UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

LOOK INSIDE:
A FEMINIST RESPONSE TO TOM JONES

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

MASTER OF ARTS

By

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Norman, Oklahoma

1993

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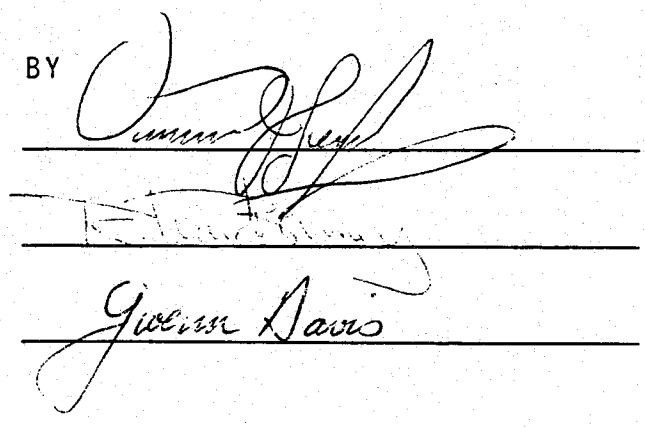
APPROVED FOR THE DEPARTMENT OF ENGLISH

BY



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CHAPTER I

INTRODUCTION

> As readers and teachers and scholars, women are taught to think as men, to identify with a male point of view, and to accept as normal and legitimate a male system of values, one of whose central principles is mysogyny. (xx)
> -Judith Fetterley-

For many years I, along with countless other women, have enjoyed reading Tom Jones. I have found the narrator's satiric irony humorous and have laughed at his characterizations. However, when I examine the text in light of feminist reader-response criticism, I wonder why I laugh at the antics of silly little girls and pompous ladies of fashion. It is, after all, the tradition of eighteenth-century fiction to tell women what they should be. In The Eighteenth-Century Feminist Mind, Alice Browne submits that the emphasis of the Enlightenment is on "women's subordination to their fathers and husbands" (13). And a popular feminist of the age, Mary Astell, in her book Some Reflections Upon Marriage, asks "If all men are born free, how is it that all women are born slaves?" (qtd. in Rogers:

140) I certainly consider myself to be nobody's slave, yet I find Tom Jones a pleasurable reading experience despite its often negative and generally humiliating characterizations of women. So why do I continue to experience pleasure from reading a novel which demeans women? I find an answer to my question in analysis of the narrator and his relationship to his reader.

The narrator of Tom Jones is more than a simple story teller. He presents himself to his reader as an actual character within the narrative. That character has the power not only to entertain his reader but also to provide the reader with pleasure. In his book Studies in the Eighteenth-Century English Novel, Arthur Sherbo addresses the complexities of the Tom Jones narrator by dividing his function into two categories. He discusses this function in terms of the narrator's personality as a character in the novel. The narrator's internal character, Sherbo says, encompasses the narrator's thoughts, emotions and opinions. The narrator's external character "means those facets of the narrator's being that have to do with sex, age, habitat, place in society, knowledge, etc." (13).

To the reader, the narrator is a character with opinions and emotions, not just an omniscient presence who states facts. Hence, the reader develops an emotional and intellectual relationship with

Fielding's narrator. Sherbo adopts Irvin Ehrenpreis's description of the narrator's internal and external characteristics from Fielding: Tom Jones:

> "Once in a great while we may come across some physical reference to his appearance or surroundings, such as the famous 'little parlour in which I sit at this instant' (13.1). Normally, however, we know only his opinions, judgments, reflections. We know what he has read but not what he wears. His existence seems almost wholly 'internalised'; it seems to be a moral and intellectual constitution but nothing more tangible. Even his emotions span such a narrow range that they almost escape attention.
>
> This principle has interesting consequences for the structure of the novel. Fundamentally, it sets the author off as belonging to a different mode of existence from the persons of his story -- a placid, objective mode, connotative of impartial truth. We are in direct, continual communication with him but hardly ever see him" (qtd. in Sherbo: 13).

The "we" referred to by Ehrenpreis in this profile of the narrator describes every reader of the text. Ehrenpreis points out here that the reader of the novel relates more to the narrator's thoughts and opinions than his looks. For the reader, then, there is a mental rather than physical identification with the narrator. The nature of that mental identification is effected by the narrator's different mode of existence. Since the narrator operates as not only a story teller but also a character in the novel, identification with him is possible for the reader on more than one level. The reader responds to the narrator as a reliable,

omniscient authority as well as a personality who participates in the novel. The way the narrator relates events to his reader determines the way the reader will respond to him.

Some scholars, such as Wayne Booth and Arthur Sherbo, argue that the narrator addresses different kinds of readers in Tom Jones. Booth distinguishes the "real reader" from the "potential reader." Sherbo makes a similar distinction, using the terms "inside reader" and "outside reader." In his 1952 article "The Self-Conscious Narrator in Comic Fiction Before Tristram Shandy," Booth describes the real and potential readers. In that article, Booth claims that "Perhaps the intrusions which are most clearly functional are those which are used to characterize the potential readers morally, and to manipulate the real readers into the moral attitudes Fielding desires" (177). In the article, Booth argues that the narrator's statement that "There are two sorts of people who, I am afraid, have already conceived some contempt for my hero on account of his behavior to Sophia..." (171), suggests two types of readers which are being addressed by the narrator (177). He considers the reader to whom the narrator speaks directly to be a potential reader.

In his book, Sherbo labels Booth's potential reader an inside reader and Booth's real reader an outside

reader:

> The "outside" reader...is invited by the author to look upon the "inside" reader reading the book in this or that place and in such or another attitude, just as he, the "outside" reader, is invited by the author to look upon the narrator in his little parlour or at his writing desk. The "inside" reader is also invited to look upon the narrator at his desk, but it is obvious, he cannot be invited to look upon himself as he reads the novel for which he has been created. (37)

Sherbo's analysis indicates two kinds of readers of Tom Jones. Since the inside reader is not aware of himself as he reads the novel, his relationship will be different from that of the outside reader who is aware that he is reading a novel. The narrator maintains a unique relationship with both of them. The nature of those relationships is important to my argument because it indicates a level of communication which in turn influences a reader's response to the novel.

Sherbo goes on to explore the narrator's relationship with the inside and outside reader in detail. Sherbo contends that the outside reader is "in the know" (39). The outside reader, he claims, doesn't "need any help: it is this rather limited 'inside' reader who needs help lest he get things all wrong" (39). The narrator's attention to detail is included for the benefit of the inside reader to make sure he doesn't misinterpret events. He explains things

to the inside reader and can manipulate the inside reader's perceptions. The outside reader is in the know because he reads the material the narrator has carefully laid out for the inside reader. The inside reader serves as a model for the external reader. In other words, the outside reader responds to the experience of the internal reader. When the inside reader experiences pleasure, so does the outside reader. The dynamics of the inside reader's subjective internal process which results in his experience of the text is my concern in this paper. I am not concerned here with the responses of the outside reader, but with the experience of the inside reader. For the purpose of my argument, I concentrate on the process which results in pleasure for the inside reader. Discussion in this argument, then, is limited to the inside reader's response to the narrative which is manipulated by the narrator.

While the basic structure of my argument centers on Sherbo's analysis of the inside reader, I do, in Chapter III, analyze Booth's concepts of the real and potential reader. Booth describes a growing intimacy which exists between the narrator and his real reader. I argue that in order for the male and female readers to experience that intimacy with the narrator, they must respond to the text as real readers.

To understand the nature of that intimacy, it is necessary first to examine the nature of the real or inside reader. While Sherbo acknowledges that there are "different kinds of postulated or 'inside' readers" (38), he goes on to offer a profile of the inside reader. Sherbo argues that the inside reader for whom the narrator has created the novel is a male:

> ...the composite reader (the "inside reader...") addressed by the narrator, is male, of the upper class, either city-bred or sometime resident of London, married or at least with second-hand and intimate knowledge of marriage, acquainted with the passion of love, good-natured, likely to be forgetful, naif, curious, and not up to the narrator's own level of culture, sophistication, and understanding in general. (48)

This reader, who resides within the text as a participant in the narrative, is a reader whose awareness is limited because he is dependent upon the narrator. Since the narrator not only controls the inside reader's actual existence but also his awareness, a bond is created between them. In Chapter II, I show that this bond creates intimacy. The result of that intimacy is pleasure for the male inside reader.

In The Rhetoric of Fiction, Wayne Booth describes this bond as "a running account of growing intimacy between the narrator and the reader, an account with a kind of plot of its own and a separate denouement" (216). Booth claims this is a growing, hence changing,

intimacy. The reader who responds to the text from an inside reader orientation will suspend disbelief and identify directly with the narrator's point of view. In Chapters III and IV, I show how this identification with the narrator operates on a psychological level, in which the reader's suspension of disbelief leads to a merging of thought with the narrator. The inside reader thereby enmeshes with the narrator and functions within the novel as an extension of him. I argue that the omniscient narrator of Tom Jones is analogous to the camera in film. So the inside reader sees what the narrator sees just as, in narrative cinema, the audience sees what the camera sees.

In "Visual Pleasure and Narrative Cinema," Laura Mulvey argues that the camera's relationship to the audience results in "the satisfaction, pleasure and privilege of the 'invisible guest'" (26). For Mulvey, cinematic "looks" are defined in psychoanalytic terms marked by gender differences that have an emotive effect on a viewing audience. The narrator of Tom Jones wants a relationship with his inside reader as an "entertaining Companion" (914). The emotional effect of the audience's relationship with camera or narrator is achieved through one or more "looks" which Mulvey relates to point of view.

The first "look," Mulvey asserts, is the camera

as it records the scene as one of the ingredients of the scene. Like the camera, the narrator of Tom Jones invites his reader to witness a scene as he records it. In this way, the inside reader experiences what a film audience experiences, the suspension of self-awareness as an "objective" witness and instead a direct involvement with the fictional world from the inside. Mulvey argues that the "conditions of screening and narrative conventions give the spectator an illusion of looking in on a private world" (17). The narrator also offers a look inside his world to his reader. Mulvey says that film portrays "a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on their voyeuristic fantasy" (17). The narrator of Tom Jones also creates a sealed world. Both the inside and outside readers are invited to look at this world. But the outside reader sees it from the outside looking in, while the inside reader sees that world from the inside looking around. The inside reader is not aware that he is reading a book.

The narrator determines what every reader sees. Even in those instances where the narrator does not make his presence known but merely relates the events without personal comment, he still controls the content of the scene. But since the inside reader is only aware

of the narrator and other characters, his perceptions of the scene are subjective. That control of inside reader perceptions is affected by the opinions of the narrator, and those opinions are affected by the gender of the narrator.

In Chapter II, I argue that the narrator of Tom Jones is an extension of the eighteenth-century patriarchal culture. In that chapter, I show how the narrator uses his point of view to perpetuate those patriarchal ideals. Mulvey sees the look of the camera as an extension of the male point of view within a modern patriarchal society. I see the look of the narrator as a similar extension of the eighteenth-century patriarchy. In both cases the spectator's identification with point of view determines his response to the narrative.

Mulvey's second look is the audience as it watches and responds to the final product. The audience watches the illusion of characters and scenes on a screen just as the reader imagines, by perceiving the story being told, characters and scenes taking place within the narrative. Although the reader does not have a visual image of a character, he does have a selective description of the features of that character which the narrator deems important.

The narrator frequently makes references to actual

people or artistic renderings of characters, thereby giving his reader a visual frame of reference for characters. Thwackum, for example, is described as a man who "in Countenance very nearly resemble[d] that Gentleman, who in the Harlot's Progress is seen correcting the Ladies in Bridewel" (138). Hogarth's "Gentleman" is the warder or labor-master of Newgate Prison who is assigned to discipline female prisoners as they beat hemp. The narrator claims that Thwackum's facial expression resembles that of the stern labor-master. The comparison gives the reader an awareness of Thwackum's stern personality as well as a visual reference to his physical appearance.

In other instances, the narrator offers the reader descriptions of personality traits from which the reader is to imagine a physical image. Blifil, for example, is described as "a Lad of a remarkable Disposition; sober, discreet, and pious beyond his Age" (118). The reader is later told that Blifil, although younger than Tom, is "in Size above the other's Match, yet Tom was much his Superior at the noble Art of Boxing" (129). The reader is not given an actual picture of Blifil to use as visual reference. Instead, the reader is given what Newman calls "visual metaphors" (1029) by which to formulate an image of Blifil in his mind's eye. The phrase "beyond his Age," for example, produces

the visual image of a face that betrays its hypocrisy behind a mask of sober discretion. Blifil is described as larger but weaker than Tom, a description which emphasizes Blifil's weakness despite his superior size. This physical description serves as a visual metaphor for Blifil, a character whose social position is superior to the hero's but whose greed and avarice make him weak.

Regardless of the narrative technique used to describe characters, the reader must rely on his imagination to create the image of that character. The camera, on the other hand, supplies the imagination with visual images. The challenge for the narrator of Tom Jones is how to control his text so that readers "see" characters the same way he does. I address the narrator's manipulation of reader response to characters in Chapter II.

For Mulvey, the final look involves the characters on the screen looking at each other within the screen illusion. Newman considers "the relation between novelistic narrative and visual acts and metaphors [to be] both foregrounded and linked repeatedly and emphatically to visual phenomena - in fact, to a gaze" (1030). In Tom Jones, the male and female characters' gazes are controlled through the careful manipulation of the narrator. By imposing his point of view on the inside reader, he determines the look of the characters

and the inside reader's response to that gaze.

The narrator does not control the gaze by orchestrating scenes in such a way that the reader is instructed to focus on one character's face while another is talking. He cannot produce the visual images that Mulvey calls "the brilliance of the shifting patterns of light and shade on the screen..." (17). But he does control the gaze by frequently drawing the reader's attention to specific body parts such as Mrs. Waters' "Breasts, which were well formed, and extremely white, [and] attracted the Eyes of her Deliverer" (496). The narrator deliberately directs the reader's attention to one physical feature to the exclusion of the rest of Mrs. Waters' body. The narrator also controls the gaze by focusing on specific emotional features of characters as they speak with one another.

Like the camera, the narrator controls the point of view of a conversation scene by determining what is said and who says it. The inside reader responds to the scene in compliance with that point of view. The narrator relies upon visual metaphors to ensure that the reader "sees" the scene correctly. The camera has complete control of the "patterns of light and shade" the audience sees on the screen. Readers of texts, on the other hand, rely upon their mind's eye to conjure images without the benefit of a screen projection.

If the narrator of Tom Jones is to be successful in providing the specific kind of pleasure he intends for his reader, he must ensure that the reader's mental images are the same as his. If a reader perceives a scene differently, the narrator runs the risk of losing control of the reader's response and could fail to achieve his goal. A sample conversation between Sophia and Tom from Book IV illustrates the similarities and differences between the control of the narrator and the camera.

The narrator prefaces the following conversation between Tom and Sophia by explaining that when Sophia is riding her horse during the hunt, the horse rears and throws "his lovely Burthen from his Back, and Jones [catches] her in his Arms" (200). This incident occasions the following conversation:

> "What Misfortune," replied Sophia, eagerly, "I hope you have come to no Mischief?"
> "Be not concerned, Madam," answered Jones, "Heaven be praised, you have escaped so well, considering the Danger you was in. If I have broke my Arm, I consider it as a Trifle, in Comparison of what I feared upon your Account."
> Sophia then screamed out, "Broke your Arm! Heaven Forbid." (200)

If this scene were being filmed, the camera would determine the details of the looks of the characters at one another. In other words, it might be determined that the audience sees Sophia's face while Tom talks. Or the camera might show a full length shot of both

characters as they talk to one another.

In this scene, the narrator does not provide the reader with such physical details. Instead, he limits his description to the way in which the characters speak. The narrator relies upon the eager tone of Sophia's voice to reveal her desire for Tom. Tom's response is described only as an answer to her concern. The emphasis is on the words he says. No pain can equal his fear for the safety of his beloved. Again, the dramatic tone of Sophia's voice is emphasized as she screams her concern for Tom's broken arm. Sophia's reaction intensifies the scene, and the phrase "Heaven Forbid" indicates a sense of urgency. These phrases inspire a heightened reaction in the reader's response to Sophia's panic and Tom's stoic acceptance of pain.

The narrator goes on to describe Sophia's visual reaction to Tom:

> Sophia seeing his left Arm dangling by his Side, while he was using the other to lead her, no longer doubted of the Truth. She now grew much paler than her Fears for herself had made her before. All her Limbs were seized with a Trembling, insomuch that Jones could scarce support her; and as her Thoughts were in no less Agitation, she could not refrain from giving Jones a Look so full of Tenderness, that it almost argued a stronger Sensation in her Mind, than even Gratitude and Pity united can raise in the gentlest female Bosom, without the Assistance of a third more powerful Passion. (201)

As this physical description shows, the narrator

compensates for lack of visual imagery by relying upon his access to the thoughts of the characters. This passage illustrates the narrator's use of such phrases as "dangling by his Side, much paler than her Fears, seized with a Trembling" and "full of Tenderness" to inspire the reader to create visual images of characters. These phrases describe the way the characters look during the scene. And that description draws the reader's attention to the specific image of a body part. Tom's arm "dangles" by his side and Sophia's limbs are trembling. All of these detailed physical elements combine in the mind of the reader to produce a composite image of the characters.

The narrator also ensures that the reader will "see" the scene properly by allowing the reader to "look" into the couple's minds and know what they think. Sophia no longer doubts the truth of her affection for Tom, and her thoughts are agitated. The reader, then, is given enough specific physical and mental details of a character to create a mental image of that character. Newman argues that these visual metaphors "invoke a gaze: a look that the subject(s) whose perceptions organize the story direct at the characters and acts represented" (1029).

The theater audience is given visual images of characters conversing with one another. In both cinema

and the novel, the spectator's perceptions of characters are dependent upon images presented to them. The way these images are presented is different. The narrator of Tom Jones is a presence within the novel. He relates directly to his readers, and remains separate from the characters he describes. By contrast, the camera does not operate as a presence in the film. Mulvey argues that "the conscious aim [of film is] always to eliminate intrusive camera presence and prevent a distancing awareness in the audience" (25).

Mulvey claims that certain film conventions prevail which deny the existence of the camera. The camera, then, assumes the identity and hence point of view of the characters on the screen. She argues that film is "indifferent to the presence of the audience" (17) and thus seeks to deny that the audience is in a theater. This indicates a suspension of disbelief that film seeks to inspire in its audiences based upon their willingness to accept the boundaries of cinema's "hermetically sealed world." The reader of Tom Jones is also called upon to accept the narrator's world, but there is no such conspiracy to deny the narrator's existence.

The inside reader is aware of the narrator's presence but, as Sherbo says, "it is obvious, he cannot be invited to look upon himself as he reads the novel for which he has been created" (37). Regardless

of the difference in the control of point of view, the effect is still the same. The inside reader of Tom Jones is subordinated to the look of the narrator and identifies with the narrator's thoughts and opinions. In visual cinema, the audience identifies with the look of the camera and identifies with that point of view. Reader and viewer are thus offered an experiential pleasure which results from identification with the "subject(s)" that control the narrative. Mulvey acknowledges three levels of pleasure for the spectator of visual cinema. In Chapter III, I show that these pleasures are also experienced by the inside reader of Tom Jones.

The first level of pleasure is scopophilia or pleasure in looking. Mulvey sees it as "...circumstances in which looking itself is a source of pleasure..." (16). For the viewer of narrative cinema, scopophilic pleasure indicates a "pleasure in using another person as an object of sexual stimulation through sight" (18). For the inside reader of Tom Jones, there are two sources of scopophilic pleasure, the narrator and the characters of the novel.

The inside reader looks upon the narrator as well as the characters within the text. He incorporates the information given him regarding the physical appearance and attitude of those characters into a mental

image. He therefore experiences the same kind of pleasure in watching bodies as does the cinematic audience. When the reader identifies with the characters, he moves to the next level of pleasure, voyeurism.

According to Mulvey, the second level of pleasure "developed through narcissism and the constitution of the ego, comes from identification with the image seen" (18). For the visual or narrative spectator, pleasure is derived from the "identification of the ego with the object on the screen through the spectator's fascination with and recognition of his like" (18). The narrative reader also identifies with the images described. This process of identification with characters produces additional pleasure for the inside reader who is also able to identify with the narrator as the character within the narrative who controls the events. Mulvey claims that in cinema there is "extreme contrast" (17) between the audience and the screen. This contrast "promote[s] the illusion of voyeuristic separation" (17). There is no such separation between the narrator of Tom Jones and the reader since the narrator is part of the action of the story. The reader identifies with the narrator, and this identification produces voyeuristic pleasure.

Mulvey refers to Freudian analysis when she

asserts that "voyeurism...has associations with sadism: pleasure lies in ascertaining guilt" (21). Enmeshed with the narrator, the inside reader joins with him in assessing blame and inflicting punishment on those characters that the narrator considers guilty. The narrator's assessment of characters' innocence or guilt is influenced by the fact that he is a man. In Chapter II, I argue that he is a man who acts as a representative of the eighteenth-century patriarchal culture. So identification with the narrator is, for the male inside reader, a pleasurable reinforcement of male dominant cultural values. What pleasure, then, is possible for the female reader of the text?

For her to experience the pleasure promised by the narrator in the novel's opening chapters, the female reader must also develop a "growing" intimacy with the narrator. Her opinions of characters and their adventures must be the same as the narrator's if she is to experience the same pleasures offered to the male inside reader. Consequently, she must respond to the text from an inside reader orientation. Only in this way can she completely accept the narrator's opinions.

The gender difference between the narrator and the female inside reader creates a dual experience of pleasure for the female inside reader. She experiences pleasure from the perspective of the

narrator, an empowered male, and she also identifies with the females of the text as her same-gender characters. The pleasures associated with these identifications are outlined in Freud's essay "Instincts and Their Vicissitudes" (14: 111-40).

The pleasures the female inside reader experiences in identification with the empowered male of the patriarchy are voyeurism (with associations with sadism) and scopophilia. The female inside reader's ability to experience those active responses is what I call the bait. Female inside reader identification with oppressed female characters produces masochistic and exhibitionist pleasures, which are passive responses. I label this movement from voyeurism/sadism and scopophilia to their opposites, masochism and exhibitionism, the switch (for a discussion of that movement itself, see Freud's "Instincts" essay). The female inside reader experiences both of these responses simultaneously. And these dual responses are a result of the female inside reader's relationship with the narrator. My analysis of this relationship between the narrator and his female inside reader is explored in depth in Chapter IV.

This subjective inside reader orientation to the text indicates a dependency upon the narrator which results in a growing intimacy. To understand in depth

the relationship between the narrator and his inside reader, it is necessary to begin with close analysis of the motivations and manipulative techniques of that "scurrilous Fellow" and Host to the Bill of Fare, the narrator himself.

CHAPTER II

THE NARRATOR

> It might seem logical for a feminist, then, to contend that novelistic narration as practiced in the 18th and 19th centuries is inherently antifeminist, inherently gynophobic, because its visual underpinnings duplicate the structures of gazing that work most obviously at the expense of women. (1038)
> -Beth Newman-

Some scholars agree that Fielding "addresses different readers - and more than just two kinds..." (Sherbo 47-48). In fact, in Tom Jones, the narrator offers his history to at least two kinds of readers. The narrator's reference to "the Reader's Heart (if he or she have any)" (169), for example, indicates that he is addressing his narrative to both men and women. Booth distinguishes real from potential readers. Sherbo refers to them as the inside and outside reader. In this analysis, I am concerned with both the male and female reader as they respond to the text as an inside reader.

In Chapter I, I discussed the narrator's desire

to provide pleasure for his reader. An intimate relationship between the narrator and his reader is essential if the narrator is to succeed. In his opening remarks, the narrator makes his purpose clear by comparing his novel to a house of entertainment:

> ...it hath been usual, with the honest and well-meaning Host, to provide a Bill of Fare, which all Persons may peruse at their first Entrance into the House; and, having thence acquainted themselves with the Entertainment which they may expect, may either stay and regale with what is provided for them, or may depart to some other Ordinary better accommodated to their Taste. (31)

The narrator says that he intends to tell the story his own way, and the reader's acceptance or rejection of the story depends upon a willingness to accept the methods by which the narrator represents "Human Nature..." (34).

The narrator's relationship with his inside reader is secure. He is in complete control of the reader's responses to the novel. Since the inside reader sets the standard for the subjective experience of the outside reader by responding to the narrative as an extension of the narrator's point of view, it is unlikely that an inside or outside reader will "depart to some other Ordinary."

The narrator's omniscient point of view is supplemented with invocations to the muses. The narrator

asks, from time to time, for assistance from above as he relates his story of an unlikely hero. He asks that he be allowed "to know Mankind better than they know themselves" (685). The significance of this request is that it allows the narrator the superiority to regard readers as his subjects: "For as I am, in reality, the Founder of a new Province of Writing, so I am at liberty to make what Laws I please therein. And these Laws, my Readers, whom I consider as my Subjects, are bound to believe in and to obey..." (77). It also defines the inside reader's relationship with the narrator. As the narrator's subject, the inside reader must therefore remain connected with the narrator who controls what he knows and what he sees.

As incentive for this allegiance, the narrator promises that if his reader "chearfully" complies with his point of view, the narrator "shall principally regard [the reader's] Ease and Advantage..." (77). In the first Book, the narrator gives instructions to his reader which define the nature of that compliance:

> My Reader then is not to be surprised, if in the Course of this Work, he shall find some Chapters very short, and others altogether as long; some that contain only the Time of a single Day, and others that comprise Years; in a word, if my History sometimes seems to stand still, and sometimes to fly. For all which I shall not look on myself as accountable to any Court of Critical Jurisdiction whatever.... (77)

These instructions are significant because they determine the experience of the inside reader. The narrator says the reader is to trust that everything that he needs to know will be provided for him. When the narrator specifies that "we shall not be afraid of a Chasm in our History; but shall hasten on to Matters of Consequence, and leave such Periods of Time totally unobserved" (76), he indicates that the "Blanks" or "Chasms" (76) created by spaces of unexplained time in the history are unimportant. And he controls when and where those chasms exist.

The inside reader is to trust that the chasms in the history consist of insignificant details. In "The Concept of Plot and the Plot of Tom Jones," Ronald Crane sees the narrator as "a man we can trust, who knows the whole story and still is not deeply concerned..." (88). In other words, the narrator is not concerned whether the reader knows everything that happens during a given period of time, and the inside reader is to accept that what parts of the story the narrator does tell are meaningful and important. The inside reader is also to accept that the characters in the scenes are accurately described.

The inside reader experiences the characters of Tom Jones the same as the narrator experiences them. The way in which the narrator depicts male and female

characters has a significant effect upon the responses of the inside reader, and the nature of those responses to characterizations is what produces pleasure for the inside reader. That pleasure depends upon the reader's acceptance of the narrator's point of view.

The narrator creates an interesting world for his inside reader filled with colorful dominant male characters and equally interesting subordinate female characters. Before looking at how these female characters are subordinated, I want to explore the nature of the male characters that the narrator creates.

Squire Allworthy and young Blifil are two examples of the narrator's diverse dominant male characters. Squire Allworthy is a "Gentleman" of great wealth and the master of "one of the largest Estates in the County" (34). The narrator describes Allworthy as having "an agreeable Person, a sound Constitution, a solid Understanding, and a benevolent Heart..." (34). Not all the male characters of Tom Jones are represented by the narrator as paragons of virtue. In fact, the narrator portrays a number of his male characters as flawed and sometimes vicious. The narrator creates young Blifil, for example. Once considered "pious beyond his Age" (118), Blifil is later exposed for his hypocrisy and described by "many People" as "a sneaking Rascal, [and] a poor-spirited Wretch" (133).

Other male characters, such as Mr. Fitzpatrick and Ensign Northerton, are chastised by the narrator for their abuse of power. Fitzpatrick beats his wife and Northerton attempts to rob and rape his mistress. Squire Western abuses his parental authority by attempting to force his daughter to marry Blifil, a man she detests. These are just a few examples of the misuse of authority by male characters. The narrator often complains of male characters' abuse of their power. But regardless of their inability to make effective use of their power, the narrator does not question male characters' rights to that power. Consider, for example, the narrator's characterizations of Square and Thwackum.

The narrator empowers Square and Thwackum through the benevolence of Squire Allworthy. The patriarch entrusts Thwackum and Square with "the Instruction of the two Boys" (122), Tom and young Blifil. Throughout their characterizations in the history, the narrator chastises their flagrant abuse of the power bestowed upon them. Rather than teach Tom to think for himself, for example, Square attempts to "reconcile the Behaviour of Tom with his Idea of perfect Virtue" (132). And when dealing with Tom's discipline, Thwackum becomes so "highly enraged that he [is] not able to make the Boy say what he himself pleased" (122), that he inflicts

"so severe a Whipping, that it possibly fell little short of...Torture" (122).

The narrator offers an explanation for the reasons Square and Thwackum abuse their power by reminding the reader that "Had not Thwackum too much neglected Virtue, and Square Religion, in the Composition of their several Systems; and had not both utterly discarded all natural Goodness of Heart, they had never been represented as the Objects of Derision in this History..." (129). So while he does make the tutors objects of scorn, he never questions their rights to the power that has been given them. Their tutorial positions are never at risk. Squire Allworthy never threatens to fire them if they don't behave properly.

As heads of their estates, power is given without question to Squires Western and Allworthy. The drunken and violent tempered Western acts as foil for Allworthy, who is described as "the Favourite of both Nature and Fortune" (34). The narrator compensates for Squire Western's flaws in two ways. Squire Western is an obnoxious drunk who keeps a tight reign on his daughter by never allowing "her to be out of his Sight, unless when he was engaged with his Horses, Dogs, or Bottle" (191). The narrator excuses him this possessive distrust by constantly reminding the reader that he loved "his little Darling" (191) more than all the world. And,

in fact, Western often yields "to the Desire of his Daughter" (191). For the inside reader who concurs with the narrator's perspective of the unruly patriarch, this explanation makes Western's behavior acceptable.

Secondly, when the Squire does abuse his daughter, the narrator often projects the guilt onto other characters. Squire Western blames his sister, for example, for the failure to convince his daughter to marry young Blifil (336). The one person who opposes the power of Squire Western is his sister. The narrator portrays her as a strong-willed, educated woman who frequently questions her brother's authority. In short, Mrs. Western is a pompous woman of the world. Squire Western refers to her as "a second Wife" and "the vilest Sister in the World" (341). The narrator creates Mrs. Western as a formidible woman whose "masculine Person, which was near six Foot high, added to her Manner and Learning..." (273). Squire Western gives her the job of teaching his daughter. Given that task, Mrs. Western is disgusted when she learns that her brother has usurped her authority and locked Sophia up "in Chamber":

> As his Looks were full of prodigious Wisdom and Sagacity when he gave his Sister this Information, it is probable he expected much Applause from her for what he had done; but how was he disappointed, when with a most disdainful Aspect, she cry'd "Sure, Brother, you are the weakest of all Men. Why will you not confide in me for the Management of my Niece?...While

> I have been endeavouring to fill her Mind with Maxims of Prudence, you have been provoking her to reject them." (320)

Squire Western agrees to allow his sister to convince Sophia that she should marry Blifil since, he says, "Women are the properest to manage Women" (322). When she later fails to persuade Sophia even "by violent Methods" (343) that a marriage to Blifil would be advantageous, the blame is all hers. Squire Western has given her a fair chance to control the destiny of his daughter, and she has failed.

Thus, when the Squire locks up his daughter for a second time, it is Mrs. Western's fault that he is forced to resort to such stern discipline. The narrator not only questions the brief empowerment of Mrs. Western but also holds her accountable for failing to use that power effectively. Squire Western is only doing what has to be done to straighten out the mess his sister has made.

The narrator often projects guilt for the abuse of women onto the victim. Harriet Fitzpatrick, for example, is a woman married to "an absolute wild Irishman" (582) who beats her. Clearly, Mr. Fitzpatrick abuses his patriarchal position. But although the narrator does admit that Fitzpatrick's behavior is inappropriate, he does not focus so much on the actions of the abusive husband as he does on Mrs. Fitzpatrick's

admission that she brought it on herself.

Mrs. Fitzpatrick admits that she was not attracted to the Irishman because of his sterling character but because "He was handsome, degagé, extremely gallant, and in his Dress exceeded most others" (582). She agreed to marry him because of a rivalry with her Aunt for his affections. She confesses to Sophia her inappropriate reasons for marrying Mr. Fitzpatrick. Harriet says that she was pleased with her conquest, that it delighted her to "rival so many other Women" (584). Since, by her own admission, she married Fitzpatrick for all the wrong vain reasons, the abuse she suffers at his hand is exactly what she bargained for. Mr. Fitzpatrick is not excused for his violent behavior, but his wife admits that if she hadn't been so vain, she would have married someone else. In this case, then, the misconduct of Mr. Fitzpatrick is diminished by the vanity of his wife.

The narrator often excuses the abuse of power by explaining that while the power was misused, the empowered male meant well. He did the wrong things for the right reasons. The narrator also excuses misuse of power by frequently projecting the blame for the misconduct onto a female character. The latter method makes a significant statement about the function of female characters within the narrative. Not only do

many of the female characters accept blame for the misuse of power by males, but they also serve as foils for some of the flawed male characters. Mrs. Deborah, for example, is a foil for the virtuous Squire Allworthy. And Bridget Allworthy is a foil for the opportunistic Captain Blifil. By analyzing these relationships, I will show that as foils for male characters, female characters are subordinated in the social empowerment of the narrative.

I have shown that the narrator does not present Squire Allworthy as a flawed character. He is virtuous and kind and always fair minded. But the Squire does have one minor imperfection: he forgets to uphold standards of prudent decency. Allworthy is so shocked in the discovery scene of the infant, Tom Jones, that he forgets his manners. For the reader, this infraction of social moral standards might result in condemnation of Allworthy. But the way the narrator presents the scene shifts the focus from Allworthy to his servant.

Upon his return home, Squire Allworthy enters his bed chamber, takes off his coat and, in his shirt sleeves, discovers the abandoned infant in his bed. Shocked, he summons his servant Mrs. Deborah to "rise immediately and come to him" (39). Despite the sense of urgency in Allworthy's command, and the fact that for all she knows he "lay expiring in an Apoplexy, or

in some other Fit" (39), the fifty-two year old servant spends "many Minutes in adjusting her Hair at the Looking-glass" (39) before attending her master. The visual image this inspires is a contrast between the master who is forgetful and stands at his bedside in his shirt sleeves and his servant who deliberately sits at her dressing table combing her hair.

By including this description of the unwarranted vanity of a middle aged servant in the name of decency, the narrator sets up the ensuing scene so that it is Mrs. Deborah who looks foolish as she enters the squire's chambers and finds "her Master standing by the Bedside in his Shirt, with a Candle in his Hand" (39). When she jumps "back in a most terrible Fright" (39), the reader laughs at her, not the squire who is improperly attired. The laughter is a punitive laughter at this woman who cares more for her vanity than the safety of her master.

The narrator thus presents the female servant relating to her master not only as his subordinate but also as a silly woman who is more interested in her own decency than her master's well-being. The narrator enhances the negative image of this female character by making her act of vanity unjustified. Since she is old and unattractive, it is unnecessary for her to spend time on her appearance. So the reader's image

of Deborah entering the room compared to Squire Allworthy in his shirt sleeves makes her an even more ridiculous foil for the squire. Allworthy's empowered position is secure; he is forgiven his indiscretion, and blame for impropriety is projected onto his servant. This focus on Deborah distracts the reader from the other, more complex, "impropriety" Allworthy discovered in his bed.

The narrator manipulates the characters of Miss Bridget and Captain Blifil to subjugate her and secure Blifil's empowered position as her husband. The narrator begins the courtship of Bridget and Blifil by portraying them as similar in physical appeal. Both characters are equally unattractive. The narrator effectively diminishes Captain Blifil's looks by dwelling on those charming aspects of his personality that make him attractive to Bridget.

The narrator begins his account of the courtship of Miss Bridget and Captain Blifil with his opinions of feminine notions of romance: "The Love of Girls is uncertain, capricious, and so foolish that we cannot always discover what the young Lady would be at..." (65). And he claims that "Women about Forty" are "grave, serious and experienced..." (65). Although she is a grave spinster, Bridget is, indeed, serious about Captain Blifil. Miss Bridget has a "passion" for Captain

Blifil and overlooks his "Defects of Person" because of his charming conversation.

The narrator provides Captain Blifil with the charms necessary to win the affections of Miss Bridget and obtain her fortune:

> The Captain likewise very wisely preferred the more solid Enjoyments he expected with this Lady, to the fleeting Charms of Person. He was one of those wise Men, who regard Beauty in the other Sex as a very worthless and superficial Qualification; or, to speak more truly, who rather chuse to possess every Convenience of Life with an ugly Woman, than a handsome one without any of those Conveniencies. And having a very good Appetite, and but little Nicety, he fancied he should play his Part very well at the matrimonial Banquet, without the Sauce of Beauty. (66-7)

The captain's motivation for pursuing Miss Bridget is not who she is but what she has. Bridget overlooks Blifil's ugliness because of "the Charms of [his] Conversation" (66). Blifil overlooks Bridget's "Want of Beauty" (36) because of her money. Bridget is not deceptive in her pursuit of Blifil, but he pretends to care for her when all he really wants is her money. And she is so desperate that she is easily deceived. The narrator describes how Blifil plays his part in seducing Bridget, but he does not condemn Blifil for his deception.

And so this pattern continues throughout the novel. The narrator frequently presents flawed male characters

who are portrayed as superior to the female characters. The Man of the Hill, for example, is described as "high-mettled, [with] a violent Flow of animal Spirits...a little ambitious, and extremely amorous" (453), yet he is referred to by his wife as her "Master" (447). And for all his indiscretions, Tom is superior to Molly by virtue of the fact that he was not the first to have "corrupted her Innocence" (234). The narrator does, in fact, support the patriarchal order which subjugates women by characterizing them as foils for the dominant males. This indicates an inequality of gender which will affect the ways in which characters are perceived by the male and female reader. It will also affect the kind of pleasure the inside reader experiences as he "looks at" these characters through the eyes of the narrator. In order for the inside reader to experience pleasure in "looking at" the handsome figure of Fitzpatrick or the homely body of Captain Blifil, he must accept the narrator's perceptions of those characters. This means that the inside reader must also accept the narrator's patriarchal position of male dominance and female subordination. Thus, as the female reader associates with subordinated female characters, if she is to "comply chearfully," she must accept the narrator's notions of male superiority.

As I discussed in Chapter I, the affinity of thought

between the narrator and his male and female inside readers affects an intimacy by virtue of that connection. The inside reader is psychologically connected to the narrator's thoughts and emotions. There can be no separation of identity if the pleasure that Mulvey argues is experienced by visual narrative audiences is to be experienced by the reader of Tom Jones. The inside reader thus enmeshes with the narrator. And that bond produces the same scopophilic and voyeuristic pleasure that the cinematic audience experiences in its identification with the camera's point of view.

Since by gender identification with empowered male characters the male inside reader assumes the position of dominance as a fellow empowered member of the patriarchal order, his experience of the text will differ from that of the female inside reader's. Even though she also identifies with the narrator and is, in effect, enmeshed with his thoughts and emotions, the female inside reader is nonetheless separated from him by her gender. She is not a member of the patriarchy; she is subservient to it.

Since the pleasure for the male and female inside reader is quite different, it is necessary to look at those pleasures separately. I have shown in this chapter how the narrator presents characters to his readers so that the women of the narrator's world are

subjugated by the empowered male characters. This manipulation of characters by the narrator preserves and promotes the patriarchal order. The pleasure for the male and female inside reader that results from identification with these characters is complex and multi-faceted. In the next chapter, I will begin with an exploration of the pleasure offered to the male inside reader.

CHAPTER III

THE MALE INSIDE READER

> For the male reader, the text serves as the meeting ground of the personal and the universal. Whether or not the text approximates the particularities of his own experience, he is invited to validate the equation of maleness with humanity. (26)
> -Patrocinio Schweickart-

The intimate bond created between the narrator of Tom Jones and his male inside reader supports the oppressive social system by subordinating the female to the patriarchal order. Reinforcement of patriarchal principles results in pleasure for the male inside reader. In "The Self-Conscious Narrator in Comic Fiction Before Tristram Shandy," Wayne Booth refers to the inside reader as a real reader and the outside reader as a potential reader and explains the intimacy between the narrator and the inside reader:

> If we are to sympathize with the generous, open-hearted hero, we must be goaded into the camp of those who admire such qualities more than they deplore imprudence or minor violations of moral codes. The narrator thus affects an intimacy with us at every crucial point throughout the story of Tom's actions, and forestalls any criticism we might wish to offer. (177-78)

For the purposes of my argument, I restrict my discussion of Booth's "we" to the "real" reader whose experience of the narrative serves as a guidepost for the potential reader. In this chapter, I offer passages and citations in which I analyze male inside reader responses. Those responses also apply to the female inside reader, but I deal specifically with those responses in Chapter IV.

For the male reader to be "goaded" into the camp of those who admire Tom's heroic qualities more than they "deplore" Tom's character flaws, it is crucial that the male reader accept an orientation to the text as an inside reader. Since the inside reader's thoughts and perceptions are enmeshed with the narrator's, his responses to Tom are determined by the narrator.

The pleasures associated with scopophilia and voyeurism which result from this enmeshed orientation to the text are my concern in this chapter. For the narrator to provide those pleasures, Booth argues that the inside reader must become willing to overlook the character flaws of the hero.

Although Tom is presented as an unlikely hero, the way the narrator presents his character affords the inside reader an opportunity to experience pleasure in looking at Tom. Enmeshment with the narrator also allows the male inside reader to identify with the hero

as his same-gender character. A case in point is the narrator's description of the first time Tom kisses Sophia.

The narrator begins the first scene of passion between Tom and Sophia by making it clear that it is Sophia who "began to have some little Kindness for Tom Jones" (165). The narrator says, in fact, that because Tom's heart belongs to another, he responds to Sophia "with no Particularity, unless, perhaps, by shewing her a higher Respect than he paid to any other" (166). One afternoon, Tom finds Sophia alone in the garden and asks her to help the game keeper's family. When she complies, his response inspires sensual pleasure for the male inside reader:

> He then snatched her Hand, and eagerly kissed it, which was the first Time his Lips had ever touched her. The Blood, which before had forsaken her Cheeks, now made her sufficient Amends, by rushing all over her Face and Neck with such Violence, that they became all of a scarlet Colour. She now first felt a Sensation to which she had been before a Stranger, and which, when she had Leisure to reflect on it, began to acquaint her with some Secrets, which the Reader, if he doth not already guess them, will know in due Time. (168)

Although it is Sophia who desires Tom, the male inside reader's attention is first drawn by the narrator to the intensity of Tom's actions. Tom does not casually lift Sophia's hand or gently take it in his. Instead, he "snatches" her hand forcefully. This action connotes

power. When Tom goes on to kiss Sophia's hand eagerly, the reader experiences the excitement of that passion. It is the same eagerness that Sophia displayed in the earlier scene when "Colour forsook her Cheeks, [and] her Limbs trembled" (167). The narrator then focuses the reader's attention on Sophia's reaction to Tom's gesture. Her pulse races as blood rushes to her face. The narrator reinforces the intensity of this passion by stressing the "violence" of Sophia's physical reaction. The male inside reader experiences the scene with the same intensity as the narrator who presents it. He therefore experiences the sensual pleasures of the scene as if he were there watching it.

Pleasure for the male inside reader also comes from voyeuristic identification with the hero as his same-gender character. The narrator has already explained that Tom was anything but a completely virtuous hero. But he does say that "though he did not always act rightly, yet he never did otherwise without feeling and suffering for it" (173). Since he experiences pangs of guilt for his misdeeds, Tom's mistakes are not intentional. He means well. So the reader is predisposed to forgive Tom his indiscretions. Later in the novel, the narrator guides the male inside reader to a sympathetic response to Tom -- for example, in the development of Tom's relationship with Mrs. Waters.

Mrs. Waters is first introduced as a victim who is being attacked by Ensign Northerton. When Tom sweeps into the scene and finds the damsel in distress, he asks "no Questions at this Interval; but fell instantly upon the Villain, and made such good Use of his trusty Oaken Stick, that he laid him sprawling on the Ground, before he could defend himself, indeed almost before he knew he was attacked..." (496). Mrs. Waters perceives Tom as an heroic image of heavenly perfection. So, when Mrs. Waters says "I could almost conceive you to be some good Angel: and to say the Truth, you look more like an Angel than a Man, in my Eye..." (496), the perception is experienced by the male inside reader as voyeuristic pleasure. He relates to his same-gender character as a hero.

Consider the implications of reader identification with the hero who presents "a charming Figure...a very fine Person, and a most comely Set of Features, adorned with Youth, Health, Strength, Freshness, Spirit and Good-Nature" (496). Not only does the male inside reader experience pleasure in looking at such a physically handsome man, but the male inside reader also feels empathy for Tom's predicament because of the hero's good-natured spirit. Tom's "minor violations of moral codes" are projected onto Mrs. Waters.

Mrs. Waters is described in a much less favorable

light than Tom as "a Woman stript half naked" (496) who "seemed to be, at least, of the middle Age, nor had her Face much Appearance of Beauty; but her Cloaths being torn from all the upper Part of her Body, her Breasts, which were well-formed, and extremely white, attracted the Eyes of the Deliverer" (496). Physically, she is a foil for the hero. Her lack of beauty is compensated for only by her breasts which, because they are exposed, the hero cannot help but notice. The narrator's presentation of the visual image of a half-naked woman gives the male inside reader the scopophilic pleasure of a peeping Tom who gets to see a woman's body without being noticed. The male inside reader experiences the voyeuristic pleasure of seeing a peeping Tom [Jones], his same-gender character, noticing Mrs. Waters' body.

Since Tom cannot look at her without seeing her exposed flesh, he offers her his coat. When she refuses to accept it, Tom is granted permission to continue looking at her exposed flesh and experience pleasure in the looking. After all, he did offer to cover her up. So as they travel the road to Upton, Tom is forgiven his temptation to look at Mrs. Waters' breasts.

When Mrs. Waters refuses the coat, she becomes the exhibitionist who seeks pleasure from being looked at. This illustrates Mulvey's point that "[i]n their

traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote 'to-be-looked-at-ness'" (19). Not only does the male inside reader experience the pleasure of identification with the hero, he also experiences the scopophilic pleasure of looking at the exhibitionist (Freud 14: 111-40). The male inside reader also experiences the voyeuristic pleasure of watching his same-gender character taking scopophilic pleasure in looking at the exhibitionist.

In addition to the visual "look" of the scene, the behavioral aspect of Mrs. Waters' exhibitionism also places the male inside reader's sympathy with the hero. The reader is able to experience Mrs. Waters' manipulative behavior as further permission to enjoy the voyeuristic pleasure of looking at her nakedness. On the road to Upton, the narrator describes Mrs. Waters' behavior as she tries to get Tom's attention:

> Thus our Heroe and the redeemed Lady walked in the same Manner as Orpheus and Eurydice marched heretofore: But tho' I cannot believe that Jones was designedly tempted by his Fair One to look behind him, yet as she frequently wanted his Assistance to help her over Stiles, and had besides many Trips and other Accidents, he was often obliged to turn about. However, he had better Fortune than what attended poor Orpheus; for he brought his Companion, or rather Follower, safe into the famous Town of Upton. (498-99)

Tom tries to avoid looking at Mrs. Waters, but her constant accidents require his attention. His intentions are honorable as he helps her over stiles and keeps her from tripping. For the male inside reader, this means that looking at Mrs. Waters is not only understandable but also honorable. Tom has to look back to make sure she's all right. When Tom takes advantage of the opportunity to steal "a sly Peep or two, tho' he [takes] all imaginable Care to avoid giving any Offence" (500), the male inside reader overlooks the minor indiscretion. Despite this slip of prudence, the hero still maintains his innocence when, upon arrival at Upton, Mrs. Waters asks to "see him again soon, to thank him a thousand Times more" (500).

When Mrs. Waters invites Tom to dinner to reward his gallantry, Tom accepts. The male inside reader overlooks any possibility that Tom might suspect Mrs. Waters' ulterior motives since the narrator has already established Tom's naivete. And to insure the male inside reader's sympathy for the hero, the narrator explains Mrs. Waters' motives:

> But whatever Censures may be passed upon her, it is my Business to relate Matters of Fact with Veracity. Mrs. Waters had, in Truth, not only a good Opinion of our Heroe, but a very great Affection for him. To speak out boldly at once, she was in Love, according to the present universally received Sense of that Phrase, by which Love is applied indiscriminately to the desirable

> Objects of all our Passions, Appetites, and Senses, and is understood to be that Preference which we give to one Kind of Food rather than to another. (510)

The narrator's opinion of Mrs. Waters as a seductress who is attracted to her prey because of some indiscriminate lust for him as nothing more than a morsel, reduces her to a level of morality far beneath that of the hero. The male inside reader, enmeshed with the narrator, shares this perception of Mrs. Waters as an aggressor. Thus, by the time the seduction scene, a "Battle of the amorous Kind" (509), begins, the male inside reader's sympathy lies with the unsuspecting hero.

Mrs. Waters acts as the protagonist of the "battle." She disguises her intentions by covering her breasts which have already successfully tempted Tom to steal a "sly Peep." The narrator's description of the seduction insures the reader's sympathy for the hero. According to Booth's criteria, that sympathy leads to intimacy with the narrator. The resulting scopophilc pleasure is the manifestation of that intimacy.

The scene begins after Mrs. Waters has successfully lured Tom to her apartment:

> ...she again began her Operations. First, having planted her Right Eye side-ways against Mr. Jones, she shot from its Corner a most penetrating Glance....[then] hastily withdrew her Eyes, and leveled them downwards as if she was concerned for what she had done....

> And now, gently lifting up those two bright Orbs which had already begun to make an Impression on poor Jones, she discharged a Volley of small Charms at once from her whole Countenance in a Smile. Not a Smile of Mirth, nor of Joy; but a Smile of Affection, which most Ladies have always ready at their Command.... (512-13)

The narrator begins the scene by drawing the reader's attention to the eyes of Mrs. Waters. She has concealed her breasts under a cloth and uses her eyes to flirt with Tom. She feigns shyness when she dramatically looks down. The narrator's reference to "penetrating Glance" inspires a specific visual response for the reader which indicates the purpose of Mrs. Waters' look. This is not a casual glance or a quick glance; it is a penetrating one. And that description provides the sexual connotation of Mrs. Waters' masculine ability to penetrate Tom. That ability provides her with a symbolic penis, the implied power of which is associated with a man's power to penetrate a female.

The narrator then directs the reader's attention from Mrs. Waters' eyes to her mouth. He offers an image of a tempting smile that is inviting and manipulative. It is not a casual smile or a simple grin; it is a smile of affection. And since this kind of smile is one used not only by Mrs. Waters but "most Ladies" as well, it is clear that her intention is to use the smile to elicit a sexual response from Tom. The narrator then

moves to Tom's reaction to the smile:

> This Smile our Heroe received full in his Eyes, and was immediately staggered with its Force. He then began to see the Designs of the Enemy, and indeed to feel their Success.... To confess the Truth, I am afraid Mr. Jones maintained a Kind of Dutch Defence, and treacherously delivered up the Garrison without duly weighing his Allegiance to the fair Sophia. In short, no sooner had the amorous Parley ended, and the Lady had unmasked the Royal Battery, by carelessly letting her Handkerchief drop from her Neck, than the Heart of Mr. Jones was entirely taken, and the fair Conquerer enjoyed the usual Fruits of her Victory. (513)

The male inside reader experiences scopophilic pleasure in seeing Mrs. Waters' exposed breasts and at the same time sympathizes with Tom's defenseless capitulation to her attack. Because the narrator describes Mrs. Waters' smile as one which staggers Tom with its force, the power of her seduction is intensified. Neither Tom nor the narrator nor the male inside reader has the power to resist that kind of power.

The male inside reader experiences Mrs. Waters' seduction as the voyeurisitic satisfaction which Freud, in "Instincts and Their Vicissitudes," describes as the "attainment of 'organ-pleasure'" (14: 126). The narrator presents Tom with a number of images of sexual temptation in this scene which serve to insure the experience of sexual gratification. The voyeuristic pleasure for the male inside reader is experienced as a growing intimacy with the narrator who provides

that pleasure.

The innocence of Tom's sexual gratification becomes threatened when, nine books later, the narrator suggests the possibility that Mrs. Waters is, in fact, Tom's mother. At this point, the importance of a shared attitude of sympathy for the hero between the narrator and male inside reader indicates another level of intimacy which Booth says will manipulate real readers into Fielding's desired moral attitudes (177-78).

Tom is in jail when Partridge comes to visit him. When Tom confesses to Partridge that he has slept with Mrs. Waters, Partridge replies with alarm, "Why then the Lord have Mercy upon your Soul, and forgive you...but as sure as I stand here alive, you have been a-Bed with your own Mother" (915). This incestuous possibility threatens to alter the sexual gratification of the seduction by making it immoral. But having set up the character of Mrs. Waters as a perpetrator who considers the hero an enemy to be conquered, the narrator suggests that it is she who is condemned, not Tom, her victim. Tom certainly feels guilty and horrified by the incestuous connotations of Partridge's news, and so the reader's sympathy remains with him. The narrator's description of the seduction scene makes it clear that no one could have resisted Mrs. Waters' attack. When it is later discovered that Mrs. Waters is not Tom's

mother, the inside reader experiences the relief as reward for his compliance with the narrator's moral attitudes. Mrs. Waters is still guilty of deceit and seduction, but Tom maintains his innocence as victim of her attack.

The intimacy created between the narrator and his male inside reader gives the reader an opportunity to identify with the hero and sympathize with him while enjoying the voyeuristic and scopophilic pleasures of watching Tom. The narrator also affects an intimacy with the male inside reader through his digressions. The narrator uses a number of these digressions to explain and often excuse Tom's "minor violations of moral codes."

The narrator makes it clear to the inside reader that he intends to digress throughout the narrative: "Reader, I think proper, before we proceed any farther together, to acquaint thee, that I intend to digress, through this whole History, as often as I see Occasion..." (37). The narrator uses digressions as vehicles by which to offer his opinions. Because of his identification and enmeshment with the narrator, the male inside reader accepts those opinions as fact. So the excuses made by the narrator for Tom's behavior in digressions can be accepted by the inside reader. And, for the inside reader, the acceptance of those

excuses "forestalls any criticism" of the hero and thus creates, according to Booth's formula, an intimate bond between the narrator and male inside reader. In one digression, for example, the narrator excuses Tom's indecorous behavior by blaming the hero's indiscretions on his inability to control his passions.

In the scene which precedes the digression, Master Blifil informs Squire Allworthy that Tom has "filled the House with Riot and Debauchery" (308). Blifil also mentions that Tom has been caught "engaged with a Wench" (308). The squire confronts Tom with "the many Iniquities of which Jones had been guilty, particularly those which this Day had brought to light, and concluded by telling him, 'that unless he could clear himself of the Charge, [Allworthy] was resolved to banish him from his Sight for ever'" (310). Unable to clear himself of the charges, Tom is "sent away Pennyless" (311). The digression which follows opens the first chapter of Book VII:

> A single bad Act no more constitutes a Villain in Life, than a single bad Part on the Stage. The Passions, like the Managers of a Playhouse, often force Men upon Parts, without consulting their Judgement, and sometimes without any Regard to their Talents. Thus the Man, as well as the Player, may condemn what he himself acts....
>
> Upon the whole then, the Man of Candour, and of true Understanding, is never hasty to condemn. He can censure an Imperfection, or even a Vice, without Rage against the guilty Party. In a Word, they are the same

> or even a Vice, without Rage against the guilty Party. In a Word, they are the same Folly, the same Childishness, the same Ill-breeding, and the same Ill-nature, which raise all the Clamours and Uproars both in Life, and on the Stage. The worst of Men generally have the Words Rogue and Villain most in their Mouths, as the lowest of all Wretches are the aptest to cry out low in the Pit. (328-29)

The narrator says, then, that it is the "Passions" that force men to commit bad Acts. This certainly is frequently the case with Tom. The hero's passions get him into trouble, for example, with Molly, Mrs. Waters and Lady Bellaston.

I showed in Chapter II that the narrator excuses the "bad Acts" of a number of male characters in the novel by pointing out that they committed them not only because of their Passions but often because they were doing the wrong things for the right reasons. However, the male inside reader often sympathizes with Tom since he does the wrong things as a result of his inability to control his passions.

This character flaw is excusable since, as Freud's analysis of sexual pleasures shows, the desire for the "attainment of 'organ-pleasure'" is an instinctual drive, not a moral choice. In the digression, the narrator alludes to this instinctual quest for sexual gratification as an excuse for Tom's misconduct. Since female characters tempt Tom to yield to his passions,

"the moral attitudes Fielding desires" are maintained when Tom's behavior is excused at the expense of women.

Female characters initiate the hero's assent to passion. The female characters also yield to passion, but they are not excused since they are scheming and deceitful. The reason Tom gives in to those passions is because the women he meets set traps for him that he cannot resist. The dinner scene with Mrs. Waters is one example (see p. 510).

Another case in point is the narrator's presentation of the scene where Molly catches Tom when he is at his lowest point of depression. In this scene, Tom has just been sent away from the Allworthy estate in shame. Seizing the opportunity to seduce Tom, Molly "soon triumph[s] over all the virtuous Resolutions of Jones..." (175). Molly manipulates Tom to provide her with sexual gratification by approaching him when his resistance is low. The narrator describes Molly's manipulation of Tom as a means of showing the female potential for deceit.

The potential for female deceit is also described by the narrator in the scene where Lady Bellaston, disguised in a mask, pretends to know details of the whereabouts of Sophia. Tom follows Lady Bellaston toherhouse after the masquerade only because "Gallantryto the Ladies was among his Principles of Honour; and

he held it as much incumbent on him to accept a Challenge to Love, as if it had been a Challenge to Fight. Nay, his very Love to Sophia made it necessary for him to keep well with the Lady..." (715).

These female characters who successfully tempt Tom to yield to his passions in spite of his loyalty to his beloved Sophia are not forgiven for their misuse of their sexual instincts for "organ-pleasure." Molly is chastised by her family as well as the community, and Lady Bellaston does not succeed in winning Tom's affection. By holding women responsibile for the hero's moral misconduct, Tom's misconduct is excused.

I find analysis of the narrator's opinions of women in general a useful starting point for determining why the narrator holds women responsible for Tom's moral indiscretions. It is through these opinions that the narrator expresses a fear of women that Freud labels the castration complex (18: 273-74). The narrator must deal with that anxiety in order to protect the patriarchy from attack and still provide pleasure for the male inside reader.

In the following digression, the narrator shows that while women have the propensity for self-sacrifice, they also have the power to kill:

> It is, indeed, the Idea of Fierceness, and not of Bravery, which destroys the Female Character: For who can read the Story of

> the justly celebrated Arria, without conceiving as high an Opinion of her Gentleness and Tenderness, as of her Fortitude? At the same Time, perhaps, many a Woman who shrieks at a Mouse, or a Rat, may be capable of poisoning a Husband; or, what is worse, of driving him to poison himself. (559)

The narrator's opinion of the capacity of a woman to kill or incite suicide, an opinion which the male inside reader shares, indicates a level of respect for a woman's capacity to destroy as well as her ability to act the part of a terrified victim. The power to deceive is depicted in a far less respectful light in the following digression:

> ...Can it be doubted, but that the finest Woman in the World would lose all Benefit of her Charms, in the Eye of a Man who had never seen one of another Cast? The Ladies themselves seem so sensible of this, that they are all industrious to procure Foils; nay, they will become Foils to themselves; for I have observed...that they endeavour to appear as ugly as possible in the Morning, in order to set off that Beauty which they intend to shew you in the Evening. (212)

Though this description of a woman demeans her appeal to men, the narrator makes it clear that the ability to change appearance so drastically from ugliness to beauty is a powerful tool. The fact that a woman "endeavours" to appear one way and then another indicates a capacity for deceptive disguise. The deception is premeditated as the woman intends to "procure Foils." The woman sets out to mislead a man, which implies

lack of trust. Where there is deception and lack of trust, there is fear since one must always be wary of what the deceptive person might do next.

The narrator's opinion about the feminine potential for violence expresses that fear. Before the narrator describes Lady Bellaston's plot to rival Sophia for Tom's affections, he presents the reader with the following observations about enraged women:

> I remember a wise old Gentleman, who used to say, when Children are doing nothing, they are doing Mischief. I will not enlarge this quaint Saying to the most beautiful Part of the Creation in general; but so far I may be allowed, that when the Effects of female Jealousy do not appear openly in their proper Colours of Rage and Fury, we may suspect that mischievous Passion to be at work privately, and attempting to undermine, what it doth not attack above-ground. (784-85)

The narrator offers to his male inside reader the opinion that when a woman is acting out her fury in fits of rage, she is certainly to be feared. But when a jealous woman is quiet and docile, she is even more threatening since there is no way to tell what she is planning to do. Thus, the narrator sees woman as a destructive, deceptive creature who plots revenge and plans attacks against the male members of the patriarchal order. Freud defines this masculine fear of the destructive potential of woman as castration anxiety. He explains the concept in his essay "Medusa's Head":

> The sight of Medusa's head makes the spectator stiff with terror, turns him to stone...For becoming stiff means an erection. Thus in the original situation it offers consolation to the spectator: he is still in possession of a penis, and the stiffening reassures him of the fact.
>
> This symbol of horror is worn upon her dress by the virgin goddess Athene. And rightly so, for thus she becomes a woman who is unapproachable and repels all sexual desires...a representation of woman as a being who frightens and repels because she is castrated. (18:273-74)

The male then fears that a woman will reduce him to her castrated likeness, leaving him also lacking the organ which acts as a symbol of his power. In "Visual Pleasure and Narrative Cinema," Mulvey notes that woman symbolizes "the castration threat by her real lack of a penis" (14). This lack is perceived by males as a frightening omen of what could happen to them. Castration anxiety, then, is the fear that as a castrated male, woman has the capacity to castrate the man and strip him of the patriarchal power that possession of his penis implies.

This patriarchal fear of a woman's power to castrate a man effects the narrator's characterization of many of his female characters as well as his opinions about them. In Freudian terms, the narrator's lack of trust in a woman and focus on her ability to deceive and even kill are all aspects of castration anxiety. A woman is inconsistent and sly. She can catch a man off guard

and threaten to castrate him, which in turn threatens to strip him of patriarchal power.

Laura Mulvey shows how cinema uses scopophilia and voyeurism to deal with that castration fear and produce pleasure. The narrator of Tom Jones uses these same methods to maintain control of the text, deal with the castration anxiety which exists in the patriarchal world he has created, and produce pleasure for the male inside reader.

Referring to the patriarchal narrative control of visual cinema, Laura Mulvey asserts that "the woman as icon, displayed for the gaze and enjoyment of men, the active controllers of the look, always threatens to evoke the anxiety it originally signified" (21). Similar to the visual control of the camera, the male narrator of Tom Jones maintains narrative control of the written text which determines the response of the male inside reader.

Mulvey argues that the first narrative technique cinema uses to alleviate castration anxiety and, at the same time, produce pleasure, is found in the connection between voyeurism and sadism. For the narrator of Tom Jones, application of this technique indicates a new level of intimacy with his male inside reader. When sadism is applied to voyeuristic pleasure, the male inside reader's identification with his

same-gender character becomes associated with the active pleasure of sadism. Mulvey defines the concept as

> ...preoccupation with the re-enactment of the original trauma (investigating the woman, demystifying her mystery), counterbalanced by the devaluation, punishment or saving of the guilty object.... [V]oyeurism...has associations with sadism: pleasure lies in ascertaining guilt (immediately associated with castration), asserting control and subjugating the guilty person through punishment or forgiveness.... Sadism demands a story, depends on making something happen, forcing a change in another person, a battle of will and strength, victory/defeat, all occurring in a linear time with a beginning and an end. (21-22)

So for the narrator of Tom Jones to use voyeurism as a way of eliminating castration anxiety while still producing pleasure for the male inside reader, he must exercise the patriarchal power of creating voyeurism as active sadism. One of the primary advantages of sadism is the power to ascertain guilt. Subjugating a person through punishment or forgiveness does not require that the sadist prove that a wrong has been committed. The pleasure derived from imposing sentence on a person is illustrated in the narrator's characterization of Jenny Jones, Tom's alleged mother.

The narrator presents Jenny from the outset as a potential threat to the patriarchal citadel. She is intelligent, self-sufficient, and she is not preoccupied with finding a husband. The narrator describes Jenny as "no very comely Girl, either in

her Face or Person" (48). She lives with school-master Partridge "who had the Good nature, or Folly... to instruct her so far, that she obtained a competent Skill in the Latin Language, and was perhaps as good a Scholar as most of the young Men of Quality of the Age" (48).

The narrator's decision to provide Jenny with intellectual capacity potentially gives her the power to question the patriarchal order. Jenny is not presented as a typically dependent female; she answers only to herself. In order to subjugate Jenny, the narrator provides Mrs. Deborah and Miss Bridget, the gossips who act as antagonists. They envy Jenny's independence and will later participate in condemning her:

> This Advantage, however, like most others of an extraordinary Kind, was attended with some small Inconveniencies: For as it is not to be wondered at, that a young Woman so well accomplished should have little Relish for the Society of those whom Fortune had made her Equals, but whom Education had rendered so much her Inferiors...this Superiority in Jenny... produce[d] among the rest some little Envy and Ill-will.... (48-49)

The intellectual and independent superiority of Jenny to other female members of the community poses a threat to the entire community. She breaks the status quo of female subordination to empowered males and is thus regarded with ill-will by male and female members

of the community. The male inside reader thus experiences association not only with the male members of the patriarchy, but also with the community which upholds those standards. The community will, in due time, see to it that Jenny's threat to the system results in her expulsion from the community. Thus, Jenny's position of educational and independent superiority is diminished when Squire Allworthy accepts the unsubstantiated accusations of Mrs. Deborah and Miss Bridget that Jenny is the mother of the abandoned infant.

The male inside reader's vicarious pleasure in ascertaining Jenny's guilt is in no way dependent upon the truth of the charges levied against her. As a representative patriarch within the community, Squire Allworthy reminds Jenny that "it is in my Power, as a Magistrate, to punish you very rigorously for what you have done..." (51). He goes on to caution that the societal consequences for such "heinous" crimes committed by women are that the guilty are "rendered infamous." The male inside reader identifies with the privileged male figure who has the power to subjugate the "guilty person" and thus determine her punishment. Squire Allworthy goes on to determine Jenny's fate:

> ...I will take care to convey you from this Scene of your Shame, where you shall, by being unknown, avoid the Punishment

> which, as I have said, is allotted to your Crime in this World; and I hope by Repentance, you will avoid the much heavier Sentence denounced against it in the other. Be a good Girl the rest of your Days, and Want shall be no Motive to your going astray: And believe me, there is more Pleasure, even in this World, in an innocent and virtuous Life, than in one debauched and vicious. (53)

As the male inside reader identifies with Allworthy, his same-gender character, he experiences the pleasure associated with sadism that allows him to vicariously exercise power over Jenny as the guilty object. And when the narrator momentarily turns the community against Allworthy as they whisper "that he himself was the Father of the foundling Child" (58), those accusations are so absurd in light of the squire's impeccable reputation that they serve only to "afford an innocent Amusement to the good Gossips of the Neighbourhood" (59). Thus, accusations made against the squire are discounted and never honored as having the slightest substance, but accusations that Jenny is the mother of the child are accepted as actual fact with no need of proof by which to substantiate them.

When it is later discovered that the "fact" of Jenny's guilt is indeed untrue, the male inside reader still experiences the pleasure of patriarchal control since he shared in sparing her severe punishment by sending her away. The basic fact still remains that

if she had not denied her humble social position by insisting upon an education, the community would not have felt threatened by her, would not have harbored feelings of ill-will, and might have found someone else to blame for the abandonment of the infant. The narrator thus builds Jenny up by affording her an education and the will to learn, only to oppress her by falsely accusing and sentencing her.

For the male inside reader, all facets of sadistic pleasure are complete. He participates in Jenny's devaluation as the community turns against her, ascertains her guilt in abandoning the infant, and controls her by participating in Allworthy's forgiveness of her. As a result, Jenny is rendered harmless, alleviating any threat of castration and securing the male inside reader in his position of social dominance.

Just as the narrator has the power to break down a character like Jenny, he also has the power to build one up, offering his male inside reader pleasure in another way, through fetishistic scopophilia. Laura Mulvey argues that the "second avenue of escape for the male unconscious" from castration anxiety is fetishistic scopophilia, a pleasure she associates with a process which "builds up the physical beauty of the object, transforming it into something satisfying in itself" (21).

The pleasure produced by fetishistic scopophilia thus relates to narcissism and ego. Not only is it the love of looking at a body, it is the love of looking at an object of perfection, one whose beauty is intensified and idealised. In film, a camera projects a screen image of that beauty and perfection which in turn creates visual perception. In Tom Jones, the narrator provides a written description which evokes a visual image of pleasurable perfection in the mind's eye of the reader.

Since in Tom Jones the reader is presented with a narrator who, unlike the camera, does not deny his existence but is at times a very real presence within the narrative, the scopophilic pleasure for the enmeshed male inside reader is produced through his active identification with the narrator. When the narrator presents the heroine of the novel as a vision of perfection, the male inside reader shares that vision. The narrator introduces Sophia as "a Lady with whom we ourselves are greatly in Love, and with whom many of our Readers will probably be in Love too before we part..." (149). For the reader who is enmeshed with the narrator, that love is a given.

Sophia is described with "an Elevation of Stile" as more than just a woman. Indeed, she is so beautiful and so "charming" that not even Handel could create

music adequate "to celebrate her Appearance" (154-55). Here, the narrator appeals to the reader's audible senses. References to Handel inspire aural responses of lovely music.

She is so beautiful that even "the highest Beauties of the famous Venus de Medicis were outdone" (157). In this phrase, the narrator appeals to visual images of comparative beauty. He begins by elevating Sophia's looks to a higher order. The inside reader is then given the familiar image of a goddess and challenged to imagine a beauty beyond it.

After providing the reader with heavenly images and angelic associations, the narrator compares her to Lady Ranelagh and the Dutchess of Mazarine (156), prominant social beauties of eighteenth-century England. The inside reader has, by this point, experienced a plethora of images to associate with Sophia. The narrator follows these general images with the specifics of Sophia's physical appearance.

Sophia's hair is one of her features to which the narrator devotes a great deal of attention. "Her Hair, which was black, was so luxuriant, that it reached her Middle, before she cut it, to comply with the modern Fashion; and it was now curled so gracefully in her Neck, that few could believe it to be her own" (156). The narrator's use of the words "luxuriant" and

"graceful" gives Sophia's description richness and the glamour befitting a lady of fashion.

A number of other words such as "Lustre, Softness, Ivory, Delicacy, Alabaster, Gloss, Parian Marble" are used to suggest images of wealth, purity and glamour. In fact, the only physical flaw the narrator gives Sophia is that "her Forehead might have been higher without Prejudice to her" (156). The words "might have" rather than "should have" prevent the reader from imagining a forehead that is disproportionate. By giving Sophia this one physical feature that is less than perfect, the narrator does provide her at least one human imperfection.

Sophia's perfect virtue is reflected in her sweet disposition: "Her Mind was every way equal to her Person; nay, the latter borrowed some Charms from the former: For when she smiled, the Sweetness of her Temper diffused that Glory over her Countenance, which no Regularity of Features can give" (157). Unlike Jenny who poses a threat to the patriarchal order by pursuing an education, Sophia uses her mind to effect a pleasing disposition. Thus, unthreatened by intellectual challenge, the male inside reader, enmeshed with the narrator, enjoys looking at Sophia as an object of perfection to be admired and not feared. This produces the narcissistic pleasure for the male inside reader

of enjoying looking at Sophia as a perfect icon.

The narrator appeals to the narcissism of the female reader as well in his portrait of the heroine. The narrator concludes the chapter devoted to Sophia's description with a promise to the female reader that she will see, in the character of Sophia, the potential for her own perfection:

> Indeed we would, for certain Causes, advise those of our Male Readers who have any Hearts, to read no farther, were we not well assured, that how amiable soever the Picture of our Heroine will appear, as it is really a Copy from Nature, many of our fair Country-women will be found worthy to satisfy any Passion, and to answer any Idea of Female Perfection, which our Pencil will be able to raise. (154)

The female reader is promised the possibility of achieving the same status as the heroine, the ability to satisfy the passions of the male members of the patriarchy.

In order for her to see herself as a reflection of Sophia, however, the female reader must see Sophia in the same way that the narrator sees her. In order to experience that shared perception of Sophia, the female reader must accept an orientation to the text from the narrator's perspective, and so she must respond to the narrative as an inside reader.

The female inside reader, then, is also invited by the narrator to experience pleasure in reading the

text of Tom Jones. Enmeshed with the narrator, the female inside reader is provided with the same voyeuristic and fetishistic scopophilic pleasure afforded the male inside reader. But the female inside reader also identifies with her same-gender character. Her pleasure on that level, then, is experienced as the opposites of voyeurism and scopophilia, masochism and exhibitionism.

CHAPTER IV

THE FEMALE INSIDE READER

> "Woman...is only a more or less complacent facilitator for the working out of man's fantasies. It is possible, and even certain, that she experiences vicarious pleasure there, but this pleasure is above all a masochistic prostitution of her body to a desire that is not her own and that leaves her in her well-known state of dependency."
>
> -Luce Irigaray-
> (qtd. in Marks: 101)

A female reader of Tom Jones desires a response to the narrative which will provide the pleasure the narrator promises. Given the popularity of the time-honored classic, the narrator obviously succeeds in giving woman a pleasurable reading experience. I showed in Chapter I that the female reader must accept an orientation to the text as an inside reader if she is to experience pleasures associated with fetishistic scopophilia and voyeurism. This chapter explores the internal process by which the female inside reader experiences pleasure from reading the narrative.

In Chapter III, I analyzed the intimate relationship

between the narrator and his male inside reader using Booth's explanation of that intimacy. Booth argues that intimacy with the narrator depends upon the inside reader's willingness to admire the good natured qualities of the novel's hero more than he "deplores imprudence or minor violations of moral codes" (177-78). For intimacy to grow between the female inside reader and the narrator, the requirements must therefore be the same.

In Chapter III, I showed that the narrator manipulates his male inside reader into sympathy for the hero through scopophilic pleasure and by projection of blame for the hero's misdeeds onto the female characters who take advantage of his naivete and seduce him. This chapter analyzes the female inside reader's intimacy with the narrator and the nature of the pleasure that relationship provides her.

Enmeshed with the narrator, the female inside reader experiences the text from his point of view and thus experiences the same pleasures afforded the male inside reader. She acts as a supporter of the patriarchal order and identifies with the narrator's empowered male characters. This identification affords her a unique opportunity to experience an active response to the narrative as an empowered male. But, like the male inside reader, she also identifies with her same-gender

characters and thus experiences the narrative as a subordinated female who exists in a passive capacity within the patriarchy.

The pleasures associated with the female inside reader's dual orientation to the text reflect an intimacy with the narrator on two levels: active male aggression and passive female subordination. In "Instincts and Their Vicissitudes," Freud explores sexual gratification on two levels, sadism and scopophilia, each with a passive and active orientation (14: 111-40). The female inside reader's movement from an active to a passive orientation is a process I label the bait and switch.

On the first level of instinctual pleasure, active identification with the narrator as an empowered male produces voyeuristic pleasure (which has associations with sadism) for the female inside reader. This is the bait. However, when the female inside reader identifies with oppressed female characters the instinctual sexual gratification changes to sadism's passive vicissitude, masochism. This is the switch.

On the second level of instinctual pleasure, the female inside reader experiences the active pleasure of scopophilia as she responds as an empowered male inside reader. This is the bait. When she responds as an oppressed female, she experiences the passive

alternate, exhibitionism. This is the switch. The female inside reader's movement from fetishistic scopophilia to exhibitionism in response to the narrator's presentation of the heroine of Tom Jones is the first application of the bait and switch I want to explore.

As in the case of the male inside reader, the female inside reader, through identification with the narrator, is invited to look upon Sophia and experience the pleasure of looking at her. Freud refers to the pleasures associated with scopophilia as an "active aim" (14: 127), and since she shares the narrator's perceptions, the female inside reader experiences that same active pleasure. This is the bait.

The female inside reader identifies with the male narrator who is looking at the female heroine, but she also identifies with Sophia as her same-gender character. This switches the female inside reader's response to a passive orientation. The female inside reader thus experiences a dual response to female characters. In Chapter III, I showed how the male inside reader identifies with his same-gender character, the hero. Tom is handsome and virile. The male inside reader is given a pleasurable scopophilic identification. Tom is also a three dimensional character who makes mistakes and suffers guilt and remorse for them. When

he identifies with Tom as his same-gender character, the male inside reader overlooks these flaws and sympathizes with Tom's good natured qualities. Unlike the male inside reader, when the female inside reader identifies with Sophia from the perspective of the male narrator and as her same-gender character, her response to the heroine operates as a bait and switch.

The fetishistic scopophilic bait for the female inside reader is the pleasure associated with active identification with the heroine who is described by the narrator as a vision of perfection. The female inside reader also experiences the narrator's adoration of Sophia. She experiences the same sensory perceptions that the male inside reader enjoys. This is the bait.

But when the female inside reader responds to Sophia as her same-gender character, she accepts a passive orientation to Sophia's description and must experience the pleasure as exhibitionism. This is the switch from an active to a passive orientation. Mulvey explains that "in their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness" (19). The female inside reader now identifies with Sophia as a woman and must experience pleasure in being looked at. But Sophia is an icon.

She is more beautiful than a goddess. Sophia has no character flaws; she makes no mistakes. The female inside reader is given an image of superhuman perfection with which she, as a flawed human being, cannot possibly identify.

So, for the female inside reader, to experience passive instinctual pleasure in response to the description of Sophia is to experience her "looked-at-ness" as what Mulvey refers to as a "cut-out" (20). The female inside reader cannot experience the pleasure of being looked at since she has no realistic image with which to identify. Thus, in identification with Sophia, she must accept pleasure in being looked at as if she were a statue of Venus, not an actual human being.

The second method used by the narrator to provide pleasure for the inside reader is voyeurism, which has associations with sadism. I showed in Chapter III that in order to protect the members of the patriarchal citadel from castration anxiety, the narrator advantages a number of male characters with the power of sadism which Freud describes as "the exercise of violence or power upon some other person as object" (14: 127). When she is responding to the text in identification with the narrator, the female inside reader experiences the instinctual pleasures associated with sadism. This

is the bait. When the subjugated object is a female character, the female inside reader, by identification with the oppressed female, responds with the vicissitude or alternate instinct of sadism, masochism.

In his essay "Instincts and Their Vicissitudes," Freud defines the pleasures associated with masochism:

> The turning round of an instinct upon the subject's own self is made plausible by the reflection that masochism is actually sadism turned round upon the subject's own ego.... Analytic observation, indeed, leaves us in no doubt that the masochist shares in the enjoyment of the assault upon himself.... (14: 127)

This shift from sadism to masochism, then, constitutes a switch. The bait and switch process also applies to the narrator's digressions. The female inside reader experiences a dual response to the narrator's opinions on marriage, for example, which results in dual pleasures. The female inside reader agrees with the narrator's opinions regarding the power of a married woman to deceive:

> One Situation only of the married State is excluded from Pleasure; and that is, a State of Indifference; but as many of my Readers, I hope, know what an exquisite Delight there is in conveying Pleasure to a beloved Object, so some few, I am afraid, may have experienced the Satisfaction of tormenting one we hate. It is, I apprehend, to come at this latter Pleasure, that we see both Sexes often give up that Ease in Marriage, which they might otherwise possess, tho' their Mate was never so disagreeable to them. Hence, the Wife often puts on Fits of Love and Jealousy, nay even denies herself

> any Pleasure, to disturb and prevent those of her Husband; and he again, in return, puts frequent Restraints on himself and stays at home in Company which he dislikes, in order to confine his Wife to what she equally detests. (106)

The narrator shows three states of marriage, only one of which fails to produce pleasure, indifference. After referring to the pleasure associated with giving to a beloved object, he devotes the rest of the digression to the pleasure experienced in tormenting "the one we hate."

Pleasure for the husband comes from forcing himself to stay at home, thereby torturing his wife by forcing her to keep his company. As head of the household, he can come or go as he pleases. Power for him comes from staying at home and forcing his wife to stay at home with him. When the female inside reader identifies with the husband as an extension of the patriarchy which the narrator represents, she experiences the bait of active pleasure of sadism in possessing the husband's power to confine his wife. She also experiences his masochistic pleasure of forcing himself to stay at home with his wife.

When she identifies with the wife, on the other hand, the female inside reader must accept the passive position. She then experiences the wife's masochistic pleasure which comes from denying her husband and hence

herself pleasure.

The pleasure associated with masochism is discussed by Freud in his essay "Femininity." In that essay, he begins his analysis of masochistic pleasure by determining the basic causes of the problem:

> The suppression of women's aggressiveness which is prescribed for them constitutionally and imposed on them socially favours the development of powerful masochistic impulses, which succeed, as we know, in binding erotically the destructive trends which have been diverted inwards. (22: 116)

In other words, the pleasure associated with sadism to exercise violence or power on some other person, is suppressed for women because of their lack of power within a patriarchal order. This lack of power causes the female inside reader to switch to sadism's opposite, masochism. The destructive process of oppression is thus experienced by women and internalized by them, an action which results in pleasurable erotic masochistic responses. Freud explains the consequences in his essay "Economic Problem of Masochism":

> In order to provoke punishment...the masochist must do what is inexpedient, must act against his own interests, must ruin the prospects which open out to him in the real world and must, perhaps, destroy his own real existence. (19: 169-70)

The masochistic experience of internalizing oppression results in self-inflicted punishment. The masochist looks to herself as accountable and responsible for

the pain. Because she holds herself accountable for her lack of power, the masochist's guilt creates a temptation to perform "sinful" actions. And so, according to this analysis, the wife's lack of power in her marriage and subservience to her husband are not seen by her as the fault of the patriarchal culture that denies her that power. They are her fault. She must feign fits of love and jealousy to torment her husband since she has no power to "confine" him. By denying herself any pleasure, she torments herself as well. And this results in pleasure which Freud associates with sharing in the enjoyment of the assault upon herself.

In identification with the vindictive wife as her same-gender character, the female inside reader experiences the switch from active voyeurism to passive masochistic pleasure. The narrator thus provides pleasure for the female inside reader on both levels within his digression on marriage. He also provides voyeuristic pleasure in the development of character relationships. The female inside reader is baited by the narrator by identification with the sadistic power of Squire Western. This identification switches to passive masochism when the female inside reader identifies with Western's abused daughter.

The narrator introduces the relationship between

Sophia and her father as a close father-daughter bond. Squire Western, "next after...necessary Implements of Sport..loved and esteemed [Sophia] above all the World" (149). Likewise, Sophia is "devoted to her Father's Pleasure" (169) and strives only to please him:

> ...[the Squire] loved her with such ardent Affection, that by gratifying her, he commonly conveyed the highest Gratification to himself. ...she returned all his Affection in the most ample Manner. She had preserved the most inviolable Duty to him in all Things; and this her Love made not only easy, but... delightful.... (191)

Squire Western's attitude toward Sophia changes when he feels threatened by her love for Tom. After dinner one night, Sophia sits down at the harpsicord to play for her father and Tom Jones. When Tom sees that she "looked this Evening with more than usual Beauty" (225) wearing on her arm the very muff he had just held, "the poor young Fellow went all pale and trembling" (225). When she begins to play, an accident happens which gives her father cause to react violently:

> She was playing one of her Father's favourite Tunes, and he was leaning on her Chair, when the Muff fell over her Fingers, and put her out. This so disconcerted the Squire, that he snatched the Muff from her, and with a hearty Curse threw it into the Fire. Sophia instantly started up, and with the utmost Eagerness recovered it from the Flames. (225)

Now the patriarch uses his authority in a sadistic way to ascertain Sophia's guilt and punish her. The bait

for the female inside reader is the active male pleasure she experiences in identifying with the narrator's perception of Squire Western's power. He exercises benevolent power in giving his daughter the muff, and he has the sadistic power to destroy that gift without need for justification. This illustrates Western's underlying fear and distrust of women which he established in his ranting accusations that they are "so addicted to vicious Inclinations, that they could never be safely trusted with one of the other Sex" (69).

While the female inside reader experiences the pleasure of Western's patriarchal control, she also experiences, as she identifies with her same-gender character, the switch to the pain associated with Sophia's subjugation. The scorched muff symbolizes Sophia's internalization of guilt for displeasing her father by allowing her attraction to Tom Jones to affect her performance. That process of guilt internalization produces the masochistic pleasure Freud cites in "Economic Problem of Masochism" (19: 157-70).

In this scene, Sophia does not directly defy the patriarchal order, but she is still punished for displeasing a member of it. Freud asserts in his essay that the masochist often provokes punishment by acting inappropriately (19: 157-70). This is the case in a later scene when Sophia does deliberately defy

her father which results in masochistic pleasure in pain for the heroine. The narrator's description of the scene provides an interesting scopophilic bait and switch for the female inside reader.

In this scene, Sophia decides to tell her father that she loves Tom and will not marry Blifil. When the scene opens, Squire Western is under the impression that Sophia intends to comply with his wishes:

> ...the good Squire went instantly in Quest of his Daughter, whom he no sooner found than he poured forth the most extravagant Raptures, bidding her chuse what Clothes and Jewels she pleased; and declaring that he had no other Use for Fortune but to make her happy. He then caressed her again and again with the utmost Profusion of Fondness, called her by the most endearing Names, and protested she was his only Joy on Earth. (296)

Sophia decides to seize this opportunity to confront her father. She provokes punishment by defying the commands of her father: "I cannot live with Mr. Blifil. To force me into this Marriage, would be killing me" (296). After telling her "then die and be d---ned," Squire Western goes on to punish her for the betrayal:

> "If you detest un never so much," cries Western, "you shall ha' un." This he bound by an Oath too shocking to repeat, and after many violent Asseverations, concluded in these Words. "I am resolved upon the Match, and unless you consent to it, I will not give you a Groat, not a single Farthing; no, tho' I saw you expiring with Famine in the Street, I would not relieve you with a Morsel of Bread. This is my fixed Resolution, and so I leave you to consider on it." He then

> broke from her with such Violence, that her Face dashed against the Floor, and he burst directly out of the Room, leaving poor Sophia prostrate on the Ground. (297)

The female inside reader is baited into experiencing the power of Squire Western's physical force when she identifies with the narrator's patriarchal point of view. She experiences the scopophilic pleasures associated with looking at Squire Western repeatedly caress his daughter (296). She then experiences the sadistic pleasure of watching Squire Western push away from his daughter, causing her to fall to the floor. This exercise of violence evokes the gratification of the sexual instinct for organ-pleasure Freud sees as the experience of sadism (14: 111-40). However, when the female inside reader identifies with Sophia, she experiences scopophilia's alternate, exhibitionism. She now experiences the scene from the passive orientation and must take pleasure in identification with Sophia. Thus, vicarious exhibitionistic pleasure for the female inside reader comes from being watched by Western as she falls to the floor.

The masochistic pleasure associated with being punished and watched while the oppressor inflicts the punishment takes on an interesting twist when the oppressor is a female. The narrator's characterization of Lady Bellaston as a powerful female character

provides an interesting application of the bait and switch.

A woman of means, Lady Bellaston is introduced as a feminist who maintains social position even though she defies the patriarchal order by seeking equality for women. She operates within the patriarchal citadel as a peer. In direct defiance of patriarchal authority, for example, Lady Bellaston says of Squire Western that "he is one of those Wretches who think they have a Right to tyrannize over us, and from such I shall ever esteem it the Cause of my Sex to rescue any Woman who is so unfortunate to be under their Power" (695). Pleasure for the female inside reader is then initially experienced by identification with this supporter of women's rights. It is Lady Bellaston who has the power associated with sadism, the power to assert control and ascertain the guilt of at least one member of the patriarchal order.

The female inside reader, then, from identification with the narrator, experiences the pleasure of identification with Lady Bellaston as her same-gender character. Consequently, the female inside reader experiences looking at Lady Bellaston's seduction of Tom as active scopophilia rather than passive exhibitionism. In the scene which follows, the female inside reader identifies with the aggressor in the

seduction of the hero since Lady Bellaston is not an oppressed female.

Tom is first attracted to Lady Bellaston's disguise. He thinks she is Mrs. Fitzpatrick and becomes captivated by her charms: "I am not used, Madam...to submit to such sudden Conquests; but as you have taken my Heart by Surprize, the rest of my Body hath a Right to follow; so you must pardon me if I resolve to attend you wherever you go" (716). Even after Tom discovers that the domino is really Lady Bellaston, he still spends the remainder of the night with her. Lady Bellaston has successfully seduced the hero. At this point, then, the female inside reader identifies with the narrator's presentation of an empowered female character who operates as a self-proclaimed protector of women. Lady Bellaston also has the power to charm the hero, and the female inside reader experiences voyeuristic pleasure as well, as she watches Lady Bellaston lust after Tom in his London apartment.

Prior to this scene, Tom talks to Sophia's servant, Mrs. Honour. He is concerned that she will discover the "Acquaintance that subsisted between him and Lady Bellaston" (809). When Partridge announces that the landlady is on her way up the stairs, Tom hides Mrs. Honour behind the bed. Lady Bellaston arrives unexpectedly and, in the confusion, Tom forgets that

Mrs. Honour is in the room. Mrs. Honour listens to the following conversation:

> Lady Bellaston no sooner entered the Room, than she squatted herself down on the Bed: 'So, my dear Jones,' said she, 'you find nothing can detain me long from you. Perhaps I ought to be angry with you, that I have neither seen nor heard from you all Day...I am glad however, all your languishing and wishing have done you no harm: for you never looked better in your Life. Upon my Faith! Jones, you might at this Instant sit for the picture of Adonis.'
>
> ...Now the Compliment which Lady Bellaston made Jones...was attended with a Look in which the Lady conveyed more soft Ideas than it was possible to express with her Tongue. (810-811)

In this scene, Lady Bellaston is the active controller of the look since the narrator describes the scene from her point of view. As her same-gender character, the female inside reader responds with voyeuristic pleasure to Lady Bellaston's attempt to seduce Tom. In this scene, Tom is in the passive position as exhibitionist and Lady Bellaston's active control of the gaze is described by the narrator in her response to the hero.

The image of Tom presented to the female inside reader by the narrator builds up the hero's physical beauty by comparing him to Adonis. With this mythical comparison, the narrator creates Tom as a fetish object. So the pleasure indicated relates to Mulvey's pleasure of fetishistic scopophilia that transforms the object "into something satisfying in itself" (21). By

empowering Lady Bellaston, the narrator allows the female inside reader to experience the pleasure associated with active scopophilia in her response to Tom. The narrator idealizes Tom's appearance to evoke images of unsurpassed beauty.

Consider, however, the circumstances of this scene. Tom feels guilty about his acquaintance with Lady Bellaston and is afraid that Honour will find out and tell Sophia. While the female inside reader responds with scopophilic pleasure to the sight of Tom, standing in "Astonishment" at a Distance, a posture which makes him a "ridiculous" but handsome figure, she also identifies with the heroine, Sophia, as her same-gender character. So the female inside reader experiences masochistic pleasure in watching the potential destruction of Sophia's relationship with Tom.

As Lady Bellaston's plan to win the affections of the hero continues, Sophia once again experiences physical pain. When it becomes evident that Tom loves Sophia, Lady Bellaston begins to plan a way to defeat her adversary. Lady Bellaston decides to set Sophia up with Lord Fellamar. Sophia shows no interest in the match, and Lady Bellaston resorts to more aggressive measures. When Lord Fellamar is reluctant to pursue Sophia, Lady Bellaston challenges him: "Fie upon it! have more Resolution. Are you frightened by the Word

Rape? Or are you apprehensive..."? (794) She goes on to admit that it is her intention "to betray my Sex most abominably..." (795). The female inside reader experiences the active pleasure associated with the power of Lady Bellaston's sadistic plot.

But the female inside reader's experience switches to the passive orientation when she identifies with Sophia. The rape attempt which follows is then experienced by the female inside reader as masochistic pleasure. Fellamar enters Sophia's chambers and tries to woo her with words. When that attempt fails, "He then [catches] her in his Arms; upon which she screamed so loud, that she must have alarmed some one to her Assistance..." (798). When Squire Western enters, he finds "Sophia tottered into a Chair, where she s[its] disordered, pale, [and] breathless..." (798). When Western threatens to commit "Violence with his Hands" (799) on his daughter, the Parson begs him to "mitigate [his] Wrath" (799).

The bait then consists of female inside reader identification with both Lady Bellaston and Squire Western who operate as active oppressors. They ascertain Sophia's guilt and then punish her accordingly. Lady Bellaston plots to have Sophia raped, and Squire Western blames Sophia for provoking his verbal attack by being "an undutiful Child" (799). In the passive role, the

female inside reader experiences the oppression of an empowered male and also the oppression of a member of her own sex.

In a digression which follows, the narrator sums up the experience of women turning against women.

> ...Women, notwithstanding the preposterous Behaviour of Mothers, Aunts, &c. in matrimonial Matters, do in Reality think it so great a Misfortune to have their Inclinations in Love thwarted, that they imagine they ought never to carry Enmity higher than upon these Disappointments; again he will find it written much about the same Place, that a Woman who hath once been pleased with the Possession of a Man, will go above half way to the Devil, to prevent any other Woman from enjoying the same. (866)

In other words, certain women are allowed a position of active sadism within the patriarchal order so long as that power to control and potentially destroy is directed at one of their own. In this way, the patriarchy is protected from castration anxiety, and the power of sadism for the female inside reader is directed at her same-gender character.

Lady Bellaston is not the only female character who successfully defies the patriarchal order. Mrs. Partridge also accepts an active position as aggressor in her relationship with her husband. She has in common with Lady Bellaston, then, the power to attack the patriarchal citadel. But the narrator also extends to Mrs. Partridge license to inflict actual physical

pain on a member of that oppressive order. The bait for the female inside reader is that she is able to identify with the narrator who gives active power to a subordinated female. The female inside reader is also able to identify with that empowered female character. She can thus participate in the active sadism of ascertaining the guilt of Mr. Partridge, asserting control, and subjugating him through punishment.

The narrator begins the battle scene between Mrs. Partridge and her husband by empowering Mrs. Partridge. He prefaces the battle with a cat and mouse analogy. The narrator compares Mrs. Partridge to "fair Grimalkin," an old female cat. The narrator likens her husband, on the other hand, to a mouse (89). Though she is old and weak, the cat is equal in "Fierceness to the noble Tyger himself." This seems to contradict the narrator's patriarchal order where women are subordinated to men as mice are to stalking cats since, by giving Mrs. Partridge the advantage of the aggressor, the narrator provides her with a position in the scene as an active sadist.

For the female inside reader, this equality of status affords her a unique opportunity to respond to her same-gender character as another champion of women who is not only unafraid of the power of dominant males but sets out to destroy that power. Mrs. Partridge is

elevated from subordinated passive status to active male status. The female inside reader identifies with this active position and can enjoy the pleasure of looking at Mrs. Partridge beat her husband. The bait is the scopophilic pleasure the narrator affords the female inside reader as she imagines the attack.

Mrs. Partridge's jealousy of Jenny Jones is rekindled when a gossip tells her that Jenny had "been brought to bed of two Bastards" (88). Mrs. Partridge assumes that her husband fathered the two children and attacks him with the fury of a "noble Tyger":

> Not with less Fury did Mrs. Partridge fly on the poor Pedagogue. Her Tongue, Teeth, and Hands, fell all upon him at once. His Wig was in an Instant torn from his Head, his Shirt from his Back, and from his Face descended five Streams of Blood, denoting the Number of Claws with which Nature had unhappily armed the Enemy.
>
> Mr. Partridge acted for some Time on the defensive only; indeed he attempted only to guard his Face with his Hands; but as he found that his Antagonist abated nothing of her Rage, he thought he might, at least, endeavour to disarm her, or rather to confine her Arms; in doing which, her Cap fell off in the Struggle...her Face was likewise marked with the Blood of her Husband; her Teeth gnashed with Rage; and Fire, such as sparkles from a Smith's Forge, darted from her Eyes. So that, altogether, this Amazonian Heroine might have been an Object of Terror to a much bolder Man than Mr. Partridge. (89)

Every image of Mrs. Partridge presented by the narrator suggests the fear associated with active aggression. She is described physically as an Amazonian heroine

who acts as her husband's antagonist. The word heroine connotes images of a champion. By giving her Amazonian qualities, the narrator suggests the visual image of a tall, aggressive female warrior. Just as Sophia is bigger than life in her visual comparison to angels, so is Mrs. Partridge bigger than life as a formidible force. She is proof that Squire Western's fears of women are justified.

The narrator uses verbs which suggest forceful images of aggressive action. Mrs. Partridge looks like a powerful warrior, and she has the power to fall upon her husband with her claws and draw blood. Not only is she an object of terror, she is an object that has the power to inflict tremendous physical pain. On the level of active male identification with Mrs. Partridge, the female inside reader experiences these images of active aggression as gratification of voyeuristic pleasure.

But Mrs. Partridge does not claim her victory. In fact, she denies it. Instead of boasting that she has punished an oppressive male, she claims that it was her husband who initiated the attack:

> As soon as she had a little recollected her Spirits, and somewhat composed herself with a Cordial, she began to inform the Company of the manifold Injuries she had received from her Husband; who, she said, was not contented to injure her in her Bed; but, upon her upbraiding him with it, had treated her

> in the cruelest Manner imaginable; had torn her Cap and Hair from her Head, and her Stays from her Body, giving her, at the same Time, several Blows, the Marks of which she should carry to the Grave. (90)

By denying the victory of her punishment, Mrs. Patridge, and by identification the female inside reader, is subordinated to passive status. The scopophilic pleasure of the battle switches then to exhibitionist pleasure when Mrs. Partridge exposes herself as a coward. The consequences for this liar illustrate Freud's description of the masochist's "destruction of his own existence" (19: 157-70).

The narrator destroys Mrs. Partridge indirectly by calling on fortune to help him out:

> ...now to Fortune herself; for she at length took pity on this miserable Couple, and considerably lessened the wretched State of Partridge, by putting a final end to that of his Wife, who soon after caught the Small-Pox, and died. (103)

As a supporter of the male patriarchy, the female inside reader responds to the death of Mrs. Partridge as a mercy for her husband. By identification with Mrs. Partridge as her same-gender character, however, the female inside reader experiences the ultimate consequence of female aggressiveness, death.

The effects of the bait and switch afford the female inside reader pleasure on two levels. As extensions of the narrator's perceptions, she experiences the power

of active scopophilia and sadism. She is a supporter of the male patriarachy and is enabled to feel the effects of male empowerment through her enmeshment with the narrator.

But the female inside reader also experiences identification with the female characters. Empowered scopophilic pleasures of experiences, images of perfect icons, powerfully seductive feminists, and aggressive female warriors are sublimated. They are experienced by the female inside reader as passive acceptance of exhibitionist pleasures as those female characters are subjugated by the anti-feminist narrator who sees to it that those empowered pleasures are fleeting glimpses of the power of the male patriarchy.

CHAPTER V

CONCLUSION

> "However, in order for woman to arrive at the point where she can enjoy her pleasure as a woman, a long detour by the analysis of the various systems of oppression which affect her is certainly necessary. By claiming to resort to pleasure alone as the solution to her problem, she runs the risk of missing the reconsideration of a social practice upon which her pleasure depends."
> -Luce Irigaray-
> (qtd. in Marks: 105)

I made the decision to look inside the text of Tom Jones in order to discover why I found the novel a pleasurable reading experience. I realized that my response to the characters and situations in the novel was very much in line with the narrator's point of view. When I began to analyze the narrator's point of view, I realized that I was responding to the narrator as more than an omniscient story teller. The narrator had, in effect, established a relationship with me as a reader of the story in which he was a character.

My study of the relationship between the narrator

and his reader led me to the criticism of Arthur Sherbo and Wayne Booth. I discovered in Sherbo's analysis of the inside and outside reader a possible orientation to the text which indicated a level of intimacy between the narrator and his reader. The inside reader of Tom Jones existed as an extension of the narrator's point of view. This kind of intimacy could only result if I, as a reader, was willing to submit to the narrator's control. In other words, I had to accept the narrator's opinions of characters and events before I could experience the pleasure he offered in his opening chapters.

The composite profile of the inside reader as a male added a new dimension to my exploration. I realized that if I was to experience the pleasure promised by the narrator, I would have to accept an orientation to the text which was the same as the male inside reader's. If I did not accept this subjective approach to the text, my perceptions might differ from the narrator's which would, in turn, alter my experience of pleasure. This meant that I would need to get to know the narrator and how he manipulated the responses of the male inside reader.

When I delved into the narrative methods of the narrator and his control of the inside reader's perceptions, I was directed to Laura Mulvey's work.

My analysis of "Visual Pleasure and Narrative Cinema" led me to discover similarities between the narrator's techniques and those of the camera in film. I learned that the narrator's manipulation of visual metaphors was closely aligned with the camera's use of visual screen images. The result was the voyeuristic pleasure which came from spectator association with the images presented. Here is where I began my exploration of the psychological implications of the pleasures associated with illusionary images.

I found that the narrator of Tom Jones and the creators of narrative cinema build worlds which achieve a look that produces pleasure. Mulvey's assertion that film controlled the dimension of time and space to "...create a gaze, a world and an object, thereby producing an illusion cut to the measure of desire" (25), was slightly altered when compared to Tom Jones. Unlike the camera, the narrator did not seek to deny his own existence but instead used it to build an intimacy with his inside reader. The inside reader developed a personal relationship with the narrator who was there to make sure the reader "saw" the characters properly. Like the camera, the narrator presented a world which he alone controlled.

The narrator's control of his reader's responses to this illusionary world resulted in a pleasurable

experience for the reader. These pleasures, I discovered, were the same as those offered to the audiences of narrative cinema, but these were offered by a narrator who supported male dominance and female subordination. That added a new dimension to the textual experience of the female reader.

Since a patriarchy suffered from the fears associated with castration anxiety, characters had to be created which would protect males and subjugate females. Mulvey argued that narrative cinema provided scopophilic and voyeuristic pleasures to deal with castration anxiety. Freud's "Instincts and Their Vicissitudes" (14: 111-40) provided the psychological foundation for her pleasure theory. These pleasures are also offered to the reader of Tom Jones, and the narrator displays the same need to control the castration anxiety produced by female characters as the camera does in narrative cinema. This brought me back full circle to my original question of why a woman would derive pleasure from an anti-feminist text.

I then became aware that, by responding to the text as an inside reader, the female was offered a dual response to the narrative. She experienced the characters from the point of view of the male narrator, and she also responded to her same-gender characters as a woman. This led me to the bait-and-switch process

for the female inside reader.

The female inside reader experiences pleasure from reading Tom Jones on two diverse levels. On one level, she experiences the pleasures associated with scopophilia and voyeurism. When she responds to her same-gender character, however, her response is the opposite of those pleasures, exhibitionism and masochism. On both of these levels, however, the female reader's pleasure depends upon her subservience to the narrator's point of view. She still needs to respond in conjunction with the narrator's opinions and therefore supports the patriarchal world he created.

If the female reader accepts the pleasures offered to her in the narrator's world, then she will accept that world completely. By analyzing that process I saw the importance of Irigaray's citation. It was not enough to experience pleasure at the expense of our individuality. Analyzing the narrator's techniques in Tom Jones, and how those visual metaphors were used to manipulate and control female responses to insure the perpetuation of patriarchal control, was the approach I used to show the relevance of this oppressive system to feminist studies. As I analyzed this mysogynistic narrative, I found my study applicable to Fetterley's complaints that patriarchy teaches us to "think as men,

to identify with the male point of view, and to accept as normal and legitimate a male system of values" (26).

Feminists' efforts to change the patriarchal citadel and make a place of equality for women depend upon awareness of the manipulations of those who support that system. Dominique Poggi projects some stern consequences for continued submission to a patriarchal culture. If women do not begin to expose the systems that seek to oppress them, Poggi fears, they will have no recourse but to accept

> A world of chains, whips, violent coitus; a world in which we will belong not to just one man, but to all men, who will pass us around to one another like pieces of merchandise; a world in which we will be happy complying with rules established by our masters, who love us passionately for our docility.... Men desire women and women desire to belong to men. Women are never represented as active subjects with their own desires. Their only wish is to be enslaved. (qtd. in Marks: 76-77)

Poggi's fears seem to echo Mary Astell's complaints of eighteenth-century women's treatment as slaves. If there is to be emancipation for women, it is essential that the narrative techniques used to produce exhibitionist and masochistic pleasure and to preserve the control of the patriarchy be exposed.

I consider Tom Jones to be a representation of eighteenth-century anti-feminist ideals. My analysis of the reader's voyeuristic and scopophilic responses

to this kind of manipulative text as "one of the systems that has oppressed" women, reveals the power of the visual metaphor to provide specific pleasurable responses for male and female readers. It is sad to realize that those pleasurable responses serve to reinforce the patriarchy and further oppress women. My hope is that by examining the oppressive male values of the past, feminists can continue to create equal values for the future.

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