens to

be, the individual will be rewarded because he/she is judged

by his/her achievements. The need for security is guaranteed

as long as the individual is morally constant and

consistent, as long as he/she does not do anything he/she

should not because duties are assigned to the individual by

the community to which he/she belongs: "Hacer nuestro deber:

èste es el ùnico camino seguro de la vida" (51). Naturally,
women's duty as housewives is thought of as a vital,
indispensable pillar of society, although the economic
importance is hidden behind the disguise of their spiritual
guidance and strength. The home was a woman's place, the
centre of family activity and stability, cut off from any
public interference. But women could have no public
activities because they had no legal status. They were
treated as merchandise under the authority of a father
first, and then of a husband. All the most memorable love
stories in Western literature have ended in death, because
the conflict between passionate love and society cannot be
solved in any way, and, besides, the negation of society is
death. Lukacs characterizes the bourgeois mentality as one
of conformity because the individual relies on fate as a way
of escaping the responsibility of taking the reins of his
existence in hand. Therefore, the individual is reduced to
passivity; his life should basically run smoothly:

> Lo que les ocurre, no lo hacen (...). Los hombres
> no quieren, en efecto, hacer màs que lo que les es
> concedido, y su firme y seguro paso les lleva sin
> duda a la meta que han de alcanzar. Lo que decide
> el curso de la vida, todo lo que en la vida
> provoca preguntas torturadoras y dolores
> profundos, todo eso llega siempre de fuera, todo
> eso les ocurre a los hombres; ellos mismos no
> hacen nada para provocarlo (52).

All the tragic lovers that one may recall have invited
death, had provoked it in an outright challenge to both
social and universal order. The bourgeois middle class only
ask to be left alone so that they can tread their paths in

tranquility, guided by the light that morality sheds upon
their ways.

Richardson reproduces this ideal life by drawing a
clear-cut division between the duties of men and women. This
is one of the characteristics of a patriarchal society, as
Anne Wilson Schaef describes as follows:

> El Sistema del Macho es un sistema dual; piensa
> por dicotomías y cree que el mundo debe verse así.
> Por lo mismo, estamos entrenados para percibir las
> cosas dualmente y simplificar el mundo en 'una de
> dos' (53).

Daily experience is oversimplified by the dual division of
the world, the possibility of mediating is ideally
unacceptable. Women, who live the quotidian with much more
intensity, do, however, learn to mediate. They seem to have
the role of mediators caught between the masculine extremes.
By simplifying the world, the ideology nullifies, or rather
tends to nullify, any possible confusion. A simple, planned
life in which behavioural roles have been previously laid
out for all may be a satisfying life because this is the
state of bourgeois 'happiness'. Pamela is singleminded
throughout the novel. She only wavers once, but her sense of
duty helps her conquer her moment of weakness and she is
eventually rewarded for her moral strength. Mr. B is intent
on having Pamela one way or another, and he finally manages
to attain his goal. Mr.B seems to share the same attitude to
women as a modern romance-novel hero: "'I'm going to have
you on any terms. If it's marriage you want, then we'll get
married'" (54). The double message is evident. Men want to

secure their possession of a particular woman and the only

way to do this is through marriage. On the one hand, women

as housewives are idealized; on the other matrimony is

worthless: "' I want you with me the rest of my life, as my

wife...the mother of my children...as my woman, the other

half of me'"(55). Richardson was obviously taking the

marriage plot from his own experience. Since Pamela and Mr.

B are antagonistic they are prepared to defend themselves.

Mutual hatred seems to be the initial point from which a

love relationship begins. The same situation is found in

romance-novels: "It would not be an exaggeration to say that

it was loathing at first sight on both sides" (56). Men are

obviously victims of the double standard that they have

imposed on women and on themselves. A relationship based on

this double standard obviously causes the same confusion in

men as it does in women with one difference: men created it.

Simone de Beauvoir pinpoints the essence of the problem,

which is rather more complicated than one would imagine:

> La historia nos muestra que los hombres han
> tenido siempre todos los poderes concretos; desde
> los comienzos del patriarcado han juzgado útil
> mantener a la mujer en un estado de dependencia;
> sus códigos han sido establecidos contra ella, y
> de ese modo ha sido convertida concretamente en el
> Otro. Esa condición servía a los intereses
> económicos de los machos, pero convenía también a
> sus pretenciones ontológicas y morales. Desde que
> el sujeto busca afirmarse, el Otro que lo limita y
> lo niega le es necesario, sin embargo, pues no se
> alcanza sino a través de esa realidad que no es
> él. Por eso la vida del hombre no es nunca
> plenitud ni reposo sino carencia y movimiento,
> lucha (57).

Even such a 'feminine man' as Richardson is at times
described had no choice but to see women as the Other. So
Pamela is the product of a very biased culture, and one of
the features of this novel is the literary use of double
messages (58). On the one hand, since the narrator is a
woman one tends to identify with her and, on the other hand,
the narration is really the product of a masculine
conception of what a woman's world should be. Since women
are brought up with a patriarchal construction of the world,
it is normal for them to identify easily with a heroine
despite the sexism with which she is judged.

Ideology has the function of giving coherence and order
to daily experience. But bourgeois ideology is just as
limited as most because it gives coherence to the world of
men rather than of women. So the daily experience of women
actually escapes the dominant ideology despite the desperate
attempt of ideology to include women's experiences.
Unfortunately, though, women have not yet been able to build
an ideology of their own because they have not even got
their own point of view. This lack of consciousness of both
men and women is the result of the determinant role played
by what Marcuse calls the reality principle in our daily
experience. Men are very much encumbered by the reality
principle because of their publicly-oriented place in
society. In order to be able to succeed in the reality
principle men must control the part of them that corresponds
to what Marcuse calls the pleasure principle. To do this

they have successfully burdened women with it, therefore

giving her the role of usurper of the reality principle, the

sexual, mysterious, incomprehensible Other that fights

against the bourgeois way of life just by existing. This

division of principles probably springs from older and more

basic dualities, but Marcuse's division is useful in a

discussion of the twentieth century woman reader and her

interaction with the romance-novel because it is a

literature through which women may escape from their daily

lives, their reality principle. Men and women have always

been set against each other, which prevents women from

making a rational, controlled totalization of their

experience. They are subjected to the incongruencies and

incoherence of the patriarchal ideology that does not

pertain to them or fit them, so to speak, and this only

causes a great deal of emotional damage.

The readers of the romance-novel share the same need to

escape from their difficult and unsatisfactory daily

existence by becoming heroines. The act of reading is

therefore a temporary medicine for the emotional needs that

a patriarchal love relationship does not satisfy.

Unfortunately, the literature that most women (and men) read

does not propose or suggest any real, practical change in

terms of the traditional patriarchal marriage arrangement.

Many women have written since the seventeenth century, but

very few have seriously threatened and questioned the status

quo. Many times women themselves have been impediments to

the change that they all anxiously look forward to, and this
is the case of many eighteenth century romances, Gothic
novels and contemporary romance-novels. As I mentioned in
the introduction, once women writers realize that they are
thought of as the Other, they can become subjects who judge
men, not necessarily as Others but as individuals which
contain both principles. Women may then look forward to a
literature of their own because there will no longer be the
need to fight the opposite sex to affirm one's own. Virginia
Woolf criticizes women writers for their insistence on
'femininity', on otherness, on the difference between the
sexes. But art, Virginia Woolf states, cannot be angry,
defensive or a channel through which women plead a cause. In
the eighteenth century there was a strict division of sexual
roles, more so than today, but the division still exists.
Marcuse's division of experience between the pleasure
principle (women's domain), which I shall now discuss in
greater depth, and the reality principle (men's domain)
provides a particularly useful method for describing the
terms on which the man/woman opposition persists today. In
my opinion, the opposition is much more subtle than it was
in the eighteenth century and therefore more difficult to
deal with for the sole reason that it has become so engraved
in our culture, it has been unconsciously assumed and
assimilated as an immutable truth. The subtle crosscurrents
undermining 'rational' arguments tend to be used to justify
women's subservience today.

The Reality and the Pleasure Principle.

There are two basic principles that are in constant
conflict within the individual: the reality and the pleasure
principle. The history of man is characterized by the
increasingly repressive culture that is being dominated by
the reality principle. The characteristics of each principle
are given to us by Marcuse as follows:

Principio de placer:	Principio de realidad:
satisfacción inmediata	satisfacción retardada
placer	restricción del placer
gozo (juego)	fatiga (trabajo)
receptividad	productividad
ausencia de represión	seguridad (59)

The reality principle is predominant in any form of
bourgeois ideology. The pleasure principle cannot be
abolished entirely, but it can be channelled in several
ways, perhaps by acts of repression. At one time (say at the
time of Richardson), the individual was controlled more by
external factors. Now, the individual himself has mechanisms
of self-control, which only goes to show how deep into the
unconscious the reality principle has permeated. This
control is obviously learned through the various
institutions that uphold the ideology. This is where
literature such as mass-produced romance-novels comes in
handy. It helps to relieve tensions, diffuse resentment and
indulge in a fantasy of positive, constructive feelings, and
allows the readers to go back to their household chores with
new hope. This literature is compensatory because it
provides the readers with emotional release from the

restricting social roles with which they are burdened. That
is, it provides an escape and offers the comfort that is
denied yet necessary for the success of the reality
principle.

Ideally, according to Marcuse, work is a means by which
the individual develops integrally, but currently most   .
individuals are dissatisfied with their everyday activities;
so the need for leisure is essential. The individual does
not work for himself, and the larger part of his/her life is
therefore dedicated to an activity which is not at all
gratifying. The mind and the body have become mere
instruments of alienating work and, to make it worse, the
individual exists in a community only during the hours when
he /she works: ι

> Este tiempo libre estará potencialmente
> disponible para el placer (...). El control del
> ocio es logrado por la duración del día de trabajo
> mismo, por la aburrida y mecánica rutina del
> trabajo enajenado; éste requiere que el ocio sea
> una pasiva relajación y una recreación de energía
> para el trabajo (60).

The individual cannot be left alone because he/she could
begin to perceive the gratifying feeling of satisfying
his/her creative potential. Women, of course, share the same
internal conflict, but men accuse them of embodying the
pleasure principle because it is the most uncontrollable and
disturbing one. Romance-novels therefore serve as a means of
relaxation and entertainment, but they are also a very
harmful and short-lived means of indulging in a sham theatre
of what it would be like to indulge in all aspects of the

pleasure principle. The romance-novel readers actually feel

guilty about indulging in an activity that gives them

pleasure outside their roles and duties as wives and

mothers. Men have no guilty consciences when watching sports

on television or reading either detective best-sellers or

leafing through Playboy magazines. Women feel guilty about

giving themselves pleasure through a comparatively

'innocent' and harmless past-time as is the reading of

romance-novels.

Leisure and free time are therefore the invention of an

ideology that is trying to repress the forces that naturally

work against it. (Somehow, one asks Marcuse why these need

be opposing principles. Ideally each individual should

comprise both principles and handle them both to achieve

some sort of emotional, psychological and social stability

and integrity). As we have seen before, ideology has the

role of rationally explaining and organizing whatever is

happening in the reality principle. We have seen how, in the

eighteenth century, there was a need for a systematized

bourgeois ideology due to the increasing influence of the

newly-formed economic system. But today there would seem to

be no need for the imposition of an ideology because the

restrictions that are imposed in order to exert control over

society have become almost universal. The individual has

internalized them and lives them as if they were his/her

own, therefore living a mutilated life as if it were a free

one: "desea lo que se supone debe desear; sus

gratificaciones son provechosas para èl y para los demàs; es razonable y hasta a menudo exuberantemente feliz" (61), but he/she is not really living for him/herself. The women who read romance-novels, for example, believe that the utopic world in which they feel so exultant is really a literature 'for, by and about' women. But we know that this ideal world is nothing but the creation of a patriarchal mind.

At a time when the individual suffers from what psychologists call 'alienation', he/she desperately feels the need for recognition (identification with a heroine and recognition by an ideal hero) (62). He/she feels a need to belong and to identify with other individuals, because the individual's psychology is very much a group one (which is the base of what sociologists call the 'masses'), and the bourgeois reality principle is characterized by the social use of this psychology. Work relationships have set patterns for individual relationships (i.e. the private is determined by public stereotyped behaviour), the individual has become anonymous. The romance-novel tries to heal this sense of alienation. The heroines/readers are usually insignificant workers of a monstruous company. The hero's stooping from his executive suite to the secretarial pool is meaningful in that the depersonalized work relationships typical of such a company are breached by love. Besides, whenever the hero recognizes the value of the heroine's work it becomes meaningful for her. She assumes responsibility for her routinary working day because it is meaningful for the hero,

she now belongs to him and to his company, both of which
cannot survive without her. Suddenly she becomes
indispensable whereas before she was an interchangeable part
of the business. Seemingly, the private and public worlds
ideally merge. But the moment that this happens the heroine
gives up her career in favour of marriage (the career she
was made for); otherwise, her psyche would be fragmented
between her intense private life and her public one.
Although the heroines seek the integrity of their
public/private lives in the end they are forced to give one
up: the public, because they choose to realize their selves
in the realm of the private. As consolation, they attain
public recognition through their men, therefore sacrificing
the public roles that they could have possibly attained on
their own, in favour of the public recognition mediated by a
man.

The educational system, religion, politics and the
infinite amount of societies and committees that the
government creates in order to promote a feeling of
solidarity and community are all only a means to an end that
has nothing to do with the individual but with the reigning
economic system. Individuality has been relegated to a mere
concept. In parenthesis, it is worth noting that romance-
readers sincerely believe that the heroines of romance-
novels are all different. The differences are illusory
because they are submerged in and sacrificed to the
institutional demand of women's invariable roles, habits and

both formal and informal sanctions that make women comply with the patriarchal view of femininity as a social and institutional duty essential to the current, stable organization of daily experience. To return to the topic under discussion, individuality is now determined in terms of types, and the individual is worried about how to handle his/her identity within a given community: she/he is slowly sinking into a deeper state of unconsciousness:

> Con la decadencia de la conciencia, con el control de la información, con la absorción de la comunicación individual por el de las masas, el conocimiento es administrado y confinado. El individuo no sabe realmente lo que pasa; la poderosa máquina de educación y diversión lo une a los demás en un estado de anestesia en el que todas las ideas perjudiciales tienden a ser excluidas. Y puesto que el conocimiento de toda verdad difícilmente conduce a la felicidad, esa anestesia general hace felices a los individuos. Si la angustia es algo más que enfermedad general, si es una condición existencial, entonces esta llamada 'época de la angustia' se distingue por el grado en que la angustia ha desaparecido de la expresión (63).

As Barthes says, the bourgeoisie no longer have to name themselves because they have erased their names by passing from the reality principle to a mere representation of it, their way of life has become natural and universal: "Todo, en nuestra vida cotidiana, es tributario de la representación que la burguesía se hace y nos hace de las relaciones del hombre y del mundo" (64).

In this sense, then, it is difficult to understand why the romance-novel, with all its moralistic content, is still read world-wide. The need to advertise a way of life is no

longer a priority, and the ideology may still be propagated
in more subtle terms because the individual is already
greatly infiltrated by it. This is something that has taken
me a long time to understand and I believe it now has to do
with the use of mythological matter in romance-novels (65).
In the first chapter, I briefly explained this process of
the lack of immediacy these novels have in connection to the
quotidian. Compared to Pamela, and if we take Frye's
explanation of the history of literature into account, we
may see that romance-novels never developed as did other
genres and subgenres. If the growing repression of the
pleasure principle marks the progress of civilization, as
Marcuse believes, we could perhaps relate this to Frye's
tracing of the evolution of literature.

Women (like men, but to a greater extent) are not
allowed to fantasize, to day-dream through a literature of
their own. Even their fantasies are controlled by
patriarchal modalities. Romance-novels, women's apparent
means of escape from patriarchy to a fantasy world, only
reaffirm patriarchal ideals. The evident effect that this
has on them is one of anxiety. The more they read the more
dependent they become on this evasion because their everyday
life becomes more unsatisfactory, less gratifying. Their
sense of gratification is only temporal, immediate, so they
feel the need to resort to other means of evasion, and all
mass media provide this way out (one can also find an
incredible variety of romance-novels on the market). The

rose-tinted world of romance-novels has no complications,
daily problems are easily solved or dissolved, they become
meaningless. There are no conflicts in romance-novels
because the so-called realistic problems with which they
deal are superficially and unsuccessfully resolved.
Richardson offered very practical advice to prospective
wives, but romance-novels do not offer any solutions to
women's daily problems because this reading only offers
escape, no solutions. But, for the sake of the narrative
contract the hero/heroine relationship must be solved with a
promise of permanency. These novels intend to propagate an
ideology, to comfort and convince the reader that her
stereotyped existence is justified, correct and is
potentially a position for her ascendancy to 'happiness'
within the traditional, patriarchal love relationship, the
aspired state Forster described as follows:

> Love, like death, is congenial to a novelist
> because it ends a book conveniently. He can make
> it a permanency, and his readers easily acquiesce,
> because one of the illusions attached to love is
> that it will be permanent. Not has been — will be
> (...); if it is constant it is no longer a human
> relationship but a social habit, the emphasis in
> it has passed from love to marriage (66).

Women apparently aspire to any kind of permanency, even if
it is the permanency of a patriarchal institution like
marriage. Not that the institution as such is condemnable,
but the informal terms upon which it is founded include the
term that women must serve their men because they are wives.

The dispersed daily experience of women can apparently

only be unified under the patriarchal explanation of the

individual's existence in society and in the world. But the

literature to which women are exposed only reaffirms the

idea that they are the pleasure principle incarnate; they

are the elements that infiltrate and inhibit the proper

functioning of the reality principle: "We see in women

especially the triumph of the animal over the spiritual"

(67), says one character in a novel in which a heroine

rebels against a patriarchal marriage. So the reader is

forced to see the heroine in a rather distasteful light

because the hero is always consecrated as the protagonist

even in 'women's stories. Women are therefore minimized,

reduced to the few types that men have created for them: The

Sweet Young Thing, the Perfect Wife, the Femme Fatale, the

Sex Goddess, the Cool Beauty, the Emotional or Sensitive

Woman, the Frustrated Woman, the Immoral Woman, the Career

Woman, the Regular Gal, the Brassy Modern, the Liberated

Modern, and so on. The typified readers are allowed to

identify with typified heroines. One should not be surprised

at the alienating effect that this may have on the readers

who do not know that they lead unsatisfactory lives because

they are being suffocated by the roles imposed upon them.

The easiest to adopt are those pervading the romance-novel

because the heroine is considered 'normal,' (of course she

is not because she is a heroine — another double message):

> Naturally they, like her, had never imagined he
> would take any interest in a long-legged English
> girl, whose only claim to beauty was the silvery
> fair hair that fell almost to her waist. The rest
> of her features were totally ordinary (...) (68).

Unfortunately, the heroines are not really that ordinary.

The ideal woman for a man, or better still, the woman with

whom men dream, is a sexual object. In his study El

erotismo, Francesco Alberoni describes what masculine

fantasies are like. Women are thought to prefer moral love

to sex, whereas men prefer the discontinuity of sexual

pleasure. I believe Alberoni is dealing with social

stereotypes, but romance-novels deal with these common

beliefs. The double standard concerning promiscuity is again

dealt with since romance-novels, such as Pamela, are novels

about seduction.

"En el erotismo masculino, hasta la reciprocidad es

egoísta. Se desea el placer de la mujer para llegar al

propio placer" (69). The heroines of romance-novels are

obviously fatally attracted to the 'all male' hero (whatever

that means), his sexuality strikes all female characters

because it is universal and infinite. Since these men belong

to the bourgeois aristocracy, they have 'loose' morals.

Their money seems to justify their lack of interest in

marriage and their preference for relationships that require

no commitment (responsibility for another person). Their

preference for publicly acknowledged relationships is

compared with the heroine's preference for intimate,

lasting, continuous ones that imply commitment and care for

another. The hero prefers women of his class, anti-heroines who know the rules of the game and play by them, not making any demands upon him as long as he is sexually fulfilling. These self-made men have the capacity to choose and get their women without too much difficulty because of their masculine charisma, the 'virility' they emanate. Finally, however, the hero surrenders to the heroine because she is calm, secure, consoling, the refuge where he can temporarily forget all his daily problems. Men dream about this haven because they long for the supposed peace and quiet of a home whereas women spend their lives serving, be it as nurses, stewardesses, secretaries or even models. These activities are in tune with the housekeeping role in which housekeeping is a productive, not a creative service. Women lend service to men and children in order to prepare them for work outside the realm of the home. Alice Munro rightly describes the different attitudes that women and men have about the home:

> A house is all right for a man to work in. He
> brings his work into the house, a place is cleared
> for it; the house rearranges itself as best it can
> around him. Everybody recognizes that his work
> exists. He is not expected to answer the
> telephone, to find things that are lost, to see
> why the children are crying, or to feed the cat.
> He can shut his door. Imagine (I said) a mother
> shutting her door, and the children knowing she is
> behind it; why, the very thought of it is
> outrageous to them. A woman who sits staring into
> space, into a country that is not her husband's or
> her children's is likewise known to be an offence
> against nature. So a house is not the same for a
> woman. She is not someone who walks into the
> house, to make use of it, and will walk out again.

> She is the house; there is no separation possible
> (70).

It is no wonder that romance-novel readers feel guilty when reading because they escape from their 'home' in the home. "'I think men do feel threatened. They want their wife to be in the room with them. And I think my body is in the room but the rest of me is not (when I am reading)'" (71), as one reader answers Janice A. Radway's question. Incredible as it may seem, husbands do feel threatened by their spouses' hobby because they escape the immediate family circle to which they cater all day long by dealing with their family's emotional and material requirements.

Romance-novels are novels of seduction. Women read them because the heroines are courted, and the readers feel what it is to be the object of a developing courtship, the centre of attention of an ideal man. The hero is ideal because he is apparently not interested in seducing the heroine for sexual reasons only, he apparently is affectively attached to her, she is watched closely by someone that appreciates her true worth. The feeling of contentment that women experience by seeing the happy culmination of a 'growing' emotional relationship is self-deluding. The so-called mutual love between the hero and heroine is reason enough to pardon him for his terrible and consistent treatment of the heroine. Even the very ambiguously depicted sexual scenes are interpreted as evidence of the man's love because he is concerned with her pleasure only (but we must remember what Alberoni says of this). The hope that these naive women have

in this 'ideal' love relationship blinds them to the sexist

base of the narratives. Regardless of how badly the hero

mistreats the heroine, their happy union justifies his

brutality because he was so much in love with his woman that

his irrational sexual responses necessarily had to be

vented. She is guilty for provoking them and she must suffer

the consequences. Besides, violence is acceptable if it is

the reaction caused by jealousy or uncontrollable passion

because his 'love' for her prompts him to 'lose his head'.

The anger and hatred he shows throughout the plot are made

to seem as though he were reacting to the girl's

independence and defiance. However, the men are really angry

because their existence is being threatened by the imminent

disturbance of their patriarchal life which has its own

patriarchal patterns. The moment emotion (love, that is)

stumbles into their lives they resent their own

demonstrations of sensitivity because, as we know, one of

the traits of true manhood is the lack of emotion.

Apparently, the heroine has the strength and worth to

disrupt the hero's impenetrable self, and the readers

translate this to mean that she is producing a change in the

conception of the female self. However, this change is

simulated since the social arrangement is unchanged: the

girl surrenders when the man admits his weakness for her,

but this does not imply a change in the traditional terms of

monogamous marriage. On the contrary, the now stereotyped

declarations of love invariably imply that the loved woman

was made for _him_, she is _his_ other half, _he_ cannot live
without her, _he_ cannot stand the idea of imagining her in
the arms of a rival, and so on. The heroine basks in her
triumph over the indomitable man, but in reality she has not
even wagered battle, he has not changed at all, nor has he
disturbed his status quo, and she has not either.

Despite the pains that the writers take to conceal the
sexual relationship under the guise of tenderness,
gentleness, 'true love', 'insightful love' or whatever, the
relationship is basically sexual. The heroine challenges the
hero when she does not instantly succumb to his powers of
seduction but in the end she 'gives' herself to him in mind
and body because of 'love'. He gets what he wants using
whatever weapons or tricks he can think of, including
violence. To make the heroine's reaction worse, she thanks
him for having seduced her and shown her 'what love could
be':

> '(The other women) don't matter, Joel, except
> that they've helped to make you the person
> you are today, the person I love, and for
> that I can only feel gratitude. From them
> you've learned how to give me unselfish
> pleasure, how to excite me beyond endurance at
> times' (72).

Incredible as it may seem, the readers of romance-novels do
not see the double message underlying a forgiving comment
such as this one. The heroine is accepting one of the most
visible double standards of our society, and the reader
merely responds with pleasure. It is a truth universally
acknowledged that 'love can conquer all'. I believe that the

sexism of romance-novels may be found in the different
attitudes towards sex and love-relationships. If women are
characterized by their preference for stable, long-lasting
relationships, romance-novels are hardly the right place to
depict them. The so-called long-lasting relationship is
doomed to failure because the hero establishes the terms of
the relationship and these are basically against the
continuity of marriage and for discontinuous affairs.

The ideals explored in romance-novels are 'feminized'
versions of masculine ideals. The idea that women are the
shapes as well as the shapers of men's desires is not true.
But since the ideological stance demands that love and
passion be controlled and put to good use, men solve the
problem by placing marriage as the state to which all women
aspire; the permanent 'happy ending' satisfies the demands
of both sexes. Men acquire the haven they need after a hard
day's work and women 'find their selves' because they fulfil
their life-long wish of being considered worthy and unique.
The reasons for marriage are not comparable. Marriage for a
woman is posed as her culmination as a woman, her femininity
is measured in terms of her status in relation to a man.
However, as Alice Munro adequately describes, the home is
different for a man, and a woman is her home, there is no
'separation possible'.

Reading and writing are solitary activities, and a woman
can feel alone, finally, when she is engrossed in either of
these activities. The novel is a form in which women may

exercise greater freedom because they must create an entire
world, with its own laws, its own hierarchy of values and
its own integrity. Thus, it is not surprising that this form
fits their purpose to perfection. The example of the
Brontës, who created their fictional world out of the
isolation of their lives, only serves to prove the point
('Gondal' it was called): "En la novela, la unidad del
universo no es ya un HECHO, sino un FIN" (73). It is a form
in which women are allowed to unify both their private and
the public experience. Unfortunately, the writers of
romance-novels are incapable of questioning the types they
use to build their literary worlds, they handle a pre-
constructed world with collective ideals instead of personal
ones because they are merchandise to be bought. The readers
and writers of romance-novels are the consumers, not the
creators of ideals: "El mito no niega las cosas, su función,
por el contrario, es hablar de ellas; simplemente las
purifica, las vuelve inocentes, las funda como naturaleza y
eternidad" (74) and by doing this myth abolishes reality.

The result of women's reading of romance-novels is the
dissolution and impossibility of their giving any real
coherence to their daily experience. The women writers use a
distorted patriarchal version of a woman's daily life and
thus write as 'feminized' men, which obviously gives birth
to a wealth of double messages. The lives of housewives seem
to be a series of disillusioned days in which order is
established, then lost, then established again, and so on.

To men this routinary existence may seem absurd because
nothing tangible or permanent is achieved. When women escape
into a world constructed by men's values, the reader's daily
experience in comparison to the ideal one of the heroine is
absurd. Hence the addictive effect of reading romance-
novels.

If the novel form were properly exploited by romance-
novel writers, the 'illusion of reality' would include the
illusion of sequence, continuity and coherence. In order to
attain this goal, women must put together and integrate
their reality principle and appreciate its worth (How many
times has a housewife been asked whether she works!). By
reading a novel women should become aware of themselves,
admiring and anticipating the characters' motives and
destinies in a contingent world. Under these circumstances
they can fancy that - like a novelist - they understand and
can handle everything. Women (like men) are so immersed in
self-pity for their lot as cogs in an alienating system that
they lose sight of their own value. They have no awareness
of 'self' and are blind to the subtle infiltration of
persistent patriarchal patterns. If women read romance-
novels as a means of identifying with a heroine who is the
centre of attention of a powerful, important, nurturing male
who gives her a sense of self (because in offering his
attention to the heroine he is implicitly paying attention
to the reader), the reader is recovering her self-awareness
through escape, by feeling temporarily cared for by a non-

existent, ideal male (who is sufficiently 'male' to cater
for the psychological needs of heroine and reader). Women
must write sincerely as women, not as 'feminized' men, if
they are to be honest to their work and their reading
public. But to do this the readers and writers must have
extra-textual self-awareness so as not to have to turn to
romance-novels as the last resort in search of affirmation
and recognition of their worth as women in a difficult,
chaotic, patriarchal reality principle.

I have dwelt on the implications of seduction because
what the readers of romance-novels interpret as a
'developing relationship' is only a process of seduction.
Before analyzing the defining traits of contemporary
romance-novels I should like to describe one of the
essential characteristics of this literature:
sentimentality, a characteristic it shares with most mass-
media. Harlequin Enterprises, like all other publishers of
romance-novels, are a business first of all, and their main
priority is economic survival. This economic goal accounts
largely for the poor literary quality of their product,
which determines price and readership. One cannot be
anything but impressed by the figures these publishing
houses handle on a yearly basis (see appendix 2). But these
increasing sales are inversely proportional to the quality
of the mass-produced romance-novels. As a result we have
sentimentality and a formulaic literature.

The Romance-novel and Mass Media

Sentimentality, or what Umberto Eco calls 'kitsch' "es
la definición del mal gusto, en arte, como prefabricación e
imposición del efecto" (75). This concept refers to a
particular way in which, in literature, the author's world
is presented. However, this style is characteristic of all
mass-media because it basically constitutes the art of the
stereotype, of the cliché. The characters, their
interaction, the dialogues, the entire literary world of the
romance-novel belong to a set repertory of 'artistic' or
poetic devices, all believed pertinent to the sentimental,
romantic tone of the literature. Similarly, all the
emotions, sensations and behavioural patterns which have the
intention of provoking a response in the reader fail because
they are handed out digested. Since the role of the reader
is reduced to a minimum the romance-novel is a literature of
entertainment, of relaxation, of evasion. The reader
deciphers an already familiar message that she knew before
reading the text.

All the literary devices used in romance-novels have
probably been assimilated from other literary genres.
However, once they are out of their original context they
lose their effect and their originality (unless they happen
to be in good hands). After the unlimited use they have
suffered they are worn. Through repetition the romance-novel
has appropriated the language, the imagery of other
literatures, and it has therefore lost its effectiveness

precisely because the form has become a formula or a

prescription. It lacks the vitality generated in a novel by

the interaction of all its parts. It is no longer, as D.H.

Lawrence put it, 'the book of life'.

A description from any romance-novel illustrates the use

of kitsch:

> A frown darkened those wintry eyes: they had
> always intimidated her. They were so cold. Even
> when he seemed to be utterly gripped by passion,
> those wintry eyes were never less than watchful
> with a coldness that chilled you to the bone
> (76).

The author here felt forced to resort to redundancy to

communicate the effect that the hero had on the heroine.

Nevertheless, the contrast passion/coldness and the

rhetorical appeal to the reader ("chilled you to the bone")

do not in any way help to provoke a response in the reader.

These words, once charged with a great power of connotation,

have lost their effectiveness because their capacity to

evoke is nullified by excessive use, both in this novel, A

Stranger's Touch, and throughout the subgenre. The

associations are now automatic so there is no surprise, no

freshness in them; they are no longer a challenge. Since the

authors are not conscious of the capacity that words have to

connote they constantly feel the need to emphasize effect,

to pile different words upon each other. Therefore, the

writers abolish the tonalities between synonyms and the

words become homogeneous. This amateur treatment of language

is justifiable, up to a point. Clichés have been so

exhausted, so used and abused that they have become
meaningless. Phrases, metaphors, similes, platitudes, entire
images have become so worn that they are inevitably
sentimental: "He was like a sleepy feline, sleek and
beautiful, and just as dangerous" (77); "'I told you right
from the start - I'm never going to say goodbye to you,
Suki. The minute I saw you I knew you were for me, you were
the one I'd waited for, and nothing is ever going to part
us'" (78). The redundancy of these statements makes them
meaningless.

Umberto Eco and Gillo Dorfles explain the phenomenon of
redundancy in literature in terms of information theory. In
very basic terms, the information of a message "será tanto
mayor cuanto mayor sea la improbabilidad del contenido de
dicho mensaje" (79). To calculate the amount of information
one must determine the probable or improbable the message is
because it evidently affects the banality or the originality
of the content. The disorganization of the message is
therefore inversely proportional to the amount of
information transmitted. The concepts of noise and
redundancy are important to determine the amount of
information which is being transmitted. Noise usually refers
to those undesirable elements which have not been
intentionally given by the codifier. That is, any
interference capable of attenuating the intelligibility of
the message (80). To reduce the danger of noise interference
the transmitter resorts to redundancy, which consists of a

greater amount and complexity of information that allows and assures unaltered comprehension of the message (81). In literary terms, redundancy is undesirable because the role of the reader is reduced to a minimum, he/she receives a large quantity of the same information. Noise is desireable because it forces the reader to take a more active role in order to clarify the message. In computer science redundancy is necessary, whereas in art redundancy is unnecessary, and improbability is essential because the message becomes richer if it is less predictable.

In romance-novels, the main function of redundancy is to iron out ambiguities, therefore assuring intelligibility and univocal interpretation. The language itself does not disrupt or challenge the reader; he/she does not even have to use his/her imagination. This treatment of language only creates lazy and unimaginative reading habits that will gradually become worse. The descriptive vocabulary comes from a stock of words that reconfirm the reader's expectations again and again. By repetitively resorting to this lexical stock the author diminishes the reader's interpretative action because each subsequent appearance of a stock expression can evoke entire characterizations, mastered cultural codes, conventions and, naturally, emotional responses from the readers. One reader comments on Jane Austen: "'Her sentences are so confusing,' Joy lamented,'that I really have to work at it

to understand what she's saying. I can't read her and do
something else at the same time. It's hard work'" (82).

Sentimentality or kitsch is not only an artistic mode.
Unfortunately, as A. Moles shows in his study El kitsch,
this is an entire way of life peculiar to the bourgeois
middle-class. The basic characteristics of kitsch are the
following:
a) Security in relation to and against the dangers of the
'external' world.
b) The self-affirmation of a way of life, of the economic
system based upon the accumulation and preservation of
capital, merchandise, gadgets, etc. (This implies a total,
unquestioning attitude towards the reality principle).
c) A system in which the individual is what he appears to
be: "Disimular es fingir no tener lo que se tiene. Simular
es fingir tener lo que no se tiene. Lo uno remite a una
presencia, lo otro a una ausencia" (83).
d) 'Cosyness' (sic) — emotional, psychological and emotional
comfort, warmth, and so on.
e) A ritualistic way of life governed by routines and habits
such as tea-time, table manners, Mother's Day, etc., all
transmitted to our day as a massified, bourgeois imitation
of the greatly envied aristocratic tradition. Women read
religiously every day, participating in the collective
feminine ritual of reconstructing a basic archetypal story.
They obviously find great pleasure and reconstitution in

reading romance-novels if they spend so much time and money
on them.

f) A mosaic culture, arising from an uncritical accumulation
and assimilation of different cultural manifestations. The
outcome is mediocrity because of the lack of discrimination
when objects belonging to diverse cultures, historical
periods or artistic movements are violently put together at
random. The so-called 'gothic' romance-novels, for example,
cover all eras that were characterized by an aristocratic
society. There is no awareness of historical differences
between the eighteenth and the nineteenth century, and the
language is a stereotyped simulation.

g) An obsessive accumulation of useless artefacts, objects
and gadgets purchased for the purpose of decoration. This is
probably the result of a desperate emptiness and alienation
in daily life. Women, like men, seek self-affirmation in
their possessions. The characters in romance-novels are
always described in terms of what they possess: "Robert's
car was a pale Aston-Martin, sleek and powerful, like the
man himself" (84). (Women collect the covers of romance-
novels (supra, p.7.)

Romance-novels are completely kitsch, and the way of
life they idealize is equally sentimental. The hero and
heroine are the bourgeois ideals of the sexual roles: the
public and the private.

Moles dedicates a short chapter to kitsch literature,
and begins by stating that it is a literature that aspires

to promote the bourgeois dream of achieving 'happiness'

conditioned by middle-class prosperity. It is a simple

literature because it is the search for an ideal state.

Kitsch literature is measured by its degree of triviality,

by the automatic forms of association (based upon the clash

of opposites). The emotions are always extreme. Moles

illustrates the predictability, the schematic structure of a

typical kitsch novel with his usual humour, as follows:

First knot_____Sequences_____

A man meets a woman	incidenta- lly	at work	pain- fully	rescuing her

S2
_____

A man loves a woman	intimat- ely	at a dis- tance	in poverty	richly

S3
_____

A man loses a woman	he leaves her	they are separa- ted	he takes a job	he for- gets her

2nd knot
_____

A man rescues a woman	physically	in danger	slowly	morally

S5
_____

A man marries a woman	overcoming obstacles	imme- diate- ly	after some time	verging on death

S6
_____

"And they lived happily ever after...."

With four circumstantial possibilities and five chapters

there are forty-five possible combinations. To obtain the

story the author may choose any one of these possible

combinations. For example: S1   S2   S3   S4   S5

  1   2   3   4   3

Chapter 1: Mr. Smith unexpectedly met blond Miss Z at a
cocktail party in Manhattan.
Chapter 2: They instantly fell in love with each other but
they were separated because Miss Z hurriedly had to travel
to Japan to receive an inheritance.
Chapter 3: Miss Z had to stay in Japan and her letters
became increasingly sporadic because her father was against
her marriage to Mr. Smith.
Chapter 4: But Mr. Smith one day had to go to Tokyo to sell
airplane motors for his company and on a visit to the
consulate he saves Miss Z from a fire. She falls into his
arms with gratitude.
Chapter 5: After some time they got married.

Moles' example just proves how schematic and trivial
most of these novels are. His table only shows the mechanism
by which these novels are written and read because it is
part of the narrative contract. Needless to say, they all
have happy endings.

Possibly, sentimentality would not be condemned if it
were not so extensive. It has been put to good use by
writers such as Aphra Behn or even Jane Austen in Northanger
Abbey. Unfortunately, it has become a part of all mass-media
and is therefore extending its influence, which has so much
to do with the principle of fashion and fast consumption.
One critic of mass communication clearly states that real
emotions and conflicts are diluted so the receptor who is
constantly subjected to mass culture becomes used to
reacting falsely and unnecessarily to substitute emotions
and conflicts. The audience hypnotically receives all the
merchandise (emotional, ideological or material) that the
media try to sell, and this includes the sale of substitutes
of happiness, tragedy, ingenuity, change, originality and
beauty or joy of life. Kitsch is a type of culture in which

the form rules over the content. When content becomes mere

form expressivity is lost (85). If Moles believes that the

two basic states to which the middle-class aspires are

'happiness' and a wholeness of self, the publicity of

Harlequin Romances is very successful:

- "Harlequin is romance...and you can never have too much
romance";
- "Women all over the world share a special feeling about
LOVE, a feeling captured in HARLEQUIN ROMANCES, the world's
most popular love stories because HARLEQUIN understands how
you feel about love";
- "Experience the warmth of...HARLEQUIN ROMANCE. The
original romance novels. Best-sellers for more than 30
years. Delightful and intriguing love stories by the world's
foremost writers of romance fiction. Be whisked away to
dazzling international capitals...or quaint European
villages. Experience the joys of falling in love...for the
first time...the best time";
- "No one touches the heart of a woman quite like
HARLEQUIN";
- "HARLEQUIN ROMANCE, a uniquely absorbing journey into a
world of superb romance reading".

There are many possible comments about the above

publicity. But the most important underlying idea of all the

quotes is that Harlequin Enterprises invite the readers to

feel a sensation of belonging to a community of women, all

of them gathered out of their common feeling about love,

stereotyped love, of course. Somehow, the women symbolically

join forces because they hardly discuss the books; they

enjoy these seductive voyages to another world in the

privacy and isolation of their living room. Although the

audience is atomized by the variety of 'lines' that

Harlequin offers, all readers are gathered under the title

of 'women', yet within this generic division there are

different kinds of women, and Harlequin has books to satisfy
all needs.

I would like to mention, as a matter of interest, that
Harlequin Enterprises is only one of the companies that
belongs to a conglomerate called Torstar. All the companies
deal with mass communications such as The Toronto Star, a
very popular newspaper in Canada, and others (see appendix
2). I mention this because Harlequin must worry about its
economic survival, and there are many means by which it
secures its market. This success is inversely proportional
to the quality of the books they produce because Harlequin
have had to diversify their product in order to extend the
market.

Romance-novels have become commercial commodities as a
result of a complicated and lengthy process of production.
The paperback industry is possible because of several
factors including rotary magazine presses, advertising, fast
distribution networks and marketing techniques. The
particularity of this industry is its capacity to predict a
hypothetical audience for its product, and in this Harlequin
has been very successful. We also know that publicity itself
plays an important role because it creates the need in a
potential customer for a particular product. Therefore, the
business itself very much depends on the incapacity of women
to deal with their daily lives. This prediction of sales
depends on the capacity to control the interaction between
an identifiable audience and a product designed especially

for them, because a book can be marketed like a bag of
detergent or a tin of tomato sauce.

The formulaic nature of this literature cannot only be
attributed to its amateur authors. It permits an editor the
possibility of directing and controlling book creation in
very specific ways. Although the audience cannot be
predicted in its entirety, editors secure their customers by
subscriptions and also by questionnaires often found among
the last pages of each paperback:

1. Compared to romance series by other publishers, do
Harlequin novels have any additional features that make them
attractive? If yes, what additional features?
2. How much do these additional features influence your
purchasing of Harlequin novels?
3. Are there any other additional features you would like to
include?
4. Where did you obtain this book?
5. How long have you been reading Harlequin novels?
6. Please indicate your age group?

Since the production is practically sold through
subscriptions and special offers, the need for expensive
advertising campaigns is reduced considerably. Harlequin
also receives free publicity in the other companies
belonging to the Torstar conglomeration. The English company
Mills and Boon is associated with Harlequin, so there is
another outlet for the romance-novels.

Romance-novels are also sold in the United States in
food or drug stores, spaces in which women are gathered. The
audience is concentrated in one place because women are
generally the only members of the household that buy
supplies for the family (this division of labour is an

imposed role). Bookstores may be threatening to houeswives,
but chain bookstores like Dalton or Walden (in the U.S.A.)
have managed to curb women's fears by offering a very wide
range and variety of romance-novels. The most significant
development of American publishing, however, is the merging
of several publishing companies, guaranteeing more economic
stability. Harlequin has thought of everything that is
indispensable for the success of a multi-national industry,
but the basic relationship between author, text and reader
has become depersonalized due to the nature of the paperback
industry. Original literary creativity has been sacrificed
in favour of commercial success.

Most publishing companies, like Richardson's, know that
female readers may constitute more than half of the book-
reading public. Besides, women are available at the stores
where the books are sold, they have the time and the money
to spend. One-quarter to one-third of all the paperbacks
published monthly are romance-novels, which is only a
reflection of how sad women's daily experiences are. Despite
the possibly unbeatable marketing strategies employed by the
companies, the most worrying reason for these monumental
sales is the situation of women. Romance-reading obviously
provides an enjoyable and sought-after experience for a very
large number and variety of women all over the world. They
all want to repeat the experience (some actually reread the
same novels time and time again). The knowledge that middle-
class women are tied to their suffocating households alone

guarantee the market for Harlequin, Dell, Fawcett or Warner.
The success of romance-novels may be attributed to two main
factors: very competent marketing strategies on the part of
the publishing companies and, obviously, middle-class
women's emotional and psychological needs which are
compensated by these books. Eco gives a few basic
characteristics of media which are pertinent to romance-
novels:

a) Mass-media are directed to a heterogeneous public and
they specify and impose certain scales of 'taste'

b) The characteristics of cultural, social or even ethnic
groups are destroyed because of the homogeneous culture that
is divulged.

c) Mass-media are directed to an audience that has no
consciousness of itself as a social group. So, the audience
makes no demands and is reduced to passivity (which is why
women often read 'bad' romances).

d) Media only preserve an existing status quo, they do not
change or promote changes.

e) Emotions are not suggested, they are given ready-made.
The role of the image is more important than that of the
concept behind it. Therefore emotions are not immediate. The
effects are as short-lived as their therapeutic value. The
reading experience is as insignificant as the characters
themselves. The narrative contract is so worn that the
experience of reading a romance-novel is not memorable.

f) The media are governed by the laws of the market so they
do not give the audience what it wants, in accordance with
to market ideology.

g) If artistic material is transmitted, it is always
simplified, the role of the reader is minimized as in the
case of digests, summaries or televised versions of novels
and plays.

h) Mass-media stimulate a passive, uncritical attitude
towards life, the world, and so on. Any individual impulse
or initiative is discouraged. There is a double message
here. While individuality and originality are held up as
ideals in what has become a very competitive world, one must
also conform.

i) They transmit a large amount of information on present
affairs and consequently destroy any kind of historical
consciousness: "Circular es una forma de amnesia. Todo por
descubrir, todo por borrar" (86).

j) Media are made only to capture superficial attention
because they are made to entertain. (Harlequin sells a
gadget for 'hand-free reading', so the reader can knit,
type, watch television, cook or eat while reading.)

k) Mass-media impose symbols and myths that are easily
universalized, creating easily identifiable types. As a
result "reducen al mínimo la individualidad y la concreción
de nuestras experiencias, de nustras imágenes, a través de
las cuales deberíamos realizar nuestras experiencias" (87).

1) They are only the confirmation and reaffirmation of what we already know, so they are usually conservative. The 'good' romance-novel maintains that a woman may realize her self within the traditional interaction between the sexes.

m) The media are therefore comformist and uphold institutions.

n) They are imposed upon the masses by an economically powerful minority that is only superficially democratic and individualistic. Underneath this sham, it is paternalistic and tends to propagate social models and stereotypes.

Eco proceeds to make a defense of the media, but it is very difficult to change a firmly established patriarchal mentality. Radway suggests that romance-novels are potentially damaging to patriarchy because they give women the opportunity to dedicate some time to themselves. However, as I mentioned, this is a means of escaping from patriarchy through more patriarchy instead of a means of liberating the self from its straitjacket of self-imposed sexist values. Something I still find very surprising is the faith the readers have in the utopic world presented in romance-novels. They are truly convinced that it is a literature 'for, by and about' women, but romance-novels, like all mass-media are very sexist. I should like to mention a typical double message to which a reader is subjected. On the one hand, women are told by mass-media symbolism that their worthiness is very closely related to their sexuality and physical attractiveness. On the other hand, traditional, conventional morality teaches that

hand, traditional, conventional morality teaches that
sexuality is necessarily reserved for a single individual.
Again, a woman's worth is measured in terms of a patriarchal
perception of her sexuality. It is no wonder that romance-
novel readers hope for an innocent, inexperienced virgin who
is loved for her 'individuality' and not for her sex appeal.
Virtue is still rewarded.

Contemporary Romance-novels: The Case of Harlequin Romances

The obvious intention of moralizing and the completely predictable stories, dialogues, characters, make it difficult to account for the popularity of romance-novels among women. But we have seen how their need for evasion is such that they refuse to acknowledge the similarities among all the romance-novels they read. I include a questionnaire (appendix 3) in which Janice A. Radway asks a number of women why they read this literature. The women know that they are escaping, but they do not seem to question whether there might be any other way out of their routinary, stereotyped lives. Therefore, the romance-novels that would appear implausible and unsatisfactory to more cultivated or conscious women, satisfy those women who see the heroine as a courageous woman. The role of the heroine is crucial because the readers must identify with her; otherwise the act of reading the romance-novel would be senseless. The readers dream of living as the heroine does, of anticipating and dealing with an ideal male whose main feature is his mystery and ambiguity. The anticipation of the possible resolutions and consequences of the developing man/woman relationship is possibly the main attraction of these books, although the ending is known beforehand. Therefore, the superficial variations from novel to novel are the attraction because the reader proves to herself (and the heroine to the reader) that no matter what the circumstances are, no matter how unknown or tragic, 'reciprocal love'

triumphs and establishes the longed-for state of bliss in marriage.

As in romance, action is the predomonant element of these texts. Occasionally, and more out of necessity than for any other reason, the authors resort to poor, static descriptions as a means of filling in the required pages of their manuscript. This description is a mere ornament and does not reflect the psychological state of the characters. The descriptions have no particular influence on the literary reality itself because they do not create effective suspense since the outcome is known. Description is a much more effective means of escape - the woman reader can escape to the world of her dreams throughout the description of idealized men/women and situations. Dialogue can never have this effect. The hero and heroine have no interaction with their environment, so description is superfluous in terms of the story itself. However, one still wonders why the authors include so much domestic detail if it does not have a meaningful effect on or refer to the created world. Its function is, apparently, to further reader/heroine identification. We have seen how the authors try to make their texts 'realistic' in order to lend a sense of 'seriousness' to the reader's experience. Domestic detail plays the same extra-textual role by convincing the reader that the literary world is or may be part of 'real' life.

The hero and the heroine are rapidly dismissed after a paragraph-long description of their basic, superficial

characteristics which are in no way a reflection of their psychological or emotional selves. (In romances the heroine is externally beautiful because she is pure and virtuous. Heathcliff looks wild because he is wild, and so on.) The author then assumes that the reader knows the characters sufficiently well and never adds to the description since redundancy does not add anything, it only emphasizes what is already there. Besides, the readers associate the characters of one romance-novel with the characters in all the previously read books. The characters have no possibility of developing for the sole reason that they are archetypal and mythic. The two main characters, like Superman, cannot perish because they are not 'alive'. Like the superhero, "posee(n) las características del mito intemporal, pero es aceptado unicamente porque su acción se desenvuelve en el mundo cotidiano y humano de lo temporal" (88). Since the characters are not 'round' or individualized the reader finds it easy to place herself in the heroine's role. The hero is always the same because is a masculine ideal for men, characterized by spectacular masculinity and public success, whereas the heroine varies in insignificant aspects such as eye or hair colour, name, occupation or address. A heroine's clothes, make-up, apartment and decoration are emphasized because these are the things that apparently appeal to the hero, and these are possessions to which most middle-class women have access. So any woman who has the

required possessions may meet or attract the attention of such a masculine man.

The heroine, like the reader, is worried about her personal appearance and that of her home. Social stereotypes stipulate that women can always be characterized by what they wear, by their universal and natural obsession for clothes. Likewise, the description of home furnishing, plants and clothes asserts that this fictional world is filled with everyday commercial commodities, evoking the reader's familiar world. (These are the only instances in which the authors bring in some originality). The same applies to the descriptions of environments, as I mentioned in the first chapter. But this description of 'exotic' lands and strange peoples also serves to affirm another middle-class myth.

Most readers agree and justify their reading by claiming that they learn new words and they do the travelling that they are otherwise unable to afford. For the middle class, knowledge or information is the endorsement of status and success. The readers claim that the information they learn is practical and easy to put to use in their daily lives. Since leisure is not valued in our reality principle, the readers of romance-novels justify their entertainment by claiming that it is an educational experience. But we have seen that the information contained in the romance-novels is far from illuminating because the authors refer the readers to other stereotyped images, as in the example of Acapulco.

The images are no longer the reflection of a profound

reality: "no tiene[n] nada que ver con ningún tipo de

realidad, [son] ya su propio y puro simulacro" (89). This

means that the readers are neither referred to a literary

reality nor are they referred to a 'real' extralinguistic

reality: " La simulación no corresponde a un territorio, a

una referencia, a una sustancia, sino que es la generación

por los modelos de algo real sin origen ni realidad" (90).

The readers are so unconscious of their roles as readers and

of the reading process itself that the recollection of

familiar stereotypes has the appearance of 'new'

information. Something similar happens with the characters,

the dialogues and the plots.

    Richardson was among the men who conceived the role of

women as writers (Pamela is the author of her own story) and

of women in literature. The romance-novel continues using

the patterns he used in Pamela, the story about the

persecuted virgin. The heroine of contemporary romance-

novels has 'true innocence', and sexual desire is

conditioned by love. Most heroines are beautiful, but

apparently their beauty is not related to their dormant

sexuality. Like Sleeping Beauty, she hybernates until the

'right' man comes along to awaken her. The heroine, however,

is ignorant of her alluring appearance, so the heroes'

love/sexual needs make her aware of her own needs, and once

she has realized this unknown part of herself the heroine

becomes a full-fledged woman who has found her true

femininity. Despite her so-called 'fiery and defiant personality she is portrayed by the narrator as childlike, compassionate, inexperienced, ignorant, understanding, and less intelligent than the hero. Although she is independent enough to earn a modest living, this is not really a sign of independence because the heroine, who is generally an orphan, has been forced out of necessity, to earn a living. The heroine is usually described as follows in the first pages of the books:

> Her hair was a beautiful golden cap, wavy tendrils at her forehead and nape giving her the look of a cherub. But the tall curvaceous body certainly didn't belong to a child. The clear green eyes surrounded by dark lashes and the creamy matt complexion perhaps had too much of a look of innocence, although the innocence was natural (91).

> It's royal-blue colour deepened her eyes, made her short blonde hair look quite like gold, the straightness of the gown's style emphasizing her small uptilted breasts, narrow waist and hips. At only five feet in height she had always considered her figure too slender to be alluring, but the silky dress showed what curves she did have to advantage. There was not alot she could do to enhance her gamin features, her face dominated by big blue eyes, her nose short and slightly snub, her mouth curving, her chin small and pointed (92).

In contrast to the heroine, the anti-heroine is always dark, and the implications of such a word are obvious. The racism is evident, and the anti-heroine is occasionally oriental, Italian or Spanish. The hero and heroine are Northamerican, English, or Australian though the hero may be Greek or Spanish as long as he is aristocratic and very rich. The anti-heroine belongs to the hero's social class.

She is a 'career woman'; therefore she is promiscuous,

dominant, possessive, sophisticated, experienced and,

incredibly, blatantly sexual and not at all 'feminine': "One

of those women who want everything: the career, the

independence, the personal publicity [sic]; and a man to

look after them as well" (93). But her sensuality and strong

personality are overwhelming:

> She was certainly very sure of herself, Laura
> acknowledged tensely, and why not? With voluptuous
> features, and a body as generously rounded as a
> Boticelli Venus, she could afford to feel self-
> confident, and the clothes she wore accentuated
> her sensual appeal (94).

> Pamela Hillington was not at all as Julie had
> imagined, although there was no denying her
> attractiveness. Chestnut-coloured hair, a full,
> almost voluptuous body, she carried herself with
> supreme self-confidence, and Julie felt a little
> of her own confidence melting away beneath that
> patronizing gaze (95).

It is interesting to note how the anti-heroine is, above

all, very sure of herself, and a large part of her appeal is

due to this. Whether her appeal springs from her 'curves' or

from her promiscuity, she is certainly very self-confident

and hence attractive. The heroine can only 'find herself'

when she is recognized by the hero who serves as a mirror,

but she cannot attain this self-knowledge on her own. The

heroine is the only character who demeans herself because

she is not aware of her worth. Not even the anti-hero is

strong enough to make her see herself or to appreciate her

as a whole. He loves the housewife, not the 'woman' in her.

The anti-hero is never associated with evil as is the anti-

heroine, and this is only natural in a literature with a female focal character because the rival must then be a woman. Men are present both to enhance the hero and to prove that the heroine is attractive enough for any man, not only to the hero. The characters who are against the lovers serve more as foils than true rivals, and they are usually the cause of the lovers' separation. But the jealousy and misunderstandings that spring from the presence of these secondary characters are always unfounded, so they do not actually rival either the hero or the heroine. Thus, the loving couple fight each other rather than the anti-heroine and the anti-hero. The hero and heroine constitute the centre of the romance-novels; the reality versus the pleasure principle. Both women embody the pleasure principle the anti-heroine more so.

The anti-hero is usually an accountant or a burocrat who offers a middle-class life-style that guarantees emotional monotony and a small, safe existence. One never thinks that the marriage to the hero will be equally monotonous, though it probably might be even more so since the heroine invariably gives up her work to become a full-fledged and devoted housewife with great pleasure: "'Ross doesn't want a working wife, and I enjoy looking after him and the bungalow. I've discovered that I'm quite domesticated'" (96). Somehow it is understood that an affluent life-style is a guarantee against boredom. The anti-heroes are usually described as follows:

> Yet again, Emma could not help comparing him
> unfavourably with Jake. It was not merely that he
> was pale as a meringue beside the other man's
> bronzed skin, but that he seemed so thin and
> gangling. Deliberately she made herself look at
> them both with detachment. It was not easy, but
> she managed it. No, she still felt the same.
> Peter, pale-skinned, with jerky movements, looked
> like a schoolboy beside Jake (97).

> After all Jeremy was everything that her father
> had wanted for her husband. He was something in
> the City; his parents were comfortably-off
> landowners (...). Jeremy was not a man who felt at
> ease with female emotions, but it seemed childish
> to mentally berate him for his lack of
> understanding of her feelings now, when
> originally, his calm unflappableness had been one
> of the things that drew her to him [sic] (98).

The romance-novels treat secondary characters in a peripheral manner, using them for the purpose of contrast. One can imagine what the hero looks like just by reading about the anti-hero. It is curious that the hero is often preceeded by his widespread public reputation, which he has made either through his relationships with famous females or because of his worldwide importance as a businessman. This is interesting in comparison to the heroine's inexistence: " While he was there in the room with her, even when they were arguing together, she felt fully alive for the first time in her life" (114). The vocabulary itself emphasizes the contrast between the sexes. The heroine is weak, honest, delicate, frail, passive, immature, innocent, defenceless, natural, emotional, submissive, blushing, sensitive, and so on. These feminine traits are opposed to those of the hero who is strong, virile, threatening, controlled, domineering, possessive, cold, cynical, experienced, aggressive, sexual,

sensual and extremely intelligent. The usual relationship

between them is that of father and daughter. He is at least

ten years her elder, and she is usually an orphan in search

of the 'home' she never had, a home with the security and

stability which only a 'true man' can offer. He belongs to

an aristocratic family although he apparently despises their

life-style. In the following table the four poles of

characterization may be seen with more clarity (I base

myself on the table given by Radway (100)):

	Heroine	Anti-heroine
Virginal	+	−
Experienced	−	+
Desires love	+	−
Desires wealth and position	−	+
Unself-conscious (apparently)	+	−
Vain	−	+
Beautiful	+	+
Plain	−	−
Nurturant	+	−
Demanding	−	+
Independent (apparently)	+	−
Dependent	−	+
Intelligent (apparently)	+	uncoded
Confused	−	
Fears men	+	+
Desires men	−	+

	Hero	Anti-hero
Virginal	−	+

Promiscuous	+	−
Desires love	−	+
Desires sexual pleasure	+	−
Self-conscious	−	+
Unself-conscious	+	−
Handsome	+	−−
Plain	−	+
Tender	−	+
Indifferent	+	−
Courageous	+	−
Cowardly	−	+
Emotionally reserved	+	−
Emotionally expressive	−	+
Rich	+	−−
Poor	−	+

One cannot but be surprised that the four main types of characters are so incredibly distinct from each other. The anti-heroine and the hero share those traits pertaining to public life, "' I'm not really an indoor man, and I get stifled sometimes'" (101), while the heroine and the anti-hero share those pertaining to the private. Therefore, there must be an exchange in order to achieve equilibrium. The anti-heroine has some 'masculine' traits and the anti-hero is weak, meaning 'feminine'.

Among other stereotyped feelings, guilt is one felt by all heroines (and by the readers because they so enjoy reading). The heroine, and subsequently the reader, feels guilty because she is inexperienced, because she feels guilty, because she feels sexually aroused, because of her

meagre means, and so on. She is always demeaning herself in terms of her womanhood: the stereotyped coding of what womanhood implies and comprehends. Once her life is disturbed by the stormy, unexpected entrance of the hero, the heroine clings to the only security that she has, something that is socially recognized and validated even by someone as immoral as the hero: her virtue and moral righteousness. She is thus exactly like Pamela because she must be the guardian of her own perfection (whereas the lady of romance was protected by her devoted knight). Although it appears that it is the heroine's perfection that seduces the unattainable hero, it is she who deviates from her moral principles because of the sexual attraction she feels for him. Therefore, it is he who seduces her. The hero does not suddenly change into a nurturant, paternalistic man because he has always been in love. Therefore, the indifference and hate he shows at the beginning originate from within love. The hero's weapon is his sexuality and the heroine's weakness and consequent downfall is her susceptibility to this sexual power.

As I stated before, the hero/heroine relationship is based upon mutual hatred, and the heroine (with all that she represents such as poverty, weakness, ignorance, inexperience, insignificance and so on) is always seen in pejorative terms; this clearly shows that the narrator is portraying the heroine from a masculine perspective. He is her boss and lover; therefore, the division between

public/private life is apparently abolished for them both. However, the heroine is divested of the little freedom she had since every minute of her day is dedicated to the hero either indirectly (to his economic well-being) or to his emotional and sexual needs. An example of the feelings that the hero provokes in the heroine shows how different they are from the tender, loving, feelings that the readers look for in these romance-novels:

> - She swallowed, forgetting everyone else at the
> table, for a second in a strange isolation with
> him, conscious of a dominant will behind that
> hard-boned face and feeling it concentrated on her
> in a way which troubled her. He looked down at her
> again briefly and she glanced away, a tremor of
> recoil running through her;
> - ...asking herself why it was that she felt the
> very way he said that to be somehow a threat;
> - Suki shivered. That tall lean body was
> powerfully muscled, the broad shoulders and long-
> legged stride making it plain that he was to be
> reckoned with, a dangerous adversary;
> - She was desperately searching for some way of
> escape. He unnerved her. Suki felt a dart of cold
> warning. The shaking grew inside her, her body
> trembling violently next to him. Terrified she
> flinched and looked away, he controlled her
> effortlessly as if she were a child. Suki leaned
> on the wall, biting her lip, her eyes on the
> floor, aware that Joel was staring at her fixedly
> (102). ([My underlining]

Obviously the woman author uses patriarchal arguments to justify the terrifying power this hero exerts over the cowering heroine. These are only a few of the heroine's emotions: this romance-novel (like all romance-novels) is plagued with these turbulent sado-masochistic hero/heroine encounters. And readers enjoy the identifying with this woman! Even under the worst circumstances 'true love'

triumphs. It is difficult to imagine how both characters 'suddenly' discover their love for each other: "' It didn't take more than ten minutes in the house without you for me to admit that my love for you was too strong for me to resist'" (103); "' I realized that I loved you within minutes of your walking out of this cottage, darling'" (104). All unpleasant feelings are done away with, and this is what is so pleasant about the happy endings. Psychological and bodily violence is justified by both the hero's uncontrollable masculinity and his hidden, inexplicable tenderness that surfaces in the final paragraph of the romance-novel. One supposes that this violence has some justification somewhere. Possibly the hero is only a means by which the heroine begins to question herself and finally 'find' her 'true' self. The so-called development of the love relationship lies in the heroine's acceptance of her 'true' self and of the hero's submission to tender love. The heroine is naturally suspicious of the man's motives, because he is unlike any man she has ever met, but the hero is never unsure of his motives. He knows that he needs to possess the woman's heart and soul from the moment he sets eyes on her: "'Let me tell you that I love your eyes, your sweet kind heart and the whole of you'" (105). Therefore it is his persistence that brings about the happy ending, not the heroine's refusal to submit to his ambiguous intentions.

The significance of having only one type for all heroes is interesting because it influences the reader who is

already familiar with this mysterious, unique man whereas
the heroine is only just beginning to decipher his obscure
intentions. In this case the reader has an advantage over
the heroine because the latter is not sure about the man
whereas the reader knows how and why he acts the way he
does. Also, if one reads closely, the heroe's intentions are
very clear from the start, since one of his virtues is his
sincerity. But the heroine manages to misinterpret him
because she has never met anyone similar. The complexity and
intricacy of the thought processes by which she manages to
twist absolutely every word that the man utters are
astounding. And of course they all stem from a deep-rooted
lack of trust which verges on paranoia. Only when he most
explicitly declares his love does she understand and
reinterpret all his former attitudes, words and actions.
Therefore, the heroine needs to hear the magic words in
order to feel worthy of such a man and also in order to
trust him with her life.

Usually the hero places the heroine at his mercy by
blackmailing her. This is the plot (versus 'fàbula' (106)).
Because the girl is an orphan, she must always turn to him
for help, and in exchange for financial aid she is to become
whatever he likes: his lover, false wife, secretary, cover,
alibi or whatever, and she must accept all his conditions. I
suppose it is superfluous to add that these plots are not
very plausible. Henry James writes that the novel is " a
living thing, all one and continuous like any other

organism, and in proportion as it lives will it be found, I

think, that in each of the parts there is something of each

of the other parts" (107). Unfortunately, in the case of the

romance-novel, the parts are not intricately and

indissolubly interrelated, even though the label 'romance-

novel' implies the organicity of the novelistic mode. Radway

has a table that records the basic stages of a romance-

novel:

1. The heroine's social identity is thrown into question.

2. The heroine reacts antagonistically to an aristocratic
male.

3. The aristocratic male responds ambiguously to the
heroine.

4. The heroine interprets the hero's behaviour as evidence
of a purely sexual interest in her.

5. The heroine responds to the hero's behaviour with anger
or coldness.

6. The hero retaliates by punishing the heroine.

7. The heroine and hero are physically and/or emotionally
separated.

8. The hero treats the heroine tenderly.

9. The heroine responds warmly to the hero's act of
tenderness.

10. The heroine reinterprets the hero's ambiguous behaviour
as the product of previous hurt.

11. The hero proposes/openly declares his love
for/demonstrates his unwavering commitment to the heroine
with a supreme act.

12. The heroine responds sexually and emotionally to the
hero.

13. The heroine's identity is restored (108).

This table is another example of how romance-novels may be tabulated. The two most important points are the first and the last. The heroine's/woman's identity may only be restored once she has seen herself through the eyes of an antagonical character. If we recall Simone de Beauvoir's accurate comment, men see women as the Other, and this is very clear in romance-novels. One can just imagine the effect that identification with a heroine has on the susceptible readers who are longing for some sort of affirmation of their womanhood. How is it possible for a literature 'for, by and about' women to treat them with such baseness?

The events in the novel and the hero's and heroine's sudden transformation into a loving couple are far-reached and very forced. But this is only a means of proving to the reader that the relationship can and will be a happy one despite the hero's reticence. The only transformation he undergoes is a change in civil status to comply with social pressures and meet the literary requirements of a happy ending. The heroine, in turn, becomes a full-fledged woman by eventually extracting a commitment from the hero. The reader is apparently witnessing the plot as it occurs, reading under the illusion that the plot is unsolved, even though she already knows the ending. The questions posed by the narrative are answered immediately within the text itself; so the reader's question is answered the moment it is posed. The reader's assumptions about the plot are proved

correct, so the act of reading is safe. The reader can read

the story as a novel, giving much more attention to its

'realism' and plausibility even in everyday life. The

narrative is so insistent upon its 'realistic' status that

the readers are persuaded that it is subject to uncertainty,

as is expected from a novel, although the ending is

inevitable. Romance-novels are sufficiently plausible to

convince the reader that she is not only rereading the same

Cinderella myth in a different guise: "' No,' she whispered

huskily, nestling her head against his cool, linen-clad

shoulder, 'it isn't a dream. It's a beautiful reality'"

(109).

Probably the greatest impediment to making a novel 'a

living thing' lies in characterization since it happens to

play the central role within the literary world. Characters

in a romance-novel are not as follows: "In the novel,

characters can do nothing but live. If they keep on being

good, according to pattern, or bad, according to pattern, or

even volatile, according to pattern, they cease to live, and

the novel falls dead. A character in a novel has got to

live, or it is nothing" (110). The ambiguous status of the

romance-novel can therefore be explained in two ways. On the

one hand, it is realistc enough for the reader to believe

that the characters are possible human individuals with

individual life-histories. On the other hand, the characters

are ideals, and therefore they are not alive. However, the

women's need for evasion and for the inevitable 'happy

ending', plus the wealth of domestic detail, are enough
evidence for the reader not to realize that she is reading
basically identical romance-novels, with identical
characters, plots, dialogues, descriptions and finales.

Romance-novels, like the mass-media, parade joyful,
blissful couples or families for all the consumers. It is
obvious that Harlequin, like other consumer products, is
trying to sell itself as a means by which 'happiness' can be
attained the easy way. As Marcuse writes:

> A cambio de las comodidades que enriquecen su
> vida, los individuos venden no sólo su trabajo,
> sino también su tiempo libre. La vida mejor es
> compensada por el control total sobre la vida. La
> gente habita en edificios de apartamientos — y
> tiene automóviles privados con los que ya no puede
> escapar a un mundo diferente. Tienen enormes
> refrigeradores llenos de comida congelada. Tienen
> docenas de periódicos y revistas que exponen los
> mismos ideales. Tienen innumerables oportunidades
> de elegir, innumerables aparatos que son todos del
> mismo tipo y los mantienen ocupados y distraen su
> atención del verdadero problema — que es la
> conciencia de que pueden trabajar menos y además
> determinar sus propias necesidades y
> satisfacciones (111).

Romance-reading is justified because it is logical that
women should feel the need to escape their immediate
surroundings by putting themselves in an ideal situation in
which they become the passive centre of attention of an
ideal, nurturant male. After all, women, like men, need to
escape under the present circumstances of the reality
principle. What is condemnable is the medium through which
women find themselves reflected because it is a
patriarchally focused lens, and patriarchy is therefore

subtly being reaffirmed, not questioned or transformed as the readers seem to think. The heroine never challenges the status quo, and she finds happiness within the patriarchal reality principle.

At a time when the patriarchal order is being tangibly and significantly subverted, it is discouraging to discover how women are the victims of other women. Romance-novels could potentially be an effective means of 'raising' women's consciousness to the reality of their situation and of their womanhood, but the amateur writers of the publishing companies and the naive, inexperienced readers are unable even to hint at a change. They believe that romance-novels propose a change but we have seen that there is no such thing. If these readers are dissatisfied with their daily, stereotyped lives the change should stem from them. I believe it is the work of the critic to awaken the readers to their act of reading and to themselves as readers. I believe a literary critic concerned with women's roles as readers and writers should worry about the following: " Women and what they are like, or it might mean women and the fiction that they write, or it might mean women and the fiction that is written about them, or it might mean that somehow all three are inextricably mixed together" (112). This is what is meant by a literature 'for, by and about' women.

Conclusion

This study does not in any way intend to solve any of the very complex problems and implications of what a literature 'for, by and about' women is. But it inevitably poses an innumerable amount of queries about this issue, which are difficult, if not practically impossible to solve.

The novel form seems to be very appropriate for women's literature. We need to create an entirely new perspective, an entirely new reality principle including that of women. It is useless to pose men as the Other, that would be committing the same mistake, falling into the same trap and solving nothing whatsoever. As long as the sexes are seen as different, opposite and irreconciliable there is not much possibility of changing the status quo. The destination of all ideology is the subject (the individual in society) and it is the role of ideology to construct people as subjects. The problem of subjectivity/Otherness is of vital importance for any conscious social change. And, if the following assertions are correct, it is in language, in the use of language, in literature where the change must take place:

> It is language which provides the possibility of subjectivity because it is language which enables the speaker to posit himself or herself as 'I', as the subject of a sentence. It is in language that people constitute themselves as subjects. Consciousness of self is possible only through contrast, differentiation: 'I' cannot be conceived without the conception 'non-I', 'you', and dialogue, the fundamental condition of language, implies a reversible polarity between 'I' and 'you' (...). The subject is constructed in language and in discourse and, since the symbolic order in

its discursive use is closely related to ideology,
in ideology (113).

The basic problem here is how this differentiation is
made. Women are the Opposite, the Other not the 'you' (which
implies another 'I'). Ideology suppresses the role of
language in the construction of the subject. As a result,
women must 'recognize' themselves in the ways in which
ideology addresses them as subjects, calls them by their
names and in turn 'recognizes' their autonomy. Women
therefore willingly adopt the prescribed positions as so-
called 'feminine' subjects when they are really being posed
as the Other, not a 'you' but an 'other'.

If subjects are constructed ideologically, our act of
reading is inevitably conditioned. In the case of The
classical realist novel is a form dealing with a subject
(individual) and his/her interaction with a coherently
constructed society. The third person narrator of romance-
novels poses the reader as the subject by inviting her to
perceive the coherent, non-contradictory, autonomous
literary world constructed by an invisible narrator. The act
of reading is therefore only an act of reaffirmation of the
ideology. These romance-novels are highly intelligible
because they are handling already constructed fictional
situations. If the narrative contract depends upon a series
of assumptions shared by author and reader, the
reader/author contract in romance-novels is a conventional
and worn one. We can see this in the use of the happy ending

because normally, the moment of closure of a narrative is the moment at which the events of the story become fully intelligible to the reader. The act of reading romance-novels is not an act of constructing intelligibility because the readers already know how and why the romance-novels are put together.

What readers must learn to do is to question this intelligibility and find the contradictions and incoherences (double messages) subtly embedded in the texts - a means by which the patriarchal ideology will be indirectly put to question. Romance-novel readers may be awakened to their situation by becoming aware of their roles as active readers, as subjects invited to construct a fictional world whose 'meaning' is not ineluctable because, though a highly conventional form, the romance-novel is open to a diversity of readings. Women would have to consciously negotiate the conflicting demands made upon them by their dual role as politicized women and as subjects constructed in the language, discourse and ideology of patriarchy seeking an alternative subject/reader position on an individual basis.

Although this may sound very ambitious, men and women must necessarily see each other as subjects, both combining the reality with the pleasure principle. Only then will they be wholes instead of the halves of the same fruit. Literature must go through a stage of exclusivity before it can reach a point at which there will be a literature for both sexes, which deals with the vital problems of man and

life in a way that is intelligible and meaningful for both sexes without losing the different voices of men and women.

It is interesting to see how different the authors' attitudes to literary creation are. The slowly growing self-consciousness of a woman writer is leaving a mark on some writers, such as Alice Munro, whereas the still patriarchally-oriented writers of romance-novels do not ever question their process of creation. Writers of romance-novels have said:

> 'I love to write, and it comes easily to me,' she explains, 'My books practically write themselves' (114).

> 'The characters become part of my life', she says, 'and when I come to the end of each novel, realizing that I now have to part with my manuscript, it is like saying farewell to dear and trusted friends' (115)

Alice Munro is much more hesitant:

> But here comes the disclosure which is not easy for me: I am a writer. That does not sound right. Too presumptuous; phony, or at least unconvincing. Try again. I write. Is that better? I try to write. That makes it worse. Hypocritical humility. Well then?
> It doesn't matter. However I put it, the words create their space of silence, the delicate moment of exposure. But people are kind, the silence is quickly absorbed by the solicitude of friendly voices, crying variously, how wonderful, and good for you, and well, that is intriguing. And what do you write, they inquire with spirit. Fiction, I reply, bearing my humiliation by this time with ease, even a suggestion of flippancy, which was not always mine, and again, again, the perceptible circles of dismay are smoothed out by such ready and tactful voices — which have however exhausted their stock of consolatory phrases, and can say only, 'Ah!' (116).

Munro's short story is about a woman writer and her
writing and how she is banished from her community because
she is writes. The authors of romance fiction and Munro
necessarily feel the need to defend themselves by being
either too feminine, too humble, too bold and assured, too
angry or too compromising. This, I believe, is probably an
essential issue. The woman's process of creation and her act
of reading literature by women is still a very fertile
ground, with many possibilities for exploration.

Women have been writing with regularity for over two
centuries, but the social restrictions upon them are still
prohibitive, although not to such an extent. In Mothers of
the Novel, Dale Spender sets out to prove that the novel is
not an entirely masculine creation, but she relies too much
on the women's lives to justify the 'quality' of their
writing. It is indisputable that most writing by women is
much influenced by their lives, but this should not be the
basis for the assessment of their work. They have been
'revolutionary' because they managed to challenge the
patriarchal order in their daily lives; hence their work has
been 'revolutionary'. Women writers have been sadly
neglected by male critics (and female ones too), but it is
not reasonable to validate the work of women just because
they are women. What should concern the critic is whether
they made a valuable contribution to literary tradition
and/or to feminist thought because otherwise, the critic
falls into the trap of subjectivity and partiality:

> The desire to plead some personal cause or to
> make a character the mouthpiece of some personal
> discontent or grievance always has a distressing
> effect, as if the spot at which the reader's
> attention were suddenly twofold instead of single
> (117).

Apparently <u>Pamela</u> has an antecedent called <u>Letters Moral</u>

<u>and Entertaining</u> (1728-1733) by Elizabeth Singer Rowe. The

importance of this disclosure is great, because obviously

women themselves wrote manuals of behaviour for women,

advising the reader how to behave with propriety. As Jane

Spencer states in her study <u>The Rise of the Woman Novelist</u>,

which is very much in the line of Dale Spender, " By

idealizing the heroine as an innocent victim of men and

fate, the novel of seduction sometimes reinforced rather

than challenged the oppressive ideology of femininity"

(118). Therefore, the way to appreciate women's writing is

by assessing their awareness of their role as readers and

writers of a literature 'for, by and about' women. We must

promote a change: " We are approaching, if we have not yet

reached, the time when her writing will have little or no

foreign influence to disturb it. She will be able to

concentrate upon her vision without distraction. The

aloofness that was once within the reach of genius and

originality is only now coming within the reach of ordinary

women" (119). Women must consciously force themselves to

contribute and to promote the change, both internally, as

subjects, and externally as women in a given society.

Appendix 1

A Chronological Table of Pamela and the Pamela Vogue in England.

1739-40 (Nov.10-Jan.10)   Composition of the first draft
                               of Pamela.
1740 (Oct.11)   Publication in the Weekly
                               Miscellany of the first
                               encomium of Pamela, an
                               anonymous letter addressed to
                               "My worthy Friend, the Author
                               of PAMELA" (probably written
                               by the Reverend William
                               Webster, editor of the
                               Miscellany), later included as
                               part of the prefactory matter
                               to Pamela.
1740 (Nov. 6)   Pamela published anonymously
                               in two duodecimo volumes dated
                               1741.
1740 (Dec. 13)   Richardson's 'Preface' to
                               Pamela reprinted in the Weekly
1740 (Dec.)   Miscellany.
                               Pamela reviewed in the History
                               of the Works of the Learned,
                               II, 433-439.
1740 (Dec?)   The Reverend Benjamin Slocock
                               recommends Pamela from the
                               pulpit of St. Saviour's,
                               Southwark.
1741 (Jan.)   The Gentleman's Magazine
                               asserts that it is "judged in
                               Town as great a Sign of Want
                               of Curiosity not to have read
                               Pamela, as not to have seen
                               the French and the Italian
                               dancers" (XI,56).
1741 (Feb.14)   "Second" (duodecimo) edition
                               of Pamela published.
1741 (Feb. 28)   One of Aaron Hill's letters
                               and his verses about Pamela in
                               the "Introduction to the
                               Second Edition" reprinted in
                               the Weekly Miscellany.
1741 (March 12)   "Third (duodecimo) edition of
                               Pamela published.
1741 (April 2)   Henry Fielding's An Apology
                               for the Life of Mrs.Shamela
                               Andrews published.

1741 (April 7)	The <u>Daily Advertiser</u> publishes a four-line poetic epigram "Advice to Booksellers (After reading <u>Pamela</u>", recommending "Let Printers write, and let your Writers print." The epigram was reprinted in the <u>Gentleman's Magazine</u>, XI (April, 1741), 214.
1741 (April 7)	<u>Pamela Censured</u> (author unknown) published.
1741 (April 28)	Advertisement in the <u>Daily Advertiser</u> of "Pamela, a new Fan, representing the principal Adventures of her Life, in Servitude, Love, and Marriage. Design'd and engraven by the best Masters".
1741 (May 5)	"Fourth" (duodecimo) edition of <u>Pamela</u> published.
1741 (May 7)	Richardson advertises in the <u>Daily Gazetteer</u> that, having heard that "Certain Booksellers" have "in the Press a spurious Continuation" of <u>Pamela</u> (John Kelly's <u>Pamela's Conduct in High Life</u>), "he is actually continuing the Work himself".
1741 (May 28)	Vol. I of Kelly's novel published anonymously.
1741 (May)	"Remarks on Pamela by a Prude", a short poem in quatrains praising <u>Pamela</u>, published in the <u>London Magazine</u>, X, 250-251. It was reprinted in the <u>Scots Magazine</u>, III, (July, 1741), 303.
1741 (June 16)	<u>Anti-Pamela: Or, Feign'd Innocence Detected</u> (probably by Eliza Haywood) published. A "second" edition was published on Oct. 29.
1741 (June 27)	James Parry's <u>The True Anti-Pamela: Or Memoirs of Mr. James Parry</u> published. A pirated edition is also dated 1741.
1741 (July 24)	First installment of George Bennet's <u>Pamela Versified</u> published. The publication of this "Heroic Poem" in fifteen

	numbers was announced on Aug. 12.
1741 (July)	A poem entitled "An Apology for the Censorious" (in defense of Pamela) by "R.D."
1741 (Aug?)	The Life of Pamela (author unknown) published.
1741 (Sept. 12)	Vol. II of Kelly's Pamela's Conduct in High Life published.
1741 (Sept. 22)	"Fifth" (duodecimo) edition of Pamela published.
1741 (Sept. 26)	Second edition of Parry's True Anti-Pamela published.
1741 (Sept. 29)	First installment of Pamela in High Life: Or Virtue Rewarded (author unknown) published.
1741 (Oct. 3)	Second edition of Vol. I of Kelly's Pamela's Conduct in High Life published.
1741 (Oct. 23)	The first French translation of Pamela published in London. The unidentified translator was given assistance by Richardson.
1741 (Nov. 9)	First performance of Henry Giffard's Pamela. A Comedy.
1741 (Nov. 16)	Pamela: Or Virtue Triumphant. A Comedy. As It Was Intended to Be Acted at the Theatre Royal in Drury-Lane (author unknown) published.
1741 (Nov. 17)	Giffard's Pamela. A Comedy published.
1741 (Nov. 23)	Charles Povey's The Virgin in Eden: Or, the State of Innocency published anonymously. A "second" edition, dated 1741, is a reissue of sheets of the first.
1741 (Dec. 4)	Memoirs of the Life of Lady H------ (Hesilrige), the Celebrated Pamela (author unknown) published.
1741 (Dec. 7)	Richardson's continuation of Pamela (Vols. III and IV) published.
1741	A pirated edition of Pamela published.
1742 (Feb. 22)	Henry Fielding's Joseph Andrews published.
1742 (April 24, May 1, May 8)	"Pamela the Second" (a dramatic poem) published.

1742	"Second edition of Richardson's continuation of _Pamela_ published.
1742 (May 8)	"Sixth (the octavo) edition of _Pamela_ published together with the "third" edition of the continuation.
1742 (June 10)	Second edition of _Joseph Andrews_.
1742 (Sept. 21)	A passage from Vol. II of _Pamela_ published.
1742 (Nov. 16)	Second edition of Giffard's _Pamela. A Comedy_ published.
1742	_Lettre sur Pamela_ published with a London imprint. This work has been attributed to the Abbè Marquet.
1742	_Pamela: Or, Virtue Rewarded. An Opera_, by a Mr. Edge, published in Newcastle. This ballad opera is based on Giffard's play.
1742	"Fourth" edition of Richardson's continuation of _Pamela_ published.
1742-1745	Francis Hayman painted or supervised the paintings of two designs for the octavo edition of _Pamela_ for the walls of two of the pavilions at Vauxhall Gardens: "Pamela Revealing to Mr. B's Housekeeper Her Wishes to Return Home" and "Pamela Flying from Lady Davers".
1744 (Jan. 5)	_Pamela: Or the Fair Impostor_ (a poetic attack first published in Dublin in 1743) by "J-----W-----, Esq,", published.
1744 (Feb. 16)	Joseph Highmore advertises that ten of his twelve paintings depicting the story of Pamela may be seen at his house in Lincoln's-Inn Fields and that subscriptions are being taken for a set of prints from them.
1745 (April 23)	Advertisement of "PAMELA; or, VIRTUE REWARDED, Being a curious Piece of Wax-Work, representing the Life of that Fortunate Maid."

1745 (July 22)	Twelve engravings from Highmore's paintings illustrating _Pamela_ published.
1745 (Aug. 8)	Advertisement of "a Curious Representation of Pamela in High Life...larger than the first Piece of Wax-Work of this Kind, which was call'd Low Life of Pamela."
1746 (Oct. 16-18)	"Sixth" (duodecimo) edition of _Pamela_ published.
1750 (Sept. 21)	Advertisement of an engraving of Philip Mercier's painting of "Pamela Rising from Her Bed."
1753-58	Richardson makes an extensive revision of both parts of _Pamela_.
1754 (Feb. 21)	_Critical Remarks on Sir Charles Grandison, Clarissa and Pamela_ published. The "Lover of Virtue" (as the author styles himself) who wrote this piece is not known.
1754	"Seventh" (duodecimo) edition of _Pamela_ published.
1754	"Fifth" edition of Richardson's continuation of _Pamela_ published.
1756 (May 4)	_The Paths of Virtue Delineated; or, the History in Miniature of the Celebrated Pamela, Clarissa Harlowe, and Sir Charles Grandison, Familiarised and Adapted to the Capacities of Youth_ (author unknown) published.
1756	First English edition of Carlo Goldoni's _Pamela. A Comedy_ (text in Italian and English) published.
1761 (Oct. 28)	"Eighth" (duodecimo) edition of _Pamela_, 4 vols., dated 1762, published. This is actually the ninth edition of _Pamela_ and the fourth edition of the continuation.
1801	"Fourteenth" edition of _Pamela_, 4 vols., "A New Edition...With Numerous Corrections and Alterations," published. This

1810

is the first printing of
Richardson's elaborate
revision from copy prepared by
his daughter.
"Fifteenth" edition of _Pamela_,
4 vols., published. This
edition reprints the text
of 1801.

Appendix 2

I transcribe the information sheets that Harlequin

Enterprises sent me.

HARLEQUIN

The Harlequin Logo

Harlequin Books is the world's largest publisher of quality
romance fiction. Founded in 1949, the company is credited
with introducing and developing the mass-market romance
series concept. Currently, Harlequin novels are translated
into 18 languages and published in 90 countries.

Harlequin was founded in Winnipeg by Canadian publishing
executive Richard H.G. Bonnycastle. In its early years,
Harlequin published a wide variety of books from westerns to
thrillers to cookbooks to classics. The strongest sellers,
however, were always romance novels reprinted from the
British publisher Mills & Boon. During the mid-fifties, Mary
Bonnycastle, wife of Harlequin's founder, noticed the
outstanding popularity of the romances and suggested the
company concentrate on selling romance fiction. Over the
next decade, Harlequin reprinted increasing numbers of Mills
& Boon novels and by 1964 was publishing romance titles
exclusively.

In 1968, Harlequin became a publicly held company, and one
year later it moved its headquarters to Toronto.

During the early seventies, Harlequin experienced explosive
growth as the sale of its romance novels soared from 3
million in 1970 to over 206 million in 1986. Merchandising
methods unique in the publishing industry, along with
aggressive advertising and marketing programs, resulted in
unprecedented paperback sales.

In 1975, Harlequin was purchased by Torstar, Canada's $750
million communications company and publisher of Canada's
leading metropolitan daily newspaper, 'The Toronto Star'.

The Harlequin Logo
While no one is sure why the name Harlequin was selected for
the publishing company, the choice is appropriate. Harlequin
was the entertaining character in the plays of sixteenth-
century commedia dell''arte-itinerant Italian theater. The
name is derived from 'arlecchino' meaning "Always in the
air". This character, an acrobat and wit, symbolizes
romance. Although his costume has changed over the years —
today's Harlequin is identified by diamond-shaped patches
and a soft black cap — Harlequin retains the name
association.

Harlequin Fact Sheet

Harlequin pioneered and developed the romance series concept. Today it has the leading market share in the romance fiction category in North America and throughout the world.

- Harlequin books are published in 90 countries and in 18 languages.

- In 1986, Harlequin sold over 206 million books worldwide, with revenues of $ 300 million, compared to $ 3 million in 1970.

- 200 million women worldwide currently read Harlequin books.

Harlequin publishes more than five dozen books each month in North America under the following imprints. These include:

Harlequin
Silhouette
Worldwide Library/Gold Eagle

- Harlequin spends more than $ 35 million annually for advertising, promotion and marketing in North America alone.

- In 1985, Harlequin shipped its one billionth book

- Harlequin is a subsidiary of Torstar, the 750 million dollar publisher of Canada's largest circulation daily newspaper, 'The Toronto Star'.

Interesting Facts About

ROMANCE READERS (IN GENERAL)

Women, age 15 or older.

40% are college educated.

35% are employed full-time.

30% have an average family income in excess of $ 30,000.

20% read one romance book a day.

40% read one romance book every two days.

- The average romance reader spends up to $ 30 per month on romance books.

ROMANCE FICTION INDUSTRY

— Produces 35% of best-selling mass-market paperbacks.

   Accounted for $ 450 million (estimated) in 1983 retail
sales.

HARLEQUIN FUN FACTS

   Last year, Harlequin sold over 206 million books worldwide
— reflecting a sale of almost six books a second, and almost
two books to every woman in the United States.

— Harlequin has shipped more than two billion books around
the world.

   If you set out to read the Harlequin books sold over the
past ten years, averaging a little over two hours per book,
you would be reading for the next quarter of a million
years.

   If all the Harlequin books sold in a single day last year
were stacked one on top of another, the pile would be 5
times as high as New York's World Trade Center.

— If placed end to end, Harlequin books sold last year could
run along both banks of the Nile, both banks of the Amazon,
and one bank of the Rio Grande.

   The weight of all Harlequin books sold last year would
equal the maximum carrying capacity of more than 169 Boeing
747 cargo planes.

— If all the words of all the Harlequin books sold last year
were laid end to end, they would stretch 1,000 times around
the earth or 93 times to the moon. That's a distance of one
quarter of the way to the sun.

HARLEQUIN ROMANCE SERIES

HARLEQUIN ROMANCE
                6 per month
                $ 2.25
                192 pages
The HARLEQUIN ROMANCE series provides romantic fantasy with
less sexual tension or passionate language, and more
innocent heroines. HARLEQUIN ROMANCE is second only to
HARLEQUIN PRESENTS as the most profitable romance series in
paperback history.

HARLEQUIN PRESENTS
                8 per month
                $ 2.50

192 pages
The best-selling romance-fiction series HARLEQUIN PRESENTS
emphasizes strong plot elements with realistic stories,
emotions and characters. The sensual scenes evolve naturally
and convincingly, and reflect shared feelings and desires
central to the characters' sexual involvement. HARLEQUIN
PRESENTS has sold more copies and earned more profit than
any other series in paperback history.

HARLEQUIN AMERICAN ROMANCE
4 per month
$ 2.75
256 pages

HARLEQUIN AMERICAN ROMANCE is the romance series written
about American women, for American women. Characters are
involved in mature, contemporary situations. The stories
contain sex, but are not overtly sexual or sensual.

HARLEQUIN SUPERROMANCE
4 per month
$ 2.95
308 pages

HARLEQUIN SUPERROMANCE satisfies two kinds of women – the
avid romance reader and the best-seller reader. The locales
may be foreign or domestic, involving mature heroes and
heroines. The emphasis is on the relationship between the
hero and heroine rather than on the locale. Owing to the
length of the books, situations and subplots are explored in
greater detail. HARLEQUIN SUPERROMANCE, which appeals to the
"passionate" readers, contains a consistently high level of
excitement and intrigue.

HARLEQUIN TEMPTATION
4 per month
$ 2.50
224 pages

HARLEQUIN TEMPTATION is a line of very contemporary romance
novels depicting current values and situations and reflects
high levels of sensuality. HARLEQUIN TEMPTATION contains
high levels of male/female characterization and maturity
with longer and more complex plot development.

HARLEQUIN INTRIGUE
2 per month
$ 2.50
256 pages

HARLEQUIN INTRIGUE is a contemporary story that interweaves
a sophisticated romance with the twists and turns of a
puzzler. The result is a fast-paced page-turner that
delivers suspense and romance in perfect harmony.

CROSSWINDS

>4 per month
>$ 2.25
>160 pages

CROSSWINDS offers quality fiction for young adults, novels of general interest with a variety of themes and topics of proven appeal to teens. CROSSWINDS also publishes KEEPSAKE, popular romance novels for young adults. Both new and well-known authors create lively stories and characters to whom teens can relate.

SILHOUETTE ROMANCE SERIES

SILHOUETTE ROMANCE

>6 per month
>$ 1.95
>192 pages

Upholding traditional values, SILHOUETTE ROMANCES are enchanting love stories that warm the hearts of women everywhere. Featuring plots with a distinctive medley of charm, wit and style, each book brings the reader all the wonder and magic of the heroine's discovery of a love that lasts a lifetime.

SILHOUETTE DESIRE

>6 per month
>$ 2.50
>192 pages

Offering a unique blend of humorous, emotional and poignant stories, SILHOUETTE DESIRE never loses sight of the fact that it is a highly sensuous contemporary romance, written for today's woman about today's woman. Tightly plotted, these stories deliver the promise of love- the guarantee of satisfaction.

SILHOUETTE SPECIAL EDITION

>6 per month
>$ 2.75
>256

Sophisticated and substantial, SILHOUETTE SPECIAL EDITIONS feature fully developed characters and emotionally involving plots. Though these books may tackle sensitive issues, they embrace the romantic ideal that love can, indeed, conquer all. The result: a moving reading experience for the romance fancier with a taste for full-length novels of life and love.

—
—
—

<u>SILHOUETTE INTIMATE MOMENTS</u>
                          4 per month
                          $ 2.75
                          256 pages
SILHOUETTE INTIMATE MOMENTS are sensuous, larger than life
love stories. Adventure, suspense, intrigue and glamor are
often used to heighten the romance in this line. The mixture
of new and best-selling authors create characters and
stories as diverse as love itself, but all share the ability
to sweep the reader away into a world where life is exciting
and dreams do come true.

The following tables are transcribed from Janice A. Radway's

Reading the romance.

Table 1. Which of the Following Best Describes Why You Read Romances?

a. To escape my daily problems	13
b. To learn about faraway places and times	19
c. For simple relaxation	33
d. Because I wish I had a romance like the heroine's	5
e. Because reading is just for me; it is my time	28
f. Because I like to read about strong, virile heroes	4
g. Because reading is at least better than other forms of escape.	5
h. Because romantic stories are never sad or depressing	10

Table 2. What Are the Three Most Important Ingredients in a Romance?

Response	First Most Important Feature	Second Most Important Feature	Third Most Important Feature	Total Who Checked Response In One of Top Three Positions
a. A happy ending	22	4	6	32
b. Lots of scenes with explicit sexual description.	0	0	0	0
c. Lots of details about faraway places and times	0	1	2	3
d. A long conflict between hero and heroine	2	1	1	4
e. Punishment of the villain	0	2	3	5
f. A slowly but consistently developing love between hero and heroine	8	9	6	23
g. A setting in a particular historical period	3	4	3	10
h. Lots of love scenes with some explicit sexual description	3	7	3	13

i. Lots of love scenes without explicit sexual description	0	3	1	4
j. Some detail about heroine and hero after they've gotten together	1	7	14	22
k. A very particular kind of hero and heroine	3	4	3	10

Table 3. Which of the Following Do You Feel Should Never Be in a Romance?

Response	First Most Objectionable	Second Most Objectionable	Third Most Objectionable	Total
a. Rape	11	6	2	19
b. Explicit sex	6	2	1	9
c. Sad ending	10	4	6	20
d. Physical torture	5	6	7	18
e. An ordinary heroine	1	1	1	3
f. Bed-hopping	4	12	6	22
g. Premarital sex	0	0	1	1
h. A cruel hero	1	5	6	12
i. A weak hero	4	5	7	16
j. A hero stronger than the heroine	0	0	0	0
k. A heroine stronger than the hero	0	1	3	4

Table 4. What Qualities Do You Like To See in a Hero?

Response	Most Impt.	Second Most Important	Third Most Important	Total
a. Intelligence	14	11	5	30
b. Tenderness	11	8	7	26
c. Protectiveness	3	4	7	14
d. Strength	3	3	9	15
e. Bravery	1	4	2	7
f. Sense of Humour	8	5	6	19
g. Independence	0	0	0	0
h. Attractiveness	2	5	3	10
i. A good body	0	0	0	0
j. Other	0	0	0	0
Blank			1	1

Introduction

(1) The terms stereotype and type are used in many
disciplines, from philosophy to psychology. Fortunately the
term has a very similar use in sociology and in literarure
so I shall give a basic definition of the term stereotype, a
definition that Umberto Eco gives in his chapter "Los
personajes". "El tipo que se forma como resultado de la
acción narrada o representada es, pues, el personaje o la
situación individual, convincente, que queda en la memoria.
Puede ser considerado como típico un personaje que, por el
carácter orgánico de la narración que lo produce, adquiere
una fisonomía completa, no sólo exterior, sino también
intelectual y moral (...). El personaje es un resultado
eficaz, en virtud de una calibrada relación entre medios y
fines. Pero la relación se ha hecho persuasiva porque ha
conseguido llevar a una equilibrada exacerbación, unos
comportamientos que nos es posible encontrar en la vida
cotidiana. El narrador los ha elegido, dispuesto,
exacerbado, para hacerlos más visibles, los ha hecho
reaccionar con otros comportamientos igualmente elegidos y
dispuestos (...). La tipicidad del personaje puede definirse
en la relación de éste con el reconocimiento que del mismo
puede realizar el lector. El personaje logrado - sentido
como tipo - es una fórmula imaginaria que posee más
individualidad y frescor que todas las experiencias
auténticas que reasume y emblemiza". The problem with the
stereotypes used in romance-novels is that they have become
formulas, literary commonplaces, they have become what Eco
calls 'topoi' because they are highly conventional whereas
Pamela was not a topoi but a 'tipo', in Eco's terms: "El
topos como módulo imaginativo se aplica en aquellos momentos
en que cierta experiencia exige de nosotros una solución
inventiva, y la figura evocada por el recuerdo viene a
sustituir un acto compositivo de la imaginación que,
buceando en el repertorio de lo ya hecho, se exime de
inventar aquella situación que la vivacidad de la
experiencia postulaba. Un callejón tenebroso, una calle
débilmente iluminada, un farol entrevisto a través de la
niebla, son capaces de estimular la imaginación y producir
un orgasmo inventivo: y podemos, con agradable
superficialidad, complacernos en imaginar la figura de
Fantomas que se esfuma a lo largo de las aceras de un París
convencional. La situación había sido ya inventada y se
utiliza sin escrúpulo alguno de fidelidad y de cultura
(...)." This means that the author supposes that the reader
is already familiar with the types so there is no need to
represent or build an emotion or a tightly knitted literary
reality to support the character; all the author has to do
is give the reader a ready-made one. This means that any
text that uses types (in the sense of topos) is very
conventional because the author is using material that

existed before the text was created. It is not surprising,
therefore, that the romance-novels and the romance make such
emphasis on action because they lack individual, complete
characters. When the characters are real, authentic types
they are not topos because the artist "ha producido mediante
la disposición de toda una estrategia de efectos
comunicativos, con vistas a posibles posturas de fruidores"
a stable fictional society. He has given autonomy to the
characters in order to create an entire literary world that
is organically put together in order to situate his
characters. If the type characters are taken out of the
literary context that originally housed them they inevitably
die unless another similar world is made for them.

_"Los personajes" in Apocalípticos e integrados, pp.213-247.
(2) Karleheinze, Stierle, "The Reading of Fictional Texts"
in The Reader in the Text, p.87.
(3) Janice A. Radway, Reading the Romance, p.110.
(4) Marjorie Lewty, Acapulco Moonlight, p.115.
(5) Anne Wilson Scaef, La mujer en un mundo masculino, p.37.
(6) Dale Spender, Mothers of the Novel, p.57.
(7) Ibid., p.166.
(8) Virginia Woolf, "Women and Fiction" in Granite and
Rainbow Essays, p.81.
(9) Anne Wilson Shaef, op.cit., p.99.
(10) By 'ideology' I understand the following: "a) En toda
la historia humana las relaciones sociales más elementales y
básicas, que son aquellas que los hombres contraen en la
procucción de sus medios de vida y de su vida mismo,
engendran en las mentes de los hombres una reproducción o
expresión ideal, inmaterial, de aquellas relaciones sociales
y materiales (...). Se trata así de una formación social
específica cuya función, históricamente considerada, ha
consistido hasta ahora en justificar y preservar el orden
material de las distintas formaciones económico-sociales
(...). La estructura de la sociedad es comparable a los
cimientos que soportan un edificio, y la ideología de la
sociedad es comparable, a su vez, al edificio mismo, o mejor
dicho, a su fachada; b) El lugar social de actuación de la
ideología, que en tiempos de Marx lo formaban las
instituciones sociales (como el Parlamento), la cultura
libresca, los templos, hoy lo forman, además y
primordialmente, los llamados mass-media o medios de
comunicación de masas, los cuales inducen subliminalmente la
ideología en los individuos y, sobre todo comercialmente,
realizan una explotación específicamente ideológica que
consiste en poner el siquismo al servicio inconciente del
sistema social de vida (...); c) Una división (no puramente
metódica) nos ayudará a comprender mejor el problema. Hay
dos tipos de elementos entre los enumerados: A) los
elementos políticos, científicos y artísticos, y B) los
elementos jurídicos, morales y religiosos. Se diferencian de
modo general en que los elementos de A) pueden, en
determinadas condiciones, ser ideológicos pero también, en

ciertas condiciones, pueden dejar de serlo; en tanto que los elementos de B) son siempre y por definición ideológicos". Ludovico Silva, Teoría y práctica de la ideología, passim.
(11) Georg Lukacs, El alma y las formas. Teoría de la novela, p.351.
(12) See Georg Lukács on mimesis and the work of the artist in "¿Franz Kafka o Thomas Mann?" in Significación actual del realismo crítico, p.58-112.
(13) I understand 'ideal' as follows: "El deber-ser describe siempre de un modo conceptualmente accesible la relación del hombre con su obligación. La obligación manifiesta en el deber ser puede ser objetivo del hombre, pero no tiene por qué serlo necesariamente. También el ideal contiene algo así como exigencia (...). La extrañación en cuanto a estereotipia no se revela en el hecho de que los hombres elijen ideales y se comporten imitándolos (...). La personalidad individual, el individuo, no se puede desplegar en la elección ideal, el ideal es mercancía y el hombre no es creador sino consumidor de ideales, el ideal es muleta enteramente exterior, sustituida constantemente – con independencia de la personalidad y de la voluntad singular – por otras no menos exteriores. Mas como el ideal es siempre un objetivo, eso significa que el hombre recibe sus objetivos ya listos para el consumo, y siempre de modo accidental respecto de su propia esencia humana. Esto significa que los ideales de rol no conducen sino al empobrecimiento, a la atrofia del hombre. Remiten simplemente a la dirección manipulada y mecanizada del comportamiento".
Agnes Heller, Historia y vida cotidiana, p.135.
(14) Samuel Richardson in Twentieth Century Interpretations of Pamela, p.58.
(15) Roland Barthes, El grado cero de la escritura, p.40.
(16) The following description of the Cinderella complex is rather inadequate but it serves its purpose: "La dependencia psicológica personal – el deseo profundo de que otras personas cuiden de nosotros – es la principal fuerza que mantiene sujetas hoy día a las mujeres. Le doy el nombre de 'complejo de Cenicienta': un entramado de actitudes y temores largamente reprimidos que tienen sumidas a las mujeres en una especie de letargo y que les impide el pleno uso de sus facultades y de su creatividad. Como Cenicientas, las mujeres esperan hoy algo que, desde el exterior venga a transformar su vida." Although this problem could and should be solved by the women themselves, they are sumberged in the patriarchal ideology that hinders women's liberation from this imposed image of themselves.
Colette Dowling, El complejo de Cenicienta, p.35.
(17) C.G. Jung, Arquetipos e inconsciente colectivo, p.11.
(18) Roland Barthes, Mitologías, p.236.
(19) Jean Baudrillard, Cultura y simulacro, p.57.
(20) Janice A. Radway, op.cit., p.88.

The Romance.
(21) Northrop Frye, Anatomy of Criticism, p.33.
(22) Ibid., p.43.
(23) Ibid., p.44.
(24) Ibid., p.35.
(25) Ibid., p.137.
(26) Ibid., p.139.
(27) Ibid., p.139.
(28) Ibid., p.155.
(29) Ibid., p.193.
(30) Denise de Rougemont, El amor y occidente, p.54.
(31) Princeton Encyclopedia of Poetry and Poetics, p.486.
(32) Northrop Frye, op.cit., p.305.
(33) Ibid., p.307.
(34) Ibid., p.308.

Pamela; or Virtue Rewarded

(35) The differences between 'morality', 'morals' and
'ethics' is rather a subtle and complex one but for the
purposes of this paper I shall briefly define what I
understand by each: "El hombre, a diferencia de los entes
puramente naturales, no es completo siéndolo sólo física y
biológicamente. Tiene que completarse, tiene que hacerse a
sí mismo, y las perfecciones adquiridas por él, no son
naturales, sino son logradas, adquiridas lentamente y por
propio esfuerzo: la verdad y la perfección de su vida no es
revelación de los dioses a los hombres sino trabajo del
hombre, deber del hombre de cumplir y crear su propio ser.
La 'vida' humana verdaderamente humana, no es dada por
potencias extrañas al hombre, sino que es conquista del
hombre, encontrada, lograda y adquirida lentamente.
  La acción de creación de sí mismo del hombre, no es una
acción dirigida a fines inmediatos sino que, la vida toda
del hombre para ser tal, debe estar guiada por fines
universales. El hombre en su acción se comporta frente a sí
mismo y a su género como frente a un fin universal y la
creación de la vida de cada individuo se convierte así en la
creación del género. A esta acción guiada por fines
universales a la que se subordinan los fines particulares,
la llamaremos 'la ética como constitución de la conducta
humana' (...). Moral significa carácter o costumbre, en el
sentido de lo adquirido (...). Ser moral es constituirse él
mismo como hombre por medio de acciones que no son
naturales(...). Pero la moral no sólo es el conjunto de
normas, reglas o deberes que impone una sociedad, sino
también la serie de actos que se realizan de acuerdo con
estas normas y a esto le llamamos moralidad. La moralidad
es, entonces, el conjunto de relaciones efectivas, de actos
concretos que cobran un significado moral con repecto a la
moral dada. La moralidad es la manera en que se viven las
normas, es decir, la serie de actos efectivos tal y como se
realizan cotidianamente" because morals may, to a certain
extent, be independent of their society because it must have

an immutable, absolute appearance although they have been
created from within the given society. They are the result
of a process of abstraction of a specific daily, social
experience and need.
Mercedes Garzòn and Juan Garzòn, Etica y sociedad, pp.21-27.
(36) Richardson was writing a series of model letters for
illiterate people called Letters Written to and for
Particular Friends, Directing the Requisite Style and Forms
To be Observed in Writing Familiar Letters. He was working
on a letter called "A Father to a Daughter in Service, on
hearing of her Master's attempting her Virtue" when he
remembered a true story of a virtuous servant girl who
married her master and decidad to write his first novel.
(37) Jonathan Culler, Structuralist Poetics, p.192.
(38) Roland Barthes, "El efecto de realidad" in Lo
verosimil, p.95.
(39) Virginia Woolf, op.cit., p.82.
(40) Samuel Richardson, Pamela, in Pamela.Shamela, p.124.
(41) loc.cit.
(42) Ibid., p.72.
(43) Denise de Rougemont, op.cit., p.16,
(44) Samuel Richardson, op.cit., p.74.
(45) Ibid., p.75.
(46) Roland Barthes, Mitologias, p.236.
(47) Samuel Richardson in Twentieth Century Interpretations
of Pamela, p.58.
(48) Roland Barthes, El grado cero de la escritura, p.37.
(49) Samuel Richardson in Twentieth Century Interpretations
of Pamela, p.67.
(50) Georg Lukacs, "El espiritu burguès y l'art pour l'art"
in El alma y las formas. Teoria de la novela, p.102.
(51) Ibid., p.116.
(52) Ibid., p.114.
(53) Anne Wilson Schaef, op.cit., p.179.
(54) Kay Thorpe, Floodtide, p.64.
(55) Penny Jordan, Permission to Love, p.186.
(56) Sophie Weston, A Stranger's Touch, p.25.
(57) Simone de Beauvoir, El segundo sexo, p.181, vol.1.
(58) A useful definition of the double message is the
following: "Doble mensaje se refiere a situaciones en que la
comunicaciòn emitida conlleva simultàneamente dos ideas
contrarias entre si, excluyentes. El receptor tiende a
enloquecer - escindir sus respuestas y personalidad - frente
a èstos pues sabe por experiencia, (se trata de
circunstancias a las que ha tenido que responder en
repetidas ocaciones) que cualquier respuesta es inadecuada:
si satisface los requerimientos del estimulo A,
necesariamente desoye a los referidos al estimulo B y serà
castigado por ello. Todo intento por satisfacer la demanda,
se ve frustrado. Es asi que una respuesta frecuentemente es
la escisiòn de la personalidad enfrentada a este dilema. En
su intento por responder adecuadamente, que se traduce en un
intento por obtener la aprobaciòn - y por ende seguridad en
si mismo - del otro (emisor del mensaje), se ve obligado a

dividir su respuesta y personalidad enfrentada sólo para
encontrar que este proceso revierte en su contra. La
personalidad escindida es prueba de patología, es
enajenación; enajenación = locura".
Ma. Teresa Döring, Contra la censura, p.83.

The Reality and the Pleasure Princple

(59) Herbert Marcuse, Eros y civilización, p.28.
(60) Ibid., p.61.
(61) Ibid., p.60.
(62) Agnes Heller, Historia y vida cotidiana, p.64.
(63) Herbert Marcuse, op.cit., p.116.
(64) Roland Barthes, Mitologías, p.235.
(65) The terms 'myth' and 'mythology' are very complex.
Barthes' initial definition is the following: "El mito
constituye un sistema de comunicación, un mensaje. Esto
indica que el mito no podría ser un objeto, un concepto o
una idea; se trata de un modo de significación, de una
forma".
Roland Barthes, Mitologías, p.199.
(66) E.M. Forster, Aspects of the Novel, p.63.
(67) George Meredith, The Egoist, p.392.
(68) Anne Mather, Pale Orchid, p.39.
(69) Francesco Alberoni, El erotismo, p.55.
(70) Alice Munro, "The Office" in Women and Fiction, p.302.
(71) Janice A. Radway, Reading the Romance, p.87.
(72) Carole Mortimer, Only Lover, p.189.
(73) Julia Kristeva, El texto de la novela, p.19.
(74) Roland Barthes, Mitologías, p.238.

A Note on Sentimentality

(75) Umberto Eco, Apocalípticos e integrados, p.80.
(76) Sophie Weston, A Stranger's Touch, p.11.
(77) Carole Mortimer, Only Lover, p.11.
(78) Charlotte Lamb, The Girl from Nowhere, p.186.
(79) Gillo Dorfles, Símbolo, comunicación y consumo, p.41.
(80) Ibid., p.42.
(81) Ibid., p.43.
(82) Janice A. Radway, op.cit., p.197.
(83) Jean Baudrillard, Cultura y simulacro, p.12.
(84) Anne Mather, White Rose of Winter, p.11.
(85) Philip Elliott, "Organización de los medios y
ocupaciónes profesionales: visión panorámica" in Sociedad y
comunicación de masas, p.190.
(86) Jean Baudrillard, America, p.19.
(87) Umberto Eco, op.cit., p.48.

Contemporary Romance-novels: the case of Harlequin Romances

(88) Umberto Eco, op.cit., p.266.
(89) Jean Baudrillard, Cultura y simulacro, p.18.
(90) Ibid., p.9.

(91) Carole Mortimer, <u>Only Lover</u>, p.7.
(92) Anne Mather, <u>Pale Orchid</u>, p.77.
(93) Sophie Weston, <u>A Stranger's Touch</u>, p.187.
(94) Anne Mather, <u>Pale Orchid</u>, p.77.
(95) Anne Mather, <u>White Rose of Winter</u>, p.73.
(96) Violet Winspear, <u>Cap Flamingo</u>, p.125.
(97) Kay Clifford, <u>A Temporary Affair</u>, p.139.
(98) Penny Jordan, <u>Permission to Love</u>, p.5.
(99) Anne Mather, <u>Edge of Temptation</u>, p.114.
(100) Janice A Radway, <u>op.cit.</u>, p.132.
(101) Rebecca Stratton, <u>Charade</u>, p.147.
(102) Charlotte Lamb, <u>The Girl from Nowhere</u>, passim.
(103) Penny Jordan, <u>Permission to Love</u>, p.189.
(104) Jayne Bauling, <u>Wait for the Storm</u>, p.185.
(105) Violet Winspear, <u>No Man of her Own</u>, p.188.
(106) The difference between 'fàbula' and plot is the
following: "La fàbula es el esquema fundamental de la
narración, la lògica de las acciones y la sintaxis de los
personajes, el curso de los acontecimientos ordenado
temporalmente. No tienen por què ser necesariamente una
secuencia de acciones humanas: puede referirse a una serie
se acontecimientos relativos a objetos inanimados o,
incluso, a ideas. La trama, en cambio, es la historia tal
como se narra, tal como aparece en la superficie, con sus
dislocaciones temporales, sus saltos hacia adelante y hacia
atràs (o sea, anticipaciones y 'flash-back'),
descripciones, disgresiònes, reflexiones parentèticas".
Umberto Eco, <u>Lector in fàbula</u>, p.145.
(107) Henry James, "The Art of Fiction" in <u>The Norton
Anthology of American Literature</u>, p.438.
(108) Janice A. Radway, <u>op.cit.</u>, p.134.
(109) Anne Hampson, <u>Bitter Harvest</u>, p.188.
(110) D.H. Lawrence, "Why the Novel Matters" in <u>Selected
Literary Criticism</u>, p.106.
(111) Herbert Marcuse, <u>Eros y civilización</u>, p.112.
(112) Virginia Woolf, <u>A Room of One's Own</u>, p.5.

Conclusion

(113) Catherine Belsey, "Constructing the subject:
deconstructing the text" in <u>Feminist Criticism and Social
Change</u>, p.47.
(114) Charlotte Lamb, <u>The Girl from Nowhere</u>, p.188.
(115) Yvonne Whittal, <u>The Lion of La Roche</u>, p.191.
(116) Alice Munro, "The Office" in <u>Women and Friction</u>,
p.301.
(117) Virginia Woolf, "Women and Fiction" in <u>Granite and
Rainbow Essays</u>, p.80.
(118) Jane Spender, <u>The Rise of the Woman Novelist</u>, p.113.
(119) Virginia Woolf, "Women and Fiction" in <u>Granite and
Rainbow Essays</u>, p.80.

Bilbliography

Critical Texts

ALBERONI, Francesco, El erotismo. Beatriz E. Anastasi de
Lonnè (trans.), Mèxico, Gedisa, 1986.

ALLEN, Walter, The English Novel. Harmondsworth, A Pelican
Book, 1967.

AUSTEN, Jane, Northanger Abbey. New York, Signet Classics,
1980.

BARTHES, Roland, "El efecto de realidad" in Lo verosímil,
Beatriz Dorriots (trans.), Buenos Aires, Tiempo
Contemporàneo, 1972.
       ----------------, El grado cero de la escritura. Nicolàs
Rosa (trans.), Mèxico, Siglo XXI, 1987.
       --------------, Mitologías. Hèctor Schmucler (trans.),
Mèxico, Siglo XXI, 1985.

BAUDRILLARD, Jean, Cultura y simulacro. Antoni Vicens
(trans.), Barcelona, Kairòs, 1987.
       ----------------, Amèrica. Joaquín Jordà (trans.),
Barcelona, Anagrama, 1987.

BEAUVOIR DE, Simone, El segundo sexo. Pablo Palant (trans.),
Buenos Aires, Siglo Veinte, 1986.

BELSEY, Catherine, "Constructing the subject: deconstructing
the text" in Feminist Criticism and Social Change. Judith
Newton and Deborah Rosenfelt (eds), New York, Methuen, 1985.

BERGERON, Louis, et.al., La època de las revoluciones
europeas. 1780-1848. Mèxico, Siglo XXI, 1986.

BROOKS, John, et.al., Torstar Annual Report 1986. Mclaren,
Morris and Todd Ltd., Toronto.

BROWNSTEIN, Rachel M., Becoming a Heroine. Harmondsworth,
Penguin Books, 1985.

CAHILL, Susan (ed), Women and Fiction. New York, A Mentor
Book, 1975.

CAWELTI, John G., Adventure, Mystery, and Romance. Chicago,
The University of Chicago Press, 1976.

CHASE, Richard, "Novel vs Romance" in The American Novel and
its Tradition. New York, Doubleday Anchor Books, 1957.

COWLER, Rosemary (ed), Twentieth Century Interpretations of
Pamela. New Jersey, Prentice-Hall Inc., 1969.

CULLER, Jonathan, Structuralist Poetics. Ithaca, New York, Cornell University Press, 1981.

CURRAN, James, et.al., Sociedad y comunicación de masas. Rodrigo Ruza, Javier Sáinz (trans.), México, F.C.E., 1986.

DE ROUGEMONT, Denis, El amor y occidente. Antoni Vicens (trans.), Barcelona, Kairós, 1981.

DORFLES, Gillo, Nuevos ritos, nuevos mitos. Alejandro Saderman (trans.), Barcelona, Lumen, 1969.
    ------------, Símbolo, comunicación y consumo. María Rosa Viale (trans.), Barcelona, Lumen, 1984.

DORING, Ma. Teresa, Contra la censura. México D.F., Universidad Autónoma Metropolitana, 1988.

DOWLING, Colette, El complejo de Cenicienta. Antoni Pigrau (trans.), México, Grijalbo, 1987.

ECO, Umberto, Apocalípticos e integrados. Andrés Boglar (trans.), Barcelona, Lumen, 1985.
    ---------, Lector in fábula. Ricardo Pochtar (trans.), Barcelona, Lumen, 1981.

FIELDING, Henry, Shamela in Pamela. Shamela. London, Methuen and Co., 1971.

FORSTER, E.M., Aspects of the Novel. New York, Penguin Books, 1984.

FRYE, Northrop, Anatomy of Criticism. Princeton, New Jersey, Princeton University Press, 1973.

GARZON, Mercedes and Garzón Juan, Etica y sociedad. México, Anuies, 1976.

GRADON, Pamela, "The Romance Mode" in Form and Style in Early English Literature. London, Methuen and Co., 1971.

GRIMM, J. and Grimm W.C., "Cinderella" in Grimm's Fairy Tales. New York, Grosset and Dunlap, 1954.

HELLER, Agnes, Historia y vida cotidiana. Manuel Sacristán (trans.), México, Grijalbo, 1985.

HAUSER, Arnold, Historia social de la literatura y del arte, tomo 2. Barcelona, A. Tovar (trans.), Labor/Punto Omega, 1983.

JUNG, C.G., Arquetipos e inconsciente colectivo. Miguel Murmis (trans.), Barcelona, Paidós, 1984.

KELLOG, Mary Alice, "The Romance Book Boom" in <u>Seventeen</u> <u>Magazine</u>. New York, May, 1983.

LAWRENCE, D.H., "Why the Novel Matters" in <u>Selected Literary</u> <u>Criticism</u>, Anthony Beal (ed). London, Heinemann Educational Books, 1973.

LUKACS, Georg, <u>El alma y los formas. Teoría de la novela</u>. Manuel Sacristán (trans.), México, Grijalbo, 1985.
       —————————, <u>Significación actual del realismo crítico</u>. María Teresa Toral (trans.),México, Era, 1984.

MARCUSE, Herbert, <u>Eros y civilización</u>. Juan García Ponce (trans), México, Joaquín Mortiz, 1986.

MATTELART, Michele, <u>La cultura de la opresión femenina</u>. México, Era, 1986.

MILLETT, Kate, <u>Política sexual</u>. Ana María Bravo García (trans.), México, Aguilar, 1975.

MOLES, Abraham A., <u>El kitsch</u>. Josefina Ludmer (trans.), Buenos Aires, Paidós, 1973.

PREMINGER, Alex, <u>et.al.</u> (eds), <u>Princeton Encyclopedia of</u> <u>Poetry and Poetics</u>. Princeton, New Jersey, Princeton University Press, 1974.

RABINE, Leslie W., "Romance in the Age of Electronics: Harlequin Enterprises" in <u>Feminist Criticism and Social</u> <u>Change</u>, Judith Newton and Deborah Rosenfelt (eds). New York, Methuen, 1985.

RADWAY, JANICE A., <u>Reading the Romance</u>. Chapel Hill, The University of North Carolina Press, 1986.

RICHARDSON, Samuel, <u>Pamela</u> in <u>Pamela. Shamela</u>. New York, Signet Classics, 1980.

SHERBURN, George and BOND F., Donald, "The Mid-Century Novel" in <u>The Restoration and the Eighteenth Century</u>. New York, Appleton-Century-Crofts, 1948.

SILVA, Ludovico, <u>Teoría y práctica de la ideología</u>. México, Nuestro Tiempo, 1987.

SPENDER, Dale, <u>Mothers of the Novel</u>. London, Pandora, 1986.

SPENDER, Jane, <u>The Rise of the Woman Novelist</u>. New York, Basil Blackwell, 1986.

SULEIMAN, Susan R. and CROSSMAN Inge (eds), <u>The Reader in</u> <u>the Text. Essays on Audience Interpretation</u>. Princeton, Princeton University Press, 1980.

WALPOLE, Horace, "The Castle of Otranto" in <u>Three Gothic</u>
<u>Novels</u>, Peter Faiclough (ed). Harmondsworth, Penguin Books,
1978.

WILSON, Anne Schaef, <u>La mujer en un mundo masculino</u>. Isabel
Trejo Noguez (trans.), México, Pax-México, 1987.

WOOLF, Virginia, "Women and Fiction" in <u>Granite and Rainbow</u>
<u>Essays</u>. New York, A Harvest Book, 1978.
        ----------------, <u>A Room of One's Own</u>. London, Granada, 1982.

Romance-novels

ARMSTRONG, Lindsay, _Finding Out_. New York, Harlequin
Presents, 1986.
ASHTON, Elizabeth, _Rebel Against Love_. New York, Harlequin
Romance, 1981.
——————————, _White Witch_. New York, Harlequin Romance,
1982.
AYRE, JESSICA, _Not To Be Trusted_. New York, Harlequin
Romance, 1982.
BOND, Rebecca, _The Matthias Ring_. Toronto, Canada, Harlequin
Intrigue, 1985.
BAULING, Jayne, _Wait for the Storm_. New York, Harlequin
Romance, 1982.
CARTLAND Barbara (ed), _The Knave of Diamonds_. New York, A
Bantam Book, 1977.
CLAIR, Daphne, _The Loving Trap_. New York, Harlequin_
Presents, 1982.
CLIFFORD, Kay, _A Temporary Affair_. New York, Harlequin
Romance, 1982.
CRAVEN, SARA, _Escape Me Never_. New York, Harlequin Presents,
1986.
——————, _Dark Paradise_. New York, Harlequin Presents,
1984.
CROSS, CAITLIN, _High Risk_. New York, Silhouette Books, 1986.
DARCY, Emma, _Song of a Wren_. New York, Harlequin Presents,
1986.
DAVESON, Muns, _Land of Tomorrow_. New York, Harlequin
Romance, 1982.
DIX, Isabel, _Cast a Tender Shadow_. New York, Harlequin
Romance, 1982.
FRASER, Alison, _A Man Worth Knowing_. New York, Harlequin
Presents, 1986.
GEORGE, Catherine, _Silent Crescendo_. New York, Harlequin
Presents, 1986.
GILBERT, Jacqueline, _The Trodden Paths_. New York, Harlequin
Romance, 1982.
GOLDRICK, Emma, _Daughter of the Sea_. New York, Harlequin
Presents, 1982.
HAMPSON, Anne, _South of Capricorn_. New York, Harlequin
Presents, 1982.
——————, _Bitter Harvest_. New York, Harlequin Presents,
1982.
HILLARD, Nerina, _Teachers Must Learn_. New York, Harlequin
Romance, 1982.
JAMESON, Claudia, _Roses Always Roses_. New York, Harlequin
Presents, 1986.
JORDAN, Penny, _Permission To Love_. New York, Harlequin
Presents, 1986.
——————, _Marriage Without Love_. New York, Harlequin
Presents, 1982.
KIDD, Flora, _Meeting At Midnight_. New York, Harlequin
Presents, 1986.

LAMB, Charlotte, The Bride Said No. New York, Harlequin
Presents, 1986.
          —————————, The Girl From Nowhere. New York, Harlequin
Presents, 1982.
LAMBERT, Willa, Love's Emerald Flame. New York, Harlequin
Superromance, 1980.
LAKE, Patricia, Perfect Passion. New York, Harlequin
Presents, 1982.
LEWTY, Marjorie, Acapulco Moonlight. New York, Harlequin
Presents, 1986.
MATHER, Anne, White Rose of Winter. Toronto, Harlequin
Presents, 1974.
          —————————, Edge of Temptation. New York, Harlequin
Presents, 1981.
          —————————, The Arrogant Duke. New York, Harlequin
Romance, 1982.
          —————————, Pale Orchid. Toronto, Harlequin Presents,
1986.
MORTIMER, Carole, Only Lover. New York, Harlequin Presents,
1986.
          —————————, Knight's Possession. New York, Harlequin
Romance, 1984.
PEAKE, Lilian, A Secret Affair. New York, Harlequin
Presents, 1981.
PRESLEY, Hilda, The Newcomer. Toronto, Harlequin Romance,
1972.
RANGEL, Doris, Legacy. New York, Harlequin Presents, 1986.

SCOTT, Alexandra, Love Comes Stealing. New York, Harlequin
Romance, 1983.
          —————————, Love Me Again. New York, Harlequin
Romance, 1983.
STEELE, Jessica, But Know Not Why. New York, Harlequin
Romance, 1982.
STEVENS, Lynsey, Tropical Knight. New York, Harlequin
Romance, 1982.
STRATTON, Rebecca, Charade. New York, Harlequin Romance,
1982.
          —————————, The Black Invader, New York, Harlequin
Romance, 1982.
STRUTT, Sheila, Stamp of Possession. New York, Harlequin
Romance, 1982.
THORPE, Kay, Floodtide. New York, Harlequin Romance, 1981.
WENTWORTH, Sally, The Judas Kiss. New York, Harlequin
Presents, 1982.
WESTON, Sophie, A Stranger's Touch. New York, Harlequin
Presents, 1986.
WHITTAL, Yvonne, The Lion of La Roche. New York, Harlequin
Presents, 1982.
WINSPEAR, Violet, No Man of Her Own. New York, Harlequin
Presents, 1982.
          —————————, Cap Flamingo. New York, Harlequin Romance,
1982.