KARADENİZ TECHNICAL UNIVERSITY*INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

ENGLISH LANGUAGE AND LITERATURE

BEHAVIOURAL AND DISCURSIVE INDICATIONS OF MALE AND FEMALE HOMOSOCIAL DESIRE IN SARAH FIELDING'S *THE ADVENTURES OF DAVID SIMPLE*, *THE GOVERNESS, OR THE LITTLE FEMALE ACADEMY* AND *THE HISTORY OF THE COUNTESS OF DELLWYN*

PhD DISSERTATION

Nilgün MÜFTÜOĞLU

MARCH-2018

TRABZON

KARADENİZ TECHNICAL UNIVERSITY*INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

ENGLISH LANGUAGE AND LITERATURE

BEHAVIOURAL AND DISCURSIVE INDICATIONS OF MALE AND FEMALE HOMOSOCIAL DESIRE IN SARAH FIELDING'S *THE ADVENTURES OF DAVID SIMPLE*, *THE GOVERNESS, OR THE LITTLE FEMALE ACADEMY* AND *THE HISTORY OF THE COUNTESS OF DELLWYN*

PhD DISSERTATION

Nilgün MÜFTÜOĞLU

Thesis Supervisor: Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI

MARCH-2018

TRABZON

APPROVAL

Upon the submission of the dissertation, Nilgün MÜFTÜOĞLU has defended the study titled "*Behavioural and Discursive Indications of Male and Female Homosocial Desire in Sarah Fielding's The Adventures of David Simple, The Governess, or The Little Female Academy and The History of the Countess of Dellwyn*" in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by unanimous/ majority vote on 13.04.2018.

Committee Member		Decision		Signature
Name-Surname	**Mission**	**Accept**	**Refuse**	
Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI	Supervisor	☐	☐	
Prof. Dr. Mehmet TAKKAÇ	Member	☐	☐	
Assoc. Prof. Dr. Hasan BAKTIR	Member	☐	☐	
Assist. Prof. Dr. Serkan ERTİN	Member	☐	☐	
Assist. Prof. Dr. Nazan YILDIZ	Member	☐	☐	

Approval of the Graduate School of Social Sciences

Prof. Dr. Yusuf SÜRMEN

Director

DECLARATION OF ORIGINALITY

I, **NİLGÜN MÜFTÜOĞLU**, hereby confirm and certify that;

- I am the sole author of this work and I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution,

- this work contains no material that has been submitted or accepted for a degree or diploma in any other university or institution,

- no data or finding in the work has been falsified or embellished,

- this is a true copy of the work approved by my advisor and thesis committee at Karadeniz Technical University, including final revisions required by them.

- I understand that my work may be electronically checked for plagiarism by the use of plagiarism detection software and stored on a third party's server for eventual future comparison,

- I take full responsibility in case of non-compliance with the above statements in respect of this work.

Signature:

Date : 07.03.2018

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

ÖZET

Bu çalışma Sarah Fielding'in eserlerindeki kadın ve erkek kahramanlar arasındaki hemcins ilişkilerini eril ve dişil homososyal arzunun temsili olarak okumayı ve bununla ilgili göstergeleri araştırmayı amaçlamaktadır. Bu bağlamda, Eve Kosofsky Sedgwick'in homoseksüellik ve homososyallik arasında kurduğu ilintiyi tartıştığı "homososyal arzu" adlı teorisi bu çalışmanın teorik alt yapısını oluşturmuştur. Çalışmada aynı zamanda Sedgwick'in kendi çalışmasında da tartışılan "evlilikte kadınların nesneleştirilerek mübadelesi" ve "arzu üçgeni modeli" gibi bazı temel kavramlar ele alınmıştır. Bu kavramlar ışığında Fielding'in belirtilen eserlerinde homososyal arzunun karakterlerin davranış ve söylemlerinde nasıl dışa vurulduğu analiz edilmektedir. İlk olarak, *David Simple* adlı eserde eril homososyal arzu, ana karakterin gerçek bir arkadaş bulma amacıyla çıktığı seyahatte bir erkekle homososyal bir ilişki oluşturma çabasında ortaya çıktığı görülmektedir. İkinci olarak, *The Governess* adlı eserdeki kadın karakterlerin, hiyerarşik olmayan arkadaşlıktan oluşan bir topluluk kurarak ve hemcinsleri arasındaki bu arkadaşlığa fazla değer vererek hikâyeler anlattıkları ve şeffaf iletişim sağladıkları kendilerine özgü bir ortam arayışı içinde oldukları gözlemlenmektedir. Son olarak, *The History of the Countess of Dellwyn* adlı eserde dişil homososyal arzu, kadın karakterin heteroseksüel ilişkilerindeki evlilik ve aldatma gibi olguları şekillendiren arzu üçgeni modelinde kendini göstermektedir.

Anahtar sözcükler: homososyal arzu, Eve Kosofsky Sedgwick, Sarah Fielding, evlilikte kadınların nesneleştirilerek mübadelesi, arzu üçgeni modeli

ABSTRACT

This dissertation attempts to investigate the same-sex relationships of male and female characters as significant representations of male and female homosocial desire in Sarah Fielding's fiction. This study adapts the concept of "homosocial desire" offered by Eve Kosofsky Sedgwick drawing on a continuum between homosexuality and homosociality. The thesis also considers the key concepts and figures such as "exchange of women in marriage" and "triangular desire" discussed in Sedgwick's work. Considering these concepts, this study analyses how "homosocial desire" is realized in the patterns of behaviour and discourse in the selected works of Fielding. Firstly, in *David Simple* the desire of the main character is revealed to promote a homosocial relationship with a male when he is seen to have set off a journey with the aim of finding a real friend. Secondly, the female characters in *The Governess*, are observed to search for a medium of their own in which they share stories and achieve transparent communication with mutual affection by constituting a community of equal friendship and overrating this friendship between the same sexes. Thirdly, in *The History of the Countess of Dellwyn*, female homosocial desire is portrayed within a triangular relationship of a female character that shapes her heterosexual relations through marriage and adultery.

Key words: homosocial desire, Eve Kosofsky Sedgwick, Sarah Fielding, exchange of women in marriage, triangular desire

INTRODUCTION

This dissertation will investigate homosocial desire in Fielding's fiction analysing the same-sex relationships and its manifestation in the acts, behaviours and discourses of the characters. Therefore, firstly, same-sex relations in Fielding's *David Simple*, *The Governess* and *The Countess of Dellwyn* will be analysed by referring to Sedgwick's argument on the concept of homosocial desire that she asserts in her study, *Between Men: English Literature and Male Homosocial Desire* (1985). Secondly, these same-sex relations between the characters will be elaborated on in terms of their form of structure that can manifest themselves in heterosexual marriages, friendships, rivalries and social settings. Thirdly, the relationship between homosocial desire and these social structures will be demonstrated in order to support homosocial concerns embodied in the depiction of both male and female characters. In this respect, this thesis argues that homosocial desire plays a crucial role in the decisions, acts and behaviours of the characters; in other words, in the advancement of the narrative plot in Fielding's so-called novels.

The historical and fictional social realms of eighteenth-century England, the era in which Fielding's novels take place, constitute a fundamental part in terms of achieving a critical understanding of same-sex relationships of Fielding's characters. The historical world of eighteenth-century England is still a world structured and dominated by patriarchal norms and elements. The key elements of patriarchy, which Hartmann (1997: 104) asserts, as heterosexual marriage, the confinement of women to domestic world, women's exclusion from occupational sphere and institutions that are based on male homosocial relations, are also the principal elements that form eighteenth-century English social structure. In this regard, it can be stated that this patriarchal social structure inherently embodies and requires male homosociality that indispensably brings about female homosociality as well. As for the fictional world of eighteenth-century fiction, the moralist concern of the novelists of this period results in a realistic portrayal of social life and characters in fiction. Along with the other popular novelists of the era such as Richardson, Fielding and Defoe, Sarah Fielding also writes her novels with a moralistic concern, and she does this explicitly and even does not avoid giving the moral message through the mouths of her characters as in the case of Mrs. Teachum in *The Governess*. Therefore, this study argues that the moralistic concern of the novelist may have a role in the establishment and maintenance of homosocial relations among the characters. For instance, in *The Countess of Dellwyn* the major female character, Charlotte, is portrayed to be motivated by homosocial desire in her marriage and adultery that also demonstrate her moral weakness, which thus conveys Fielding's moral message.

The phenomenon of homosociality has been in existence since the beginning of human history although "homosocial" as a term comes into existence in the twentieth century thanks to Lipman-Blumen who gives a definition of "homosocial" in an article in 1976. Therefore, considering the concept of homosociality in historical and fictional contexts, it can be stated that both historical realm and fictional texts present numerous examples of male same-sex relations. For instance, feudality that forms the basis of society in the Middle Ages and requires and supports male homosociality in its structure is represented via the male homosocial relationship between Roland and Oliver in *The Song of Roland* (Tin, 2012: 9). As for female homosociality, it can be argued that even though female same-sex relations have not been celebrated and referred to as constantly as their male counterparts, literary texts present female homosocial bonds that constitute important parts in the advancement of the plot. For example, Defoe's Roxana is deprived of her heterosexual burden, namely her daughter, when the daughter is murdered by Roxana's maid, Amy. Only after this, Roxana is portrayed to fully concentrate on her struggle against a male dominated society since maternal concerns are accepted as hindrance to such a struggle (Castle, 1979: 92-93). Therefore, considering homosociality as a central and recurring motif in literary texts, this thesis aims to investigate Fielding's fiction in terms of the representation and manifestation of same-sex relationships motivated by homosocial desire and its centrality in the narrative plots.

Homosocial desire, the concept that forms the analytical framework of this study, is coined by Sedgwick in *Between Men* in which certain works of English literature from the mid-eighteenth and mid-nineteenth century are analysed considering same-sex relationships of the male characters. Combining two distinct terms, namely "homosocial" that describes "social bonds between persons of the same sex" and "desire" that embodies a sense of eroticism, Sedgwick (1985) aims to claim "the potential unbrokenness of a continuum between homosocial and homosexual" (1). However, for Sedgwick, this continuum does not possess a sexual characteristic in male homosociality (1985: 2), rather it is "a strategy for making generalizations about, and marking historical differences in, the *structure* of men's relations with other men" (1985: 2). Therefore, considering Sedgwick's application of the concept of desire as "the affective or social force . . . that shapes an important relationship" (1985: 2), this study tries to elaborate on the relationship between homosocial desire and same-sex relations of Fielding's characters: its representation, structure, formation and role in the development of the narrative plot.

Homosocial desire that manifests itself in certain structures such as heterosexual marriages, social settings, same-sex friendships and triangular desire plays a crucial and decisive role in the characters' acts, behaviours, choices and decisions concerning the aforementioned forms of social arrangements and relationships. The term "traffic in women" is introduced by Rubin (1997: 38) so as to describe the pattern of exchange women that are "given in marriage, taken in battle, exchanged for favors, sent as tribute, traded, bought, and sold". As Levi-Strauss (1969) states, heterosexual marriage that ostensibly is a love relationship of a heterosexual couple is in fact an agreement

between the men that is reached out of their homosocial concerns. Rubin claims that in such an agreement woman is merely an object of exchange between the male partners in order to form new bonds or to make already existing ones stronger (Sedgwick, 1985: 25-26). The male partners aim for social prestige, emotional satisfaction or financial gain via these bonds. Moreover, referring to Strauss' claim of exchange of women in marriage as a form of gift exchange, Rubin adds Mauss' argument on the role of gift-giving as a means to express, affirm and create a bond between the partners of the gift-exchange (Rubin, 1997: 35). In this respect, it can be argued that heterosexual marriage affirms emotional satisfaction by means of creating a spiritual bond between the partners, as well. In short, heterosexual marriage provides male characters with a means to satisfy their homosocial desire.

In addition to heterosexual marriage, social settings in which men and women socialise with their same-sex can be argued in terms of both a natural outcome of homosocial desire and a means for satisfaction of homosocial desire. The tendency of excluding women from all spheres of social life creates a homosocially structured society: men governing certain corners of public life while women destined to the domestic world of house. In this respect, the public world of eighteenth-century England is a world that is dominated only by men, as Porter (1990: 22) states. Taverns and coffee-houses are among those social settings in which male homosociality forms the basis of their characteristic. Drinking, eating and chatting with their same-sex in such pure homosocial settings away from any threat of disturbance by the presence of women, men find a chance to satisfy homosocial desire. Furthermore, places such as Covent-Garden and Royal Exchange that constitute a central part as districts of trade and lodging in the eighteenth-century English society become attractive and popular destinations for men with a concern of socialising with other men and developing homosocial relations. Contrary to men's, homosocial settings in which women are observed do not present diversity. Women are generally confined to the domestic world of their houses or boarding schools as in *The Governess*. Therefore, this study will analyse the relationship between homosocial desire and these social settings considering manifestation, representation and satisfaction of homosocial desire in these settings.

Moreover, this study argues that same-sex friendships occupy a significant role in the satisfaction of homosocial desire. Both men and women are observed to establish intimate, sincere and strong friendships with their same-sex in which they intend to satisfy a number of their needs. In such same-sex friendships, they seek a comrade to overcome difficulties, to share their happiness or sorrow, to receive help even for their heterosexual love, or only to satisfy themselves emotionally. In this respect, not only the intention to develop but also the presence of same-sex friendships plays a crucial part in characters' acts, behaviours, choices and decisions when they are portrayed to be at the edge of an act or decision. In other words, homosocial desire that leads them to form same-sex friendships is a major factor in the turning of events throughout the course of the narrative plot. In accordance to this, same-sex friendships in Fielding's fiction will be investigated in terms of the

influence of homosocial desire on this type of friendships of Fielding's characters and inherently on the plots.

The concepts of triangular desire and rivalry introduced by Girard (1976) in his study, *Deceit, Desire and the Novel*, is applied by Sedgwick to her analysis of male homosocial desire in William Wycherley's comedy *The Country Wife*. Referring to the triangular relationship among Don Quixote, Amadis and the objects desired by Quixote, Girard claims that it is not Quixote himself but Amadis as the mediator of desire that determines the objects that Quixote will desire. However, Girard states that the mediator does not necessarily have to be someone admired as in the case of Quixote and Amadis. There can be a sense of rivalry between the subject and the mediator, which is regarded as strong as and in some circumstances even stronger than the bond between the subject and object of desire (Sedgwick, 1985: 21). Such rivalries are mostly observed in the subject's heterosexual relationships in which the male or female object of desire attracts the attention of the subject not because of his or her own attractiveness but just because of his or her being chosen by the rival as an object of desire. In other words, homosocial desire that manifests itself in triangular relationship and rivalry maintains a bond between the partners via the objects of desire. By means of desiring the same object with the admired one or the rival, the subject intends for the existence and maintenance of a bond with him or her. The subject concerns this bond more than the object of desire, which is proven by the fact that the subject renews his or her object of desire once the admired or the rival changes it. Considering this pattern of homosocial desire, this study will try to analyse the role of homosocial desire in heterosexual relations of Fielding's characters and inherently in the advancement of the plot.

In *David Simple*, the author narrates the adventures of a male character during his search for a male friend. In this respect, male homosocial concerns dominate the novel and prove to be decisive turning-points in the course of the events. Not only homosocial relations of the major character, David, but also the ones developed among other male characters will be analysed in terms of representation, manifestation and satisfaction of homosocial desire. Male homosocial desire that forms the basis of plot can be observed in a number of structures in the novel as heterosexual marriages, friendships and social settings. The author presents seven heterosexual marriages and in all of them the male relative of the female partner that becomes the father or the brother and the prospective husband are portrayed to concern the relationship between themselves and the emotional, financial and social advantages it will provide rather than the heterosexual love relationship. In addition, the same-sex friendships particularly the ones that David develops with his brother and his uncle play a significant role in the turning of events and thus ensure the advancement of the plot towards David's search for a real friend in the rest of the novel. Lastly, in his search for a homosocial relationship, David is portrayed in certain social settings such as taverns, coffee-houses, Royal-exchange, Covent-Garden and Pall-Mall where he finds a chance to meet men, to spend time and establish relationships with them, which proves to be satisfying for his aim in his journey. In short,

heterosexual marriages, same-sex friendships and social settings all are manifestations of homosocial desire in male characters since these structures provide satisfaction for their desire, and thus influence their acts, behaviours and decisions throughout the novel.

In *The Governess*, the author portrays a purely female homosocial environment in a boarding school with its nine girls who receive education from their governess, Mrs. Teachum. Considering the moral message that the historical author aims to convey by means of this work of fiction, it can be stated that the central issue addressed and dealt with is female homosocial harmony to be created and maintained among these nine little women. In this respect, the lives of these female characters before they come to be educated in this boarding school which embody or lack homosocial desire are presented to have an influence on their current female homosocial desire. Moreover, the friendships that develop among these girls along with the ones they establish with Mrs. Teachum and two other women out of the school all are a natural outcome of homosocial desire that is created, stimulated and preserved in these female characters. The author also provides two stories through the mouths of these characters which promote and support female homosociality and in which female homosocial desire plays an important role in the turn of events, namely in the developments of the plot. Therefore, it can be argued that female homosocial desire is the primary motive in the acts, behaviours and decisions of female characters.

In *The Countess of Dellwyn*, the author narrates the tragic story of a female character, Charlotte, who designs her marriage and then commits adultery regarding not her own desires but the desires that she shapes according to a rival, Lady Fanny Fashion. In other words, Charlotte determines her objects of desire in her marriage and adultery out of homosocial desire that manifests itself in triangular desire. The male characters are recognized by Charlotte as a partner for her heterosexual relationships only if they are already desired by Lady Fanny. Charlotte agrees for a marriage with Lord Dellwyn when she learns about the intended marriage between him and Lady Fanny. However, Charlotte changes her partner in her heterosexual relations when Lady Fanny changes her object of desire. Charlotte's relationships with Captain Drumond, Lord Clermont and Mr. Farquhar are developed or broken off as a result of these changes in Lady Fanny's desires. Charlotte's tragic downfall that is prepared by her marriage but contributed to by her adultery is, therefore, an outcome of her homosocial desire. For this reason, this study will analyse the relationship between homosocial desire and Charlotte's acts that lead to her tragic end.

All in all, this study will present an analysis of homosocial desire in terms of its representation, manifestation, satisfaction in the acts and choices of the characters and its role in the development and advancement of the plot in the three novels. In the theory chapter, the concept of homosocial desire by Sedgwick will be elaborated on deeply along with certain concepts such as traffic in women, exchange of women in marriage, gift-giving and triangular desire. Same-sex friendships and

social settings will be a matter of concern in terms of their homosocial structure. And homosocial desire is investigated with regard to these social patterns and structures in analysis chapters.

CHAPTER I

1. THEORETICAL BACKGROUND AND METHODOLOGY

This study investigates Eve Kosofsky Sedgwick's "homosocial desire" and aims to present a critical analysis of Sarah Fielding's fiction considering the representation of the relationship between the same sexes. By combining the words "homosocial" and "desire" Sedgwick suggests the presence of a continuum between homosexuality and homosociality, and thus claims that there are certain similarities between these same-sex relationships. This continuum serves to raise new issues and questions as to point the historical disparities in the structure of relationships between men throughout history. As Sedgwick (1985) argues, male homosociality reinforces the codes of patriarchal structure and simply excludes the other gender from homogeneity of the prevailing discourse. Based on this argument of Sedgwick, the dissertation will deal with the relationships in the male and female circles as significant outcome of female and male homosocial desire represented in the novels of Sarah Fielding.

This chapter, firstly, will present the socio-cultural background of the eighteenth-century England in order to have a better understanding of the dynamics that also shape and determine the choices and behaviours of the characters in Fielding's works. Secondly, the concept of "homosocial desire" and the ideas of Freud, Hegel and Butler on "desire" will be elaborated on. Then, the key concepts as "exchange of women in marriage," "rivalry" and "gift-giving" in homosocial desire will provide the theoretical framework for the analysis of the same-sex relations in Fielding's works with references to the eighteenth-century historical context, and socio-cultural background. Lastly, this chapter will offer a number of operational definitions so as to make the analysis more meaningful and expressive.

This study foregrounds homosocial desire as an organizing principle not merely advancing the plot but also shaping social and individual psychological aspects since it is a basic, emotional, creative and sexual human drive. The concept of homosocial desire is fundamental to the understanding of the socialising of fictional characters with the same sex. Regardless of this concept, as this study argues, such social and individual issues may remain dry and shallow. This chapter, therefore, is devoted to Sedgwick's concept of homosocial desire. The chapter, referring to Freud's concept of libido and Levi-Strauss' (1969) concept of exchange, will explore "desire" and then study the basic elements that indicate such desire. The terminologies used in this dissertation are offered

by Gayle Rubin (1997), Rene Girard (1976) and Marcel Mauss (1990), whose terms traffic in women rivalry, and gift giving are the social elements with which Sedgwick's homosocial desire manifests itself.

1.1. Social Realm in Eighteenth-Century England

1.1.1. The Historical Social Realm in Eighteenth-Century England

In a novel, the narrator presents a fictional world with its fictional characters and a fictional society. However, he may not totally escape considering the social realities of the period to be depicted while establishing the setting for the plot of his work. The social, historical and political dynamics establish a basic framework of not only the social structure in the novel but also the factors which determine the behaviour of the characters. For this reason, the socio-cultural background of the eighteenth-century England will be focused on in this part so as to have a better understanding of the circumstances which shape the tendency of male and female characters towards homosocial relationships.

The eighteenth-century in England is accepted as a period of "enormous growth and change" (Lipking & Monk, 2000: 2045) thanks to "the growth of its industries" and "the wealth of its large new trading empire" (McDowall, 1989: 107), an era which is considered the early industrial period. Contrary to the changes in politics, finance, city and country life during this century, there occurs no change in the patriarchal structure of the society. Patriarchy remains as the dominating social structure by becoming stronger and more influential. For this reason, the nature of patriarchy and its relation to homosociality will be elaborated on in order to draw a clear picture of socio-cultural background in eighteenth-century England.

Patriarchy is defined as "a set of social relations which has a material base and in which there are hierarchical relations between men, and solidarity among them, which enable them to control women" (Hartmann, 1976: 138). Therefore, the patriarchal society both embodies and requires male homosocial relations, thereby securing the maintenance and preservation of patriarchy. In other words, there is a mutual subservience between male homosociality and patriarchy. In this respect, the key elements of patriarchy (Hartmann, 1997: 104) are meaningful in terms of demonstrating the interconnectedness between these two structures.

The first element of patriarchy Hartmann puts forward is heterosexual marriage, which serves as a means to develop new relations among men via exchange of women and which enables women's submission to men in every respect. Secondly, "female childrearing and housework" are common in patriarchy as a result of women's confinement to domestic world. Both heterosexual marriage and women's domestic slavery bring about "women's economic dependence on men (enforced by

arrangements in the labor market)", which is the third element of patriarchy. Lastly, in patriarchal society there are "state and numerous institutions based on social relations among men – clubs, sports, unions, professions, universities, churches, corporations, and armies" (Hartmann, 1997: 104).

In eighteenth-century England, marriage is still an institution based on arrangement (Olsen, 1999: 35) more than a love relationship. Parents are still the decision makers who even force their children into undesired marriages (McDowall, 1989: 119). This practice can be seen in the novels written in this century. For instance, in *Tom Jones* by Henry Fielding, Mr. Western forces his daughter, Sophia to enter into an arranged marriage although she loves another man. In addition to arranged marriages, the parents bring up their daughters with certain rules teaching them how to be nice and beautiful so as to be able to find "a suitable husband" for themselves or their families (McDowall, 1989: 119). This "suitable husband" presents a new title and thus a new status to the women in society. However, at home she undergoes a transition from the daughter to the wife and then to the mother. She is expected to be busy with nurturing and looking after children who are promising heirs of the husband. For instance, in *Tom Jones*, where Henry Fielding narrates what has happened to his characters at the end of the novel, Tom is presented to have been "resigned his Family Seat, and the greater part of his Estate" by his father-in-law, whereas Sophia is portrayed to have "already produced him two fine Children" (Fielding, 2012: 876). There is no mention of Sophia's being busy with the inheritance from his father; it is her husband, Tom, who is supposed to deal with these "male issues." In the eighteenth-century, women are not expected to "take share in more serious matters" but are "only allowed to amuse themselves" (McDowall, 1989: 116).

The confinement of women to domestic world by patriarchal social structure inherently charges women with certain primary duties to perform in their delimited circle, namely at home. Women are observed to provide men with clean laundry, prepared and hot meal, a neat and tidy house, regular life and most significantly heirs whom they regard as a means to immortalise themselves. In order to "assure that women would continue to perform the appropriate tasks at home" (Hartmann, 1976: 155), men tend to exclude women from occupational sphere and thus ensure their control over women.

Men's control of women, as stated by Hartmann, is possible "by excluding women from access to some essential productive sources" (1997: 101). Excluding women in the share of resources, men maintain the control over women's labour power. Not earning money for a living, women become dependent on men for their livelihood. The dichotomy between men's and women's access to resources turns women into servants of men "in many personal and sexual ways" (Hartmann, 1997: 101). Women serve the domestic role whereas men are out for work. The domestic duties of women enable men to save on the expenses of the services which men would have to meet in the absence of women that provide all those free of charge. In addition, women's dependence on men makes men

become and feel powerful against women (Hartmann, 1997: 104). Thus, men can oppress and control women as they wish.

Women's exclusion from occupational sphere results from and contributes to the development of male homosocial circles in society. Men socialise with other men with the aim of establishing the control of resources and thus being the utmost power over women both in society and in domestic sphere. That is to say, there comes out a society where men "derive satisfaction for their intellectual, physical, political, economic, occupational, social, power, and status needs – and in some circumstances their sexual needs – from other men" (Lipman-Blumen, 1976: 16).

The last element that proves the existence of patriarchy in a society is the presence of certain institutions which are based on male homosocial relations. Clubs, coffee-houses and certain corners of the city are male dominated in eighteenth-century England. Men socialize in such social settings where they drink, eat, talk on politics and enjoy the company of one another. Women are excluded from men's clubs "on the grounds that polite society would not tolerate the discussion of traditionally male subjects such as law and politics in the presence of ladies" (Roberts, 1996: 55). Although women's clubs also exist in this century, they do not go beyond being "devoted to rational conversation" (Roberts, 1996: 50) and inherently failing to be popular among ordinary women and create social settings for women in public.

Likewise, the male homosocial world dominating eighteenth-century England may inherently drive women to form a similar world for themselves: "a female homosocial world" within their limited sphere. In order to secure a male homosocial circle, men are portrayed to use almost every means to exclude women from all spheres of social life. Under such circumstances, women attempt to create their own private world in which they satisfy their own pleasures away from men. Sedgwick states that the oppression of women by men in society results in "relationships of solidarity and harmony with other women" (Gueorgeieva, 2010: 13). Thus, female homosocial bonds provide a feminine enclave in male-dominated societies.

In addition, as Foucault states, the dominant idea among the reformers in eighteenth-century England is that "people would become virtuous by the simple fact being observed" (Gordon, 1980: 161). Jeremy Bentham's "panopticon" is an outcome of such a thought. Foucault borrows Bentham's "panopticon" in order to come up with the concept of "panopticism" which is "the discipline-mechanism: a functional mechanism that must improve the exercise of power by making it lighter, more rapid, more effective, a design of subtle coercion for a society to come" (Foucault, 1995: 209). As Foucault (1995: 200) describes in *Discipline & Punish*, Bentham's "panopticon" is a building composed of a tower at the centre which is surrounded with an annular building. The cells in the annular building are separated from each other thanks to the walls which also ensure the invisibility of a prisoner to other prisoners. However, prisoners are visible to the watchman in the tower thanks

to the shadows of them that are created by the light that comes from the window on one side and goes out from the window on the other side. This visibility by the watchman, representing the power, causes the prisoners to avoid any misbehaviour. Considering the fact that panopticon "could be used as a machine to carry out experiments, to alter behaviour, to train and correct individuals" (Foucault, 1995: 203), it can be stated that the unseen, mysterious but absolute eye (power) in society (which people cannot see but are sure about its existence) determines, shapes and regulates the behaviours and the desires of men and women, particularly homosocial ones, in all spheres of life. While desire for homosocial relation can be observed in behaviour immediately, its realization in discourse may not be so clear because the tendency of "the necessity of regulating sex through useful and public discourses" (Foucault, 1998: 25) in the eighteenth-century may also have influenced the discourse of homosociality which embodies homosexual relations as well but not necessarily. Therefore, to what extent homosocial desire finds expression in the discourse of characters will be one of the concerns in this study.

As stated above, the eighteenth-century English society in which male and female characters are observed to develop homosocial bonds is shaped by certain dynamics such as heterosexual marriage, women busy with childrearing and housework, women's financial dependence on men and male dominated social spheres in public. Therefore, the interrelationship between these elements and homosocial desire will be discussed under sub-headings in this study referring to the settings and characters in fiction, particularly to the eighteenth-century novels.

1.1.2. The Fictional Social Realm in the Eighteenth-Century English Novels

It has been stated above that the historical world of a period should be taken into consideration in order to obtain a compelling picture of motives, drives and desires underlying the decisions and behaviours of fictional characters throughout the novel. However, just the opposite is also applicable since "a more correct idea of a period may be formed from a story where the personages and many of the incidents are imaginary, than from a dry, dull, narrative of events" (Forsyth, 1969: 3). This means that if we want to obtain a comprehensive analysis of homosocial relations and "homosocial desire" in particular in Sarah Fielding's fiction, the representation of social realm in the works of other eighteenth-century novelists through which morality of the age and the moralist concern of these novelists come to the scene should be considered as well. This will also enable us to compare Sarah Fielding's fictional universe to the ones of other eighteenth-century novelists and thus her fictional concern while creating her characters and plot from the perspective of both an eighteenth-century novelist and a female novelist.

One of the fundamental determining factors of the eighteenth-century novel is enlightenment which propounds the possibility of educating people via literature and art (Çıraklı, 2015: 27, 34). Thus, regarding themselves as responsible for serving morality and virtue (Çıraklı, 2015: 23), the

eighteenth-century realist novelists include educational, didactic and moralist elements in their works (Çıraklı, 2015: 34). In order to be able to guide readers in terms of moral and virtue, fictional characters are mostly portrayed to make life-changing decisions and to overcome difficulties (Hunter, 1990: 95) which readers might confront in their real lives (Hunter, 1990: 91). This concern for didacticism embodied in eighteenth-century novelists inherently leads them to choose their characters, conflicts and choices among the ones readers can face either in themselves or in their environment. The realistic representation makes these novels rich in portrayal of social morals and manners of the age. Therefore, in this part, the moral issue will be dealt with from the perspective of its discussion and address by the outstanding novelists of this period in their novels and then by Sarah Fielding.

The fact that the eighteenth-century novelists aim to give a moral lesson to their readers does not necessarily mean that all the major characters they portray are morally perfect. The realistic and didactic concern of these novelists requires the portrayal of characters who have moral weaknesses but who can be considered as good at heart, as well. For instance, whereas Richardson's Sir Charles Grandison is "a man of virtue and religion" (Forsyth, 1969: 220), Defoe portrays Moll Flanders as a woman of "twelve years a whore, five times a wife, once to her own brother, twelve years a thief, eight years a transported felon in Virginia" (Probyn, 1987: 36). For Richardson, his fiction is a device for moral education (Probyn, 1987: 55). Likewise, Defoe acknowledges the moral function in his novels (Probyn, 1987: 16) and points the moral dilemma (Probyn, 1987: 41) in which Moll Flanders finds herself "as a woman of no fixed social position and limited financial possibilities" (Richetti, 1987: 87). This may show that all eighteenth-century fictional characters, whether moral or amoral ones, serve the same function: instilling morals into the eighteenth-century novel readers.

Defoe's moralist concern finds its representation in the fictional autobiographies of Robinson Crusoe, Moll Flanders, Colonel Jacque and Roxana. In Crusoe, the eighteenth-century readers come across a man who shows a moral weakness by not obeying his father and as a result a man who is punished in a way by being doomed to isolation on an island. As for Colonel Jacque and Moll Flanders, Defoe draws the portrait of criminals whose motive for their crimes is necessity and their desire to climb the social ladder upwards (Probyn, 1987: 47). Defoe's Roxana, too, does create a sense of admiration for her in readers owning to her struggle "in a world of unforgiving economic conditions" (Richetti, 1987: 107) which is much worse for the female gender. That is to say, Defoe criticizes the society which seems to be structured morally but via its patriarchal based practices and institutions leads its citizens to acts and conducts categorized as immoral by itself. This is evident for instance in *Moll Flanders* which puts forward that "the functioning of a moral conscience is an indulgence affordable only by those with a full stomach and a roof over their head" (Probyn, 1987: 40).

Contrary to Defoe, whose heroines try to escape from poverty, Richardson portrays women in a struggle to escape from sexual seduction (Probyn, 1987: 56). Richardson's moral concern reveals itself in these virtuous characters. While writing *Pamela*, he has the aim of presenting "practical examples for the modest virgin, the chaste bride, and the obliging wife" (Probyn, 1987: 54) and creates the most virtuous in the character of Pamela. And in return for her resistance against her master, Mr. B's sexual advances, Richardson rewards Pamela with a marriage which "will give her a place in society" and "will make her free" (Harris, 1987: 14). In the case of Clarissa, the eighteenth-century readers, particularly the female ones are instructed that if they do not obey their fathers' will in marriage and run after their desires, things do not go as they wish and they can find themselves in tragic conditions. In addition to these female characters, Richardson provides "a new kind of gentleman, benevolent, sensitive, conscious of duties as well as rights" (Harris, 1987: 138) via Sir Charles Grandison. He is such a virtuous man that he does not propose to Harriet Byron since he has had some feelings for Lady Clementina. He can declare his love for Harriet only after he becomes sure that a marriage is not possible between him and Clementina. Grandison represents "the great (masculine) dream of eighteenth-century England" with his life of "the virtuous, independent, and wealthy owner of an estate" (Doody, 1996: 112). Such characters may be considered as outcomes of his regard of his novels as "devices to convey a moral education" based upon virtue (Probyn, 1987: 55).

However, Fielding's understanding of virtue differs from Defoe's and Richardson's totally. Contrary to Defoe's Moll and Jack, the rogue in Fielding's Jonathan Wild is not glorified and he is ridiculed (Varey, 1996: 36). And in contrast to Richardson's Pamela, who keeps her chastity until she gets married to Mr. B by resisting his sexual advances, Fielding's Tom Jones does not feel such a concern and he has sexual affair with other women although he loves Sophia. It is because Fielding avoids writing a sermon and a moral book which guides and advises its readers in *Tom Jones* (Çıraklı, 2015: 63). For this reason, there are scenes of "sexual escapades, in bushes, bedrooms, and boudoirs" (Varey, 1996: 76). In Fielding's fictional world, characters have a "practical virtue" and they learn to keep this virtue (Varey, 1996: 100). On the other hand, Fielding even portrays a man who struggles for keeping his chastity. Creating a brother to Pamela via the character of Joseph Andrews, Fielding makes the point clear that he will make a parody of Pamela, who is in trouble with the sexual advances from her master. Like Pamela, Joseph tries to escape from sexual advances of female characters such as Lady Booby. However, he is virtuous not because of his chastity but because of "his honesty and his unshakable fidelity to the woman he loves" (Varey, 1996: 64). It may be stated that Joseph Andrews does not resemble Tom Jones in that respect since Tom is a more real-life character and stands for the countrymen of eighteenth-century England more (Varey, 1996: 81). In short, Fielding problematizes the concepts of virtue and morality of the age by means of his flat but unique characters.

As for Sarah Fielding, it can be suggested that morality is an issue explicitly and fully addressed in her fiction. This moralist concern is one of the primary characteristics of her fiction (Suzuki, 1998: 62). However, this does not mean that fully moral characters are portrayed in her novels. Like the ones in Defoe, Richardson and Henry Fielding's fictions, characters offer variety in morality. For instance, the title character, David preserves his pure innocence and is rewarded with true friends he is after throughout the course of the novel, *David Simple*, whereas Cleopatra in *The Lives of Cleopatra and Octavia* does not abandon her selfishness and ends with a complete failure (Bree, 1996: 115). Moreover, in *The History of Ophelia* the moral message that can be drawn is that women should be virtuous in order to be successful in business, which finds verbal expression in Ophelia's words stating that success in business attests being virtuous (Gadeken, 2002: 31). Likewise, Lady Dellwyn in *The Countess of Dellwyn* who gambles instead of concentrating on her business is presented to lead a wicked life, failing to manage "her time and energy, her marriage, her household, her money, her virtue, her reputation, and finally, her life" (Gadeken, 2002: 29). Regarding *The Governess, or the Little Female Academy*, it is asserted that "moral tale" is a more proper identification than "children's novel" for this novel (Fleming, 2013: 463). It may be because of the fact that the girls in the novel narrate real and fictional stories from which correct interpretations are provided either by Mrs. Teachum, the governess or Jenny Peace (Fleming, 2013: 472). Thus, the desired moral messages are guaranteed to be transmitted to the readers of the novel without any misleading or misunderstanding. However, not all moral messages of Sarah Fielding are welcomed by the readers of the age. In *The Cry*, Fielding suggests that men and women are equally responsible in terms of moral obligation, a case which proves beneficial for the family and the society, as well (Bree, 1996: 106). Therefore, it can be argued that Sarah Fielding is a more didactic and moralist writer compared to the male writers of the age. It is because the dominant consideration of women as "guidance on morals and conduct" in this age favours women as the writers of novels which advise the readers on life matters (Bree, 1996: 30).

As a result of this moralist concern of the age, the novelists portray a realistic picture of social life and characters in their fiction so that novel readers of the age can be educated morally. Thus, these novels can be regarded as functional in terms of giving an idea about the dominant social manners, trends and concerns in eighteenth-century fiction. First of all, female characters constitute majority in the major characters of these novels. Behn's Arabella in *The Wandering Beauty*, Manley's Reginia in *The Fair Hypocrite*, Heywood's Betty in *Miss Betty Thoughtless*, Richardson's Clarissa in *Clarissa*, Defoe's Moll in *Moll Flanders* and Fielding's Amelia in *Amelia* are only some of them. All these women are portrayed within the common destiny of the female gender; being forced into unwanted marriages, getting married only with the concern of a better social status, escaping from the sexual advances, trying to survive in a male dominated capitalist society or serving as the ideal wife and mother. Considering these female characters, the eighteenth-century novelists may be interpreted to criticize moral emptiness in both characters and society when the issue is the women. Characterization of women in such scenes clearly depicts the status of and the attitude

towards women in eighteenth-century England. Such characterization can also give an idea about the affairs, events, occasions and cases that occupy the agenda of eighteenth-century English society.

One of the occasions popular in that age, for instance, is masquerades which ensure the characters meet and the plot develop. In one of those masquerades, Tom Jones and Lady Bellaston meet (Forsyth, 1969: 63). Furthermore, there is a fashion of giving private parties among women which are called drums and to one of which Amelia is invited (Forsyth, 1969: 63). There is also a habit of visiting coffee-houses, clubs and taverns among eighteenth-century men, which will be elaborated on in detail while examining homosocial social-settings in eighteenth-century fiction.

Therefore, considering moralist concern together with prevailing social attitudes and trends of this age of reason, the underlying motives and drives behind the tendency that the characters reveal for homosocial relations and acts can be examined critically. This will inevitably help the analysis of homosocial desire in Sarah Fielding's fiction become meaningful and expressive.

1.2. The Concept of Homosociality and Homosocial Desire

1.2.1. The Concept of Homosociality in Historical and Fictional Contexts

The term "homosocial" is defined in Merriam-Webster and Oxford Dictionaries web-sites as involving the feature of being a social phenomenon among the same sex people, particularly the male sex. That both definitions refer to the sex as being mainly the male one can be considered expressive of the clear tendency in literature towards exploring and discussing the male same-sex relationships. However, it can also be regarded as a natural outcome of the dominant social structure, namely patriarchy. Since all the institutions and relations in society are designed and structured in favour of men, it is unexceptional that literature either represents or secures such relations and structures. The supremacy of male writers has undoubtedly played a role in the hegemony of male homosociality in literature, as well. For this reason, there will be a male dominance in the following analysis of homosocial relations in historical and fictional contexts.

For instance, Ancient Greece sets a good example for male dominance in all spheres of public life: cultural, academic, financial, political, military and sportive spheres are all male dominated. The symposium is one of those cultural practices common among upper-class Athenian men (Waterfield, 1994: xiii). Waterfield (1994) explains the tradition in the symposium as in the following: The guests are delivered chaplets and perfume, and they take their seat on couches resting on their left arms, which enable them to drink and eat during the event. Sometimes they are entertained by female pipe-players, dancers, and acrobats etc. Then they fall into conversation with each other (Waterfield, 1994: xiii-xiv). Such an assembly is the setting of Plato's *Symposium* in which outstanding Athenian philosophers and writers such as Socrates, Aristophanes, Agathon and Alcibiades elaborate on love

philosophically. For instance, Socrates and Agathon's discussion on desire can be regarded as directive for this study. According to Socrates, one desires something that he does not possess, which is clear in his following speech: "Don't you think that any case of desire is *necessarily* desire for something which is lacking? If it isn't lacking, you can't desire it, surely" (Plato, 1994: 39). The symposium is also one of those settings which enable friendships among Athenian men to be turned into political unions (Classen, 2010: 6). Another manifestation of male dominance in Ancient Greece is the mythological stories and epics that celebrate the relationships between men and regard them as more transcendent than heterosexual ones (Kimmel, 2000: 204). The most outstanding one among them is the relationship between Achilles and Patroclus which expresses its transcendence at the unbearable sorrow Achilles feels upon Patroclus's death (Graves, 2004: 828). The scene where Achilles sheds tears for his friend is one of those other typical scenes in heroic epics in which heroes are portrayed to hug and kiss each other, and to speak out their intentions and plans about forming stronger relations through kinship and dynasty (Classen, 2010: 21). The portrayal of faith, reliance, dependence and trust among the heroes in myths and literature is also maintained in the philosophical arguments and reflections of philosophers of the era such as Aristotle and Plato on friendship, indispensably the male ones.

As for the Middle Ages, feudality is the determinant in the construction of social relationships among the men in a world which is "far removed from that of womankind" (Tin, 2012: 1). While the relationships between Philip Augustus and Geoffrey, and between Philip and Richard the Lionheart are provided as examples to homosocial relations in this age, the ones presented in literature are regarded as more expressive in showing "the degree to which male bonding took precedence over heterosexuality" (Tin, 2012: 5). These can be listed as follows: Roland and Oliver in *The Song of Roland*, Duke Beuve de Hantone and Guy in *Daurel and Beton*, Ami and Amile in *Ami and Amile*, Athis and Prophilias in *Athis and Procelias* (Tin, 2012: 9-12). The oath of Duke Beuve de Hantone to leave all his belongings to his close friend, Guy upon his death (Tin, 2012: 9) will be efficient to illustrate the degree of bonding between these males. This is such "an absolute and unconditional friendship" (Tin, 2012: 10) that Duke Beuve does not refrain from leaving even his wife to Guy. This offering clearly shows how male friendships subordinate to marital love for men. This scene can also be regarded as the manifestation of the assumption of women as one of those materials in the possession of men, thus one of those means that can be used for forming and cementing relationships between men.

Likewise, the homosocial bonds in *Beowulf*, *The Battle of Maldon* and *The Dream of the Rood* are worthy to mention in this section to make the discussion constructive. The relationships of Beowulf with Hrothgar, Hygelac and Wiglaf all exemplify such intimate and strong male homosocial bonds. For instance, the scenes where Hrothgar kisses and hugs Beowulf (Clark, 2009: 132), where Beowulf expresses his joy with the following statement "All my joys depend on you yet" upon his reunion with Hygelac (Clark, 2009: 133) and where Wiglaf sacrifices his land for Beowulf (Clark,

2009: 139) can be considered to be representative of the celebration of homosocial bonds in Old English Literature. Clark's comment on the death of Beowulf without an heir that is "to symbolize the ultimate sterility of the heroic way of life, and heroic homosociality as part of that way of life" (2009: 140) suggests that there is no place even for the product of a heterosexual love which can disturb homosocial relations. As for the analysis of homosocial relations in Sarah Fielding's fiction in this thesis, this interpretation may be guiding. In *David Simple*, for instance, David whose ultimate aim to find a true friend in male advances the plot gets married not out of love but of friendship. Then, this heterosexual marriage that is not based on love can be regarded even suggestive to demonstrate how homosocial bonding is accepted as superior to heterosexual love bonding. In *The Battle of Maldon*, this preference of homosocial bonding to heterosexual one is manifested through the construction of manhood "on an ideal of competitive masculinity and the abjection of a racial and sexual other" and the necessity of man's being loyal "to the homosocial lord-retainer bond" (Clark, 2009: 147). The relationship between Christ and Cross in *The Dream of the Rood* is an example to a heroic homosocial bond (Clark, 2009: 147). Therefore, it can be concluded that feudal structure of the society which is based on the loyalty and service of each man towards his lord (McDowall, 1989: 24) both requires and strengthens male homosocial bods.

Courtly literature which celebrates courtly love even may not be regarded as purely heterosexual. Courtly love is based on the code of chivalry which determines the way a perfect knight behaves not only as a warrior but also as a lover (McDowall, 1989: 45). However, the celebration of heterosexuality puts the knights into a dilemma between "two worlds –one male, one female" and an obligation "to respond to two contradictory imperatives, reconciling their own social world with an emerging heterosexual culture" (Tin, 2012: 17). For instance, *Erec and Enide* portrays a knight, Erec, who ignores his knightly duties upon his excessive fondness for his wife, whereas a knight appears to embark on adventures leaving his wife although he has recently wed in *The Knight with the Lion*. Moreover, although women gain a higher position thanks to the celebration of heterosexual love in courtly literature, the female characters again can be portrayed to be a means for cementing male homosocial bonds. The scene in the romance, *Lai de Graelent* where King Arthur presents his wife naked to the delight of a number of knights in a banquet with the intention of proving his authority and kingship and thus securing their loyalty towards him (Tin, 2012: 27) sets a good example to the desire of men for establishing strong homosocial bonds.

Contrary to the inferior position of women socially, financially, academically and politically in real life, there begins a clear "(fictitious) advancement of women" due to the emergence of western heterosexual culture in the twelfth century (Tin, 2012: 32). This advancement increasingly continues during the Renaissance and afterwards. The heterosexual love appears to be one of the most common and recurrent themes in literature from this age onwards. The plots begin to revolve around the adventures, struggles, misunderstandings and separations that the heterosexual couple encounters until their union. Nevertheless, the potentiality of homosocial relations to determine and alter the

course of the plot has always been there. In Renaissance literature, the scenes where two male friends are portrayed to sleep in the same bed, eat at the same table, use the same purse are frequent (Faderman, 1981: 66-67). Then, it is indispensable for such intimate homosocial relations to determine and affect the choices and decisions concerning not only these relations but also relations with other characters. For instance, in Thomas Kyd's *The Spanish Tragedy* homosocial concern plays an important role in advancing the plot. Probably Lorenzo would not help Balthazar kill Horatio, the beloved of his sister (Urgan, 2008: 203) if Lorenzo did not want his relation to Balthazar to be close and strong. Lorenzo approves his sister, Bellimperia's marriage to Balthazar rather than Horatio since this marriage will enable their relation to be long-standing and promising for his country. And as a result of this murder, Horatio's father organizes a play in which he punishes the murderer by the death of him at the hands of Bellimperia herself on stage (Urgan, 2008: 203). In other words, the homosocial concern can be regarded to function as an initiator of the main action in the plot. Likewise, Shakespeare's *The Merchant of Venice* presents an intimate homosocial relationship between Antonio and Bassanio which leads the main character, Antonio to find himself in an extraordinary deal with Shylock. Since Antonio does not have the amount of money necessary for his dear friend, Bassanio's marriage, he does not hesitate to take the money from Shylock, who gives the money on the condition that he will cut a piece of his flesh if Antonio does not return the money in due time. Antonio does not hesitate to accept this deal although Bassanio tries to stop him in his following statement, "You shall not seal to such a bond for me; I'll rather dwell in my necessity" (Act I Scene III, 393). However, Antonio has already given his decision on the limits of what he can do for his Bassanio, which he makes clear as follows: "I pray you, good Bassanio, let me know it; And if it stand, as you yourself still do, Within the eye of honour, be assured My purse, my person, my extremest means, Lie unlock to your occasions." (Act I Scene I, 389). What he means by his "extremest means" comes out upon the deal between him and Shylock. Antonio is ready to give even from his flesh, literally for the sake of his homosocial bond. Antonio's concern for this relationship is functional in terms of providing the rational justification for his actions. However, not all male homosocial relations have to be based on emotional concerns. The portrayal of men who try to create homosocial bonds out of their financial concerns is common in literature. Ben Jonson's *Volpone, or the Fox* illustrates a telling example to such a homosocial relation. The heirs of Volpone try every means to win his favour and thus to be able to create the desired bond which will help them to be chosen as the heir. For instance, they present him expensive gifts; one of them wills all his belongings to him and another, Corvino takes his wife to Volpone's bed with his own hands (Urgan, 2008: 270). In this respect, Corvino reveals the fact that women are still regarded as a commodity that can be exchanged between men in return for their own profit.

In the Restoration period, although heterosexual love matters fiction of the age, it is not taken seriously and is generally treated as a sexual entertainment and a play that has certain rules (Urgan, 2008: 361). In such a setting, homosocial bonds may play a decisive role in the outcome of the plot and certain actions of the characters. For example, Sir George Etherege portrays two male characters

who fall in love with the same woman and fight a duel to gain the hand of that woman in his play, *The Comical Revenge, or Love in a Tub* (Urgan, 2008: 363). This rivalry can be interpreted from the perspective of homosociality. It can be suggested that such a rivalry creates a bond between these two men, which may concern the men more than the heterosexual one with the woman in some circumstances. In this respect, William Wycherley's play, *The Country Wife* treats heterosexual relation as a path to homosociality (Sedgwick, 1985: 49). There occurs a kind of rivalry between Horner and Pinchwife when Horner begins to fancy Pinchwife's wife, Margery Pinchwife. However, it is not the beauty of Margery Pinchwife that attracts Horner but her being the wife of Pinchwife because Horner is concerned with cuckolding a man more than enjoying a relation with a woman, asserts Sedgwick (1985: 56). Another play that can be given as an example to illustrate the situation in which women attract the attention of men not out of their own self but their relations with certain men is George Farquhar's play, *The Recruiting Officer*. Captain Plume pretends to certain women that he has fallen in love with them in order to be able to separate them from their lovers; thus, he can persuade the men to enter into the army (Urgan, 2008: 373). In other words, the heterosexual relationships that Captain Plume develops with the women are only a means for homosocial ends. The army is completely a male homosocial military world and serves ultimately another male homosocial political realm, namely the state.

After the Restoration period, there comes an era when a new genre comes out and surpasses drama. This new genre appealing to the taste and needs of the rising middle class "who sought what Watt termed 'formal realism' as distinct from romance" (Speck, 1998: 100) is the novel which "address[es] certain broad human questions" and which "develop[s] human paradigms that, however unconsciously or uncalculatedly, can readily become referential and didactic for readers" (Hunter, 1990: 93). In such a realistic and didactic projection in fiction, social and individual lives of characters are inherently represented both within the historical and didactic concerns. Therefore, it can be argued that heterosexual and homosocial tendencies are juxtaposed in eighteenth-century fiction, as well. The heterosexual love relationships and marriages are developed under the influence and in the shadow of particularly male homosocial bonds. Aphra Behn's *The Wandering Beauty* narrates such a juxtaposition in Arabella Fairname's life. Arabella's life changes when she leaves her parents and her house upon his faster's decision to marry her with an old squire (Forsyth, 1969: 185). Similarly, the story in *The Fair Hypocrite* by Mrs. Manley illustrates how heterosexual relations and marriages are shaped by homosocial concerns. The marriage of the major female character, Reginia, the daughter of Charles the German Emperor to the old Duke of Savoy is one of those marriages of state (Forsyth, 1969: 197). However, the story circulates around the love relationship between Reginia and a young nobleman, Don Carlos, and ends with the marriage of this couple (Forsyth, 1969: 202). Reginia's marriage to a man not out of love but out of political and diplomatic concerns can be interpreted as a determinant on her desire for a love relationship, and thus as a factor that advances and contributes the plot in the novel. Like Behn's Arabella, Samuel Richardson's young female character, Clarissa, leaves her house in order to escape from a marriage that she does not

desire (Forsyth, 1969: 215). This marriage is forced by her father and brother since the prospective groom, Mr. Solmes will provide them with social status and money which they concern because of being a middle class wealthy family (Urgan, 2008: 788). A similar concern is expressed in the arrangement of Sophia's marriage to wealthy but wicked Blifil (Urgan, 2008: 813) instead of a foundling, Tom Jones in Henry Fielding's *Tom Jones*. Upon this arrangement, Sophia escapes from her house to find Tom, and encounters a number of adventures throughout the course of the novel. This heterosexual love between Sophia and Tom cannot avoid being affected from homosocial concerns of the male characters. Moreover, due to the heterosexual love relationship between Peregrine and Emilia, there comes out an intimate homosocial friendship between Peregrine and her brother in Smollett's *Peregrine Pickle* (Forsyth, 1969: 286). Otherwise, Peregrine would not visit Emelia and meet her brother there, a coincidence which first leads to a fight but then results in friendship. This can be suggested as an example to the contribution of heterosexuality to homosociality, particularly the male one. As for Defoe's *Moll Flanders*, it can be argued that the male homosocial structure of society paves the way for Moll's heterosexual relations with a number of men. She has to survive in a male dominated world which constrains women financially (Richetti, 1987: 87) and she gets married or only has relationships with men only for their money. In other words, the dominant male homosociality shapes and determines her heterosexual relations.

However, it is not only heterosexual relations that the dominance of male homosociality dictates but also female homosocial bonds are observed to be maintained as a reaction to the constraints of male homosociality. A typical example is illustrated in Aristophanes' outstanding comedy, *Lysistrata*, which is about the struggle of a number of Greek women to end a war. These women come together; in other words, they establish a female homosocial circle producing an effective but innovative solution for dealing with their men's desire for war. The phenomenon of war with its pure male homosocial nature is disturbing for the women as it becomes clear in the following statement of Lysistrata to the women of Athens: "Don't you miss the father of your children when they're off at war? I know that all your husbands are away." (Aristophanes, 2010: 58). Lysistrata offers the women to go on a sex-strike so that they can prevent their men from going to war, and they achieve this. In this respect, it can be argued that the female homosocial circle developed in a reaction to men's homosocial acts comes up with a solution which embodies a highly homosocial feature. Avoiding heterosexual intercourse with their husbands reinforces homosociality inherent in their female homosocial circle.

Not being as rich in amount and various as the male homosocial relationships in literature (Classen, 2010: 81), female homosocial relations can be traced under the shadow of gorgeous and celebrated male ones. Actually, the dominant patriarchal social structure and exclusion of women from the social sphere inherently cause the observation of women accompanied by other women, namely their mothers, sisters, friends or mostly maids. Medieval literature portrays women generally with other women serving or accompanying them (Sandidge, 2010: 98). For instance, in Gottfried

von Strassburg's romance, *Tristan*, the bond between the maid, Brangaene, and her Irish princess, Isolde, (Classen, 2010: 86) can be given as an example to such an intimate relation between women. Another close relationship can be observed between Custance and Hermengyld in "The Man of Law's Tale", the fifth tale of *Canterbury Tales* by Chaucer. This strong emotional bond is expressed explicitly in their act of praying together in the same bed (Schotland, 2010: 531). However, their friendship ends indispensably when a knight kills Hermengyld instead of Constance upon the rejection of his love by Constance (Schotland, 2010: 531). This separation can be argued as an extreme representation of how disturbing and disruptive a male intrusion into a female homosocial relationship can be.

The female relationships that are portrayed in *The Book of Margery Kempe*, a medieval text by Margery Kempe, are not only intimate but also protective such as the one that shows itself between Kempe and Margaret Florentine (Verini, 2016: 385). Margaret "requested her to eat with her every Sunday, and served her food to her with her own hands" (Kempe, 2015: 86). They could develop a close bond despite the fact that they could not understand each other "except by signs and gestures and a few common words" (Kempe, 2015: 85). This can be interpreted as a demonstration of how the other issues can be trivial when the subject matter is female solidarity.

Women are ready there to care, protect, shelter, advise, counsel, support and offer help like the ones that can be observed in Renaissance literature "although literary examples of intense friendships between women during the Renaissance are not as numerous as those between men" (Faderman, 1981: 67). However, among those abundant male homosocial relations there are observed certain relationships between women which can be examined from the perspective of homosociality. For instance, in Shakespeare's *The Merchant of Venice* the relationship between Portia and her maid, Nerissa can be argued to exemplify a female homosocial bond, but a very trivial one when compared to the celebrated and outstanding male one between Antonio and Bassanio. Nerissa is by Portia when Portia is forced to choose one as a husband among her suitors. Nerissa listens, gives advice and consoles her about this marriage arrangement. She recommends Portia not to fear "the having any of these lords; they have acquainted me with their determinations; which is, indeed, to return to their home" (Act I Scene II, 391). Then, she accompanies Portia when the suitors visit her. Moreover, she does not leave Portia alone when Portia decides to disguise as a lawyer and dresses like men. However, the reaction of Nerissa when she hears about disguise as male in her following question, "Why, shall we turn to men?" (Act III Scene IV, 406) compromises the intimacy and loyalty of their relationship, which is verbally expressed in Portia's scolding: "Fie, what a question's that, If thou wert near a lewd interpreter" (Act III Scene IV, 406). Portia does not even accept his decision to be questioned since her maid, Nerissa has always supported and helped her in every means. This scene may be interpreted as a manifestation of the general assumption that "only men were regarded as strong enough to maintain the serene, mostly rational, idealistic friendship with another person" (Classen, 2010: 81). However, Nerissa complies with her request. They arrange a court and Antonio

is saved from having his flesh been cut thanks to the wit of Portia. In other words, Antonio owes his life to this female homosocial bond.

Although female homosociality may not be regarded as dignified and rewarding by male writers, the poems composed by a seventeenth-century female poet, Katherine Philips, are there to celebrate friendship between women. In her age, her poetry is accepted as "the finest expression of female friendship" (Faderman, 1981: 68). The following lines from her poem "To My Excellent Lucasia, On Our Friendship" can be given to demonstrate her absolute devotion to her friend: "For thou art all that I can prize, My joy, my life, my rest." (Philips, 2000: 1012). In the rest of the poem, Katherine expresses that her joy and happiness is far greater than the ones a bridegroom or a king could feel upon taking possession of a bride or a country. According to her, she has all the world in her friend while the others have attained only "pieces of earth" (Philips, 2000: 1012). Thus, she glorifies female homosocial relationship more than heterosexual one.

A similar attitude can be observed in Mrs. Elizabeth Griffith' novel, *The History of Lady Barton* (1771). The novel portrays a woman, Lady Barton, who has problems in her marriage and shares these problems with another female in her letters, the only means that provides comfort and relief from this disastrous marriage (Faderman, 1981: 76). Such a female friendship in which a woman finds comfort in another woman is approved in the eighteenth-century society since in this age when divorce is not possible such a bond does not give any harm to the crucial structure of society (Faderman, 1981: 75). That is to say, female homosociality becomes acceptable as long as it offers potential for the support of the dominant patriarchal system in society.

However, not all female homosocial relations serve patriarchy, a male homosocial organization; some are developed in order to disrupt the prevailing system in society. The relationship between Roxana and her maid, Amy, in Defoe's *Roxana, or the Fortunate Mistress* can be given to exemplify such a female homosocial relationship. The title character, Roxana, is a single woman who struggles to survive in a male dominated world and receives support from another female in this struggle (Urgan, 2008: 760). It is Amy who "is the secret sharer in Roxana's life," "the perfect friend, the familiar" and "a "me" – an oddly displaced and altered version of the speaker herself" (Castle, 1979: 84). The relationship between them is such an intimate one that one's success or failure means the same for the other (Castle, 1979: 85). The concrete manifestation of this strong emotional homosocial bond is clearly observed in the murder of Roxana's daughter, Susan, by Amy. This murder enables to remove Roxana's worries about being discovered by her daughter and thus shouldering responsibilities maternity requires (Castle, 1979: 92-93). Then, Amy's primary motivation in this act is her concern for her mistress. Thanks to her homosocial bond with Amy, Roxana can get rid of her daughter, who she regards as an obstruction in her struggle to deal with a world that men control, rule and dominate.

In a society men assert absolute control and authority, it is not only Defoe's Roxana who receives support from her maid but also his Moll in *Moll Flanders* is accompanied by her governess during her criminal life, as well. This governess is the one advising and helping Moll who carries out illegal acts, which makes the governess a wise counsellor (Castle, 1979: 83). The warnings of the governess about the woman whom Moll admires and desires to be like that she performs immoral acts can be suggested to exemplify those scenes where homosocial relations manifest themselves among characters in fiction.

Considering male and female homosocial relationships in historical and fictional contexts stated above, it can be concluded that homosociality is a central and recurring motif that deserves to be discussed critically in terms of its role in shaping social structures, social behaviours and the course of plot in fiction. For this reason, the motive, force and desire underlying the clear tendency towards establishing homosocial bonds will be analysed within the frame of "homosocial desire", a concept developed by Sedgwick in order to analyse homosocial relations in a number of eighteenth-century texts. Therefore, the concept of "homosocial desire" will be elaborated further in the next section.

1.2.2. Homosocial Desire

"Homosocial desire" is a term developed by Eve Kosofsky Sedgwick in *Between Men: English Literature and Male Homosocial Desire* (1985) in which she explores the same-sex relationships, particularly the ones between men, in a number of literary texts in English literature. Though "homosocial" and "desire" are already existing terms elaborated on separately before, Sedgwick combines them and puts forward a theory analysing the same-sex relationships in a revolutionary and ground-breaking way. Therefore, in order to gain a proper understanding of "homosocial desire," the concepts of "homosocial" and "desire" will be examined as well.

Although homosociality is a phenomenon whose manifestation and realization in society is as old as human history itself considering the social structures throughout history, the first usage of "homosocial" as a term in sociology dates back only to the twentieth-century. Lipman-Blumen (1976) provides a definition of "homosocial" in an article dating from 1976. While defining homosocial "as the seeking, enjoyment, and/or preference for the company of the same sex" (Lipamn-Blumen, 1976: 16), she does not fail to differentiate it from homosexual since homosocial "does not *necessarily* involve (although it may under certain circumstances) an explicitly erotic sexual interaction between members of the same sex" (16, emphasis in the original). As for Sedgwick, the term "homosocial" refers to the "social bonds between persons of the same sex" (1985: 1). Like Lipman-Blumen, Sedgwick (1985: 1) also points the difference between "homosocial" and "homosexual," stating that "it is a neologism . . . and just as mean to be distinguished from 'homosexual'".

However, when this social bond is associated with "desire," in Sedgwick's concept of "homosocial desire," it comes to suggest eroticism and stresses the fact that there is a "potential unbrokenness of a continuum between homosocial and homosexual" (1985: 1). However, in this unbroken continuum Sedgwick does not "mean to discuss genital homosexual desire as "at the root of" other forms of male homosociality" (2). In other words, same-sex relationships between father and son or between same-sex friends do not necessarily indicate a sexual relationship or a sexual desire [theoretically, it can be questionable]. As Edwards (2009) and Lipman-Blumen (1976) argue respectively, Sedgwick's homosocial desire applies to male or female bonds regardless of its heterosexual or homosexual characteristics (36); in other words, there is no sexuality in a homosocial relationship necessarily (16). The fact that the word "desire" attaches an erotic dimension to the so-called same-sex relationships does not suggest that homosocial desire is the same thing as homosexuality (Smith, 2012: 26). On the contrary, as Boudreau (2011: 43) states, Sedgwick places homosocial desire "on the same plane of existence as homosexual, thereby displaying that two forms of male relations share notable similarities." Via the unbroken continuum between the homosocial and homosexual, Sedgwick (1985) pursues "a strategy" to have a general view of and to find out "historical differences in, the structure of men's relations with other men" (2). She deals with "the structural permutations of social impulses" (1985: 2). People's desire for socialising is shaped by social demands, expectations and codes. For instance, patriarchal society requires men's socialising with men and sharing the power in society. This difference in exercising power between the genders inherently causes women's collaboration. Another example is that maintaining a masculine identity requires male homosocial circles (Kimmel & Aronson, 2004: 396). This may be valid for femininity, as well. The reason why Sedgwick employs the word "desire" rather than "love" is the fact that "in literary critical and related discourse "love" is more easily used to name a particular emotion, and "desire" to name a structure" (1985: 2). Thus, Sedgwick exposes the instinctive drives that build homosocially structured society. And as for this study, since it will deal with the motives and drives that form the structure of same-sex relations in Fielding's fiction, the concept of "love" does not seem applicable for the analysis of "homosocial desire" in the novels concerned.

Sedgwick's preference of "desire" instead of "love" for her concept may be understood more clearly when the discussions on the concept of "desire" by Lacan, Deleuze, Hegel, Butler, and Freud are explored in this study. This concern will also serve to reach a definition of "desire" and its critical function in the same-sex relationships of Fielding's fictional characters to be analysed in this study.

Sedgwick's statement that "desire" is used "to name a structure" (1985: 2) reminds one of the reasons of Lacan's particular concern about "desire". "Desire" attracts the attention of Lacan since it is "a *condition that plays a structuring role in the Subject*; it is a component of other affects – without desire, you cannot have jealousy, anger, disappointment, narcissistic wounding or enjoyment" (Bailly, 2009: 109, emphasis in the original). Then, considering "desire" in terms of both its "nam[ing] structure" and its "structuring role", it may be argued that without desire we cannot

have the patterns and arrangements designed to form a society, among which heterosexual marriage and social relation can be involved. In this regard, Lacan's concept of "desire" composes a crucial importance to the analyses of such formations in the novels concerned in this study.

First and foremost, Lacan makes a distinction between "need" and "desire" and defines needs as "things which are closely linked to the organism" (1988: 106). Whereas "need" refers to something "such as hunger that can be satisfied" (Homer, 2005: 72), "desire" is something that "is produced in the beyond of the demand" (Lacan, 2001: 201). It cannot be satisfied since the demand articulated in speech by the Subject never corresponds to the actual need of the Subject, and desire "begins to take shape in the margin in which demand rips away from need" (Lacan, 2006: 689). The reason of this margin is the fact that the Subject tries to articulate its demand by the language of which limits are determined by the Other (Bailly, 2009: 110). The language is conscious part of the Subject which "partially reflects" the unconscious truth that is "the real object of lack, of need and of the instinct" (Lemaire, 1996: 163). For this reason, unconscious has to be looked at for desire (Lemaire, 1996: 170) and unconscious can only be identified by means of speech and language (Homer, 2005: 68). However, it must be kept in mind that the unconscious is "the discourse about the Other" (Lacan, 2006: 689). For Lacan, desire is for something that the Subject lacks and supposes that the Other possesses. In other words, desire manifests the lack embodied in the Subject and the Other (Homer, 2005: 72). Nevertheless, the Other is no different from the Subject as it also is "as lacking as the Subject" (Bailly, 2009: 110). Then, since the Subject does not receive the object of desire from the Other, satisfaction of desire is impossible and thus desire can never achieve its aim (Homer, 2005: 76). In this regard, Lacanian concept of desire seems applicable in this study to analyse the articulation of "homosocial desire" in speeches of male and female characters in the novels concerned and to question whether or to what extent "homosocial desire" is satisfied. Moreover, Lacan's interpretation of *Hamlet* as a drama of desire (Homer, 2005: 77) can be argued to pave the way for this study to read, for example, *David Simple* as a novel of desire. For Lacan, the reason why Hamlet was not able to mourn his father is that the dead father was replaced by the uncle, which prevented Hamlet from generating his own desire and from avenging the murder of his father since he could not differentiate between his own desire and his mother's (Homer, 2005: 78). Likewise, David Simple was not able to feel deep sorrow for the betrayal of his brother because of the fact that the love for David was replaced by the affection for another male by the brother. This prevented David from producing his own desire and taking revenge from his brother. Instead, he identified his own desire with the one of his brother, which created his imitative desire for a relationship with another male.

Contrary to Lacan for whom desire arises as a result of an absence, Deleuze claims that "we make desire an idealistic (dialectical, nihilistic) conception, which causes us to look upon it primarily a lack: a lack of an object, a lack of the real object" (Deleuze & Guattari, 1983: 25). Not supporting the conception of desire as "an insatiable lack regulated by Oedipal law," (Ross, 2010: 66) Deleuze

proposes a definition of "desire" as something positive and productive (Ross, 2010: 65). Deleuze asserts that "needs are derived from desire: they are counter products within the real that desire produces (Deleuze & Guattari, 1983: 27). This productive aspect of desire is that which "prevents desire from being understood in terms of 'lack'" because desire is "the psychical and corporeal production of what we want" (Holland, 2010: 68). The desire lacks not its object but "a fixed subject"; in other words, Deleuze suggests a subject "that is missing in desire" (Deleuze & Guattari, 1983: 26). Lacking a fixed subject prevents desire from featuring an individual aspect and leads it to become a social force. This social dimension of desire can be associated with modes of production asserted by Marx since for Deleuze they are the products of desire which "makes the gun (say) into an instrument of war, or of hunting, or sport, and so forth" (Surin, 2010: 155). For this reason, Deleuze defines the nature of a society by using the abstract machines of desire not by modes of production (Patton, 2000: 88). In *Anti-Oedipus*, Deleuze defines desire as a "machine" and its object "another machine connected to it" (Deleuze & Guattari, 1983: 26). Desire is not a desire that must be repressed since it is for an object that can never be obtained (Colebrook, 2010: 231). On the contrary, it is "capable of calling into question the established order of a society" (Deleuze & Guattari, 1983: 116). Desire composes the necessary energy for the production of connections among "assemblages" (abstract machines), another concept developed by Deleuze to define "complex constellations of objects, bodies, expressions, qualities, and territories that come together for varying periods of time to ideally create new ways of functioning" (Livesey, 2010: 18). That is to say, desire must not be suppressed; otherwise, individual and social constructions would fail since the concept of assemblage may refer to "the behavior patterns of an individual, the organization of institutions, an arrangement of spaces" (Livesey, 2010: 18). In this respect, Deleuzian concept of desire as something productive and social can be regarded to be justifying the homosocial relations and structures in Fielding's novels concerned in this study as the outcome and product of desire, particularly "homosocial desire" in this context.

The social dimension of desire in Deleuze can be found in Hegel's discussion on desire as well. As Kojeve (1969: 6) explains in "In Place of Introduction", individuals of a group have to desire the desires of the members of the group in order to be able to become a society. This "human desire" is different from "animal desire" the aim of which is "to negate its object" and to destroy it "by consuming it, by forcing it to conform to its life-processes" (Beiser, 2005: 182). For this reason, the animal desire such as hunger is not enough for the subject to gain its humanity. The subject has to risk "his (animal) life for the sake of human Desire", which means that the subject desires another desire, replacing "oneself for the value desired by this Desire" (Kojeve, 1969: 7). By this way, the subject achieves to be recognized by the other and thus proves its absolute independence (Beiser, 2005: 186). Considering the fact that every subject has a desire for recognition, the subjects find themselves in a life/death struggle (Beiser, 2005: 187). What is striking in this life/death struggle is that the subject has to keep its opponent alive since the subject needs it to be recognized. In order to guarantee the prevention of any attack from the opponent, the subject turns the opponent into a slave,

creating a conflict of master versus slave (Beiser, 2005: 188). However, this conflict cannot last long. The master is not satisfied with the recognition of the slave who is degraded to an animal and does not show free recognition for the master (Beiser, 2005: 189). This makes the freedom of the slave, namely recognition of it as a free and equal being indispensable since the subject becomes aware of the fact that "it is rational only through mutual recognition" (Beiser, 2005: 190). Then, it can be stated that society has to be composed of free and equal beings for the subject to "complete individual self-awareness" and to "[find] himself within a concrete universal self-consciousness" (Kalkavage, 2007: 107). For Hegel, it is self-consciousness that is desire (Jenkins, 2009: 108) and to satisfy self-consciousness the subject desires to recognize others and be recognized by others. In this respect, Hegelian concept of desire for recognition can be applied in this study to argue that homosocial desire of the characters in Fielding's novels is also a manifestation of their desire for recognition by the same-sex. This recognition enables them either to prove their masculine/feminine identity or establish bonds social arrangements, frameworks and structures will function through.

Hegel's definition of "desire" as the will to know oneself through "recognizing and knowing *another*" (Salih, 2002: 26, emphasis in the original) in *Phenomology* is applied to gender by Butler asserting that one feels desire first for his/her same-sex but there he/she confronts a prohibition and as a result of this he/she identifies himself/herself with the subject of desire. In other words, the one identifies himself/herself with what he/she has lost. This immediately reminds Freud's arguments on "mourning" and "melancholia." Freud asserts that contrary to mourning, one feels melancholic for a loss without being really aware of what that loss is or whether there is really a loss or not. Melancholia for the lost object finds its manifestation in one's identifying himself/ herself with that object (Salih, 2002: 52). However, what should be highlighted here among the discussions of Butler is the concept of "melancholic heterosexuality". For Butler, heterosexuality is melancholic since the subject forms the heterosexual identity as a result of the loss that the subject confronts upon desiring the same-sex and the response to such a loss is melancholia (Salih, 2002: 55). Then, heterosexual marriages in the novels concerned can be analysed from the perspective of "melancholic heterosexuality". It can be argued that heterosexual marriages arranged between the characters are melancholic responses to the prohibition of the same-sex desire.

As for Foucault, he points out the close relationship between power and desire, arguing that "one should not think that desire is repressed, for the simple reason that the law is what constitutes both desire and lack on which it is predicated" (Foucault, 1978: 81). This means that there is no already present desire that power represses rather it is the power itself that generates desires (Stoler, 1995: 165). In this respect, Foucault's power functions like Hegel's desire. However, he again finds the word "desire" itself problematic since he associates it either with lack or repression (Kelly, 2013: 119). He prefers to use the word "pleasure" instead of "desire" as he finds pleasure "an empty concept that can have new meanings applied to it" (Kelly, 2013: 119) and a concept that is "not over-coded to the same extent" (Kelly, 2009: 146) as "desire" which already embodies certain medical and

naturalistic implications and suggestions (Halperin, 1997: 93). Then, Foucault's consideration of desire as a concept "over-coded" with associations can enable to analyse the naturalistic implications and suggestions lying behind homosocial desire in Fielding's characters.

However, Sedgwick (1985) states that she uses the word "desire" similar to "libido" in psychoanalysis. Freud explains "libido" as "the force by means of which the instinct, in this case, the sexual instinct, as, with hunger, the nutritional instinct, achieves expression" (1961: 729). "Libido" is the name given to the "investments of energy directed by the ego towards the object of its sexual desires" (Freud, 1961: 730). In other words, "libido" functions as a drive, within Freudian context a sexual drive, towards an object. In that respect, Sedgwick's "desire" functions in the same way as Freud's "libido," which provides the vital energy and the force for human behaviour. Similarly, "desire" will afford a similar energy and force for human relations. However, the force in desire does not have to be a sexual one as it does in libido. Sedgwick (1985: 2) suggests that it is an "affective or social force" and a kind of "glue . . . that shapes an important relationship." That is to say, homosocial desire is a drive that is determined and shaped by emotions of people and demands or requirements of society. It does not imply the effect of sexual impulse on people's homosocial desire. However, Sedgwick states that to what extent this drive is sexual is an active concern of her study.

Likewise, in the context of this study, "desire" will function as the force and drive that shape and determine the characters' both emotional and societal concerns, behaviours, demands and satisfaction in their same-sex relationships. Considering the role of homosocial desire as a recurrent motif in narratives not only in social organization of the characters but also their actions, the study aims to demonstrate the motives and the structure of homosocial relations in Fielding's fictional society. Sarah Fielding's novels have plots revolving around the search of social bonds. As in these narratives, the social setting revealed in many other eighteenth-century novels can be characterized with social bonds created by homosocial desire, which considerably determines the relationships and the actions of these fictional characters.

1.2.2.1. Male Homosocial Desire

In *Between Men: English Literature and Male Homosocial Desire* (1985), Sedgwick particularly adds the word "male" to "homosocial desire" in the title so as to delimit her analysis of the literary works she selected from the canon of English literature. From the very beginning, she deals with male homosociality in the works concerned. Sedgwick states that another reason to do that is "to explore the ways in which the shapes of sexuality, and what counts as sexuality, both depend on and affect historical power relationships" (1985: 2). Male homosociality provides the social structure for building male dominated patriarchal societies which restrict women's access to resources in society and thus secures the unity among men (Kimmel & Aronson, 2004: 396). Consequently, social, academic, political, military and occupational spheres become predominantly

male providing the various bonds among them. These bonds are developed by creating interdependence, solidarity, cohesion and even rivalry among men. The gendering of these public spheres, thus, results in widespread occurrence of male homosocial circles, thereby securing the satisfaction of homosocial desire.

Therefore, considering the social context this study will elaborate on how the appeal of homosociality determines the social behaviours of the characters in the eighteenth-century novels, particularly in Sarah Fielding's.

1.2.2.1.1. Male Homosocial Desire in Heterosexual Marriage

Whereas male homosociality concerns relationships among men and gives no place for women since their presence can be regarded as a threat to the homosocial world of men, men are also observed to make use of women in their socialization with other men. In other words, the presence of women may occupy a prominent place in the social construction of male relations as well. For instance, in *The Country Wife* Sparkish both fears that his fiancée Alithea "will interrupt their manly communion" (Sedgwick, 1985: 52) and at the same time uses her "as an intensifier of his homosocial bond with Harcourt and the wits" (Sedgwick, 1985: 51). That is to say, Sparkish worries about his homosocial relations because a woman disturbs the homosocial nature of their community, thus altering the manners and subject matters they are involved in. However, he regards his fiancée as a facilitator for his homosocial relations because the fact that he has chosen such a good and clever wife will inevitably evoke admiration for him, thus cementing the bond among them. In that respect, heterosexual marriage can be regarded as one of the most representative social behaviours in which male homosocial desire displays itself.

The term "traffic in women" coined by Gayle Rubin (1997) to describe the socially acceptable exchange of women between men is necessary to elaborate on to understand male homosocial desire in heterosexual marriage. Men, as Rubin claims, exchange women like a property in order to form new bonds with other males or to strengthen already existing ones (Sedgwick, 1985: 25-26). Throughout history, women have always been subjected to exchange in one way or other. For instance, they are "given in marriage, taken in battle, exchanged for favors, sent as tribute, traded, bought, and sold" (Rubin, 1997: 38). Women become mere objects in this exchange process and only men benefit from its outcome (Rubin, 1997: 37). These benefits are such as supplying new kinships via marriage, providing hostage in battle, helping one express his favour, settling down disagreements between the men of different countries even of different families and offering a trade at the end of which one side gains money while the other side receives service from women. These are among certain common motifs in the works of fiction as well. For instance, in Henry Fielding's *Tom Jones*, the narrator portrays a character who wants his daughter to marry a man of social prestige and high status. Squire Western forces his daughter Sophia to marry Mr. Blifil who is the heir of a

wealthy squire, Mr. Allworthy. Mr. Western regards marriage as a social contract rather than a love match saying "If she marries the Man I would ha' her, she may love whom she pleases, I shan't trouble my Head about that" (Fielding, 2012: 222). Therefore, it can be stated that the motive that determines the choice of the father for his daughter's husband is not the presence of a love relationship between the daughter and the husband, but his desire for a promising homosocial relationship between himself and the son-in-law.

Exchange of women like an object among men is most broadly observed in marriage since this kind of exchange serves both the creation of society and the satisfaction of male homosocial desire at most. Levi-Strauss, in *The Elementary Structures of Kinship* (1969), claims that marriage is not based on love relationship between man and woman but on the agreement between two different groups of men, namely the male relatives of the woman and the man himself in addition to his male relatives. In this agreement, woman can be regarded as a gift presented by her male relatives for the purpose of forming new bonds with the males of another family group. This new bond is none other than kinship (Rubin, 1997: 36).

Kinship system is a significant norm which organizes the relations in society. Rubin (1997) presents the organizational structure in pre-state societies as an example to the role of kinship in such societies. In these societies, "one's duties, responsibilities, and privileges vis-à-vis others are defined in terms of mutual kinship or lack thereof" (Rubin, 1997: 34). Kinship structure determines the way "[t]he exchange of goods and services, production and distribution, hostility and solidarity, ritual and ceremony, all take place" (Rubin, 1997: 34). Even in modern societies although the relations among people are not determined in regard to kinship, there is still a tendency to organize many social issues regarding kinship relations. For example, some families tend to establish new ties and kinship relationships with each other via the institution of marriage since these ties will help the males of the families benefit from financial, economic, political and social prestige of the other family, as well. Or sometimes only the feeling of having a relation with the beloved and cared male friend becomes in itself the reason why heterosexual marriages are of a great concern. Men regard marriage as a means for the expression of affection and pleasure to each other. It becomes the symbol of their close and intimate relationship. The eighteenth century novels are full of male characters who present their sisters and daughters or female relatives to their male friends via marriage as a confirmation of their friendship. A typical example occurs in Fielding's *David Simple* when Marquis gives his sister, Isabella, to his dearest friend, Durmont in marriage. Marquis expresses his joy as follows: ". . . In short, Isabella shall be your's, and I shall have the expressible Pleasure of calling you Brother" (*David Simple* 228). This marriage enables Marquis to strengthen the homosocial bond with Durmont.

In addition, Rubin (1997: 36) refers to the argument of Strauss that exchange of women in marriage is a form of gift exchange. In "Essay on the Gift," Mauss elaborates on the role of gift-

giving in social relationships among people. Mauss suggests that gift-giving "expresses, affirms, or creates a social link between the partners of an exchange" (Rubin, 1997: 35). Mauss finds the importance of gift giving in that it helps people develop "a special relationship of trust, solidarity, and mutual aid" (Rubin, 1997: 35-36). The gift turns out to be an instrument that produces an invisible bond and that guarantees the convenient situation in which people concerned can believe in, support and help without any hesitation and willingly in any condition. In other words, the gift communicates people's feelings without the need of words. Thus, it can be argued that women exchanged in marriage turn out to be manifestations of love, care, affection and friendship among the males without any need of verbal expressions of these feelings.

To sum up, heterosexual marriage is a means for the establishment of more intimate and close relations among men. By this way, it serves male homosociality whatever the motive is. Heterosexual marriage provides males with a number of benefits thanks to the newly established relationship between them: emotional satisfaction, social prestige and financial gain. However, heterosexual marriage is not the only means for males to satisfy homosocial desire. The preferences for the social settings they spend most of their time are also determined by homosocial desire.

1.2.2.1.2. Male Homosocial Desire in Social Settings of Eighteenth-Century England

In addition to heterosexual marriage, the public world also serves the satisfaction of male homosocial desire. The public life particularly in eighteenth-century England is organized according to the needs and wishes of males. In that century, as Porter states, English society was "a men-only club" (1990: 22). Every corner of public life was taken by men. It was almost impossible to find any "female parliamentarians, explorers, lawyers, magistrates or factory entrepreneurs, and almost no women voters" (Porter, 1990: 22). In such male-dominated circles, they could also find the chance to come together away from women and enjoy the companionship of each other. There were certain places in that century – in modern society as well – men used to visit and spend time. These places were taverns, alehouses, clubs and coffee-houses. Gatherings of men in such places of public entertainment were a tradition as Francis Place puts forward (George, 1992: 266). Trade centres and places such as Royal-Exchange or Covent Garden were also popular among men since they provided men the chance to socialize with the same sex. In these places, men could find the chance to satisfy their homosocial desire. Therefore, the instrumental role that these male-dominated social meeting places occupy in satisfying male homosocial desire will be elaborated on respectively as follows.

Leisure time activities and especially the ones for entertainment occupy an important place in life of men as it is presented in the social setting presented in the eighteenth-century novels. As it is represented, after working so many hours during the day under stress and responsibility of earning a living, men feel extremely tired and they have a lot in their mind. In order to refresh themselves for the next hard day or week and in order to get rid of all these daily troubles even for a moment, they

go to places where they can relax and be away from the concern of social expectations and manners. Since social expectations and manners delimit behaviours of men, they search for places where they can entertain themselves and forget about all those restrictions imposed on them. They seek comfort and ease, and as a result, find themselves in male dominated places of entertainment. It is because in those places they "can 'come to himself' and show his 'true face'" (Kimmel & Aronson, 2004: 397). They put off the social masks they wear in presence of women so as to impress them since they do not "need to consider feminine feelings and sensitives" anymore in such places (Kimmel & Aronson, 2004: 397). For this very reason, women, potential threats to male homosociality (Kimmel & Aronson, 2004: 397), are seen to be dismissed from these places. In this respect, taverns, clubs and coffee-houses are meeting places where male characters in the novels are seen to satisfy their homosocial desire.

Places such as taverns, clubs and coffee-houses can be regarded as certain leading environments of male homosociality. These places were the centres of social life particularly in eighteenth-century England (George, 1992: 266). Even the number of them is enough to grasp the popularity and importance of taverns, clubs and coffee-houses in society. Only in London, there were 550 coffee-houses, 447 taverns after 1750s (Clayton, 2003: 16) and more than 500 clubs in 1739 (Sheppard, 1998: 247). These numbers are significant in terms of demonstrating the fondness of men for companionship of one another. Such male homosocial settings enabled men to satisfy homosocial desire. It is because in these places men had a chance to spend time eating, drinking, having a chat and enjoying together, namely to socialise with the same sex. For instance, taverns, as Cesar de Saussure describes, were crowded by "common people" who drink excessively and had "thickness and dampness of the air" which made them drink at such extent (Clayton, 2003: 13). However, drinking heavily was not peculiar to only common people. People from all classes were used to drinking too much and that they regarded it as a competition among themselves (Clayton, 2003: 14). The competitiveness they attach to drinking which is regarded mainly as a male activity reminds us of the competitive nature inherent in men and how they use competitions to create a bond with other males. In such competitions, by drinking a lot men try to valorise masculinity. They aim to attract the attention of other males or simply to create an invisible but a satisfying bond with the rival. In short, via these competitions they both entertain themselves and have the pleasure of their homosocial satisfaction.

As for coffee-houses, it can be stated that they are also among the most important social settings where satisfaction of homosocial desire reaches its peak. These are among the prominent setting elements in the eighteenth-century novels. They were very popular among male characters because of "[t]he role of coffee-houses as centers of news and gossip" (Clayton, 2003: 15). Clayton (2003: 43) lists the functions of coffee-houses as in the following: "postal centres, employment agencies, auction rooms, lost property offices, business addresses, doctor's consulting rooms, gambling dens and masonic lodges" as well as "venues for the display of 'wonders' brought from around the world

by the sailors and adventures who passed through London's docks". Apart from these, coffee-houses were used to provide people with the knowledge of scientific discoveries done recently. They used their walls like billboards for announcements and advertisements (Clayton, 2003: 44-46). Acting a great part in the structure and organization of social life, coffee-houses are sometimes presented as settings where men gathered only to have a good time having a chat during "games of chance and card playing" (Clayton, 2003: 53). Male characters come out to exchange news in coffee-houses in the novels of eighteenth-century England. One visiting a coffee-house was sure that he would hear of something new concerning either the society he is living in or the lands far away. This shows that coffee-houses were important settings where men exchanged news and information and even they were regarded as the most reliable source of information when compared to taverns and alehouses since men visiting coffee-houses generally had a clear head thanks to not having drunk (Clayton, 2003: 58). Men enjoyed discussing science, politics and commerce in coffee-houses, which secured these settings "as a space for men and men only" (Ellis, 2004: 67). This masculine environment was also ensured by an "implicit" rule governing coffee-houses: women had no place in coffee-houses. In fact, women were not dictated that they could not enter into coffee-houses but women knew that it would not be proper for them to enter such places and sit with men talking and drinking if they wanted not to be regarded as bad or improper in the eye of society (Ellis, 2004: 66). Thus, away from the presence of women in a totally male homosocial circle, men would not bother themselves about manners, behaviours, topics and speech. In other words, they would not consider what they would mind in the presence of women. This means that coffee-houses are portrayed as perfect settings to observe men in their true selves. Even men themselves had the intention of "meeting strangers, observing their traits and learning from their characters" (Ellis, 2004: 193) while visiting coffee-houses. In such a male dominated environment, it was indispensable for men, as Miége (1691) states, to "have the Opportunity of meeting together, and getting Acquaintance, with choice of Conversation" (qtd. in Ellis, 2004: 187). Entering through the door, a man had no doubt about that he would find a man to meet and then move into a deep conversation. For this reason, coffee-houses tend to be recurrent settings in eighteenth-century fiction where male characters are seen to visit regularly and socialise with their male friends.

In addition, Covent-Garden and Royal Exchange may be counted among the social settings that characters are observed in the eighteenth-century novels. These settings reveal traces of male homosocial desire as much as the ones listed above. For instance, with its "crowded, [and] cherry streets," Covent Garden was "a man's world" (Porter, 1994: 172). Men are observed to be regular visitors of this district not only because of trade but also because of its feature enabling men to socialise with other men. Another "man's world" that is portrayed in eighteenth-century fiction is Royal Exchange. It was designed by Sir Thomas Gresham with the aim of turning London into a trade centre (Kitch, 2009: 1). This place became so popular that it went beyond being only a centre for trade. Kitch (2009: 1) presents its various functions: "as a meeting place for foreign merchants in London to exchange money and news, as England's first shopping mall, where Londoners could

purchase imported and domestic luxuries; as an emblem of relations between the English court and London merchants". This characteristic of Royal Exchange turned it into one of the favourite haunts for men, which raises the question whether it served as a centre for men to satisfy their homosocial desire. From different social, cultural, economic and national backgrounds, men congregated in Royal Exchange, as the name of the place suggests, in order to exchange anything they brought with themselves: either a commodity or news from exotic destinations. The simple expression of this exchange was trade. Men were surely engaged in a profitable deal for both sides. While the seller obtained financial gain, the buyer enjoyed the service offered to him. In addition to these benefits they enjoyed separately, they also derived substantial benefits from the deal in terms of developing a kind of business relationship between them. However, not all men entered Royal Exchange with the intention of making trade. The relationships and bonds developed in this place were satisfying enough to attract interest of men in this male dominated circle. In addition to this, Royal Exchange enabled men to deal with so-called masculine issues such as trade and to demonstrate their masculine identities. Thus, they confirmed their male identities.

Therefore, social settings where male characters are portrayed mostly as being engaged in a conversation, entertaining and enjoying themselves or being busy with a trade are typical examples of male homosocial circles in fiction. Male characters appear in these homosocial settings and this can be investigated from the point of view of the desire for socialising with the same sex, namely homosocial desire. For instance, in *David Simple*, such social settings are among the first destinations which David is portrayed to visit with the aim of encountering a male friend. Whether these visits are there to satisfy his homosocial desire or not will be the utmost concern in this study. For this reason, in this study these social settings will be analysed in terms of their crucial role in the recognition of the homosocial nature of society and homosocial desire in men.

1.2.2.1.3. Male Homosocial Desire in Male Friendships

Male homosocial desire requires the establishment of specific relations among men such as friendships. Same-sex friendships among men confirm and enhance masculinity. As Johnson asserts, "young men seek out other men with whom" they prove their masculine identity (Bird, 1996: 127). Furthermore, male friendships come out to be celebrated by important figures of philosophy and literature such as Homer, Montaigne, Cicero, Shakespeare and Pope (Miller, 1983: 2) either in their essays or in their literary works. Miller gives some examples from famous male friendships from myth and history. As Miller suggests, the bond between Achilles and Patroclus- two famous figures in Greek mythology and Homer's *Iliad* - is one of these celebrated male friendships. Achilles suffers great wrath upon his friend Patroclus's death. In addition, in "Of Friendship" Montaigne expresses his feelings about the loss of his friend. He regards the life spent without his friend as "nothing but smoke, nothing but dark and dreary night" (Montaigne, 1997: 162). As for eighteenth-century fiction, a typical example for the sorrow of losing a friend occurs in Laurence Sterne's *Tristram*

Shandy. Eugenius says to Yorick "I declare I know not, Yorick, how to part with thee . . ." (Sterne, 2012: 28) and "I see nothing that ails it . . ." (Sterne, 2012: 29) while the two friends are talking at Yorick's death bed. Eugenius weeps walking out of the room since he knows that his friend is about to die and they will not be together any more. These examples from myth, real life and fiction can be considered to be representative of the importance attached to homosocial relations in the lives of men.

In its simplest terms, friendship is "the union of two persons through equal and mutual love and respect," as Kant defines (1997: 214). However, in a friendship there is much more than mere love and respect. It embodies intimacy, depth, emotion, sacrifice and eternity. It is a relationship regarded by Ancients as "the happiest and most fully human of loves; the crown of life and the school of virtue" (Lewis, 1997: 291). Montaigne (1997: 157) also mentions friendship as a relationship in which "our souls mingle and blend with each other so completely that they efface the seam that joined them, and cannot find it again". Even in some friendships as portrayed in fiction, male characters can have a caring relationship that they cannot be separated since there is a kind of mentorship between them. The friendship between Joseph Andrews and his friend Abraham Adams in Henry Fielding's *Joseph Andrews* is a good example for such kind of friendship. The more mature and educated one, Abraham guides and protects Joseph during their journey (Lee, 2010: 9).

Male friendship expresses itself not only in spiritual bonds but also physical contacts among men. For instance, male characters are seen to kiss, hug and walk arm in arm in literary texts. As Miller (1983: 131) states, these physical contacts do not embody any implication of homosexuality. To support his argument, he refers to Lewis who gives examples from literature: "Hrothgar embracing Beowulf, Johnson embracing Boswell (a pretty flagrantly heterosexual couple) and all those hairy old thoughs of centurions in Tacitus, clinging to one another and begging for last kisses when the legion was broken" (qtd. in Miller, 1983: 131). Another physical contact between male characters is portrayed when Yorick, in his death bed, utters his words "with a look up, and a gentle squeeze of Eugenius's hand" in *Tristram Shandy* (Sterne, 2012: 28). The intimate and affectionate same-sex relationships between male characters are a natural result of their homosocial desire. Therefore, male friendships can be regarded as manifestations of homosocial desire.

In literature, from a structural perspective, male friendships are mostly portrayed through the following pattern: men socialise with the same-sex; they look for remedy for their problems and troubles in their friends; they overcome difficulties together; they set out for an adventure and even they seek their help to consummate their love for a woman. For instance, *Joseph Andrews* narrates the adventures two male friends, Joseph and Abraham, have during their travel. Abraham is always there to give advice and to prevent Joseph from getting into trouble. In *A Sentimental Journey through France and Italy* by Sterne, the companionship of the major male character, Yorick, during his travels is a young servant named Le Fleur.

As these examples suggest, male friendships occupy a great place in the lives of men and most male characters are necessarily observed to have male friends although their first concern may be a heterosexual relationship. The presence of friendship and its decisive role in characters' choices and behaviours cannot be denied in fiction. Since male same-sex friendships is among the many other forms of homosocial relation between men, this study will analyse male same-sex friendships as outcomes of males' desire for socialising with the same sex.

1.2.2.2. Female Homosocial Desire

Although Sedgwick (1985) does not analyse "homosocial desire" between women but specifies the nature of "male homosocial desire" in certain characters from a number of texts of English literature, this study also attempts to trace "homosocial desire" among the female characters in order to structuralize their homosocial relations as portrayed in fiction. To achieve this, following Terry Castle "who revises Sedgwick's paradigm in order to theorize a way of defining 'lesbian fiction', and to theorize the question of how desire between women can be imagined and represented" (Herndl, 1997: 487) in her "Sylvia Townsend Warner and the Counterplot of Lesbian Fiction", this study will "revise" three of the structures stated above for male homosocial desire: social settings, friendship and triangular desire. This study will look for the answer of the question that Castle asks "what happens …when female-female bonding enters the picture" (Herndl, 1997: 488). Therefore, the homosocial circles where women "teach, study, nurture, write about, march for, vote for, give jobs to, or otherwise promote the interests of other women" (Sedgwick, 1985: 3) will determine the scope of the analysis in this study.

1.2.2.2.1. Female Homosocial Desire in Social Settings of the Eighteenth-Century Novel

As stated in the section of social settings for male homosocial desire, public life in eighteenth-century England is male-dominated, namely "a men-only club" (Porter, 1990: 22). This can be interpreted as the lack of places such as taverns, clubs or coffee-houses where women can come together and create female homosocial circles. Considering the patriarchal and capitalist social structure in that century as well, "women's confinement to the domestic sphere" (Chodorow qtd. in Hartmann, 1976: 141) can be regarded as an inevitable and inherent tendency in society. Whereas this study has examined the streets and looked into the taverns, clubs and coffee-houses for male homosocial bonds, it will look at inside the house and visit the boarding school for girls in search of female homosocial bonds. Therefore, in this study, the home and the boarding school will be analysed in terms of functioning as social settings which provide female characters the chance to socialize with the same sex.

Finding no "female-only club" social structure outside, women tend to socialize with other women inside the house. For instance, in many fictional works, female characters are particularly

revealed to have a nurse in the house who take care, educate and give advice to them since their childhood. Defoe's Moll has a nurse who teaches her "to read and to work" and brings her up "with a great deal of art, as well as with a great deal of care" (Defoe, 1994: 9-10) in her early childhood. Moll refers to her as "my good motherly nurse" and "my good old nurse" (Defoe, 1994: 11-13). Another example occurs in Richardson's *Clarissa*. In this novel, Mrs. Judith Norton, Clarissa's nurse, is presented as having a great role in shaping the character of Clarissa as one of the other characters, John Belford also "deduces that Clarissa "owed to this excellent woman many of her good notions" (1370)" (Taylor, 2009: 84). Female homosociality is portrayed as a means for the psychological and educational development of females. This also secures the possibility and opportunity of a collective activity among women.

However, providing "both the intellectual and the moral development of girls" (Percy, 2009: 80), the boarding school for girls begins to be popular for the families of the middle class for the education of their daughters (Hill, 2013: 47). In these schools, girls are educated to be fine ladies and "to the display of consumerism in deportment, music, and dance" (Barker-Benfield, 1992: 164). Being taught by female teachers, keeping company with girls and being busy with traditionally feminine subjects create a totally female homosocial environment in the schools. Considering the homosocial structure and the extensiveness of boarding schools "the number of which multiplied rapidly from the mid-century" (Hill, 2013: 47), they seem applicable in the analysis of female homosociality in Sarah Fielding's novels, particularly in *The Governess*, in which the action takes place in a boarding school governed by Mrs. Teachum.

In spite of the existence of certain women clubs "devoted to rational conversation" (Porter & Roberts, 1996: 50) in eighteenth-century England, the male-dominated public life and the socio-cultural background of female characters result in portrayal of female homosocial circles in the house or in the boarding school. As soon as they take a step outside the house or the school, they do not have as many opportunities as men to establish homosocial circles in public sphere. For this reason, this study will elaborate on to what extent and in what ways this limited social environment can satisfy homosocial desire in the female characters of Sarah Fielding.

1.2.2.2.2. Female Homosocial Desire in Female Friendships

Although the eighteenth-century English fiction, as Todd (1980) states, focuses on the romantic relationship between a man and a woman (1), female friendship is also among the most common themes (Faderman, 1981: 103) providing material for the development of the main and sub-plots in the novels. Female fictional characters of this period are portrayed to enjoy the company of other women and to occupy themselves with troubles and well-being of the other female characters. Female friendship affords them to "retire together, away from the corruption of the man-ruled 'great world'" (Faderman, 1981: 103) and "provide[s] them with the understanding and acceptance that they expect

but do not always receive within marriage" (O'Connor, 1992: 73). Offering the opportunity of same-sex socialization among women, female friendship will be taken into consideration to analyse how this kind of relationship contributes to female homosocial desire in the novels concerned in this study, therefore.

In *Women's Friendship in Literature*, Janet Todd (1980) categorizes fictional female friendship into five: sentimental, erotic, manipulative, political and social (3-4). The sentimental one is described as "a close, effusive tie" which "aids and saves, providing close emotional support in a patriarchal world" contrary to the heterosexual romantic relation which is likely to cause trouble (3). While there is "physical love" in erotic friendship, manipulative friendship, as Todd states, is the one in which "one woman uses another, controls her and joys in the control" (4). In political friendship, women take action together in order to protest against "the social system, its institutions or conventions" (4). However, social friendship does not require women's collaboration to act against society rather it makes their integration into the society easier (4). Social friendship helps women eliminate the danger of being lost in society and secure a place for themselves among males. In short, no matter which type of friendship is developed among women, it can be stated that they all serve female homosociality in one way or other.

Female friendship provides women with "having fun together," and "total support" (Coates, 1996: 23). For instance, in Richardson's *Clarissa*, Anna is portrayed to give Clarissa advice about her romantic love relationship that is full of sufferings, misunderstandings and distresses. In the presence of Anna, Clarissa "can momentarily forget the feminine image she must create for a man and relax from the strenuous demands of romantic love" (Todd, 1980: 2). Moreover, Sophia in *Tom Jones* by Henry Fielding receives the help of her cousin, Harriet when she sets out for a travel to London in order to find her beloved, Tom. As for Sarah Fielding's *The Governess*, the plot is based on story-telling of a group of girls in the garden of their school and thus having fun.

Female friendship's popularity among women also depends on the fact that women could "be themselves" and could have "a safe place where the imperative to 'be nice' does not prevail" (Coates, 1996: 25). Women do not have to perform the roles given by men in domestic and social spheres. In addition, their friendship is based on an "uncommercial, peaceful, and equal" (Todd, 1980: 47) homosocial relationship. They do not treat each other as an exchangeable property contrary to the attitude they are subjected to in marriage. And since there is no trade going on between them, there is no managing conflict. Therefore, they have peace and harmony. Moreover, they are in equal position; no one is superior to the other or no one is in a position that has more. Both need the other's love, affection and understanding. It is company of the other they exchange between themselves. They do not have to concern some patriarchal and heterosexual codes to maintain their friendship. They do not bother themselves with the expectations and norms of patriarchal society. However, all these can be observed in intimate, emotional and strong female friendships.

What is more, female friendship presents a suitable setting for conversation between female friends. These conversations may sometimes be the only means to express their experiences, thoughts and worries. For instance, in *Tom Jones*, when Sophia and her cousin Harriet come together, Harriet talks about her unsuccessful marriage and how she has been misled about the character of her husband, Mr. Fitzpatrick. Sometimes women may be observed to talk just to talk because having a talk means spending time together and providing a chance to enjoy each other's company. They can fall into a conversation just for its own sake or just for pleasure since they do not have to consider "rules or taboos" but they are "free to go anywhere" (Coates, 1996: 64).

However, female friendship may not be always welcomed. As Argyle (1987) suggests, some married women attach more importance on their friends than their husbands "in the sense of providing advice, sympathy, intimacy or simply sharing a way of looking at the world" (O'Connor, 1992: 84). For instance, in *A Description of Millenium Hall* (1762), Sarah Scott narrates the story of Miss Melvyn and Louisa Mancel whose friendship is interrupted by Miss Melvyn's new husband who does not accept the presence of a more beloved one than himself in the house (Faderman, 1981: 104-105). The friendship between these female characters resumes only after the death of the husband. This example can be representative in terms of demonstrating the place of female friendship among women.

Female friendship, as Todd (1980) suggests, is "the only social relationship we actually enter in the novel and the only one the heroine actively constructs" (2). Having a friend especially outside the family has undoubtedly something to do with the phenomena of society and its paradigms. That kind of friendship enables the women to make a step out of her family and enter society. Particularly in friendship, women take active participation both in choosing her friend to be (Todd, 1980: 2) and in the process of establishing the relationship. However, in the case of marriage, it generally turns out to be the family who makes necessary decisions and choices about the so-called partner or the man himself who decides that he is the right person for the woman (Todd, 1980: 2) and who does not leave any place to the woman to make a decision for her own. For example, Richardson's Clarissa chooses her friend, Anna, on her own but is forced to accept a man as her husband (Todd, 1980: 2).

As a result, this study will attempt to analyse the function of same-sex friendships in the socialization of women among themselves, and thus will try to understand the contribution of homosocial desire to female friendships. The study will explore the relations and friendships among female characters in Fielding's fiction considering them as natural outcomes of their homosocial desire.

1.2.2.2.3. Female Homosocial Desire in Girardian Concept of "Triangular Desire"

Sedgwick (1985) elaborates on the Girardian concepts of "triangular desire" and "rivalry" in the first chapter of *Between Men* that "locates the book's focus on male homosocial desire within the structural context of triangular, heterosexual desire" (16). As she applies the figure of triangle to structuralize only "erotic relations" (21) and this study focuses also on other kinds of same-sex social relations, it will be useful to study Girardian concept of "triangular desire" wholly as she discusses in *Deceit, Desire, and the Novel* (1976) in order to determine the scope of this study.

Girard (1976) refers to the fictional character, Don Quixote, in order to explain "triangular desire." He argues that the objects of Quixote's desire are determined by Amadis, another fictional character whose chivalric adventures Don Quixote has read in romances and whom he has taken as a model for himself. Amadis stands for "the model of all chivalry" and becomes "the mediator of desire" (Girard, 1976: 2). Don Quixote attains a new object of desire at every new adventure, but the triangular relation between Quixote, Amadis and the object desired never disappears:

> The straight line is present in the desire of Don Quixote, but it is not essential. The mediator is there, above that line, radiating toward both the subject and the object. The spatial metaphor which expresses this triple relationship is obviously the triangle (Girard, 1976: 2).

This structure can be schematized for Don Quixote's desire as follows:
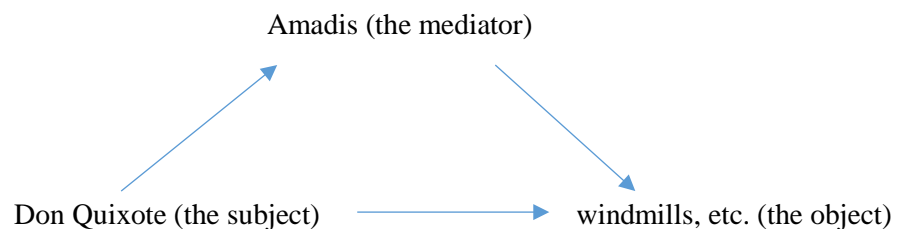
As it is clear in the triangular figure above, an object becomes a matter of desire for Don Quixote only if it is already desired by Amadis because Don Quixote believes that "whoever imitates him best will come closest to perfect chivalry" (Girard, 1976: 1). This is "a desire *according to Another*" contrary to the one "*according to Oneself*" (Girard, 1976: 4, emphasis in original). Thus, it can be stated that by means of imitating Amadis and desiring what he already desires, Don Quixote establishes a bond between them and enters into the male dominated world of chivalry. It can be argued that this bond is not a real social bond in that context as Amadis is a fictitious character in the "world" of Don Quixote; however, as Girard (1976: 4) puts forward, "[t]he mediator is imaginary but not the mediation". In other words, the desire is a real that determines all choices and actions of Don Quixote throughout the novel.

Another example that Girard (1976) presents for triangular desire is from Stendhal's *The Red and the Black* (1830). The mayor of Verrières, Monsieur de Renal, is planning to hire the protagonist, Julien Sorel as the tutor for his sons. His desire for Sorel, however, is determined neither as a result of his concern for his children nor "from love of knowledge" (Girard, 1976: 6). He chooses Sorel just because another man, Valenod, could take him as a tutor for his own sons, which is clear in the following remarks of M. de Renal: "Valenod has no tutor for his children – he might very well steal this one from us" (Girard, 1976: 6). Here, M. de Renal imitates the possible desire of Valenod. The word that Stendhal applies for such imitations is "vanity" and it is stated that the person, "vaniteux will desire any object so long as he is concerned that it is already desired by another person whom he admires" (Girard, 1976: 6-7). In this respect, Girard points the analogy between Stendhalian vanity and Proustian desire (Girard, 1976: 23).

Girard (1976) defines Proustian desire as "borrowed" (34) like the ones in Don Quixote and M. de Renal. For instance, in *Remembrance of Things Past* the character, Marcel, does not choose the objects of his desire according to himself but borrows them from the others he admires. His desire for the actress, Berma, is created by Bergotte since "[t]he slightest word of the master becomes a law for him" (Girard, 1976: 30). Moreover, the ones who renew his desire for Berma after his disappointment upon watching her performance are M. de Norpois, who expresses his admire for Berma, and thus "fill[s] the gap created in the mind and sensibility of Marcel by the disappointing performance" and a journalist who has written "a dull review" (Girard, 1976: 32) about the performance. Marcel deems an object worthy of desire on the condition that it is already desired by people who he admires. Within this context, it can be asserted that desire for the same object develops an unseen bond between the desiring subject and the mediator.

However, the mediator is not always someone admired but sometimes "a rival, brought into existence as a rival by vanity" (Girard, 1976: 7). Girard claims that the underlying reason a man falls in love with a woman is not her impeccable character and physical beauty but another lover of this woman he has "chosen as a rival" (Sedgwick, 1985: 21). The woman attracts the attention of this man since she is already desired by the rival. Girard regards these two bonds, one of rivalry and the other of love, as "equally powerful and in many senses equivalent" (Sedgwick, 1985: 21). Even the object of love can change whereas the rival remains the same. Girard refers to different works of fiction to exemplify such kind of rivalry. One of them is the relationship between Pavel Pavlovitch and Veltchaninov in *The Eternal Husband* by Dostoyevsky (Girard, 1976: 45-47). After the death of his wife, Pavel Pavlovitch looks for the ex-lovers of her and encounters Veltchaninov with whom he becomes "friends." In such a triangular relationship, the object does not exist anymore but the mediator is still there (Girard, 1976: 45). Now the object should be substituted. For this very reason, Pavlovitch looks for the approval of Veltchaninov for his second wife, "so that he might desire her and thus guarantee her erotic value" (Girard, 1976: 47). A similar rivalry is highlighted by Sedgwick in William Wycherley's *The Country Wife*. She argues that Horner's desire for Margery Pinchwife

arises not upon his admiration of her beauty but upon learning that she is the wife of Pinchwife (Sedgwick, 1985: 56).

In literature, female characters can be observed to imitate the desires of other females who are taken as a model. For example, Girard (1976) refers to Flaubert's *Madame Bovary* (1857). In the novel, the major character, Emma Bovary is portrayed to desire "through the romantic heroines who fill her imagination" (Girard, 1976: 5). In this respect, Emma Bovary and Don Quixote resemble each other. They both have chosen fictional characters for the mediator. Emma desires to commit adultery like the heroine in the novels she has read. She becomes happy upon finding a lover since she "becomes the heroine she wants to be, finds herself in the novels she has read" (Heath, 1992: 83).

The mediator can also be a female character who turns into a rival for the female desiring subject. The triangular relationship among Mathilde de la Mole and Marechale de Fervacques and Julien illustrates such a triangular desire in Stendhal's *The Red and the Black* (Girard, 1976: 7). Mathilde's desire for Julien renews when Julien becomes the object of desire for another female, Marechale de Fervacques. Julien plans to create Marechale's desire and "display it before Mathilde so that the idea of imitating it might suggest itself to her" (Girard, 1976: 7). In other words, Julien turns Marechale into a rival for Mathilde and this rivalry causes Mathilde to desire what her rival, Marechale desires for herself.

Thanks to triangular relationship among two females and a male, the females enter a homosocial circle. Whether or not the mediator one is aware of the existence of such a circle, the female desiring subject enjoys the bond that links them. Therefore, the role of homosocial desire in creating such triangular relations will be a matter of concern in this study while analysing homosocial relations among female characters in Sarah Fielding's *The Countess of Dellwyn*.

1.3. Research Questions and Methodology

In this study, the concept of "homosocial desire" is applied to same-sex relations among the fictional characters in Sarah Fielding's selected novels. Although as Sedgwick (1985: 1) states, homosociality refers to all kinds of relations between men, including homosexuality as well, this study is concerned with social relations between the people of the same sex. In other words, this study attempts to analyse how "homosocial desire" shapes and determines people's social relations with the same sex. It tries to answer the following questions: What is the relation between heterosexual marriage and homosocial desire? How do social settings and same-sex friendships serve homosocial desire? How does "triangular desire" satisfy homosocial desire? In what ways is homosocial desire expressed or revealed? In what ways is homosocial desire satisfied? How are actions and decisions of characters affected by homosocial desire? To what extent is homosocial

desire expressed in discourse? What is the relationship between homosocial desire and the development of the plot?

In order to be able to find the answers to these questions, all same-sex bonds among the characters of Sarah Fielding will be analysed in terms of their contribution to homosociality and will be considered along with the underlying motives, drives and forces to create such homosocial bonds. For this reason, any behaviour or discourse which embodies affection, love, and care or expresses adoration, admiration and respect for the same-sex will be the concern of this study.

1.3.1. Operational Definitions

Considering the scope and aim of this study, certain terms and phrases applied throughout both the theoretical section and in the following analysis part are considered within the framework and definitions listed as follows:

Homosocial: Same-sex relationships among men or women, particularly the social relations rather than sexual ones in this context although they may inherently embody the nature of homosexuality at the very root (Sedgwick, 1985: 1-2)

Desire: Drive, force and motivation in men and women that lead them to feel first the lack of something and then the need to possess that; a feeling of which presence men and women may be aware of or not, or which men and women can express and utter explicitly but a feeling which indispensably dictates, shapes and controls human needs and behaviours (Sedgwick, 1985: 2)

Homosocial Desire: The drive, force and motivation in men and women for establishing same-sex social relations which may be argued to have sexual connotations, namely homosexual ones on the condition that a queer reading of these relations is provided (Sedgwick, 1985: 1-2)

Bond/ relation / relationship: A spiritual and physical arrangement among men or women that connects them to each other

Social bond/ relation/ relationship: Any kind of spiritual and physical arrangement among men and women that connects them not necessarily as a result of a blood-relation

Satisfy: Please oneself by making homosocial bonds that one desires come true

Satisfaction: Feeling pleased and glad upon the fact that homosocial bonds that one desires or wants is fulfilled and realized

Realization: The condition at which homosocial bonds are developed, created and made real

Marriage: The social arrangement between a wife and a husband, namely a heterosexual one which is observed to be arranged and planned among men rather than between a man and woman in this context

Friendship: An emotional relationship and bond that connects same-sex people

Social setting: Any setting where people meet and come together socially; it can be somewhere outside as in the case of men who spend most of their time outside or it can be a school or a room in a house as in the case of women who are mostly observed in such confined places

Rivalry: The state of competing for somebody among men or women that brings about when one's desires arouse the same desires in another one, which creates a kind of bond among them

CHAPTER II

2. MALE HOMOSOCIAL DESIRE: *THE ADVENTURES OF DAVID SIMPLE* **(1744)**

This chapter attempts to show how homosocial desire, particularly the male one, shapes and determines the attitudes, acts and behaviours of the characters in the fictional world of Fielding's *The Adventures of David Simple* (1744). This chapter will try to discuss the decisive and constructive role of male homosocial desire in the developments of social arrangements as marriage and friendship, and the distinct role of social settings in the establishment of male homosocial bonds. Moreover, these fictional marriages, friendships and social settings will be analyzed in terms of their contribution to the advancement of the plot. Therefore, firstly, heterosexual marriages will be analysed as "a strategy for [indirectly satisfying] homosocial desire" (Sedgwick, 1985: 49) and then, the function of social settings in facilitating the main character's, David's, homosocial relations will be investigated. Lastly, friendships will be examined in terms of their representativeness of homosocial desire.

The Adventures of David Simple narrates the adventures of a male character, David Simple, who sets out on a journey to find "a true friend in male" (Gautier, 1998: 527). The novel begins with the narration of the friendship between David and his brother, Daniel. Encountering indifference and betrayal from Daniel, David first finds consolation in his uncle. When the uncle dies, leaving him a considerable amount of wealth, David's sorrow increases since he is alone once more having no relation with a male around. David loses all his "ambition" and "delight in Grandeur" since he regards money only as a means "to serve his Friends" (*David Simple* 26). Upon this, he decides to travel through London to find a man whom he can call a true friend (*David Simple* 27). The remaining part of the novel narrates the adventures of David during his travel in the city where "he meets, and learns the histories and characters of, a variety of men and women" (Bree, 1996: 30). Thus, the novel suggests several scenes rich in encounters and relationships among same-sex characters, namely male ones.

2.1. Heterosexual Marriages in Service of Male Homosocial Desire

Luce Irigaray, in her *This Sex Which is not One* (1985) claims that "[t]he law that orders our society is the exclusive valorisation of men's needs/desire, of exchanges among men" (171). For this reason, woman's role in society has been determined by the desires and demands of man. Apart from

her role as a mother and a wife at home, woman has also provided the creation of society, as Levi-Strauss (1969) asserts. Her circulation among men is regarded to assure "[t]he passage into social order" (Irigaray, 1985: 170). In other words, woman functions as a *conduit* of homosocial relations among men in social sphere. And she gains value on the condition that she "serve[s] as the possibility of, and potential benefit in, relations among men" (Irigaray, 1985: 172). In this respect, as mentioned previously, woman has been subjected to exchange in a number of practices among men. However, the most common practice that embodies exchange of women and thus "places the oppression of women within social systems, rather than in biology" (Irigaray, 1985: 175) is heterosexual marriage. Heterosexual marriage helps men develop more intimate and profitable relationships among themselves, thereby satisfying homosocial desire. Accordingly, the novel, *David Simple*, depicts a number of heterosexual marriages arranged out of concern for homosocial bonds rather than out of love. At this point, the marriages in *David Simple* may be discussed "as a strategy of homosocial desire" as in the case of Sedgwick's argument of "heterosexual love" in William Wycherley's play, *The Country Wife*, "chiefly as a strategy of homosocial desire" (Sedgwick, 1985: 49). Female characters in the novel are observed to serve their male relatives in their "attempt to arrive at satisfying relationships with other men" (Sedgwick, 1985: 49-50) via their intended marriages. None of them can escape from being an object of exchange in this process. In this respect, Fielding's depiction of her female characters as a conduit of male homosocial relations is suggestive. Therefore, the following analysis will deal with heterosexual marriages narrated in Fielding's fiction in terms of demonstrating the relationship between heterosexual marriage and male homosocial desire.

Fielding's female characters in *David Simple*, namely Miss. Nanny, her elder sister, Moll, and Cynthia, are observed in marriage arrangements like the one in Tennyson's *Princess* "used to cement . . . property relations between men" (Sedgwick, 1985: 129). In the eighteenth-century fiction, female characters are commonly portrayed to be forced into marriages with a man of wealth and high-status that their fathers or brothers choose with a consideration of developing intimate and profitable relations. Likewise, the male characters, Mr. Johnson, Moll's brother and Cynthia's father in this novel, are portrayed to be in quest for a homosocial bond by means of their daughter's or sister's heterosexual marriages.

First of all, Mr. Johnson, Miss. Nanny's father, is observed to force his daughter into a marriage with two different male characters out of his homosocial desire. Mr. Johnson's concern for a homosocial bond first with David and later with Mr. Nokes in his daughter's heterosexual marriage, thus, is suggestive in terms of presenting the strategy for the satisfaction of homosocial desire (Sedgwick, 1985: 49). Therefore, David and Mr. Johnson's encounter at Royal Exchange for the first time and then David's being invited to a dinner in Mr. Johnson's house "after a short conversation" (*David Simple* 30) represent the beginnings of a homosocial relation between these two males. And this newly developed homosocial relationship is regarded promising for a more secure, assuring and

lasting one by Mr. Johnson who perceives the fancy of David for his younger daughter at the dinner table:

> Mr. Johnson, who had been an extravagant Rake in his Youth, tho' he was now become a Miser, and a rigid Censurer of others Pleasures, immediately perceived the young Man was greatly taken with his Daughter; which he resolved to improve, knowing that his Uncle had made him his Heir, and that it was worth while to endeavour to increase his liking for her (*David Simple* 30).

As the narrator makes it clear in the narration above, Mr. Johnson feels considerably pleased about this fancy; otherwise, he would not be "resolved to improve" it. However, his real intention behind this resolution is to develop a homosocial relationship between himself and David rather than to develop a heterosexual love relationship between his daughter and David. Although Mr. Johnson does not express his concerns explicitly, it may be argued that he regards this as a chance to create that homosocial bond he pursues. Therefore, he considers undertaking an "endeavour to increase his liking of her" practical and useful for his real intention. In this respect, the verbal indicators "resolved" and "endeavour" reveal the character's determination and passion for a homosocial bond. As a result of this determination and passion, he immediately begins to plan a marriage arrangement between David and the daughter, a marriage that is concerned with the homosocial bond between Mr. Johnson and David rather than the heterosexual bond between David and Miss. Nanny. This marriage will provide Mr. Johnson with the chance of having a son-in-law who is the heir of a great fortune.

Demand for a closer relationship among male characters turns a female character into an exchangeable object between them. In such an exchange pattern, Mr. Johnson intends to give his daughter to David via marriage considering the privileges of David's financial well-being, and thus turns Miss. Nanny into an exchangeable object between them. Therefore, Mr. Johnson's arrangement for the marriage of his daughter and David may be regarded as suggestive in terms of reflecting the prevailing trend in eighteenth-century England when marriages not only are about "love and bliss, but involved wider matters of family policy, securing honour, lineage and fortune" (Porter, 1990: 26). From the point of view of Mr. Johnson, it can be stated that his daughter is an agent for the relationship that will be developed between him and David. Mr. Johnson's pursuit for such a homosocial relationship with David is an outcome of a general financial concern of men who try to "derive satisfaction for their . . . economic needs - from other men" (Lipman-Blumen, 1976: 16). Developing a kinship with David inherently offers Mr. Johnson a chance to make use of David's money. Therefore, Mr. Johnson is observed to tell his daughter that she should return David's affection: "The Girl was commanded by her Father, if Mr. David made any Addresses to her, to receive them in such a manner, as to fix him hers" (*David Simple* 31). "The Girl" has no chance other than obeying her father's command, which is evident in her answer that is "she should obey him" (*David Simple* 31). Moreover, she is referred to as either "daughter" (*David Simple* 30) or "girl" (*David Simple* 31) in the narrative until the scene wherein Miss. Nanny expresses her own feelings

about marriage to her confidant, Miss. Betty Trusty (*David Simple* 35). The authorial narrator does not give the name of this "girl" to the reader during the discussions on marriage. When she is in a female homosocial setting, she gains her name, namely her identity, and she is referred to as Miss. Nanny. Before that scene, she is observed to have a gender-based title. She is a woman who has become "a chattel . . . in certain relations" (Rubin, 1997: 158).

Women's treatment as a "chattel" (Rubin, 1997: 158) among men becomes more visible when Mr. Johnson gets "overjoyed at the Proposal" of Mr. Nokes (*David Simple* 34) for the marriage with Miss Nanny. He has no hesitation in "promising her to him" (*David Simple* 34). He is observed to dissolve the marriage between David and Miss Nanny upon Mr. Nokes's proposal:

> He owned he had ordered her to encourage Mr. *Simple*'s Addresses, because at that time he appeared to be a very advantageous Match for her; but now when a better offered, she would, he said, be certainly in the right to take the Man she could get most by; otherwise she must walk on foot, while her Sister rode in her Coach (*David Simple* 34).

Considering him a more suitable son-in-law for himself rather than a more suitable husband for his daughter, he wants his daughter to behave accordingly. The passage above demonstrates that the only concern of Mr. Johnson is to develop a homosocial relationship although he tries to portray himself to be concerned with his daughter's well-being. Mr. Johnson seems to look for "a very Advantageous Match for" his daughter in her marriage; however, in fact he seeks that "Advantageous Match" for himself, a partner from whom he intends to satisfy his financial needs. David is seen to unable to maintain his status as an appealing son-in-law with the arrival of Mr. Nokes, "a better [offer]" according to Mr. Johnson. The following scene wherein Mr. Nokes comes to talk about his intention to marry Miss Nanny Johnson may clarify this argument:

> He went therefore directly to the Father, and offered to make any Settlement he should think proper, if he would give him his Daughter; who was overjoyed at the Proposal, and made no scruple of promising her to him, without ever reflecting on the base trick he was playing David (*David Simple* 34).

As it is clear in the narration above, Mr. Nokes regards marriage as a male business and asks Mr. Johnson, the father, for the hand of his daughter before proposing to Miss Nanny. He is ready to "make any Settlement" in exchange for his marriage with Miss Nanny. This "settlement" makes Mr. Johnson so "overjoyed" that he gives his promise about the marriage without even consulting his daughter as happened earlier. The agreement between Mr. Johnson and Mr. Nokes is probably a financial settlement since Mr. Nokes is not "afraid of being refused, for he had Money enough to have bought a Lady of much higher Rank" (*David Simple* 34). Mr. Nokes is sure that the father will not reject this attractive offer which paves the way for a homosocial bond developed out of financial concerns. For this reason, it may be argued that marriage is regarded as an agreement to develop a male homosocial bond rather than a means to unite two loving people.

From the point of view of Mr. Johnson, marriage is a means that maintains and regulates his relations with other men. If not, his decisions about the marriages of his daughters would not be affected by the potential for male homosocial bonds. His choice for the husband of his elder daughter is determined with similar concerns, as well. The following passage from the novel reveals the agreement between Mr. Johnson and another male character, the Jew, on the marriage of Mr. Johnson's elder daughter with the Jew:

> This Stumbling-block once got over, every thing else was soon agreed between them; for the Jew consented to take her on her Father's own Terms: And there remained nothing to do, but to acquaint Miss Johnson with it (*David Simple* 33).

It is seen that Miss Johnson will learn about this arrangement after the men have agreed on it. On what basis they reach an agreement may once again be inferred as an outcome of male homosocial concerns. The Jew has some doubts about Mr. Johnson's consent for his marriage as he believes in a different religion. However, considering homosocial concerns of males in society he finds a solution to this possible threat:

> He knew her Father was very covetous; which gave him hopes, that for a Sum of Money, he himself would sell her. He resolved therefore to try that Method first; but if that did not succeed, as he found he liked her so much, that he was uneasy without the possession of her, he could but marry her afterwards (*David Simple* 32-33).

The Jew knows that Mr. Johnson is fond of money and will not hesitate to "sell" his daughter "for a Sum of Money." In this respect, it can be stated that for these male characters women can be sold and bought like an object in marriage. Moreover, the verbal indicator, "method", suggests that the Jew intends to utilize the strategy of satisfying homosocial desire through heterosexual marriage. The Jew is seen to know very well that Mr. Johnson will mind his homosocial bond and its financial advantages more than his daughter's feelings. The following passage reveals that everything comes out as the Jew wishes:

> He took the first Opportunity of making his proposal to the Father, and offered him such a Sum of Money as his Heart leaped at the mention of; but he endeavoured to conceal the Effect it had on him as much as possible, and only said, he would consider of it till the next Morning, and then he should have an Answer (*David Simple* 33).

That Mr. Johnson gets excited upon hearing the amount of money offered in return for the marriage between his daughter and the Jew shows that such an offer does not bother Mr. Johnson since it is an exchange between two males. However, he tries to hide his excitement and says that he will think on this offer and will declare his decision the next morning. In fact, he has already made his decision at the moment he has heard the amount of money he will receive via the relationship he will develop by means of the marriage bond between his daughter and the Jew. That Mr. Johnson himself declares the decision about the marriage to the Jew is suggestive in terms of revealing that woman does not

have even a word in this decision. She is to obey the men unquestioningly, which can be also deduced from the speech made by Mr. Johnson to the Jew:

> If his Love was great enough to marry her, he would give her to him with all his heart. Perhaps he might object to her being a Christian; but he had always used her implicitly to obey him; and therefore he need not fear her conforming to whatever he pleased (*David Simple* 33).

Mr. Johnson behaves as if he allows this marriage since he believes that the Jew loves his daughter deeply. Furthermore, he states that if the Jew has some doubts because of "her being a Christian," he can feel free to make her change her religion since the daughter has been brought up to "obey him." All these may be interpreted as illustrations showing that woman does not have any right to express her own thoughts and feelings in choosing not only her husband but also her religion. The agreement between Mr. Johnson and the Jew may be regarded as a trade. And while woman is the one exchanged in this trade, "then it is the men who give and take them who are linked, the woman being a conduit of a relationship rather than a partner to it" (Rubin, 1997: 174). Mr. Johnson as a father gives the woman; the Jew as son-in-law takes her. The daughter serves as the good exchanged. To put it another way, father is the giver, son-in-law is the receiver and daughter is the given. In this business two men are playing active roles while the woman is a passive participant. In this sense, this intended marriage illustrates how male homosocial desire shapes and determines the behaviour of male characters and their attitudes towards female characters.

The attitudes of male characters towards the female ones in the novel are mostly shaped in relation to their utility in male homosocial circles. If the female characters are to hinder the creation of any intended homosocial bond, this may result in unfortunate consequences. For instance, Moll, the Carpenter's wife, is observed to oppose the marriage arrangement of his brother and inherently the intended homosocial bond between him and a man of wealth. At their first encounter, Moll's everything – "Her modest behavior, Love to her Husband, and Tenderness for her Children, in short, everything she did or said" (*David Simple* 53) – deceives David making him think that everything is in order and pleasant about her; however, Moll's narrative of her life offers a portrayal of a woman who has been turned into a conduit for the satisfaction of male homosocial desire via marriage. The scene wherein Moll's brother comes to her with a proposal from a "young man" whom he has regarded as a suitable husband considering his "very good Circumstances" may be considered to be a good example to demonstrate how homosocial desire determines the behaviors of males:

> This young Man was in very good Circumstances, which you may be sure, made my Brother readily agree to it. He therefore told me of it, but was greatly surprized, to find me utterly averse to the Match; he teased me so much about it, that at last I told him the Truth, that I was already engaged, both in Honour and Inclination, to another. On hearing this, he fell into the most violent Rage imaginable, at my daring to engage myself to anyone, without his Consent (*David Simple* 54-55).

The primary motive behind the desire of Moll's brother for the marriage between Moll and "this young Man" whom he brings to dinner one evening is that he knows this marriage will provide a much stronger bond with this young man and inherently a prestige in society. Therefore, he is seen to "readily agree to it", which implies a hasty and easy decision. Moreover, his show of great surprise at Moll's rejection of such an offer can be interpreted as his worry about this homosocial bond. It is because Moll's negative attitude towards this marriage also means a rejection of "the Match" between Moll's brother and this young man. In this respect, it may not be wrong to state that the overriding concern of this brother in this marriage is not only well-being of his sister but mainly his personal gain to be obtained from this relation. This concern is clearly illustrated in his anger, "the most violent Rage" when he learns that his sister already has an engagement with another man. It is because he confronts the possibility of losing the homosocial bond with this young man and all the social advantages based upon their kinship. Moll's brother regards marriage as a means to strengthen the relations with other males. As a result, it may be stated that marriage is one of the strategies for homosocial desire for Moll's brother, as well.

Like Mr. Johnson, who arranges marriages for his two daughters out of concern for homosocial bonds with men of wealth and high status, Cynthia's father wants to benefit financially from the arrangement he makes for the marriage of his daughter with a wealthy man. Cynthia is portrayed as an object matter in an exchange between two male characters in the scene wherein Cynthia's father one day brings a Country Gentleman to dinner and suddenly this gentleman turns out to be the husband that the father has chosen for her daughter. In eighteenth-century England, it is still an accepted practice in society for fathers "to arrange his daughter's marriage: she would at best a veto over his choice" (Porter, 1990: 24). However, in this marriage arrangement, like the ones mentioned above, Cynthia is not given the right to object to such an arrangement as it can be understood from the fact that the father does not ask for his daughter's opinion about this match but only wants her to behave accordingly. Porter (1990: 24) states that in that century "[w]hereas men could be themselves, women had to conform to men's expectations of them". Cynthia may be accepted as one of those women who cannot "be themselves" and who have to modify their behaviour in -men's- society regarding the demands and requests of men:

> … but I was greatly surprised after dinner, at my Father's calling me out of the Room, and telling me, *that was the Gentleman he designed for my Husband; that he expected me to receive him as such, and he would take the first Opportunity to leave us together, that my Lover might explain himself* (*David Simple* 108).

And when Cynthia and the gentleman are left alone by the father, the gentleman opens the conversation after a few speechless moments. The gentleman uses the verbal indicator "bargain" to describe the marriage he intends to enter into with Cynthia. This "bargain" is an agreement reached between two male characters: the Country Gentleman and Cynthia's father:

> The Gentleman took three or four strides across the Room, looked out of the window once or twice, and then turned to me, with an *aukward* Bow, and *irresistible Air*, (as I fancy he thought it) and made me the polite Compliment, of telling me, *that he supposed my father had informed me that they two were agreed on a Bargain* (*David Simple* 108).

In this "bargain," the object to be exchanged is Cynthia herself. This bargain provides the male characters with certain advantages while making the female one deprived of these advantages in society. The father takes "above two thousand pounds" and the gentleman takes Cynthia as a wife. Furthermore, defining marriage as "bargain" suggests that marriage is an arrangement based on men's mutual interests rather than a man and a woman's mutual love. The following speech by the Country Gentleman reveals his primary interest in this marriage:

> *In short, Madam,* continued he, *I have seen you two or three times, altho' you did not know it; I like your Person, hear you have had a sober Education, think it time to have an* Heir to my Estate, *and am willing, if you consent to it, to make you my Wife; ... I am none of those nonsensical Fools that can whine and make romantick Love, I leave that to* younger Brothers, *let my estate speak for me; I shall expect nothing from you, but that you will retire into the Country with me, and take care of my Family. I must inform, I shall desire to have every thing in order, for I love good* Eating and Drinking … (*David Simple* 109).

The Country Gentleman looks for a wife who will live with him in the country, who will bear heirs to him and who will take care of him and his children. His concerns in his marriage with Cynthia suggest the elements of patriarchy that Hartmann (1997: 104) presents. In this speech, there is no expression which can be inferred as a sign of love for the woman. He only says he has liked her upon hearing the education she has received. This shows that the gentleman regards Cynthia as a proper wife for him and a proper mother for his children. The Country Gentleman's expectations from this marriage present a picture of male dominated society in which women are busy doing housework and taking care of children with having no access to the resources in society. For this reason, it sounds an excellent bargain for both sides. Via this exchange, one side obtains financial gain while the other man is pleased with the full realization of his expectations about a family life. Right at this point, Cynthia's answer to this "bargain" is particularly meaningful:

> I replied, I did not know my Father was of any Trade, or had any Goods to dispose of; but if he had, and they could agree on their Terms, he should have my Consent, for I never interfered with any Business of my father's: … (*David Simple* 108).

By means of this answer, Cynthia pretends not to have understood what he really means by "bargain." This may be considered as Cynthia's opposing to this idea of "bargain". Cynthia tries to display the fact that a bargain is something related to trade in which goods are exchanged, and marriage is not something that has any connection with the issues of bargain, trade or good exchange. Marriage is a relationship built between a woman and a man who decide to live together and become husband and wife to one another. However, in the marriage between Cynthia and the Country Gentleman, the primary accepted relationship is between the father and the prospective husband; this relationship mainly concerns them, and then comes the relation between the woman and the man. It is observed

that firstly Cynthia's father and the Country Gentleman agree on this marriage and then announce it to Cynthia. Moreover, although Cynthia is not a commodity for sale or that one can own, Cynthia's father and the Country Gentleman, during the conversations on marriage, behave as if Cynthia belongs to her father before marriage but will belong to the Country Gentleman after marriage. Cynthia is pointing out these facts when she pretends not to have understood the "bargain" the gentleman talks about. However, the gentleman ignores Cynthia's answer and continues to define marriage as in the way he regards it: ". . . and *assured me, I must interfere in* this *Business, as it more particularly concerned me* (*David Simple* 109).

The Country Gentleman's insistence on defining this marriage as a "business" is suggestive in terms of demonstrating that men regard marriage as a profitable trade. Perhaps this gentleman will not earn money from this marriage but he will earn more than that: a wife who will provide him an heir and a caregiver who will take care of him and the children. In this sense, it may be added that Cynthia is supposed to carry out "the four cardinal functions" of "a lady in polite society" after she has got married (Porter, 1990: 27). The duties that women have to fulfil in the eighteenth-century society are "to obey her husband", "to produce heirs", "to run the household" and "to be ladylike, an ambassadress of grace" (Porter, 1990: 27-28). This may demonstrate that this business especially concerns the Country Gentleman. He can gain all these as an outcome of the bargain he has made with Cynthia's father.

Whereas the heterosexual marriages Miss. Nanny, her elder sister, Moll, and Cynthia are forced into are arrangements "to cement . . . property relations between men" (Sedgwick, 1985: 129), some other heterosexual marriages in the novel are portrayed to be a pattern by which male characters express their favours for other male characters and thus "to cement emotional . . . relations between them" (Sedgwick, 1985: 129). The intended marriages of Dumont and Isabella, and David and Camilla offer examples which illustrate this kind of homosocial concern in certain male characters of *David Simple*. In Isabella's marriage Marquis and Dumont, and in Camilla's one David and her father are presented like the friends in heroic epics who intend to form stronger bonds through kinship (Classen, 2010: 21). First of all, it will be useful to give the information that Isabelle's marriage to Dumont is essentially a marriage based on love. However, even this love marriage cannot stay away from serving to develop and strengthen male homosocial relations. This marriage will strengthen the friendship between Dumont and Marquis. The following words addressed to Dumont by Marquis reveal that the exchange of Isabelle in marriage assures a kinship between these male characters, a brotherhood: ". . . In short, *Isabelle* shall be your's, and I "shall have the inexpressible Pleasure of calling you Brother" (*David Simple* 228). Marquis's extreme eagerness to establish a relation of brotherhood with Dumont can be reasonably inferred from this quotation. It is significant that he will "have the inexpressible Pleasure" of having a brother of him. Upon the marriage of Dumont with Marquis's sister, Dumont will be the brother-in-law of Marquis and thus a much stronger and closer

bond between them will develop. That Marquis regards Isabelle as an exchangeable object he owns is also revealed in this statement. Being the "owner" of Isabelle, he gives her to Dumont, and now it is Dumont who can possess her. In this very scene, Isabelle is portrayed as a good that is passed from one male's hands into another one's. With this handover, Marquis achieves to turn this marriage into a gift-giving ceremony. He first takes Isabelle's hands and then leads her to Dumont as if he is offering Dumont a gift box. And he says:

> "Here, my Friend, in *Isabelle* I make you a Present which you only are worthy of, and to your Merit I am obliged for the Great Pleasure I enjoy, in thinking I have bestowed her, where it is impossible I should ever have any reason to repent my Choice" (*David Simple* 228).

As it is clear from the words of Marquis, Isabelle is the perfect gift he can make to his dearest friend, Dumont. He attempts to create a more emotional and strong bond in offering to present his sister as a gift. Considering Mauss's (1990) claim of exchange of women in marriage as a form of gift-giving and his suggestion that gift-giving is a means to express, affirm and maintain a strong bond between the partners, such an exchange is the most effective way for Marquis to demonstrate his love for Dumont and to cement the bond between them. Marquis's use of two verbal indicators "a present" and "bestowed" while talking about Isabelle is significant in demonstrating that Isabelle undergoes a remarkable transformation from a living human being into an inanimate object in this gift-exchange ceremony. This may attest to the fact that she is only an agent or a means for males to do a service for their own interests. Like a gift exchanged to prove sincere and friendly feelings and thus to guarantee more sincere and close relations, Isabelle is offered to Dumont by Marquis. However, in this gift-exchange scene Marquis is portrayed to be grateful to Dumont. Marquis thinks that he is giving his sister to a man about whom he is sure that he will not feel any regret, and he feels grateful to Dumont just for this thought that he defines as "the Great Pleasure." Considering the development of a more sincere and close bond via gift exchange, the verbal indicator "my Choice" that Marquis uses to refer to Dumont can be interpreted as such: This choice that he is seen to make for his sister on the surface is really a choice of a partner for his homosocial bond, and it is the thought of a homosocial bond that brings him deep pleasure. Moreover, the pronoun "my" demonstrates that Marquis regards it his right to choose the suitable husband for his sister. In other words, Marquis assigns Isabella a role as an agent to cement his homosocial bond with Dumont.

Unlike Cynthia, Isabelle is portrayed to accept the deal between her brother, Marquis, and Dumont as an agreement, as well:

> This again roused all my Resentment; Love gave way to Jealousy, and I hastily replied, Whatever he had agreed on with my Brother, I was resolved never to consent to be his Wife, unless he could clear up his late unaccountable Behaviour; … (*David Simple* 243).

Isabelle is already aware of the fact that this supposed marriage constitutes not only a proof of the relationship between her and Dumont but also the relationship between Marquis and Dumont. For

that reason, while she is declaring her intention in cancelling the marriage because of suspicious behaviours of Dumont, she also refers to the bond between these two males and the arrangements they have made concerning this issue. Isabelle thinks that she does not take into consideration what these men might have talked and agreed on this marriage and that she is determined not to get married unless Dumont gives a convincing explanation of his awkward attitudes recently. In this respect, it may be deduced that Isabella's determination even in cancelling the marriage may imply that Isabelle as a woman has right to speak on this issue concerning her more than these men.

In addition to Marquis, Camilla's father tries to develop a homosocial bond with David out of affection and gives his daughter, Camilla, to David in marriage as a sign of his appreciation and affection. When the father finds out the wrongs he has done to his children, Camilla and Valentine, and learns about the favours David has bestowed on them, he feels deeply grateful for David's generous hand: "And then addressing himself to *David*, he said, 'Are there any words, Sir, capable of expressing the Gratitude I owe you, for your supporting so generously these two young Creatures?' (*David Simple* 301). The response David gives to such a remark is significant in terms of displaying the relationship he is about to develop with the father:

> … 'If, Sir, you think you have any Obligations to me, which I assure you I do not, as I am fully paid by having served Persons of such worth as Valentine and Camilla; it is in your power to give me all my Soul holds dear: - Consent to my having a Title to call you Father, by being joined for ever to Camilla, and the World cannot produce a Man so happy as myself' (David Simple 301).

David expresses that the father does not owe anything to him, but he will regard himself the happiest man if the father gives his consent to the marriage between David and his daughter, Camilla. David's pursuit of a homosocial relation which is sincere and closer can be observed in his demand to call him "Father." In this regard, David's regarding himself as the happiest man in the world upon the father's approval for their marriage can be interpreted as an expression of his pleasure at creating a homosocial bond. Upon these words, the father "immediately joined their hands" (*David Simple* 301) and expresses his gladness for this marriage. Thus, he finds a chance to do a favour for David he feels gratefulness and appreciation for.

It is seen that marriage in the fictional society of *David Simple* is not merely the union of a man and a woman out of love and affection but also the union of this man with a male relative of the woman. The male characters take into consideration their homosocial relationships while giving their female relatives in marriage. Heterosexual marriage is regarded as an agent to develop and strengthen male homosocial relationships. In other words, homosocial desire may affect the decisions of men while arranging heterosexual marriages. In this regard, Butler's concept of melancholic heterosexuality that regards heterosexual marriages as melancholic responses to the prohibition of the same-sex desire (Salih, 2002: 55) may be regarded suggestive to interpret that Fielding's male characters arrange heterosexual marriages of their female relative with a male character that he feels

a desire for but confronts a prohibition for that desire. The choice of husband in the marriages listed above, therefore, is made considering the homosocial bond the male characters can establish with the other male characters.

Moreover, these heterosexual marriages are functional in the advancement of the narrative plot. For instance, if Mr. Johnson did not concern his homosocial desire in his arrangements of a suitable son-in-law for himself rather than a suitable husband for his daughter, then probably David and Miss Nanny would get married and the adventures of David would end there without finding the true friend he desires. As Bree claims, the novel "is not primarily a courtship novel" in spite of its happy ending with marriage. In accordance with this, the fact that "courtship and its ramifications are of relatively minor interest" particularly in David's heterosexual relations (Bree, 1996: 43) supports strategic necessity of heterosexual marriage in the maintenance of male homosocial relations throughout the course of the novel. In short, heterosexual marriages in Fielding's fiction both are arranged out of male homosocial desire, and represent the means to satisfy this desire, together with their essential function in the plot development.

2.2. Male Homosocial Desire in the Fictional Social Settings

In addition to heterosexual marriage, social settings depicted in the novel may also be interpreted as representation of homosocial desire in the male characters of *David Simple*. Considering the public world of eighteenth-century England, these social settings are observed to be male homosocial scenes. The trade centres and places such as Royal-Exchange or Covent Garden, taverns, clubs and coffee-houses are among those settings in which male characters are observed to meet, eat, drink and chat. In such places, they ignore social manners and become themselves. These characters are presented in such settings while they enjoy themselves or seek remedy for their problems in the company of other men. For this reason, in *David Simple*, the major character, David, is observed to enter such social settings with the aim of finding a remedy for his lack of a true friend. Therefore, the fictional public world of *David Simple* will be analyzed from the perspective of their contribution to the satisfaction of male homosocial desire.

The characters are represented as searching for a male friend out of homosocial desire. David's failure at maintaining his homosocial bonds with Daniel, his brother, and then with his uncle shapes his decision to set out a journey in the country with the aim of forming that bond. Motivated by the desire to establish relationships with other males, David realizes that he has to step outside. The character is not after "a familial identity, or a fortune, or even a wife." Instead, this is a narration of "the Search of a Real Friend" that both "animates his travels and comprises his sole ranson d'etre" (reason for being) (Maurer, 2010: 15-16). Therefore, he "began to consider seriously amongst all the Classes and Degrees of Men, where he might probably meet with a Real Friend" (*David Simple* 28).

For him, this journey is a path to new relations, bonds and friendships which will provide him with the chance to find a friend whom he can call a real one. In order to be able to be acquainted with people from all backgrounds, he thinks he should enter "all publick Assemblies" (*David Simple* 28). And David lives no difficulty in entering any public place he desires in the male dominated society of eighteenth-century England: "David Simple, as a man, has access to public spaces: he visits hotels and coffee shops: he wanders alone round Change and St. James's Park, places where women would have had to be chaperoned" (Bree, 1996: 32). David's privilege of entering all public places with utmost freedom, and without any fear and hesitation may be considered to be reflective of patriarchal society in which male homosociality is dominant in most spheres of social life. Unlike the women of his society who have to be escorted in these places, he enjoys the male homosocial nature of taverns, coffee-houses, Royal Exchange, Covent Garden and Pall Mall.

In *David Simple*, taverns provide one of the most significant setting-features that can be analyzed as homosocially structured settings and thus representation of male homosocial desire. The scene where Orgueil takes David to a tavern with other four men, for example, can be considered to be an evoking sign of male homosocial desire in David. In the eighteenth-century, the tavern is one of the places which "London life centred round" and where every man had the habit of "spend[ing] his evening" as Francis Place states (George, 1992: 266). In these places, men "ate supper, drank port and punch, smoked pipes, and talked politics and literature" (Hogg & Marryat, 1866: 267). Such activities as eating, drinking and having a chat together inevitably enable men to spend time together and have a chance to enjoy each other's company. This paves the way for new or stronger homosocial bonds. In this aspect, a tavern may be regarded as one of those places to meet the need of male homosocial relationships. As the symposium that provides the setting for Plato's *Symposium* where Athenian philosophers and writers are portrayed to assemble busy with drinking and discussing about desire, taverns create a perfect setting for the eighteenth-century male characters for such a purpose. For instance, the following scene illustrates that David is pleased with the night he has spent at the tavern since Orgueil is his company: "The next Morning passed in Observations on the Conversation of the foregoing Night, and David thanked his Friend for the Pleasure his Acquaintance had given him" (*David Simple* 58). As can be deduced from the verbal indicator "pleasure", David feels so satisfied with the friendship of Orgueil, and he expresses his thanks for such a satisfying and pleasing friendship. Following David's expressions of gratefulness, Orgueil's statement below is suggestive to demonstrate David has found the chance of satisfying homosocial desire at the tavern where he has met many men. Orgueil claims that David is to find at least one thing in every one of these men: "'Ay, says the other, I do not in the least doubt but one of your Taste must be highly satisfied with every one of those Gentlemen you supped with last night; but your Goodness will make you sigh at what I am going to relate" (*David Simple* 58). The verbal indicator "Taste", in this context, can be argued to refer homosocial desire and "one of your Taste" to signify one of those needs such as intellectual, financial and emotional men satisfy from other men. In other words, the male character

is portrayed to have driven satisfaction for his needs that he thinks his homosocial relations supply. In this respect, this tavern scene exemplifies one of the roles of taverns that is providing men with the opportunity to meet people of the same sex.

In addition, taverns provide the ideal setting for the homosocially structured circles that ensure privacy without disturbance to its homosociality. For instance, the characters, David and Mr. Spatter, are portrayed to have a rest and a chat in the comfortable homosocial setting of a tavern: "The two Gentlemen staid still they were heartily weary, and then retired to spend the rest of the Evening together at a Tavern; where the whole Conversation turned on what they had seen at the Assembly" (*David Simple* 79). David and Mr. Spatter have been in male homosocial environments the whole day and in the evening, they do not leave male homosocial circle, either. Although they feel fairly tired, these male characters are seen to prefer a tavern for a private corner they can spend time together. In the scene provided, they are alone and do not have any other companions other than each other. Although the couple may seem to be alone, the homosocial setting they are in suggests that they are surrounded with other male homosocial circles. In such an environment, these two men eat, drink, and talk without concerning that their male homosocial atmosphere can be disturbed. In this scene, any interference of another man is not regarded as a threat by the characters since such an entry will not disturb the homosocial nature of their companionship. Moreover, there is no mention of the other sex during their conversation. They talk about other males all night. They comment on the manners and characters of the males they have encountered the whole day. The topic of their conversation is even on homosocial bonds, which can be interpreted as a representation of their concern and desire for homosociality.

Furthermore, taverns serve as one of the attractive and popular male homosocial settings where the characters are portrayed to take off social masks in the absence of female characters. Therefore, David and Mr. Spatter, satisfied with its feature of homosociality, are portrayed to go to a tavern in another scene of the novel. However, in this scene, they are not alone and three gentlemen accompany them, which offers an illustration of a homosocial circle of five men. It is the first time David meets these three men; therefore, the introduction scene is meaningful in demonstrating the nature of male homosocial circles: "The next Night they went to a Tavern, where there were three Gentlemen whom *Spatter* had promised to meet; and as the Ceremony is not difficult to introduce Men to each other as Women, they soon fell into a Freedom of Conversation" (*David Simple* 88). There is something remarkable about this introduction that the authorial narrator unintentionally makes visible. These men are portrayed to fall into conversation immediately since they do not spend so much time introducing one to the other. Since there are no women around to introduce or to be introduced, men are observed to feel comfortable and to ignore certain ceremonies. Thus, the introduction process is much easier in such homosocial circles. Men become themselves in their male homosocial environments. The presence of even one single woman is considered enough to disturb their comfort

and make them to regulate their behaviors, their way of talking and even the subject of their conversation. A male homosocial circle suggests men three crucial scenarios which men would not easily relinquish from playing out: men "can "come to himself" and show his "true face""; they do not "need to consider feminine feelings and sensitivities" and they "can communicate in whatever form or content he likes" (Kimmel & Aronson, 2004: 397). However, on the condition that there is one woman around, men have to consider social manners appropriate to show in the presence of women, and even sometimes they have to change the topic of discussion. They put on their social masks and inherently do not reveal their private selves which can differ from their public selves. For this reason, women are considered as "potentially dangerous for homosocial cohesion" (Kimmel & Aronson, 2004: 397). In this sense, David offers a description of a male homosocial environment and refers to how males behave and feel in such environments:

> He thought when Men were met together, to relax their Minds, and unbend their Cares, all was calm within, and every one endeavour'd to raise his Pleasures as high as possible, by a benevolent Consideration, that all present were enjoying the same Delights with himself (David Simple 68).

As it is clear in the above passage, men come together with other men to "relax their minds" and "unbend their cares." In such environments, they calm their minds; in other words, they forget about their daily concerns and do not feel the necessity to modify their behavior in order to attract the attention of the other sex, namely women. They only think about having the pleasure of this homosocial environment. They try to enjoy this pleasure to the fullest extent with a concern of his partners' enjoyment. They care about the pleasure of their companions as well since enjoyment of the same things creates a special bond that inherently connects them to each other. All these features make homosocial circles attractive for male characters, which may affect their choices, decisions and acts throughout the course of the novel. Otherwise, David would not be portrayed in taverns where he is observed to be accompanied by other male characters and satisfy his homosocial desire.

In addition to taverns, male characters in the novel are frequently portrayed to visit coffee-houses that provide perfect homosocial setting by means of their "implicit rules" that "excluded women, a rule so potent it did not even need saying" (Ellis, 2004: 66). In this respect, the number of coffee-houses which is more than five hundred in London in 1739 (Sheppard, 1998: 247) is reflective of the important role that coffee-houses play in the social life of eighteenth-century London. Coffee-houses are places which can be regarded to be fully male homosocial circles. The fact that men talk about "science, commerce, politics" which are the "keynote topics of eighteenth-century coffee-house discussion" and which ensures the coffee-house "as a space for men and men only" (Ellis, 2004: 66-67) may signify the reason why coffee-houses are preferred to satisfy male homosocial desire. Coffee-houses ensure the chance of "meeting together, and getting Acquaintance, with choice of Conversation" (Miége qtd. in Ellis, 2004: 187). The coffee-house scene of David and Mr. Spatter depicts them coming across Mr. Spatter's friends:

> The next Day they accidentally met at a Coffee-house, an Acquaintance of Spatter's, who behaved with that extreme Civility and Good-humour to every thing around him, that David took a great fancy to him, and resolved to spend the Day with him. They went all to a Tavern to Dinner, … (David Simple 93).

The fact that Mr. Vanish, the name of David's new acquaintance, leaves a favourable impression on him thanks to his character may be interpreted to prove that coffee-house has accomplished its role in satisfaction of male homosocial desire. David observes that Mr. Vanish behaves in polite and friendly manners towards everything. This makes him like him so much and to have a desire to spend the day with him. Spending the day with him means that David will have the opportunity of doing many activities together like walking around, talking, drinking and eating. By this way they will share time with each other and this sharing will serve first to build a relationship between them and then to strengthen this relation. They spend the evening together as well; they go to a tavern where they have dinner. During the dinner, they hold a lively conversation on various subjects such as famous men of the town and revenge. Then, in the light of the analysis above, it may be stated that men are more likely to spend their leisure time in coffee-houses out of their homosocial desire since these settings secure male homosociality for them.

As a public assembly that plays a very significant role in social affairs of London particularly the eighteenth-century, Royal Exchange provides a perfect homosocial setting for the main character in the novel as well. In this regard, the scene wherein David is portrayed to go to Royal-Exchange represents an example of how male homosocial desire determines the decisions and acts of male characters. Royal-Exchange turns out to be the first public assembly David enters into:

> The first place he went into, was the Royal-Exchange. He had been there before, to see the Building and hear the Jargon at the time of high Change; but now his Curiosity was quite of a different kind. He could not have gone anywhere to have seen a more melancholy Prospect, or with more likelihood of being disappointed of his Design, where Men of all Ages and all Nations were assembled, with no other View than to barter for Interest (David Simple 28).

Since it is a place where merchants from all over the world meet and engage in a trade, namely exchanging what they have in their hands: money, goods and news (Kitch, 2009: 1), it serves a remarkable contribution to male homosociality in society. This place has served as a meeting place for rich residents of London who dress their latest fashion clothes, observe and talk about other people, deliver and receive the latest news and buy some goods so that they can display their richness to other people (Brand, 1991: 15).

However, rather than its contribution in trading and social arrangements, Royal-Exchange is portrayed to be an attractive setting for the main character with its means of homosocial circles that David can meet "Men of all Ages and all Nations" (*David Simple* 28). Although David has been there before, his current visit quite differs from his old ones. He has been there "to see the Building and to hear the Jargon at the time of high Change" (*David Simple* 28) but now he is there to find a friend.

In this respect, it can be argued that the verbal indicator "Curiosity" refers to homosocial desire by which the male character is motivated for his visit to Royal-Exchange. He observes the trade going on for a while but upon witnessing a treachery in the business, he decides to leave the place where deceit and desire for possessing more have taken the place of the things which are good (*David Simple* 30). Nevertheless, at the moment he is about to leave Royal-Exchange, his encounter with a man may be considered to prove that Royal-Exchange has accomplished its function:

> As he was going out of the *Change*, he met a Jeweller, who knew him by sight, having seen him at his Uncle's, where he used to often to visit. He asked him several Questions; and after a short Conversation, desired he would favour him with his company at Dinner, for his House was just by (*David Simple* 30).

This pure coincidence provides David with an opportunity to establish a relation with Mr. Johnson, the Jeweler. And David finds the chance of improving it when he is invited to dinner at Mr. Johnson's. The above passage makes it clear that Mr. Johnson desires David's company at dinner. Mr. Johnson wishes that David will be polite and kind enough to accept having dinner together. David reasonably feels pleased with his invitation and "readily" accepts it: "David readily accepted his Offer, being willingly to be acquainted with as great a variety of People as he possibly could" (*David Simple* 30). David eagerly wants to attend this dinner since he knows very well that "eighteenth-century eating . . . is hailed as an opportunity for the pleasures of convivial company" (Varey, 1996: 37); moreover, it will serve David to know Mr. Johnson better and meet new people as well. Thus, he will be able to find the chance to develop friendships with people and perhaps to find the true find he is after, which is already the strong motive behind his travel. In relation to this scene wherein Mr. Johnson invites David to his house, it may be stated that David has taken the right decision while going to Royal Exchange since he develops a homosocial bond with a man whom he has met there.

Covent-Garden takes a similar role, which is providing a perfect homosocial setting for the characters, to Royal-Exchange in the narrative structure of the novel. David's satisfaction of homosocial desire with another male character called Orgueil is thanks to his encounter with him while he lodges near Covent-Garden. David gets impressed with the conversation of Orgueil and feels pleased at this companionship: "His Sentiments were all so refined, and his Thoughts so delicate, that *David* imagined such a Companion, if he was not again deceived in his Opinion, would be the greatest Blessing this World would afford" (*David Simple* 57). David takes such a great pleasure at his company that he regards this friendship as "the greatest Blessing" he could receive in this world. In this regard, the verbal indicator "Blessing" can be interpreted as a demonstration of David's regarding such a homosocial bond as something that makes oneself feel lucky and pleased. He thinks that Orgueil might be the real friend he is looking for if he has not mistaken again: "In this Man therefore did *David* think he had met with the Completion of all his Wishes; . . ." (*David Simple* 57). Within the scope of this study, it can be argued that the verbal indicator "Wishes" refers to the

concept of homosocial desire and that it is homosocial relationship itself that the character is portrayed to be satisfied with considering the needs to be met via this bond. Enjoying each other's companionship, David and Orgueil develop a close and sincere relationship, and they are observed to go wherever they go together:

> This Gentleman, whose Name was Orgueil, being of French Extraction, was equally pleased with Mr. Simple, and they spent the whole time together:

> Wherever he went, he carried *David* with him, and introduced him into a perfect new Scene of Life: (*David Simple* 57, 58).

The verbal indicator "equally pleased" presents a mutual satisfaction with this homosocial bond that inherently requires companionship whenever and wherever possible. Even though Orgueil is seen to feel contented with David's company, he does not demonstrate any sign of being bothered about David's companionship with other men. He does not worry himself with the disturbance of their own homosocial bond because he believes that he has done something good for David and this will make the bond between them stronger. Orgueil cares David a lot, which can also be observed in the following scene:

> He found him at Breakfast with another Gentleman: The moment Mr. Orgueil saw him, he said, 'he was sorry an Affair had happened, which must oblige them to be apart that day; but he told him, that Gentleman, whom he before had some small Acquaintance with, had promised not to leave him, and he was sure his Company would make Amends for the loss of any other' (*David Simple* 72).

This passage presents a caring and concerned Orgueil. He is observed to feel uneasy and "sorry" since their company has been interrupted by "an affair". This may also be because of the fact that he has to leave David alone. However, David has already found another company to compensate the loss. In other words, David satisfies his homosocial desire without interruption. In this respect, it can be argued that compensating the absence of Orgueil with the presence of Mr. Spatter suggests that the homosocial circle itself rather than the partners concerns David more. David is not seen to feel sorry about his friend's absence as there already exists a male company that guarantees the maintenance of male homosocial circle in the scene. After Orgueil leaves the scene, David and Mr. Spatter start to have a chat. During their conversation, David learns some unpleasant things about Orgueil (*David Simple* 72-73). This causes a change in his thoughts about his friendship with Orgueil. David's decision to end his relationship with Orgueil paves the way to another homosocial relation. David is observed to have no hesitation in accepting Mr. Spatter's offer to share the same lodging:

> Mr. Spatter, (for that was this Gentleman's Name,) seeing him so obstinate in his purpose, thought it would be no ill Scheme to accompany him, for a little while, by way of Diversion. He therefore said, 'If it would be agreeable to him, he might lodge in the same house with him, in Pall-Mall.' David readily agreed to it; . . . (*David Simple* 76).

In this regard, Mr. Spatter's demand for a companionship in a more private setting and David's readiness for such a partnership can be interpreted as a manifestation of homosocial desire. The location of Mr. Spatter's house may also be regarded to affect David's hasty decision about his move into a new acquaintance's house. Since Pall Mall is "the ordinary Residence of all Strangers, because of its Vicinity to the Queen's Palace, the Park, the Parliament House, the Theatres, and the Chocolate and Coffee-Houses, where the best Company frequent . . ." (Macky qtd. in Solomon, 1996: 50), this location can be considered to be suggestive of male homosocial circles where David can find an opportunity to meet men from various social backgrounds and develop new relations. And these two gentlemen are presented to go from one house to another so that David can observe people and learn about their characters in the hope of finding the real friend he can call. However, David only encounters selfish and mercenary people who rejoice in others' misery (*David Simple* 80-81). This means that David will set off once more in quest of the desired homosocial bond.

In the light of the analysis above, it may be stated that David's search for a true friend in male draws his attention to social settings such as taverns, coffee-houses, and places as Royal-Exchange, Covent-Garden and Pall-Mall. These locations offer a range of opportunities to develop new male homosocial relations. Therefore, it may be claimed that male homosocial desire compromises the primary force in David Simple to present himself in social settings that male homosociality dominates.

2.3. Male Homosocial Desire in Friendships

Apart from heterosexual marriages and social settings that may be argued to serve as a means to satisfy male homosocial desire of the male characters in *David Simple* and to occupy a crucial role in developing its plot, friendships among these characters can be considered representative of social circles that male characters establish as a result of their homosocial desire and find a chance to satisfy their homosocial desire in.

The narrative plot in the novel advances thanks to David's unsatisfied homosocial desire in his bonds with his brother, Daniel, and then his uncle upon first the betrayal of Daniel and then the death of his uncle. In other words, unless Daniel betrayed and offended David, David would not try to find a consolation in the homosocial bond with his uncle. And if the uncle did not pass away, David would probably stay with his uncle and enjoy this homosocial bond, and would not dare to take a journey in the country to find a friend with whom he could satisfy his homosocial desire. Although it is argued that "David's disappointment in his early experience of human nature" gives him spur for this journey (Bree, 1996: 30), the underlying motive behind his action may be claimed to be his desire for satisfaction of his homosocial needs. Therefore, these friendships together with another one

developed between Marquis and Dumont will be analysed in terms of their being representative of male homosocial bonds.

As stated above, the underlying motive for the desire of David to take a journey with the intention of finding a real friend is his disappointment in achieving to maintain a homosocial relation with Daniel. David suffers such a disappointment severely since the relationship between David and Daniel is beyond brotherhood; it is a kind of friendship that cannot be reduced to mere kinship. The issue of familial friendship can be traced back to the ancient times and has long been debated by many scholars. Aristotle, for instance, elaborates on the topic of friendship in "Nichomachean Ethics" where the friendship between brothers is likened to the one between comrades since "boys brought up together become comrades" (Aristotle, 1997: 60). The friendship between comrades is regarded as a relationship in which the ties of friendship are established on trust, loyalty, support and backing at the highest point. This kind of friendship can be observed in the relationship between David and Daniel during the period they have spent at school. The authorial narrator describes the relation between them as follows:

> The strict Friendship they kept up was remarked by the whole School; whoever affronted the one, made an enemy of the other; and while there was any Money in either of their Pockets, the other was sure never to want it: the Notion of whose Property it was, being the last thing that ever entered into their Heads (*David Simple* 9-10).

Here, there is a verbal indicator, "strict," used to specify the structure of their relationship. This verbal indicator suggests that David and Daniel have a friendship in which there are certain rules and limits which prevent any disturbance or distraction from outside. This "strict friendship" is so apparent to the other boys at school that they know upsetting or harming one will immediately mean trouble and tension with the other one. Moreover, money is never a source of conflict between them. They are not in the least bothered about who owns money. They do not have the slightest suspicion there will be any problem when one runs out of money since in such a condition, they are sure that the other will willingly share the money he has.

Sharing money provides David with the chance of "gift-giving" which is one of the effective ways to display affection for the beloved. David gets "one of the greatest Pleasures" at every condition in which he supports Daniel financially:

> … and I have often heard him say, (for this History is all taken from his own mouth) that one of the greatest Pleasures he ever had in his Life, was in the reflections he used to make at that time, that he was able to supply and assist his dear Brother; and whenever he saw him but look as if he wanted anything, he would immediately bring out all the Money he had, and desire him to take whatever he had occasion for (*David Simple* 10).

The characters have pleasure at the moments when they "supply" and assist" their brothers. For example, David strengthens his relation and bond with his brother, Daniel, by means of supporting

him financially. Thus, he achieves a stronger and more dependent relation between them; and David's only concern is to achieve such kind of a relation with his brother, Daniel. David has "a great Love and Partiality to" (*David Simple* 10) Daniel and is very happy to have him as a brother: ". . . his great Love and Partiality to him easily made him impute to his uncommon Sagacity; and he often pleased himself with the Thoughts of having such a Brother" (*David Simple* 10). In this respect, the verbal indicators "love" and "partiality" are suggestive in terms of demonstrating affection and attachment a male character feels towards another male one. And a sense of satisfaction he feels at owning a brother is a manifestation of his deep feelings.

In authorial narrator's terms, David's feeling for Daniel is defined as "the sincere Love" (*David Simple* 11) and "[t]hat sincere Love and Friendship" (*David Simple* 17). And for the relation they have at school, the narrator highlights and acknowledges their friendship: "Thus these two Brothers lived together at School in the most perfect Unity and Friendship" (*David Simple* 10). What David feels for his brother is something that derives not only from brotherhood. Otherwise, his reaction would be different when he learns that his father has left a small amount to him but a large amount to Daniel. He does not even feel a little worried about his own future since he has a great trust on his brother:

> . . . for he knew him too well, to suspect any Alteration in his Behavior, and did not doubt but everything would be in the common amongst them as usual: nay, so tenderly and affectionately did he love *Daniel*, that he reflected with pleasure how extremely happy his Life must be in continually sharing with his best Friend the Fortune his Father had left him (*David Simple* 14).

The verbal indicators, "tenderly" and "affectionately" used to describe how David "love[s]" Daniel are significant in terms of showing the extent of attachment David feels to Daniel. Instead of filling with envy, David feels "extremely happy" that the person whom he regards as his best friend has the largest lot of the fortune. In this context, a gender based interpretation may be offered on David's attitude as well. Signifying power, control and authority in society, money has always become a source that men avoid sharing with women. The tendency among men to share the sources in society with their same-sex secures male gender in many respects, financially in this context. Therefore, David does not problematize this turn of events as long as that source is possessed and exploited by another man. In this sense, David's feeling financially secure may not be regarded so weird, and hence his reaction cannot be argued to represent simply his naivety and innocence but to be a natural outcome of the power-sharing arrangement established by male homosocial desire. However, things do not come out as David desires. He disappointedly finds out that this share has broken his relationship with his beloved brother. Daniel is no longer the brother David has known as caring and loving. David becomes so depressed when Daniel declares that "he should not be on a Level with him, who had taken so much pains to get a superior Fortune" and that he should "submit to his Terms" (*David Simple* 17-18). Upon this, David understands that he can no longer live in that house with a man who has disturbed the male homosocial world he desires to create. This is obvious when he

retires to his room and calls the old good days in which he is accompanied by his brother: "It would be impossible to describe what he felt when he was alone; all the Scenes of Pleasure he had ever enjoyed in his Brother's Company, rushed at once into his Memory; . . ." (*David Simple* 18). In this scene, David is alone. He lacks the companion of Daniel and inherently the pleasure he has had while spending time with his beloved brother. In this loneliness, David experiences an unbearable suffering that "is not to be expressed or understood, but by the few who are capable of real Tenderness; every Moment seemed an Age" (*David Simple* 18). David's love for his brother can be regarded as at the level of fixation. He is so much concerned about Daniel that he has still hope and desire of being reconciled. In fact, he is eager to be well with Daniel again: ". . . the Joy of being again well with his Brother, appeared so strong to his Imagination, he could hardly refrain going to him; . . ." (*David Simple* 18). However, he learns that Daniel has gone to dine with a man whose name is not expressed. This has proved to David that Daniel does not have even a slightest concern about him let alone as much as David has for Daniel, which makes David shocked. However, the real reason for this shock may be discussed to be the end of homosocial bond between them. Daniel has a company other than David himself. And this is something that David will not be able to stand anymore:

> He was so struck with the Thought that Daniel could have so little concern for him, as to go into Company and leave him in such Misery, he had hardly Strength enough left to go any farther; however, he got out of the House as fast as he was able, without considering whither he was going, or what he should do, (for his Mind was so taken up, and tortured with his Brother's Brutality, that all Thoughts quite forsook him.) (*David Simple* 19).

David leaves not only the house where he has been living happily with his brother since his childhood but also the male homosocial world he has created in company with his brother. The breakdown of this homosocial relationship has affected him so deeply that when he goes to his uncle's house for a shelter, what the old man encounters is a man who looks as if he has been ill for twelve months: "The good old Man was quite frigthen'd at the sight of him; for the one Day's extreme Misery he had suffered, had altered him, as much as is he had been ill a Twelvemonth" (*David Simple* 20). David is deeply affected from the ill-doing of his brother. He is not even slightly concerned with the fortune his father has left or his being penniless and homeless. The fact that Daniel does not have the same love, caring and affection for David as he has for Daniel has disappointed him. This ignorance and indifference has turned him into a complete misery. David's mourning for this lost friendship reminds Montaigne's mourning upon his friend's death in his article, "Of Friendship". A representative man of morals, Montaigne tells his readers about the significance and power of friendship and defines the life without his dear friend as "nothing but smoke, nothing but dark and dreary night" (Montaigne, 1997: 162). And as a person who has lost his light, he "only drag[s] on a weary life and the very pleasures that come my way, instead of consoling me, redouble my grief for his loss" (Montaigne, 1997: 162). According to conventional trope of friendship, Montaigne is so used to doing things with him and "being double everywhere that only half of me seems to be alive now" (Montaigne, 1997: 162). In this regard, it may be argued that death of a friend at that time means not only loss of a friend

but also the other half of oneself. Accordingly, Montaigne's referring to Menander who "declared that man happy who had been able to meet even the shadow of a friend" (Montaigne, 1997: 162) is suggestive to interpret David's mourning as a result of his lack of this "shadow" and inherently this happiness. For this reason, having learnt the trick Daniel has played in order to disinherit David from their father's fortune only heaps more misery on David and causes him to faint in front of their uncle: "The great Weakness of poor David's Body, with this fresh Astonishment and strong Conviction of his Brother's Villainy, quite overcame him, and he fainted away; . . ." (*David Simple* 23). The narrative reveals that when David recovers himself, he calls his uncle to ask for his advice about what to do then. Meanwhile, he still cares his brother in spite of all the evil things he has done. David does not want his brother to suffer because of his faults and "he would on no account bring publick Infamy on his Brother" (*David Simple* 23). This can be regarded as a sign of "love" and "affection" which is concerned by Sedgwick.

One more scene that proves David's desire to maintain the male homosocial relationship with Daniel is the reaction brought when he inherits a good fortune from his uncle. Instead of being pleased and happy upon this inheritance, he grieves deeply over that he will not be able to share this fortune with his brother:

> When David saw himself in the possession of a very easy comfortable Fortune, instead of being overjoyed, as is usual on such occasions, he was at first the more unhappy; the Consideration of the Pleasure he should have had to share this Fortune with his Brother, continually brought to his Remembrance his cruel Usage, which made him feel all his old Troubles over again (*David Simple* 26).

After his uncle's death, David is seen to gain possession of a remarkable amount of money and property that once belongs to his uncle. However, this cannot be regarded as merely an inheritance through kinship. The sincere and intimate homosocial bond between David and his uncle can also be argued to favour David as an heir, and thus to enable him to obtain this fortune easily. However, David displays no expression of rejoice at such amount of property although the heir is normally expected to become very happy at such a condition. Like Duke Beuve in *Daurel and Beton* who oaths to leave whatever he has to his close friend, Guy, after his death (Tin, 2012: 9-12), David desires to share the money but is observed to forgo such a pleasure realizing that he has nobody around to share this money. He thinks that he is deprived of the pleasure of sharing his money and inherently of enjoying stronger homosocial bonds. In other words, as he does not have the chance to share this money with Daniel, the inherited fortune has no meaning for him. David considers money useful in building more intimate and stronger relationships, namely in satisfying his homosocial desire. The following quotation from Aristotle's *Nicomachean Ethics* supports David in his desire to share his money with another person:

> It even seems that people who are rich and hold official and powerful positions have the greatest
> need of friends; for what is the good of this sort of prosperity without some opportunity for
> generosity, which is never so freely or so admirably displayed as toward friends? (Aristotle, 1997:
> 52)

According to Aristotle, people who are in need of friendship most are those possessing money and power in their hands because such kind of things, money and power, are meaningful when they are used on behalf of friends. Aristotle asks what is the "good" side or use of having money and power if one does not use them generously to serve his or her friends. In other words, money and power are regarded as an agent to cement the bonds in friendship. In this respect, Aristotle's consideration of money and power as a conduit between friends can be discussed as a strategy of homosocial desire. David adopts the same attitude about money and regards it only as an agent to strengthen his bonds with people, particularly his male friends: "He had no Ambition, nor any Delight in Grandeur. The only Use he had for Money, was to serve his Friends" (*David Simple* 26). Accordingly, this means that David is a character who feels ambitious and delightful in spending money with and for his friends as this secures an invisible bond between them. David's ambition to create a male homosocial world of their own in which the parties exchange money, affection, love and caring and his delight in such a bond play a more effective role on David's character. His realization that there does not exist a homosocial bond with Daniel any more, therefore, leads him to new quests. This search for a homosocial relation that he has lost in his brother stimulates his desire for a man whom he can call friend and share his money with: "In this Project, he intended not to spend a Farthing more than was necessary; designing to keep all his Money to share with his Friend, if he should be so fortunate to find any Man worthy to be called by that Name" (*David Simple* 27). David's obsession for establishing a friendship – a homosocial one in this case – can be observed in his regard of himself as "fortunate" in other words as privileged and lucky when he finds that friend. Accordingly, his decision to set out a journey with the hope of coming across "any Man worthy to be called by that Name" can be argued as a manifestation of his homosocial desire:

> The first Thought which naturally occurs to a Man, who is going in search of anything, is, which
> is the most likely Method of finding it. Our Hero, therefore, began to consider seriously amongst
> all the Classes and Degrees of Men, where he might most probably meet with a real Friend (*David
> Simple* 28).

In this respect, the authorial narrator's remark on men who are in search of anything justifies David's acts throughout the course of the novel. The narrator presents consideration of "the most likely Method" as an initial and natural act for those men who are "going in search of anything". Therefore, David is observed to move in completely different circles, which ensures him meet men from any social class and rank. In other words, it can be claimed that the protagonist's travels are initial and natural manifestations of male homosocial desire. Moreover, search of this friend in a homosocial but not in a heterosocial circle reveals the common tendency among men to maintain patriarchal structure in society. As stated before, patriarchy manifests itself in male homosociality. Male

homosociality requires "women's economic dependence on men" that is one of the elements of patriarchy stated by Hartmann (1997: 104) and men's satisfaction for a number of needs – financial one is one of these needs – from their own same sex. Therefore, the fictional search for a friend in male narrated in the novel can be considered as a stereotypical representation of male homosocial desire in the protagonist, David.

Hence, homosocial desire can be argued to be the motive that advances the narrative plot in the novel. It provides a motivating force for the main character to be involved in a number of affairs throughout the novel. At the very beginning of the novel, satisfaction of homosocial desire is represented via David's relationship with his brother, Daniel. And throughout the course of the novel, David is portrayed in various relationships in pursuit of a satisfying homosocial one. In this regard, it can be claimed that thwarted desire in his homosocial bond with the brother is replaced by desire for other homosocial bonds. As stated before, *David Simple* can be regarded as a novel of desire considering Lacan's interpretation of *Hamlet* as a drama of desire (Homer, 2005: 77). According to Lacan, Hamlet's thwarted mourning for his dead father is a consequence of the replacement of the father by the uncle. As in the case of Hamlet whose desire for the uncle is shaped by his mother's (Homer, 2005: 78), David's desire for a male friend is created by his brother. Instead of feeling sorrow for the betrayal and desire for a revenge, David is observed to change his object of desire. David's desire for his brother, Daniel, is replaced by desire for another male. Lack of a homosocial bond with the brother stimulates David's desire for developing same-sex relationships. In other words, Daniel serves as a mediator for David's desire to set off a journey in quest of a true friend in male. Therefore, David is portrayed to find satisfaction for his homosocial desire firstly in the bond with his uncle.

The intimate and close relationship narrated between the main character and his uncle can also be argued as a manifestation of homosocial desire that dominates the turn of events in the novel. As Hogan (1997) analyses homosocial desire in Reynolds Price's short stories and asserts a father's love for his son as "a form of homosocial bonding" and "a renewal of paternal love" (70), the intimate and close bond between David and his uncle can be discussed as a form of homosocial bond and a renewal of familial love. Wandering around aimlessly without knowing where to go or what to do after leaving his brother, David is portrayed to find consolation in his uncle's presence: "At last, it came into his head he had an Uncle, who when he was a Boy used to be very kind to him; he therefore had some hopes he would receive and take care of him" (*David Simple* 20). Childhood recollections of an uncle who has been good to David arouse his expectations about this family bond and inherently care and affection he will receive via this bond. Therefore, the uncle's show of alarm and worry in the union scene confirms that this bond will be satisfying for homosocial desire. The scene wherein the uncle wonders about the reason of David's miserable condition presents a concerned relative. Moreover, the uncle is portrayed as a very thoughtful character with regard to his nephew. He avoids

talking about the argument between David and Daniel when he realizes the traumatic effect of such an unpleasant experience on David:

> His Uncle begged to know what was the matter with him; but he would give him no other Answer, but that his Brother and he had had a few Words, for he would not complain; he desired he would be so kind to let him stay with him a little while, till Matters could be brought about again. His Uncle told him, he should be very welcome (*David Simple* 20).

The verbal indicator "beg" demonstrates the uncle's deep concern for his nephew, and his agreement to host this nephew is regarded as a show of kindness. Moreover, the uncle is portrayed to extend a hearty welcome that is followed by an offer of a shelter and a care about his well-being and happiness. In this respect, it can be claimed that these are manifestations of a desire for sincere and intimate bonds. The uncle acts with regard to the same motive when he proposes to handle the situation on behalf of David upon learning the truths about Daniel's deceit in the will of their father from the servants:

> His Uncle told him, he could do nothing in his present Condition; but desired him to compose himself, and have a regard to his Health, and that he would take care of the whole Affair, adding a promise to manage every thing in the quietest manner possible (*David Simple* 23).

Thanks to this familial bond, David receives such a great care and affection that he regains his former health: "The poor young Man, with this fresh Disturbance of his Mind, was grown worse, and thought to be in danger of losing his Life; but by the great Care of the old Gentleman he soon recovered" (*David Simple* 24). In other words, David's recovery from a fatal psychological disturbance depends on a male homosocial relationship. For this reason, David feels very grateful to his uncle for his care, affection and the things he has done for him: "When everything was secured, the old Gentleman told David what he had done, who highly approved every Step he had taken, and was full of Gratitude for his Goodness to him" (*David Simple* 25). The uncle's show of care and affection makes the homosocial bond between them stronger and more sincere that David desires to accompany his uncle in his old age:

> David desired his Uncle would let him live with him, that he might take care of him in his old Age; and make as much Return as possible for his generous, good-natured Treatment of him, in his Distress. This Request was easily granted; his Company being the greatest Pleasure the old Man could enjoy (*David Simple* 25).

David thinks that looking after his uncle at a time when he needs care and help most is a chance to return his uncle's favour. Therefore, he is seen to ask for permission from his uncle to live with him. David's eagerness and readiness for an attendance during his old age can be explained considering the "generous, good-Natured Treatment" he has received from the uncle during his melancholy. He is offering care to his uncle in appreciation of the great tenderness and concern the uncle has shown. This offer is welcomed by the uncle stating that he finds the greatest delight and happiness in such a

companionship. In other words, the uncle enjoys this homosocial relationship, and becomes very glad when he hears David's demand for his companionship. In this regard, the care and affection David and his uncle display mutually can be regarded to be representation of their male homosocial desire. Particularly, David's recover from the trauma he suffers upon the breakdown of the homosocial relationship with Daniel is presented to be possible only through another same-sex friendship. However, this homosocial bond is interrupted by the death of the uncle. Thus, once more the main character faces a loss in terms of his homosocial relationships he is engaged in. And once more rather than a narration of a state of mourning for his dead uncle, the main character is portrayed to express his sadness about lack of a homosocial relationship. Considering the repetitiveness of this type of loss the main character suffers at his homosocial bonds, it might be stated that each loss leads to a new homosocial relationship instead of causing a melancholic disposition in the character. In this respect, it may be argued that loss is a central motif in the novel, particularly in the advancement of the plot.

Another remarkable example of friendship narrated in the novel develops out of a homosocial relationship that can be analysed as a representation of male homosocial desire, as well. This friendship established between the Marquis de Stainville and the Chevalier Dumont is accounted by Isabella in Marquis's own words. In the conversation that Marquis has with his sister, Isabella, he is observed to define their friendship as below:

> When I was at school, I contracted a warm Friendship with the young Chevalier Dumont: indeed it was impossible for me to avoid it, for the Sympathy of our Tempers was so very strong, that Nature seemed to have pointed us out as Companions to each other (*David Simple* 203).

Marquis uses the verbal indicator "warm" in order not only to describe their relationship but also to highlight its appealing aspect. This verbal indicator suggests that Marquis and Dumont are not only acquaintances who know each other and spend time together but also friends who love and care each other. Moreover, Marquis defines this friendship as unavoidable and indispensable since their moods and emotions are so in accordance with each other. He points out the role of "Nature" in the development of their friendship and thinks that it is as if they were created to be the companion of one another. Considering the scope of this study, it can be argued that the "Nature" that Marquis refers is nothing other than homosocial desire itself. Homosocial desire as "the affective or social force, the glue . . . that shapes an important relationship" (Sedgwick, 1985: 2), in this context a same-sex relationship, is a critical component of human nature that defines, designs and directs human behaviour. While referring to human nature that selects them as "Companions to each other", Marquis implicitly acknowledges the existence of homosocial desire that provides Dumont and himself with a motive for establishing a relationship between them. Furthermore, Marquis attributes a meaning to their friendship different from the ones that the other boys at school have among themselves:

> … but we not only loved one another better than all our other School-fellows, but I verily believe, if we had had our Choice throughout the whole World, we neither of us could have met with a Friend to whom we could have been so sincerely attached (*David Simple* 204).

Marquis's narrative of his homosocial bond with Dumont makes it clear that they care and concern each other's well-beings more than anybody else can, and expresses his belief in that none of them could find anybody else to love deeply like this even if they could have the chance to know all the men on the world. In this respect, the verbal indicators "love" and "sincerely attached" suggest that the bond between them is based on intense emotions and warm affection. This emotional bond has created a male homosocial world in which they spend time reading and studying together. This homosocial relationship occupies such a great place in their life that it attracts the attention of other boys but only to ridicule. They do not make Marquis and Dumont a member of their group and thus leave them to each other's company:

> Notwithstanding our Youth, we were both so fond of Reading and Study, that the Boys of gayer Disposition used to laugh at us, calling us Bookworms, and shun us, as unfit for their Society: This was the most agreeable thing that could have happened to us, as it gave us an Opportunity to enjoy each other's Company undisturbed, and to get Improvement by continually reading together (*David Simple* 204).

Exclusion from the homosocial group of these boys, however, does not upset Marquis since this serves the homosocial bond between him and Dumont. He thinks that it is a golden chance to enjoy the presence of each other as there is nobody around to disturb them while they spend time together. Therefore, he is very content and even regards it as the most pleasing thing they can have. Moreover, in his referring to "the Boys of gayer disposition" Marquis reveals his motive behind developing a friendship with Dumont: the fondness that they have developed for "Reading and Study". Marquis states that they improve themselves intellectually by means of the constant gatherings they have to read. Thus, their friendship presents a homosocial bond in which male characters satisfy their intellectual needs from the same-sex. However, "all Scenes of Pleasure" (*David Simple* 204) are under the threat of homosocial desire of another character. A young man named Monsieur Le Neuf is portrayed with a desire to establish a relationship with them. This young man who does not receive enough money from his father to get around with other boys pretends to have the same pleasures – "the same Love of Learning, and Taste for Study" (*David Simple* 204) as Marquis and Dumont. Thus, he tries to become a member of their group so that he can make use of Marquis's money. In other words, Le Neuf's homosocial desire is aroused out of financial concerns. And he joins this homosocial group; however, Monsieur Le Neuf does not get satisfied with this. He desires more and goes a step further: "He saw I had no great fondness for Money, and was willing to share what I had with my Friends; this put it into his head to try if he could make a Quarrel between Dumont and me, that he might possess me wholly himself . . ." (*David Simple* 204). Le Neuf is after a relationship that includes only him and Marquis excluding anybody else. He does not want Marquis to have another friend apart from himself. By this way, he not only will develop a closer and more intimate

relationship but also will ensure that Marquis will spend his money only for Le Neuf. Here, the verbal indicator "possess" is significant so as to describe what Le Neuf intends to do. This means that Le Neuf turns Marquis into an object to be owned. Le Neuf's desire for this relation is so strong that he is ready to do anything to establish this bond. Therefore, he is observed to be in a decision of starting an argument between Marquis and his beloved friend Dumont with the aim of disturbing the harmony in their homosocial circle and thus ensuring the separation. However, he cannot succeed at this attempt. These two friends separate from each other only when Marquis leaves the academy. After that, Marquis writes letters to him but strangely he does not receive any letters back. Although his friend does not answer his letters, Marquis does not feel offended. He is portrayed to be in a great pleasure while talking about this beloved friend, Dumont:

> After my brother had told me this Story, his favourite subject of Conversation was the Chevalier Dumont; but this lasted not long, before the accidental Sight of a young Lady at a Neighbour's House turned all his thoughts another way; her name was Dorimene, Daughter to the Count de -- --- (*David Simple* 211).

However, the spiritual homosocial bond that a character tries to preserve even in the other's absence can be disturbed by the involvement of a woman into their homosocially structured world. Marquis's separation from his friend, Dumont, is narrated as a physical separation of two male friends after one of them leaves the academy and does not hear any from the other afterwards. Marquis is portrayed to create a bond by means of talking about Dumont, a bond that links them spiritually. Nevertheless, there occurs a shift in the subject of conversation after "the accidental Sight of a young Lady" that makes Dumont to be no more "his favourite subject of Conversation." Thus, this female character, Dorimene by name, is observed to succeed what Le Neuf intends to do. In short, male homosocial relationships represented particularly via the characters, Marquis and Dumont, are susceptible to fail with the arrival of a female character in the scene. Nevertheless, this interruption does not last permanent. The characters are portrayed to re-establish their homosocial bond that is weakened by a heterosexual interference.

This reunion scene depicts two male characters that find each other and come together after a long physical separation. Particularly, in the scene that takes place after the marriage of Marquis and Dorimene, Dumont is portrayed to explain the reason for his absence and talks about emotional breakdown he suffers after Marquis's leave of the academy:

> 'The Day, Sir, after you left the Academy, when I was in the height of my Melancholy for your Loss, to compleat my Affliction, I received a letter from my Mother, 'That my father was taken very ill, and desired me to hasten Home, as I valued ever seeing him again' (*David Simple* 213).

Dumont describes the emotional breakdown he is in as being "in the height of my Melancholy" and "my Affliction." This may suggest that he is desperately sad and suffering like Achilles who feels great sorrow after his loss of Patroclus (Miller, 1983: 2) or Eugenius who expresses his sorrow at his

friend's death bed (Sterne, 2012: 28-29). The verbal indicators "Melancholy" and "Affliction" that define Dumont's emotional state after their breakup can be interpreted as a sign of homosocial desire. In this respect, Dumont's regard of their breakup as a "Loss" is more suggestive of the emotional trauma he experiences. Although Dumont's suffer from depression upon losing the companionship of Marquis is triggered by the bad news about his father's illness, his sorrow at losing his friend is brought back by the meaning he assigns to friendship:

> 'As soon as I had time to reflect myself on the present Condition of my Affairs, I began seriously to consider what I should do; for I was resolved in some shape or other to support my Mother. My Thoughts immediately turned on you, my dear Marquis de Stainville, and I made no doubt, but in your Friendship I should meet with an Asylum from all my Cares and Afflictions. I then wrote the Letter I have already mentioned to you; it was not at all in the Style of a poor Man to his Patron, but rather rejoicing that I had an Opportunity of giving you what I thought the highest Pleasure in the World, that of relieving your Friend from the insupportable Calamity of having a helpless and distressed Mother upon my hands, without its being in my power to help her (*David Simple* 215).

The character recollects his friend while trying to find a way to deal with a trouble as for him friendship requires helping each other in hard times. Dumont's trust in friendship manifests itself in his thoughts that he will receive "an Asylum from all my Cares and Afflictions" in his homosocial bond with Marquis. Dumont thinks that helping a friend get rid of troubles and problems is "the highest pleasure in the World" one could have. Therefore, the character is portrayed to think that he provides his friend with "an Opportunity" to enjoy this "highest Pleasure" by means of doing a favour. In his remarks, Dumont addresses the feature of cooperation in friendship as a strengthening and cementing force between friends. Cooperation in friendship ensures a sense of gratitude that inherently creates a stronger spiritual bond. Accordingly, these remarks suggest that one derives great pleasure from the thought of a contribution to one's well-being, an emotional state of being one enjoys. In short, such remarks offered by the characters may be discussed as manifestations of homosocial desire.

In this respect, the verbal expressions through which the characters voice their feelings, concerns, opinions, and even desires may be considered to be suggestive in terms of homosocial desire. For example, Dumont's expression of his feelings upon their reunion after so long time is suggestive of fondness and affection he has for Marquis:

> But how, Ladies, shall I describe my Raptures, when I saw the Marquis de Stainville start at the first sight of me; fly in a moment back to the Door, and run into my Arms, with all the Joy which attends the unexpected Meeting of a long absent Friend! (*David Simple* 218)

Dumont's referring to his inability to describe his "[r]aptures" at the first sight of Marquis is probably a consequence of the great pleasure, happiness and excitement. His regard of words inadequate for the articulation of these feelings suggests that the character lives these feelings so deeply and intensely. In the reunion scene, Marquis is observed to run into Dumont's arms like Hrothgar and

Johnson who embrace their friends, Beowulf and Boswell (Lewis qtd. in Miller, 1983: 131). Considering Miller's (1983: 131) statement that physical contacts between same-sex partners such as kissing, hugging and walking arm in arm do not suggest any homosexual implications, Dumont and Marquis's hugging can be regarded as an expression of love, missing and longing they are filled with.

Furthermore, Dumont is observed to refer to the intimacy, fondness and affection he has received from Marquis after they are reunited. For instance, Marquis has only one wish that is "to find out in what manner he could best serve me; yet his Impatience, to prove by all ways how much he was my Friend" (*David Simple* 218). Hence, Marquis is portrayed to look for a way to help his friend so that he could show his concern for Dumont and thus cement the friendship between them. His offer to live together, therefore, can be discussed as a manifestation of this concern:

> The Marquis would by no means admit him to go any father; but said, I beg, my Dear Dumont, you will talk no more of such Trifles, from this time forward, the only Favour I beg of you, is to make my House your own, nor shall you accept of that pitiful thing the Duke de – designed for you. (*David Simple* 219)

For Marquis, the only way for Dumont to return the favour he has received is to live in the same house with Marquis. Marquis badly wants to share his house with Dumont. His desire is so strong that he even begs Dumont for this. He asks Dumont to accept his house as his own one. On the condition that Dumont accepts this offer, Marquis will regard this as a favour done to him. In this regard, the verbal indicator "beg" suggests the character's strong desire for homosocial bond while the one "favour" shows that Marquis regards this as a kindness and goodness he appreciates. Moreover, his address to Dumont as "my Dear" can be interpreted as a claim of possession. The mutual affection, assistance, exchange, help, service, love and satisfaction – that can be easily observed in this friendship – do nothing but serve the purpose of establishing more intimate and much stronger relationship between them. There is one more service worth to be mentioned here that Dumont is eagerly ready to do for Marquis. Although on the surface it seems that Dumont helps a woman, he in fact does a favour for his male friend. Realizing that Dorimene has a problem that she can neither express nor overcome, Dumont offers help to her:

> The good-natured Dumont saw her Mind was labouring with something too big for Utterance, and intreated her to tell him if she had any Affliction that he could be so happy to remove; for that the Marquis de Stainville's Lady might command him to the utmost of his power; nor should he think his Life too great a Sacrifice, to serve the Woman, in whom all the Happiness of his Friend was center'd (*David Simple* 235).

Dumont would like to help Dorimene get rid of her trouble not because he cares for Dorimene but rather he considers Marquis's gladness about his lady's well-being. The only concern of Dumont is Marquis, and he does not hesitate to sacrifice his life for the happiness of his friend like Antonio that accepts Shylock's offer for the sake of Bassanio in *The Merchant of Venice*. The verbal indicator

"Sacrifice," in this respect, is significant in terms of demonstrating that he attaches value on friendship more than his own life. He eagerly offers help to Dorimene since he knows very well that Dorimene's cheerfulness will inherently make Marquis happy and cheerful. Dorimene is only a means for Dumont to serve Marquis and thus to strengthen the bond between them. Woman is here only to serve men's ends and interests.

Therefore, considering homosocial relations developed among these male characters via friendship, male homosocial desire can be suggested as a factor that plays a decisive role in the outcome of same-sex friendships. In such friendships, they are observed to satisfy their drive and need for same-sex social bonds. Moreover, it may be argued that the desire for these same-sex friendships influences choices and acts of the characters, which directly shapes the plot development. In other words, unless motivated by male homosocial desire, David would not experience such a sharp disappointment about the breakdown of his homosocial relationship with Daniel and would not look for remedy first in another homosocial bond that is developed with his uncle and followed by others when the uncle passes away. In addition, Dumont probably would not dare to help Dorimene if he did not concern about his homosocial bond with Marquis. As discussed above, male homosocial desire is the driving force behind the ambitious effort to form same-sex friendships undertaken by David and Dumont in particular.

<div align="center">

CHAPTER III

</div>

3. FEMALE HOMOSOCIAL DESIRE: *THE GOVERNESS, OR THE LITTLE FEMALE ACADEMY* **(1749)**

This chapter analyses female homosocial desire as represented in the same-sex relationships at a single-sex boarding school in Fielding's *The Governess* (1749). This chapter argues that female homosocial desire is the basic drive for the development of relations and bonds around which the main plot revolves. Therefore, these female homosocial relations and bonds will be examined in terms of their representativeness of homosocial desire in the depiction of female characters that are literary representations of women "who teach, study, nurture, suckle, . . . or otherwise promote the interests of other women" (Sedgwick, 1985: 3).

In *The Governess*, Fielding presents "stories, from animal fables to personal confessions" (Bree, 1996: 66) via "a twofold narrative" (Bree, 1996: 60) in order to be able to convey moral messages. The historical author presents her concern for moral message in her preface of the novel through which she states explicitly that in her novel she advises her readers to avoid "Pride, Stubbornness, Malice, envy, and, in short, all manner of Wickedness" and feel "Love and Affection for each other" (Bree, 1996: 60-61). For instance, the moral message of "The Story of Barbarico and Benefico" narrated in the novel is explicitly provided via "Mrs. Teachum's interpretation of the main moral of the story – that patience will overcome sufferings in the end" (Bree, 1996: 67). The stories are narrated by the girls who receive education in a boarding school that is governed by Mrs. Teachum, the governess. However, Fielding provides not only these stories but also the "gradual development of the group [a group of school girls] as a whole toward their goal of right reason and true happiness" (Bree, 1996: 60). Considering the relationships among these nine girls and the female characters portrayed in their stories, it may be claimed that the "true happiness" can be achieved through constituting a community in which female solidarity and unity are promoted. In this respect, this "little female academy" may be considered as a fruitful fictional setting to exemplify female homosocial desire that is represented in the acts, expressions and discourse of these characters. Firstly, the lives of Mrs. Teachum and the girls will be analysed in order to present their homosocially structured worlds. Secondly, the homosocial bonds of these girls that they develop among themselves, with Mrs. Teachum and an old woman will be examined in terms of their being outcome of homosocial desire. Lastly, two of the stories narrated by the girls will be investigated in terms of their participation in fuelling homosocial desire harboured in these girls.

3.1. Female Homosocial Desire as Represented in the Past Lives of the Characters

The scope of this study does not limit Sedgwick's analysis of homosocial desire in the male characters from certain eighteenth-century English literary texts to only male hegemony. As stated in the theory chapter before, with regard to Terry Castle's questioning the imagination and representation of desire among women (Herndl, 1997: 487), this study investigates female homosocial desire as represented in the same-sex relationships of the female characters in *The Governess*. There is a dominance of female characters in the novel, and although there appear a number of male characters, they are "marginal to the main action of the story (and are often figures of weakness and deceit)" (Bree, 1996: 64) and thus can be considered only to stimulate the desire for female homosocial bonds. Considering the fact that the novel is said to be intended for moral purposes and moral teaching that promotes "[l]ove and Affection" for the "Happiness of all societies" (Fielding xiii, qtd. in Bree, 1996: 62) together with the gender of its characters, it is female homosociality promoted and encouraged among the characters. This thesis argues that love and affection are indicators of a covert and subconscious sense of homosociality. Thus, the sex of the characters and their sexuality are investigated, with a specific focus on the concept of homosociality. In this regard, the background of each female character becomes a subject matter of this study with regard to the effect of their homosocial backgrounds on the ones developed during these nine days at the boarding school.

To begin with, Mrs. Teachum is the one who plays the crucial role in the development of such "a society that is both feminocentric and complete" (Bree, 1996: 63-64), namely a homosocially structured society in which she lives with nine girls. Having lost her husband and then her two children (*The Governess* 7), Mrs. Teachum may be claimed to represent the female figure that is deprived of all her responsibilities and duties as wife and mother – responsibilities and duties imposed on woman by patriarchy that serves and requires male homosocial desire as argued in the theory chapter. During the nine years she has lived with her husband, Mrs. Teachum feels pleased to comply with "instructions" that Mr. Teachum gives while "improving his wife", particularly the ones "concerning the education of children" (*The Governess* 7). This part of Mrs. Teachum's life presents a female figure who is inferior to man as she is educated through his instructions. Although it seems that she does not have to perform her duties as a wife any more upon the death of her husband, she is observed to preserve this feminine identity while presenting a caring and devoted mother. She thinks that she has to "conquer her grief, in order to apply herself to the care of these her dear husband's children" (*The Governess* 7). It may be argued that the verbal indicator "husband" demonstrates that Mrs. Teachum regards care of her children as a duty towards her husband. However, the possible homosocial relationship that can be developed between Mrs. Teachum and her "two little girls" fails when she loses them because of "a violent fever that then raged in the country" (*The Governess* 7). And interestingly enough it is at this time that she loses her money that

will support her in the future and she decides to open a boarding school for girls. In this respect, it may be stated that Mrs. Teachum has to be deprived of all bonds – with her husband, "her dear husband's children" and her husband's money – related to her heterosexual relationship in order to be able to create a purely female homosocial environment in her world. The "marked absence in Mrs. Teachum's academy of preoccupation with education for courtship and marriage" (Bree, 1996: 64) implies the homosocial nature of the world they live in. As in the case of *Lysistrata* in which avoidance of heterosexual intercourse ensures homosocial nature of the community that the female characters are trying to preserve against the one that the wills of males design, both lack of a heterosexual relationship in the lives of the characters and an education concerning this secure a purely and promoted homosocial environment for the girls at the school. In this homosocially structured society that she has created with these nine girls, Mrs. Teachum feels "delighted in pleasing them" (*The Governess* 13). Therefore, it may be claimed that absence of a heterosexual bond in Mrs. Teachum's private life and lack of an education related to heterosexual relations in her tutoring all serve female homosocial desire that finds expression and representation in a woman who teaches other women.

Moreover, the past lives of each girl are suggestive in terms of representing female homosocial desire and stimulating this desire during their stay at the boarding school. Each girl provides a personal narrative of her life, which draws a picture of girls who "have been sent to school either because their guardians are abroad or dead or because they have been too disruptive for the family environment" (Bree, 1996: 61). Whereas seven of these girls are portrayed to have had a kind of homosocial bond before they come to this boarding school, one of them does not present a homosocial relationship in their life story. Only one of them, Polly Suckling, cannot narrate any life story since she is brought to this school at the age of five and she "hardly remember anything before I came to school" (*The Governess* 161). For this reason, female homosocial desire will be analysed in terms of its representation in the lives of each girl which may also be argued to have an effect on female homosocial desire towards each other.

Firstly, Miss. Jenny Peace's homosocial bond with her mother before she is brought to this boarding school plays a role in her homosocial desire, which manifests itself in the creation of a character that tries to maintain and promote female homosocial harmony among the girls throughout the novel. For instance, at the very beginning of the novel, she is presented to "try to convince her fellow pupils of the need to acknowledge their faults, participate in the restoration of harmony . . ., and build on this harmony to seek their individual moral improvement" (Bree, 1996: 62) upon a quarrel over an apple among the girls. As for her homosocial bond with the mother, it is observed that Jenny loses her father while she is still a baby (*The Governess* 29) and is brought up by a mother she describes as "the best woman in the world, and to whose memory I shall ever pay the most grateful honour" (*The Governess* 29). The lack of a father figure around, thus, secures an undisturbed

homosocial circle between the daughter and the mother besides Jenny's developing a strong affection for her mother. Jenny's deep affection for her mother can be observed in the narration where she decides to forget about all her sorrow at the death of her little cat since she wants to "make myself a blessing and a cheerful companion to her, rather than a burden, and the cause of her uneasiness, by my foolish melancholy" (*The Governess* 33). Ignoring her own feelings for the sake of her mother's ease and comfort demonstrates Jenny's fondness for her mother. Jenny's only concern is presented as providing her mother with a company that evokes the feelings of luck and joy in the partner. Therefore, the verbal indicator "companion" suggests that the relationship itself, homosocial one in this context, is considered more essential. Jenny states that she takes this decision upon her mother's speech on restoring her "usual cheerfulness" (*The Governess* 33). Jenny's complete obedience to her mother's desires shows that Jenny concerns the homosocial bond with her mother more than her own concerns and thoughts. Moreover, she is not observed to feel resented at her mother's command, rather she considers "[t]his little incident" as "a lesson to me in governing my passions" (*The Governess* 33). This also may be argued to demonstrate Jenny's absolute loyalty to her mother. In other words, she acts out like that out of her homosocial desire. She expresses her happiness at such a bond as follows: ". . . and no girl could be happier than I was during her life" (*The Governess* 33). She owes her "instruction, amendment, and improvement" to "this good mother" (*The Governess* 33), namely to this homosocial bond. However, Jenny's homosocial bond with her mother is disturbed with the death of her mother, and she is given to the care of her aunt first and then Mrs. Teachum until the aunt returns from her business trip. In accordance to this homosocial bond, at the very beginning of the novel, Jenny is presented to "try to convince her fellow pupils of the need to acknowledge their faults, participate in the restoration of harmony . . ., and build on this harmony to seek their individual moral improvement" (Bree, 1996: 62) upon a quarrel over an apple among the girls. Thus, it can be stated that Jenny's homosocial relations contribute to her desire for homosocial harmony among the female characters in the novel.

Miss Dolly Friendly's homosocial desire can be observed in her relationship with her sister, Molly. Dolly describes her feelings about Molly as "very strong affections" (*The Governess* 69). Her fondness for her sister is to such an extent that she is concerned only with Molly's pleasure: ". . . all my delight was to please her; and this carried to such a height, that I scrupled no lies to excuse her faults and whatever she did, I justified, and thought right, only because she did it" (*The Governess* 69). The verbal indicators "delight" and "please" present a female character that derives satisfaction and pleasure from another woman's satisfaction and pleasure. Dolly's emotional dependency on her sister can be interpreted as an outcome of her homosocial desire. This homosocial desire in Dolly, however, affects Molly's psychological development negatively, which can be detected in her growing "so very humoursome" and her "crying only because she did not know her own mind" in addition to her not considering "what faults she committed" (*The Governess* 69). Moreover, Dolly still harbours the same desire and states that she is motivated by that same desire when she gets

involved into the quarrel narrated at the very beginning of the novel (*The Governess* 69). Therefore, it can be claimed that Dolly's former female homosocial desire for her sister has an effect on her current homosocial relations at school.

As for Miss Sukey Jennett, she is also portrayed to be brought up in a homosocial circle. Like most of the female characters in the eighteenth-century novel, namely Defoe's Moll and Richardson's Clarissa, Sukey finds herself in the care of an old servant of whom she "was a great favourite" (*The Governess* 63). However, this servant plays a decisive role in the outcome of such a feeling in the girl that she is superior to other girls and she can "abuse and beat" them (*The Governess* 63). This inherently damages possible homosocial relations she can develop with her schoolfellows. Sukey regards them as her enemies (*The Governess* 63), and expresses that she "never had a moment's ease or pleasure" until she understands the worth of female homosociality thanks to Jenny Peace (*The Governess* 63). The verbal indicators "ease" and "pleasure" suggest that homosociality brings comfort, peace and satisfaction. In other words, Sukey's thwarted female homosocial desire has only made her life unpleasant and miserable, and she is presented to feel easy and pleasant when her female homosocial desire is aroused and she wants to live in peace and harmony with her female friends at school.

A similar negative effect of former female homosocial bond is seen in Miss Lucy Sly's relations with the other girls at school. As a girl whose care is left to a governess because of her mother's illness (*The Governess* 85), Lucy's character is shaped in the hands of this governess that "made it her study to bring me to do what she had a mind to have done" (*The Governess* 85). By means of putting the blame on somebody or something else for the wrongs that Lucy has done, this governess inculcates the girl with the idea that this is something innocent and the girl acquires the habit of telling lies and "laying my own faults on others" (*The Governess* 85). However, this plan fails at school since she "was found out and punished for my own faults; and this created in me a hatred to my companions" (*The Governess* 85). This implies that she does not harbour any homosocial desire towards the girls, which will totally alter thanks to Miss Jenny Peace. Jenny expresses her own belief that Lucy will overcome this tendency "so very pernicious to her own peace and quiet, as well as to that of all her friends" (*The Governess* 86). Jenny's words demonstrate that one needs to develop intimate homosocial bonds in order to find inner peace and happiness.

Miss Patty Lockit's homosocial tendency can be regarded no different from Sukey's and Lucy's ones. Taken from a heterosexual circle in which she lives with her four sisters and three brothers "tolerably well" (*The Governess* 91), she finds herself in a homosocial environment with her grandmother, her maid, Betty, and her cousin, Molly, at the age of six. However, this homosocial environment does not do her good because of Betty's "teasing me about the preference that was shown to my cousin, and the neglect I always met with" (*The Governess* 91). This treatment fills her

with envy for her cousin, which turns towards her fellows after she comes to school: ". . . as soon as I came here, the case was much worse; for, instead of one person to envy, I found many; for all my schoolfellows had learned more than I; and instead of endeavouring to get knowledge, I began to hate all those who knew more than myself" (*The Governess* 92). The possible reason for a miserable and torturing life –as Lucy herself defines – may be discussed to be lack of homosocial desire in her since she now enjoys "the general peace and good-humour" (*The Governess* 92) created out of homosocial desire.

Another female character that suffers from lack of homosocial desire is Miss Nanny Spruce. During her stay with her father, she has certain homosocial relations with "all the little girls in the parish" who "used to take it as a great honour to play with me" (*The Governess* 141). As she does not regard them as her equal, she does not get bothered to form intimate bonds with them and "spent my time very pleasantly" (*The Governess* 141). This pleasant life ends when she encounters girls "as fine as myself, and some finer" at school (*The Governess* 141). Her obsessive desire to possess the superior overcomes her female homosocial desire. This causes sleepless nights since she fears that her plans to spoil their belongings can be discovered. However, this does not last long and she gets rid of all her misery with the female homosocial harmony restored among themselves. As Nanny herself expresses, "the only way to be pleased is to endeavour to please others" (*The Governess* 142), namely to establish intimate and caring homosocial relations.

As for Miss Betty Ford, it can be observed that Betty has the same reason for her lack of peace as Nanny, which is also stated by Betty herself while she narrates her life. Different from Nanny, Betty is obsessed with beauty and for this reason, she never has been able to love her sister, Miss Kitty. Instead of enjoying the presence and companionship of her sister, Betty feels pleased at her sister's death since there is nobody around to surpass her in beauty. However, "the same desire of beauty returned" when she encounters more beautiful girls than herself at school, which results in hatred (*The Governess* 145). Maintaining the same attitude that she has displayed towards her sister, she does not consider establishing intimate relations with her schoolfellows and "took every opportunity of quarrelling with them" (*The Governess* 145). As a result, she cannot have peace in her life until she understands that she has to place her desire for beauty with desire for homosocial bonds.

Although Sukey, Lucy, Patty, Nanny and Betty have some kind of homosocial relations, they are observed to feel no homosocial desire and to go through a miserable life until the restoration of homosocial harmony at school. The remaining two girls, Henny Fret and Polly Suckling, however, are portrayed to have no homosocial bonds. While Henny mentions her relation with her brother (*The Governess* 157), Polly cannot narrate anything about her life since she has been only five years old when she is brought to school (*The Governess* 161). However, both of them express their pleasure at

the homosocial harmony restored among the girls. Henny now feels "sorry for their pain, and glad when they are pleased, and would be glad to do anything to oblige them" (*The Governess* 158). And Polly is "very glad now we all agree" (*The Governess* 161). In other words, they find happiness in their intimate and harmonious relationship for which they are driven by homosocial desire.

Not only presence but also absence of homosocial desire has an effect on same-sex relations of the female characters in the novel. The narrator draws a picture of a female homosocial circle in which some members do not feel easy and happy since they do not harbour any desire for close and loving bonds among themselves; in other words, they lack homosocial desire. As a result, these female characters are portrayed to be unhappy and uneasy until the female homosocial harmony is settled at school. Therefore, it can be claimed that presenting such backgrounds for the female characters, the narrator achieves to convey the moral message of the novel expresses in the preface: "Love and Affection for each other makes the Happiness of all Societies . . ." (Bree, 1996: 62). In other words, female homosocial desire, in this context, is demonstrated to play an important role in developing intimate and close relations, and thus in going through life happily.

3.2. Female Homosocial Desire as Represented in Friendships in a Boarding School

Considering the homosocial backgrounds of the female characters in the novel analysed in the previous section, the boarding school can be argued to provide the perfect setting to arouse homosocial desire in these little girls who are presented to be "at least initially, unhappy, at odds with themselves and others" (Bree, 1996: 61). As stated before, the boarding school in eighteenth-century England is popular in middle-class upbringing (Hill, 2013: 47) for both intellectual and moral education of the girls (Percy, 2009: 80). However, in *The Governess*, "the moral aspect of education, rather than the formal matter of subject-based knowledge" is addressed (Bree, 1996: 61). For this reason, the girls are generally portrayed "outside school hours, when, left to themselves and in an informal environment" (Bree, 1996: 61). Then, it may be stated that the setting not only presents a homosocially structured society but also provides an informal atmosphere in which the girls can be observed to be themselves in their manners and expressions. Therefore, female homosocial desire will be analysed as represented in the homosocial bonds of these female characters firstly among themselves, then with Mrs. Teachum and lastly with an old woman and Mrs. Wilson, a housekeeper, living in the neighbourhood.

Firstly, a description of this female homosocial environment may be suggested to provide a more comprehensive picture of the representation or manifestation of homosocial desire in these characters. After the quarrel over the possession of an apple at the very beginning of the novel, peace and harmony is restored among the girls who are portrayed as follows:

> They all sat looking pleased on their companions; their faces borrowed beauty from the calmness and goodness of their minds; and all those ugly frowns, and all that ill-natured sourness, which when they were angry and cross were but too plain in their faces, were now entirely fled; jessamine and honeysuckles surrounded their seats, and played round their heads, of which they gathered nosegays to present each other with. They now enjoyed all the pleasure and happiness that attend those who are innocent and good (*The Governess* 24).

The descriptions offered for the girls as "looking pleased on their companions" and preserving "beauty from the calmness and goodness of their minds" reveal physical manifestation of their homosocial desire for each other. The verbal indicators "pleased", "calmness" and "goodness" that are used to refer the emotional state of these characters demonstrate satisfaction they feel at fulfilling their homosocial desire. Moreover, the flowers in their presence are suggestive for intimate and close bonds. For instance, the jessamine flower associates "love and romance" ("Jasmine Flower" (n.d.) http://www.flowermeaning.com/jasmine-flower-meaning/) while honeysuckle means "devotion and lasting bonds" ("Honeysuckle Flower?" (n.d.), https://www.ehow.com/ facts _6754712_meaning-honeysuckle-flower_.htm). Thus, they enjoy "all the pleasure and happiness" that are brought by homosocial harmony among the girls. This homosocial harmony is portrayed in the following scene wherein Jenny brings a basket of apples for the girls to eat:

> These she placed in the midst of her companions, and desired them to eat, and enjoy themselves; and now they were so changed, that each helped her next neighbour before she would touch any for herself; and the moment they were grown thus good natured and friendly, they were as well-bred, and as polite, as it is possible to describe (*The Governess* 24).

Contrary to the opening scene a quarrel over an apple is narrated, the female characters are portrayed as caring and polite towards each other thanks to homosocial harmony restored among them. In other words, homosocial desire inherently requires thoughtful and considerate characters. The verbal indicator "friendly" points to social interaction among the characters. Considering the demonstration of maturity in these characters as kind and polite individuals after adopting a sense of social conscience, it can be discussed that moral development is promoted by homosocial desire itself.

Another description of restored female homosocial harmony among the girls is offered in the scene the girls are portrayed to go for a walk in the garden after the prayers on a Monday morning:

> The fine weather, the prospects round them, all conspired to increase their pleasure. They looked to one another with delight; their minds were innocent and satisfied; and therefore every outward object was pleasing in their sight (*The Governess* 147).

The verbal indicators used to describe the scene as "pleasure," "delight," "satisfied," and "pleasing" demonstrate that the female characters satisfy their homosocial desire. Their derivation of satisfaction from this homosocial circle inherently presents each entity surrounding them as attractive and lovely. And they enjoy this homosocial environment so much that they do not let "any disposition that was made to their judgments" cause any resentment to grow among them (*The Governess* 132) with a

fear that their homosocial harmony may be disturbed. Their displeasure at such a disturbance can be observed in their reactions upon the appearance of "a troop of soldiers riding by, with these instruments of music playing before them" (*The Governess* 126) and the arrival of the dancing master. Both of them are not welcomed by the girls. While Miss Dolly Friendly expresses the following, "I had rather hear how she escaped (for that I hope she will) than see all the soldiers in the world" (*The Governess* 126), the girls are portrayed to "have wished not to have been interrupted" (*The Governess* 127) after the dancing master arrives. This can be interpreted as their desire for the maintenance of their female homosocial environment and thus satisfy homosocial desire.

Satisfaction of homosocial desire in this context is significant in terms of establishing loving and caring bonds among the girls at the boarding school, which is constantly referred to throughout the novel. For instance, Miss Jenny's following speech after the quarrel – a turning point for the girls – is full of references to homosocial desire:

> 'My dear friends and schoolfellows, you cannot imagine the happiness it gives me to see you thus all so heartily reconciled. You will find the joyful fruits of it. . . . Now if you will use as many endeavours to love as you have hitherto done to hate each other, you will find that every one amongst you, whenever you have anything given you, will have double, nay, I may say eight times (as there are eight of you) the pleasure, in considering that your companions are happy. What is the end of quarrels, but that everyone is fretted and vexed, and no one gains anything! Whereas by endeavouring to please and love each other, the end is happiness to ourselves, and joy to everyone around us. . . .' (*The Governess* 23).

First of all, Jenny's address to the girls as "My dear" demonstrates her possessive and friendly attitude towards them. Using the possessive pronoun "My", Jenny shows that there exists a bond between her and the girls. And as a natural requirement of this bond she concerns their sorrow and troubles as if they are hers. Therefore, she is seen to unable to express her pleasure at seeing the reconciliation achieved among them. In this context, reconciliation means the maintenance of harmony and peace in a female homosocial circle. Jenny defines the psychological advantages of such a reconciliation as "joyful fruits" that may be associated with happiness and pleasure. And she points out that the happiness of others brings more pleasure and one can become happy by making others happy and by loving them. In this respect, considering that the verbal indicators "companion" and "each other" refer homosocial bonding, it can be argued that satisfying homosocial desire will bring peace and happiness to the girls at school. This speech is the last the girls need to fuel their desire for homosocial bonds, which can be observed in the tears they shed (*The Governess* 24) upon their recognition of their faults in disturbing their friendships. Considering this decisive role of Miss Jenny in the maintenance of homosocial harmony among the girls, the relationship of Jenny with the other girls will be analysed apart from the one among all the female characters.

Taking on the duty of organising the gatherings out of class hours and giving an account of each day to Mrs. Teachum, Jenny is observed to not only maintain the harmony and peace among

the girls but also refer to and highlight the significance of such harmony and peace. For instance, at the beginning of the novel, Jenny does not mind spending "out of the little pocket money she was allowed" (*The Governess* 24) for the sake of her friends at school. In this respect, Roulston's (2010) argument on the relationship between Miss Melvyn and Miss Marcel in Sarah Scott's *Millenium Hall* is suggestive. Roulston (2010: 199) states that the exchange of money between female friends, not being current in the eighteenth-century fiction, demonstrates "two women [who] see themselves more as an emotional and economic partnership than just a friendship". Then, a similar interpretation may be offered for the friendship that Jenny intends to develop with the girls, and it may be claimed that Jenny tries to create such kind of partnership with the girls. Moreover, she brings a basket of apples so as to provide the girls with the message that it is not objects but people who make life peaceful or miserable (*The Governess* 24). Having aroused homosocial desire in the female characters, Jenny is also portrayed to express her delight at seeing the community all in peace and harmony. For example, when she sees "all her scholars walk towards her hand in hand, with such cheerful countenances", she decides to "mention to them her pleasure in seeing them thus altered" (*The Governess* 34). The description of the girls holding each other's hands and smiling can be interpreted as a manifestation of a satisfying and pleasing homosociality. The physical contact between the girls suggests a close and intimate social relationship. And Jenny is portrayed to enjoy this picture depicting a harmonious homosocial circle. The following scene is one other that depicts her in pleasure:

> But seeing them so much altered in their manner of talking to each other, since the time they made their little remarks on her story of the giants, filled her whole mind with the most sincere pleasure; and with a smile peculiar to herself, and which diffused a cheerfulness to all round her, she told her companions the joy their present behaviour had inspired her with; . . . (*The Governess* 132).

Jenny is observed to derive "sincere pleasure" from the homosocial harmony present among the girls, and she manifests this pleasure by means of articulating her feelings of joy at their peace. Moreover, a unique expression of pleasure she wears on her face raises cheerful smiles on the girls' faces. This mutual satisfaction from the other's pleasure can be explained as a manifestation of homosocial desire considering that the characters present their own concerns about the same-sex with whom they achieve a kind of bond.

However, it is not only Jenny who expresses her enjoyment in this female homosocial circle. The girls also are portrayed to enjoy their homosocial bond with Jenny herself. For instance, the scene in which Jenny leaves the girls to talk with Mrs. Teachum may be considered to offer a clear illustration of homosocial desire harboured in these girls: ". . . Miss Jenny desired them all to go thither without her, and she would soon follow them; which they readily consented to; but begged her not to deprive them long of the pleasure of her sweet company" (*The Governess* 95). They define Jenny's companionship as "sweet company" and feel pleased to be in the presence of her. The verbal indicators "beg", "deprive", "pleasure" and "company" all serve the manifestation of homosocial

desire in these characters. For instance, the verbal indicators "pleasure" and "company" suggest that the girls derive satisfaction from being accompanied by Jenny, namely from the homosocial bond they develop with her. Furthermore, the verbal indicator "derive" shows that Jenny's leave causes the loss of a pleasant company, and their firm request for this loss not to last long is provided by the verbal indicator "beg". For this reason, Jenny finds them in "quite impatient of this short absence" (*The Governess* 95). In this context, Jenny's absence refers to the loss of a homosocial bond, a loss that stimulates their homosocial desire and makes them demand her return impatiently. They even do not dare to oppose "any proposal that came from Miss Jenny" (*The Governess* 95) probably in fear that they can damage the relation between them. Moreover, these girls who cannot stand being away from Jenny even for a short time are portrayed to shed tears at the news of Jenny's leaving (*The Governess* 176). In this respect, it may be claimed that the farewell scene is suggestive for the desire to preserve their relationship with Jenny. Miss Dolly Friendly's following speech can be considered as an expression of the feelings of all the girls: "And must we lose you, my dear Miss Jenny, no we are just settled in that love and esteem for you, which your goodness so well deserves?" (*The Governess* 176). Dolly is seen to refer to Jenny's departure as a loss, which can be regarded as an indicator of homosocial desire considering that one desires what he or she lacks. In this context, Dolly and the other female characters are to lack Jenny's companionship. Therefore, there is a repeated reference to this loss. For instance, a similar speech to Dolly's is delivered by Polly Suckling: "Indeed, indeed, Miss Jenny, you must not go; I shall break my heart, if I lose you: sure we shan't, nor we can't, be half so happy, when you are gone, though our governess was ten times better to us than she is" (*The Governess* 177). Polly reveals her desire for the maintenance of Jenny's company and her delight in this companionship while she points out the impossibility of happiness in her absence. Therefore, these girls are presented to regard the days when they receive a letter from Jenny "better employed" than the rest (*The Governess* 179). The intimateness and strength of the bond between them can be clearly interpreted from the following narration:

> All quarrels and contentions were banished her house; and if ever such thing was likely to arise, the story of Miss Jenny Peace's reconciling all her little companions was told to them; so that Miss Jenny, though absent, still seemed (by the bright example which she left behind her) to be the cement of union and harmony in this well-regulated society. And if any girl was found to harbour in her breast a rising passion, which it was difficult to conquer, the name and story of Miss Jenny Peace soon gained her attention, and left her without any other desire than to emulate Miss Jenny's virtues (*The Governess* 179).

Even mentioning Jenny's name is enough to cement homosocial bonds among the girls and thus to preserve peace and harmony in this society, namely a female homosocial one. This shows that the girls avoid damaging the emotional bond developed with Jenny even in her absence. In other words, Jenny still occupies an important place for them even if she is physically absent. In this respect, it can be argued that Jenny acts as a guarantee for the maintenance of homosocial desire in the female characters. The verbal indicators "cement," "union," "harmony," and "society" all can be interpreted as a reference to homosocial desire. First, the verbal indicator "society" indicates the presence of a

social formation among the girls at school. This social formation requires social engagement, connection, cooperation, interaction and relationship among them, which inherently brings about homosociality in its structure. Moreover, the verbal indicators "union" and "harmony" suggest a pleasing and satisfying gathering that is made stronger by means of using a conduit, namely Jenny herself. The verbal indicator "cement" points to the presence of a bond that is to be strengthened. Thus, Mrs. Teachum's school is "mentioned throughout the country, as an example of peace and harmony" (*The Governess* 179). In accordance with peace and harmony among these nine female characters, there is also a representation of homosocial desire by means of the relationship between these girls and their governess, Mrs. Teachum.

The bond between Mrs. Teachum and her students can be argued as an example to manifestation of homosocial desire, rather than a bond between a governess and her students. For instance, at the very beginning of the novel, Mrs. Teachum is portrayed to be a governess "who delighted in pleasing" (*The Governess* 13) her students, and she brings a basket of apples with this intention. In return, these girls appear eager "to obey her commands" when "they understood their governess's pleasure" (*The Governess* 92). This mutual concern for the other's pleasure can be interpreted as a manifestation of homosocial desire. In particular, Jenny is presented to comply with Mrs. Teachum's instructions willingly: "Miss Jenny always with great cheerfulness obeyed her governess" (*The Governess* 113). And in order to display their love and affection for their governess, these girls once are portrayed to look for "the best to present her governess" (*The Governess* 93) among the flowers in the fields. This homosocial harmony between the girls and Mrs. Teachum can be considered to manifest itself in the following scene which draws a picture of a peaceful and happy community: "And as she now saw, by their good behaviour, they deserved that indulgence, she took the little dumpling by the hand, and, followed by the rest, walked towards the house . . ." (*The Governess* 113). This scene wherein Mrs. Teachum is seen to hold this girl's hand suggests physical contact between the characters that is regarded as a reference to a close and intimate relation. Moreover, the picture of Mrs. Teachum's walking towards the house accompanied by the girls presents an illustration of homosocially structured circle. Therefore, it can be argued that female homosocial desire is fulfilled in all aspects at school, which raises the issue concerning homosocial desire outside the school.

The same-sex relationships that the girls develop outside their school with an old woman and a housekeeper who live in the neighbourhood, and the positive attitude they display can be regarded as an outcome of homosocial desire, as well. Otherwise, the old woman would not be portrayed to welcome the girls warmly into her house at their first visit (*The Governess* 93). Her generous hospitality offered to this community may be considered as out of her desire to establish intimate bonds with them:

> The old woman desired her company to sit down at a long table, which soon supplied with plenty of cream, strawberries, brown bread, and sugar (*The Governess* 93).

> The good old woman showed them the way into the garden; gathered the finest roses and pinks she could pink, and gave them to Miss Polly, to whom she had taken a great Fancy (*The Governess* 94).

The old woman is portrayed to provide them with food and flowers in order to make their guests pleased with her hosting. The verbal indicators "company" and "Fancy" suggest that the old woman has developed a kind of bond with Polly she is seen to be attracted by. Therefore, she tries to win her guests' hearts via her hospitability, which will make them wish to revisit this old woman who "expressed much pleasure in feeing so many well-behaved young ladies; and said, she hoped they would come often" (*The Governess* 94). And she is portrayed to satisfy her desire when the girls express their wish to go to the dairy-house where this old woman lives: ". . . for little Polly said, she longed to see the good-humoured old woman again" (*The Governess* 164). In this context, the verbal indicator "long" can be interpreted as a demonstration of desire as one longs for something lacking. Mrs. Teachum is also portrayed to feel happy about their decision, Polly's in particular, since the old woman "had been so kind to her" (*The Governess* 164), let alone the old woman:

> . . . as soon as they arrived, the good old woman expressed the highest joy on seeing them, and told little Polly, that she should have plenty of cream and strawberries, for her daughter had been that day in the wood, and had brought home three baskets of very fine ones (*The Governess* 164).

The old woman is observed to feel "the highest joy" upon the arrival of the girls. She declares that "she never saw such sweet-tempered children in all her life" (*The Governess* 164). Her enjoyment of their company finds expression in her hospitality by means of serving cream and "very fine" strawberries, and giving pinks and roses once more. This may be interpreted as an attempt to guarantee forthcoming visits from the girls and thus to satisfy her homosocial desire.

Another homosocial relation that the girls develop outside their community is the one with a housekeeper that they meet after their second visit for the old woman. The girls come across the housekeeper of a house which Jenny desires to see. This housekeeper, Mrs. Wilson, welcomes the girls into the house and its gardens:

> She answered, that it was so far from being troublesome, that she never had more pleasure in her life, than to see so many well-behaved young ladies, who all seemed not only pleased with what they saw, but doubly delighted, and happy, in seeing each other so; and for her part, she could wish they were to stay with her all their lives; and, in short, they should not go till they had been in her room, and eat some sweetmeats of her own making (*The Governess* 166).

Mrs. Wilson feels pleasure not only because the girls are happy but also because they harbour homosocial desire. She recognises the girls' delight and happiness in each other's happiness. It is observed that she has been affected by such harmony because she does not restrain herself from

expressing her wish to spend the rest of her life with them. As she knows that this wish is not a possible one, she at least desires their visit in her room and taste of the sweetmeats she has made. Miss Jenny cannot decline this generous invitation considering the happiness Mrs. Wilson is filled with at making others pleased: "The good woman seemed to take so much delight in giving them any pleasure, that Miss Jenny could not refuse accepting her offer; . . ." (*The Governess* 166). The verbal indicators "delight" and "pleasure" point to the satisfaction the character derives from doing something for the same-sex. Like the old woman, Mrs. Wilson shows generous hospitality by forcing "them to take as many dried sweetmeats as they could carry away with them" (*The Governess* 166) with an intention to extract a promise "that they should come another time to see the gardens" (*The Governess* 166-167). In other words, Mrs. Wilson's hospitality is a manifestation of her homosocial desire and it seems that she longs for further visits from these girls so that she can satisfy this desire.

3.3. Stories of Caelia and Chloe, and Hebe and Sybella as a Stimulus for Female Homosocial Desire

The Governess is marked as well with a narrative-within-narrative structure. The main plot revolves around the relationships of nine female characters not only among themselves but also with their governess, an old woman and a housekeeper living in the neighbourhood. The historical author weaves into this narrative a number of stories that are followed by the comments of these nine girls and the governess on these stories. These comments present "a gradual development of the group as a whole toward their goal of right reason and true happiness" (Bree, 1996: 60). In other words, there is a two-fold function of the act of story-telling and the stories in the novel. Along with their function as a source of entertainment for the female characters at school, the stories convey moral messages tailored not only for the female characters in the novel but also its female readers. However, a third function can be discussed with regard to homosocial desire considering the representations of same-sex relationships in the stories and the homosocial nature of the act of story-telling in this context. Therefore, firstly the story of Caelia and Chloe and the fairy tale, "The Princess Hebe", narrated out of concern for entertainment and moral message in the novel, are investigated in terms of their function in the maintenance of homosocial desire in the female characters. Then, the act of story-telling is analysed with a consideration of its effective role in the formation of a female homosocial circle among the female characters throughout the novel.

Considering that the main subject in the story of Caelia and Chloe is female friendship (Bree 65), the relationships portrayed among the female characters in this story are representations and manifestations of female homosocial desire. This story offers a narrative of two orphaned cousins, Caelia and Chloe, who are brought up by their aunt, Amanda, in peace and harmony (*The Governess* 73). Thus, the story presents two homosocial bonds: one is between the girls and their aunt, and the

other is between the girls. The relationship between the girls and the aunt can be given as an example to the female homosocial bond in which women care for other women:

> Their aunt loved them with a sincere and equal affection, and took the greatest pleasure imaginable in their education, and particularly to encourage that love and friendship which she with pleasure perceived between them (*The Governess* 73).

The verbal indicators as "sincere," "affection" and "pleasure" used to define the feelings the aunt harbours for her nieces may be regarded to represent female homosocial desire in Amanda who even feels pleased at "love and friendship" between the cousins. Moreover, there is a reference to homosocial bonding by means of which women provide education for other women. The aunt is portrayed to derive satisfaction from her role in their education. In other words, she enjoys both the homosocial relation she has developed with them and the female homosocial harmony created between the cousins. However, it is not only the aunt but also the cousins who enjoy this homosocial community. The power and influence of this homosocial relation on the lives of these two cousins can be observed in the negative attitudes they display towards their lovers: "But as the love of admiration, and a desire of a large of admirers, had no place in their minds, they soon dismissed, in the most civil and obliging manner, one after another, all these lovers" (*The Governess* 73). The verbal indicators "admiration" and "admirer" point to heterosexual love. In this respect, Caelia and Chloe are portrayed to ignore heterosexual relations and get concerned only with the homosocial one among themselves. Although they become an object of ridicule because of this, they are not disturbed or do not feel sorry. On the contrary, they are presented to be pleased with this situation:

> The refusing such numbers of men, and some much as by the world were called as good offers, soon got them the name of jilts; and by that means they were freed from any farther importunity, and for some years enjoyed that peace and quiet they had long wished. Their aunt, from being their mother and their guardian, was now become their friend. For, as she endeavoured not in the least to force their inclinations, they never kept anything concealed from her; and every action of their lives was still guided by her advice and approbation (*The Governess* 73).

Being called as "jilts" does not make them worry or feel upset since this infamous reputation puts an end to further attempts from the lovers. This provides them with that "peace and quiet" of homosocial environment they have desired. Moreover, their homosocial bond with their aunt is strengthened more as the aunt displays a friendly attitude towards her nieces rather than a parental one. This shift in her attitude also means a change in hierarchy of their relationship considering that friendly manner maintains equality among the partners. The sense of equality and no interference from the aunt in terms of courtship enable these two girls and their aunt to "[live] on in this way, perfectly happy in their own little community" (*The Governess* 74). This "little community" is a female homosocial circle from which men are excluded to maintain peace and harmony. However, this circle meets a threat to its homosociality and harmony upon the visit of a man named Sempronius.

The absence of heterosexual relationship is seen to be a requirement for the maintenance of homosocial bond between the female characters in the novel. The homosocial bond between Caelia and Chloe is disturbed with the entrance of a male character, Sempronius, into the scene. This man does not hesitate to give damage to "this sincere friendship" which also "raised in him the highest degree of love and admiration" (*The Governess* 74). He is observed to declare his love for the other first to Chloe and then Caelia and to ask whether the other has any misbehaviour that can upset their marriage. Thus, he aims to arrive at a decision between them for his prospective wife. In other words, he displays an act of pure selfishness without considering the possible results of such a trick on them. In this respect, it can be argued that the patriarchal advantages of marriage rather than a heterosexual love concern Sempronius more. A confession of love for Caelia from Sempronius arouses a kind of jealousy in Chloe who tells lies about the character of Caelia in order to degrade her in the eyes of Sempronius and to attract his attention on herself. Although such an act from Chloe can be regarded as thwarted homosocial desire in her and disturbance to the homosocial bond between the cousins, it turns out that Chloe falls ill because of her treachery towards Caelia:

> The great perturbation of Chloe's mind threw her into a disorder not many degrees short of madness; and at last she was seized with a violent fever so as to keep her bed.
>
> Caelia watched her night and day for three days, when the physician who attended her pronounced that there was no hope of her life (*The Governess* 78).

The verbal indicator "perturbation" suggests that Chloe's loss of peace and ease is the result of her thwarted homosocial desire and she can gain her former tranquillity only if she maintains homosocial desire for Caelia. Chloe's affection and love for Caelia proves to be deep and intense in the scene wherein she considers her death as an end to Caelia's unhappiness: "I shall now make my dear cousin happy, by removing out of her way an object that must embitter all her joy; . . ." (*The Governess* 79). In her death-bed, she only concerns herself with her cousin's happiness and being forgiven by her: "Methinks I would not die, till I had obtained her pardon" (*The Governess* 79). This concern of Chloe to receive forgiveness ignoring her own death represents her homosocial desire. She does not want the bond between them to be disturbed and to end. The significance of this bond for Chloe can be observed more clearly in her recovery scene. After Caelia forgives her "with the greatest joy and sincerity imaginable" (*The Governess* 79), Chloe is portrayed to survive her life-threatening illness, which is regarded "incredible, for in less than a week she was able to quit both her bed and room" (*The Governess* 79). In other words, this "sudden recovery of Chloe" (*The Governess* 79) depends on the restoration of homosocial harmony between the cousins. Moreover, the absence of Sempronius during her illness and then her recovery may be argued to play an important role in this restoration since his absence ensures no disturbance to their homosocial bond. During these three weeks of recovery, the cousins spend their time together and do not talk about Sempronius even once (*The Governess* 80). In this respect, it may be stated that female homosocial harmony requires the absence of heterosexual relationship because of its possible negative effect on homosocial relations. Only

after female homosocial harmony is restored between the cousins Sempronius is seen to enter into the scene and return from the army. Moreover, the heterosexual marriage between Caelia and Sempronius narrated at the end of the story may be argued to be possible thanks to this restored female homosocial harmony. Caelia probably would not agree to marry Sempronius if Chloe did not declare that "I have no farther regard left for Sempronius, than as your husband; and that regard will increase in proportion as he is the cause of your happiness" (*The Governess* 80). It is because Caelia harbours the same intense and strong feelings for Chloe. This can be observed easily in her reaction upon Sempronius' confession of love for Chloe and then of Chloe's misbehaviour:

> Caelia's friendship for Chloe was so deeply rooted in her breast, that even a declaration of love from Sempronius could not blot it one moment from her heart; and on his speaking the words 'false Chloe,' she burst into tears, and said, 'Is it possible that Chloe should act such a part towards her Caelia! You must forgive her, Sempronius: it was her violent passion for you, and fear of losing you, which made her do what hitherto her nature has ever appeared averse to' (*The Governess* 76).

In this narrative, Caelia is represented not to allow anything, a heterosexual relation in particular, to disturb her homosocial bond with Chloe. She even does not resent the fact that Chloe has made such false remarks about herself, and finds an excuse for her behaviour. In such a reaction, Caelia may be argued to be motivated by desire for the maintenance of their homosocial bond. In this respect, the verbal indicator "rooted" that is used to define the place of their friendship for Caelia can be interpreted as a demonstration of the intensity and sincerity of homosocial bond between them.

Therefore, this female friendship that "is shown to be strong enough in itself to bring about reconciliation, forgiveness, and recovery" (Bree, 1996: 65) may be claimed to achieve its goal of providing the female characters of the novel, *The Governess*, with a moral lesson to fuel their desire for homosocial bonds among themselves. This can be observed in their expression of "great joy that Caelia and Chloe were at last happy" (*The Governess* 81) instead of rejoicing at the marriage between Caelia and Sempronius. In this respect, it can be argued that these girls are concerned with only female homosocial bond in the story, which can be regarded as a manifestation and representation of their homosocial desire.

The fairy tale, "The Princess Hebe," the other story woven into this narrative with the aim of entertainment and moral instruction, can also be analysed from the perspective of homosocial desire, particularly female one. The fact that Hebe rules a kingdom by herself and live a happy life with her people at the end contrary to the princesses in other fairy tales such as Cinderella and Sleeping Beauty who are married off to princes and lead a happy life as wives and mothers (Bree 68) may be interpreted as that heterosexual relationships are not promoted in this fairy tale. In this respect, homosocial relations among the female characters in the fairy tale can be regarded as representation and manifestation of homosocial desire, and the story itself functions as a stimulus for homosocial desire in the female characters of the novel, *The Governess*.

Although the cause of Hebe's exile from her own kingdom is a female, the princess Tropo who feels jealous of the queen's mothering Hebe, it is again a female who saves the queen and Hebe from the evils of Tropo. The first of these women who help the queen is nobody other than "a faithful attendant of the queen's, named Loretta" who "immediately informed her royal mistress" (*The Governess* 100) about Tropo's evil plans. She is also the one who plans the escape and tells the queen what to do. For instance, she advises the queen to take only a few necessary things and some jewels with her (*The Governess* 100). Loretta helps the queen escape from the palace and even offers to attend her, which the queen does not accept. In this respect, it can be claimed that the queen's escape from Tropo's evils becomes possible by means of the homosocial bond between her and Loretta. Otherwise, the queen would find herself "in a place of confinement" and her little daughter taken from herself and be brought up under the care of her uncle, Abdulham and his wife, Tropo.

The other female character who comes to the queen's help at a time when she bursts into tears out of desperation and misery is a she-fairy named Sybella who "said that she would take care of the queen, and her young daughter" (*The Governess* 102) and makes the peasant go back. Sybella takes them to her house which is described in such a way that suggests tranquillity, peace and harmony: ". . . a plain neat house, built more for convenience than beauty, fronting the rising sun; and behind it was a small garden, stored only with fruits and useful herbs" (*The Governess* 102). There, the queen falls into a restful sleep feeling safe and peaceful in this homosocial environment. Moreover, the desire for developing a homosocial bond with Sybella makes the queen wonder and learn about the fairy's life: ". . . she begged the favour of knowing to whom she was so greatly obliged for this her happy deliverance" (*The Governess* 103). This desire can also be observed in "begging her not to delay giving her that pleasure one moment" (*The Governess* 104). In this regard, the verbal indicators "beg," "favour," "obliged," "happy" and "pleasure" all can be interpreted as manifestations of homosocial desire. First of all, the queen is seen to regard Sybella's hospitality pleasing and inherently to feel grateful for such a generous host. Then, her firm request to learn her host's name and her regard of this as a kindness shown to her can be argued to demonstrate her desire to establish a bond between her and her host. Furthermore, the queen is portrayed to be delighted to hear the life story of this fairy that has brought her relief and joy. In other words, the queen's repeated insistence that Sybella tells about herself can be regarded as a natural outcome and a behavioural manifestation of homosocial desire.

Along with the female same-sex relations narrated in this fairy tale to promote homosociality that brings happiness and peace to the female characters, certain homosocial bonds are pictured for their role in the growth of female characters into maturity. For instance, the princess Hebe's homosocial desire gets her into trouble, which is necessary both for the development of the plot and for the statement of the moral message that "whenever we give way to our passions, and act contrary

to our duty, we must be miserable" (*The Governess* 134). And while Hebe forgets about her obedience to her mother, she is driven by her desire to develop a homosocial bond with the shepherdess, Rozella. This homosocial desire arouses at the very first meeting of Hebe and Rozella that Hebe "begged her to stay and spend that whole day with them in Placid Grove" (*The Governess* 118). The verbal indicator "beg," in this respect, points to her strong desire for Rozella's companionship. And they are observed to develop a friendship between them after that day and to spend their time together as follows:

> They passed some hours every day in walking round that delightful wood, in which were many small green meadows, with little rivulets running through them, on the banks of which, covered with primroses and violets, Rozella, by the sweet of her companion, used to sing the most enchanting songs in the world: the words were chiefly in praise of innocence and a country life (*The Governess* 119).

This scene that describes the time they are together represents romantic feelings with its meadows, rivulets, primroses and violets. It also suggests a romantic pastoral scene in which a lover is portrayed to sing love songs to his beloved accompanied by rivulets and various flowers that can be associated with peace, happiness and love. Therefore, Hebe is observed to come back "home every day more and more charmed with her young shepherdess" (*The Governess* 120). However, these intense and strong feelings Hebe develops for Rozella cause her to disobey her mother's commands. One day Rozella first tells Hebe that there is no harm in disobeying parents if they are not informed and then wants her not to mention this to her mother since she fears that the queen "will have an ill opinion of me, and will never trust you again in my company" (*The Governess* 121). Rozella makes use of homosocial desire so that she could persuade Hebe:

> Well then (cried Rozella) I will endeavour to be contented, as our separation will give you less pain than what you call this mighty breach of your duty: and though I would willingly undergo almost my torments that could be invented, rather than be debarred one moment the company of my dearest Hebe, yet I will not expect that she should suffer from the smallest degree of pain, or uneasiness, to save me from losing what is the whole pleasure of my life (*The Governess* 121).

The verbal indicators "separation," "company," "my dearest," "losing" and "pleasure" all are references to homosocial bonding between them. For instance, the verbal indicators "separation" and "company" point to the presence of a relationship, namely a same-sex one in this context. As for "my dearest" and "pleasure," it can be stated that they refer to the intimacy and satisfaction the characters enjoy. And the verbal indicator "losing" can be interpreted as a sign of desire that is aroused with the lack of an object, Hebe's company in this context. Hebe is observed to be touched with these words in her thought that she will look "ungrateful to such a warm friendship as Rozella expressed" (*The Governess* 121) when she talks to her mother about Rozella's remarks on disobedience. Therefore, she promises not to tell anything to her mother and "to undergo anything, rather than lose so amiable a friend" (*The Governess* 121). Hebe's referring to Rozella as a friendly company and to her absence as a loss can be discussed to represent homosocial desire. Thus, when Hebe comes back home, she

for the first time does not tell everything in spite of the queen's instruction "that she should give her a faithful account of all that should pass between them" (*The Governess* 119). Hebe displays such an undesirable behaviour due to "the fear she was under of losing her dear companion" (*The Governess* 121). The repeated reference to the companionship and loss demonstrates Hebe's obsessive desire for Rozella. Hebe does not carry out her duty towards her mother in order not to disturb her homosocial bond with Rozella. Although she feels guilty about disobeying her mother and even decides to end this friendship, Rozella once more manipulates Hebe's homosocial desire and says the following: "I ought to despise and laugh at you for your folly, or at best pity your ignorance, rather than offer a sincere friendship to one so undeserving" (*The Governess* 122). Upon this delivery that is full of reproach, Hebe is observed to hide the truth from her mother so as not to upset her friend, Rozella, and to preserve her homosocial bond between them. The verbal indicators "friendship" and "undeserving" can be interpreted as a demonstration of Hebe's desire to prove herself deserving that homosocial bond. Therefore, it may be claimed that homosocial desire is the driving force behind Hebe's misbehaviour.

Furthermore, it can be argued that Hebe is driven by homosocial desire in the scene wherein she is portrayed to save another shepherdess, Florimel, "about her age, leaning against a tree, and crying most bitterly" (*The Governess* 124). The "great pleasure in telling her mother, that she had saved a poor young shepherdess from Rozella's malice" makes her act "without any consideration of the bounds prescribed" (*The Governess* 125). The verbal indicators "pleasure" and "saved" can be argued to represent Hebe's homosocial desire as they suggest the character's satisfaction from her contribution to the well-being of the same-sex. However, once more her homosocial desire is observed to put Hebe into trouble. When Florimel grabs her father's picture, Hebe follows her to the castle of Brunetta with the hope of taking the picture back. And she is observed to forget about returning home upon "the pleasing address of Brunetta" and the companionship of those that "strove who should be most obliging to this their new guest" and who "omitted nothing that could amuse and delight the senses" (*The Governess* 125). Hebe's satisfaction from Brunetta's and the other's presence and attitude can be argued to be manifestation of homosocial desire. In such a homosocial setting, Hebe is presented to be "so entranced with joy and rapture" (*The Governess* 125), which, in a way, prevents her from returning her home. Therefore, it may be argued that Hebe stays in that place out of her homosocial desire rather than shame that is provided as the motive that "prevented her return" (*The Governess* 126). In this respect, it can be argued that Hebe's homosocial relations function as a deterrent rather than a stimulus for homosocial desire in the female characters of the novel. However, Hebe is seated on her father's throne only after Hebe has "increased in wisdom and goodness" and lived "in the most innocent and peaceful manner" (*The Governess* 130) in the circle developed out of female homosocial harmony among Hebe, the queen and Sybella. Hebe is rewarded with the throne when she accepts and realizes her faults and then develops a harmonious homosocial relationship in which she performs her duties towards her mother. Therefore, it may be claimed that

96

Hebe's own story conveys the message to the female characters in the novel that they have to develop homosocial bonds promoting peace, harmony and morality.

In other words, the fairy tale, "The Princess Hebe", provides two contrasting images of homosocial desire. On one side, there is portrayed the queen's friendly and caring homosocial relationship. On the other side, there is Hebe whose homosocial desire puts her into trouble but helps her accept and recognise her faults. This recognition is significant in her "journey to maturity" (Bree, 1996: 68). Moreover, at the end of the tale, Hebe's being rewarded with sovereignty rather than a heterosexual marriage with a handsome prince unlike the other famous fairy tale princesses reinforces homosociality in the story. Thus, Hebe is presented as "an educated woman" who "has become capable of ruling a whole kingdom alone and making both her people and herself "happy ever after" in the process" (Bree, 1996: 68) instead of a princess who maintains "a "happy ever after" existence as consort, wife, and mother" (Bree, 1996: 68). In terms of heterosexuality, the fairy tale offers no narrative of a heterosexual relationship that advances the plot. For instance, the queen loses her husband at the very beginning of the tale and is portrayed not to develop any heterosexual relation any more. Hebe is also not portrayed in a heterosexual relation throughout the tale. Even there is no mention of a heterosexual relationship for the rest of her life. This lack of heterosexual relationship, therefore, can be considered as a stimulus for homosocial relations, namely homosocial desire.

In addition to these stories that are woven into the main plot of the novel, the act of story-telling itself plays an effective role in the maintenance of homosocial harmony among its female characters. Instead of offering a portrayal of school life at its official school hours, the historical author presents "the girls' activities outside school hours, when, left to themselves and in an informal environment, they read, listen, talk, debate, play, and – initially, at least- squabble" (Bree, 1996: 61). Therefore, the scenes wherein the female characters are pictured to recount stories for the entertainment can be analysed in terms of demonstrating the practical aspect of story-telling on homosociality and homosocial desire as well.

In this respect, the arbour scenes where the female characters are portrayed to gather and tell stories illustrate a complete female homosocial harmony. The picturesque setting of the arbour that is probably covered with colourful flowers and ivy leaves creates a calm and pleasant atmosphere for the female characters to enjoy not only themselves but also the companionship of each other. For instance, just before the narration of "The Story of Barbarico and Benefico" Jenny and the other girls are observed "to adjourn into their arbour, and divert themselves till dinner-time" (*The Governess* 37) after school. In such a setting, Jenny suggests reading a story and the other girls are seen to readily accept this offer: ". . . as they now began to look upon her as the most proper person to direct them in their amusements, they all replied, What was most agreeable to her would please them most" (*The Governess* 37). Thus, "their charming arbour" provides the perfect setting for the act of story-

telling "with that calmness and content which now always attended them" (*The Governess* 64) on the second day when Jennet and Dolly tell their life stories. The attractive setting of the arbour can be seen in the girls' description of being "impatient to go to the arbour, to hear Miss Dolly's story" (*The Governess* 71) on the third day. The narrative that presents a group of female characters who "eagerly ran to their arbour as soon as school was over" (*The Governess* 148) can be argued to represent their impatience in the formation of that homosocial harmony at the arbour. Furthermore, on the third day "[o]ur little company, as soon as the morning school-hours were over, hastened to their arbour" (*The Governess* 87) where they are pictured to listen to Patty's life story. Even the scene before they listen to the fairy tale of The Princess Hebe demonstrates a female homosocial circle that is "hastening, as usual, to their arbour" (*The Governess* 95). On the sixth day when the rest of the fairy tale is recounted, the girls are presented in their arbour accompanied this time with their governess, Mrs. Teachum (*The Governess* 115). Moreover, they are observed to "[retire] to their arbour" (*The Governess* 137) so that they can listen to Nanny's life story. In short, these nine girls are seen to tell and listen to stories only in the scenes wherein they are portrayed to gather in the arbour. This indicates that the act of story-telling both requires and ensures a homosocial circle in which the characters amuse themselves and enjoy female companionship. Therefore, these story-telling scenes at which one character reads or tells stories while the others listen to her attentively, eagerly, patiently and silently can be argued as the depiction of homosocial harmony preserved among the characters and the manifestation of homosocial desire as well.

To conclude, the narrative-within-narrative structure of the novel, *The Governess*, serves the manifestation, representation and satisfaction of homosocial desire in its female characters. The narratives themselves are offered to celebrate female homosociality and thus to maintain female homosocial harmony among the girls at school by means of stimulating homosocial desire. As the medium of presenting these narratives, the act of story-telling is seen to form homosocial circles, which both stimulates their desire for those gatherings and provides satisfaction of this desire. In other words, the narrative structure of the novel presents a two-fold function in terms of analysis of homosocial desire in the female character.

CHAPTER IV

4. TRIANGULAR DESIRE: *THE HISTORY OF THE COUNTESS OF DELLWYN* **(1759)**

This chapter investigates female homosocial desire in Fielding's *The History of the Countess of Dellwyn* (1759) from the perspective of the Girardian concepts of "triangular desire" and "rivalry." In her book, *Between Men*, Sedgwick (1985: 45) applies these concepts to the motif of cuckoldry in William Wycherley's play, *The Country Wife*, and argues cuckoldry "as a strategy of homosocial desire". Accordingly, this study discusses marriage and adultery depicted in *The Countess* as manifestations of female homosocial desire. In *The Country Wife*, the main male character, Horner, is seen to be concerned with the act of cuckolding itself more than enjoying a heterosexual relationship (Sedgwick, 1985: 56). Likewise, the main female character in *The Countess*, Charlotte, is portrayed to feel more concern about the state of being rivals with Lady Fanny than heterosexual relationship in her marriage and adultery. In this respect, considering the fact that Charlotte's marriage and adultery are two critical stages of her tragedy, it can be argued that homosocial desire advances the plot towards its tragic end. Moreover, as in *David Simple* and *The Governess*, in which the characters are seen to be motivated by homosocial desire for a journey to find a real friend in male and for the establishment of female homosocial harmony at a boarding school respectively, in *The Countess* a female character is observed to be motivated for her marriage and adultery by homosocial desire that manifests itself in triangular desire and rivalry. Therefore, Charlotte's marriage and adultery will be analysed as representations of female homosocial desire with regard to triangular desire and rivalry.

In *The Countess of Dellwyn*, Fielding narrates the story of a young woman, Charlotte Lucum, who "has been brought up in a sheltered, rural environment but who finds herself materially and socially adrift in a metropolitan society that is, in essence, hostile to natural behavior, innocence, and truth" (Bree, 1996: 123). All these pave the way for Charlotte's moral corruption and inherently her tragic end. For instance, her moral corruption can be observed in her acceptance of her marriage with Lord Dellwyn although she "called it Prostitution" (*The Countess* 13) when her father mentions this arranged marriage for the first time, and then in her commitment of adultery with Lord Clermont. Both for her marriage and adultery, Charlotte is presented to have the same driving force. In both incidents, she is driven by female homosocial desire that manifests itself in Girardian triangular relation among Charlotte, Lady Fanny and a male character. In this respect, female homosocial desire will be analysed in terms of its role and contribution to the commitments of her marriage and adultery and thus to the advancement of the plot towards Charlotte's tragic end.

Female homosocial desire that leads to the dramatic turn of events in the novel is primarily observed in the homosocial bond between the main female character and her female rival via a triangular relationship. Like Marcel in Proust's *Remembrance of the Past* who borrows his objects of desire from Bergotte (Girard, 1976: 30), Charlotte borrows her objects of desire from a distant relative, Lady Fanny. Although there seems to be a sincere, intimate and close relationship between Lady Fanny and Charlotte, Lady Fanny remains as a rival for Charlotte and in that respect differs from Bergotte. Whereas Marcel admires Bergotte, Lady Fanny acts as "a rival, brought into existence as a rival by vanity" (Girard, 1976: 7). This sense of rivalry demonstrates itself in Charlotte's desires for what Lady Fanny possesses or is about to possess. Charlotte is portrayed to desire, initially, goods that Lady Fanny owns and later the men she is likely to have a relationship, which results in her marriage and adultery with those men. In other words, Lady Fanny determines the objects of Charlotte's desires and thus functions as "the mediator of desire" (Girard, 1976: 2). Therefore, considering the role of Charlotte's homosocial bond with Lady Fanny in her tragic end, Lady Fanny's transformation into "the mediator" of Charlotte's desires in their homosocial bond is elaborated on in order to present the role of triangular desire in Charlotte's marriage and adultery.

Lady Fanny can be argued to play a role in Charlotte's experience of a dramatic shift in her taste of life. Charlotte is portrayed to have been living in her "sheltered, rural environment" (Bree, 1996: 123) in peace and tranquillity until her encounter with her distant cousin, Lady Fanny. Being "accustomed to early Hours, constant Employment, and a regular Manner of Life" (*The Countess* 15), Charlotte is pictured not to enjoy "public Amusements" or consider "the being Mistress of no One Moment of her Time" (*The Countess* 15) at her first visit to the gay world of London. However, her father, Mr. Lucum, "makes her home so disagreeable that she is driven to seek refuge in social gatherings" (Bree, 1996: 125). Thus, although on their way to London she is seen to have "regretted the pleasant Situation she had left, and was totally indifferent to all the gay Scenes, which her Father told her she should be a Partaker" (*The Countess* 14), she gets accustomed to this world and begins to find it "pleasing" (*The Countess* 16). She even begins to think about only "dress, drums, routs, operas, masquerades, and every kind of public diversion" (*The Countess* 16-17). In this respect, it can be stated that Lady Fanny Fashion who accompanies Charlotte in such settings occupies a crucial role in "[t]he revolution in her thinking" (Bree, 1996: 125). She takes the role of a mediator that determines and directs Charlotte's objects of desire, which inherently and inevitably requires Charlotte's frequent appearance in the gay world.

After her entrance into the gay world, Charlotte is observed not to create her desires herself but to turn her attention to Lady Fanny and her objects of desire. Although Lady Fanny develops "a great degree of intimacy" (*The Countess* 18) with Charlotte, she turns into a rival for Charlotte who desires to possess all Lady Fanny buys or owns:

> Every change of fashion, every expensive ornament, was continually purchased by Lady Fanny; and every such purchase was wormwood to Miss Lucum. It was impossible for her to follow her ladyship through all her various changes; and whenever she pleased herself with the imagination that she had obtained something like Lady Fanny, by the time she could get it made up, some later invention, some newer whim, appeared on her ladyship, and renewed her mortification (*The Countess* 18).

Whatever Lady Fanny buys and owns turns out to be something that torments Charlotte since she desires the same thing, and it does not always become possible for her to buy that same thing. Moreover, even though she manages to possess the same thing as Lady Fanny has, she cannot feel pleased to the fullest extent because Lady Fanny has bought something new and thus has changed the object that Charlotte wants to own. In other words, as the mediator of desire, Lady Fanny determines the objects of desire for Charlotte. Charlotte desires what Lady Fanny desires. For this reason, Charlotte does not feel satisfied with the possession of the same thing as Lady Fanny since the object of desire is renewed when Lady Fashion desires something else. When Lady Fanny's object of desire changes, Charlotte's object of desire changes inherently. In this respect, the verbal indicators "wormwood," "pleased" and "renewed" can be interpreted as manifestation of homosocial desire. For instance, the verbal indicator "wormwood" refers to desire that is harboured in the character. Desire preys on the character like a wormwood gnawing on a wood. In this regard, it can be claimed that the character resembles to a worm that gets possession of wood by gnawing it. In other words, the character feels a craving for possession of an object. Therefore, it can be claimed that it is not every purchase but desire itself that is a wormwood to Charlotte. Moreover, the verbal indicator "pleased" suggests that the character derives satisfaction from the thought of possessing the same thing with Lady Fanny. It is not the object itself but the feeling the object evokes that gives Charlotte satisfaction. The verbal indicator "renewed" can be argued to support this claim. Charlotte's feeling of embarrassment renews itself as the object is replaced by another one, and that feeling of embarrassment does not leave her as long as the object of desire changes. However, one particular object that Lady Fanny possesses and Charlotte desires to possess plays a very crucial role in the advancement of the plot towards the marriage between Charlotte and Lord Dellwyn. This object of desire is the jewels that Lady Fanny wears in "a Birth-night" where Charlotte "was to accompany Lady Fanny" (*The Countess* 18):

> . . . but Lady Fanny that evening unfortunately appeared in a new pair of brilliant ear-rings, of the finest water, with a very large cross of the like diamonds on her bosom: their lustre so dazzled Miss Lucum's sight, that she could behold no other object; her eyes spontaneously rolled after Lady Fanny, or rather after her jewels, on her every motion, or change of posture: She was pierced to her heart; . . . (*The Countess* 18-19).

These "brilliant ear-rings" and "diamonds" begin to invade her mind to such an extent that Charlotte cannot take her eyes off them and begins to follow Lady Fanny's every motion. The verbal indicator "dazzled" points to the effectiveness of the object on the character and demonstrates that it attracts Charlotte's attention to such an extent that prevents her directing her desire to another object. As the

mediator of desire, Lady Fanny stirs the desire in Charlotte for the possession of those jewels. Lady Fanny causes Charlotte to feel desire for the dresses and ornaments she has bought and then the jewels she wears. In other words, the object of desire changes while the mediator remains the same. However, this time the desire for jewels surpasses all other desires she harbours: "for she thought not on any one of her various desires, except that of having jewels equal to Lady Fanny's" (*The Countess* 21). This can be observed in her acts and behaviours. First, she is observed to leave the drawing-room early since she cannot bear the sight of those diamonds on Lady Fanny's bosom, which causes "a languid paleness, and a flushing vermillion" on her face (*The Countess* 19). Then, Charlotte cannot sleep at the night she sees those jewels: "The painful vision of Lady Fanny's jewels was, by memory, faithfully presented to her view, baffled every attempt to close her eyes" (*The Countess* 19). Even for the first time Charlotte regrets not agreeing to get married with Lord Dellwyn considering "the gratification she might have given her new-acquired taste, had she complied with her father's commands of marrying Lord Dellwyn" (*The Countess* 21). Although this feeling is portrayed to be "not perceptible to herself" (*The Countess* 21), it can be interpreted as a signal that Charlotte may consider the marriage with Lord Dellwyn later.

Charlotte's change of mind about the marriage with Lord Dellwyn in spite of her initial consideration of such a marriage as equal to prostituting can be discussed as a manifestation of triangular desire. In this respect, Mr. Lucum and Lord Dellwyn's intentions to arouse such a desire in Charlotte can be interpreted as a realization of homosocial desire. They manage to arise the desire in Charlotte for Lord Dellwyn at one of the visits of Lord Dellwyn to Mr. Lucum's house as follows:

> During the evening, Mr. Lucum took frequent opportunities of hinting an intended marriage between his lordship and Lady Fanny Fashion; and at last his lordship explicitly declared the truth of this conjecture, and requested Mr. Lucum to defer his journey into the country for another fortnight, that he might be present on the joyful occasion; and at the same time desired the favour of his daughter's company, and that she would perform the part of a bride-maid to Lady Fanny (*The Countess* 23).

Mr. Lucum makes use of any chance so that his daughter, Charlotte, can learn about the intended marriage of Lord Dellwyn with Lady Fanny. When Lord Dellwyn confirms this marriage and wishes Charlotte to be a bride-maid to Lady Fanny, Charlotte learns that her rival, namely Lady Fashion, is about to possess Lord Dellwyn. The fact that Lord Dellwyn is already desired by Lady Fashion immediately arouses a desire in Charlotte for Lord Dellwyn as well. In addition to dresses and jewels stated above, Lord Dellwyn becomes another object of desire for Charlotte. The idea of their marriage makes Charlotte uneasy. Her uneasiness can be observed in the following scene in which Charlotte is portrayed with red face, rolling eyes and at the end "a flood of tears" (*The Countess* 23). All these reactions can be claimed to be similar with the ones she demonstrates when she desires to possess those jewels that Lady Fanny owns but she cannot reach them. Whereas she turns pale at the sight of those diamonds, she blushes at the thought of a possible marriage between Lord Dellwyn and Lady Fanny. Like those dresses and jewels, Charlotte desires Lord Dellwyn:

> . . . but, on the other hand, the possibility of its not being in her power to regain his lordship, the dreadful catastrophe of Lady Fanny Fashion's becoming his countess, the fear that she herself *could not*, together with that most alarming of all fears, that Lady Fanny *could*, were inducements too powerful to be withstood (*The Countess* 27).

It can be argued that the verbal indicators "regain" and "inducements" refer to desire as one desires an object that is to be obtained or possessed, namely regained and that desire is stimulated by means of inducements. Furthermore, the constant reference to Lady Fanny demonstrates her role in Charlotte's desire. Charlotte finds the thought of Lady Fanny's but not herself becoming Lord Dellwyn's wife and thus a countess so unbearable that she forgets all about "the consequences that must unavoidably attend such a marriage" and decides "to give her hand to Lord Dellwyn" (*The Countess* 27). Considering the fact that Charlotte has regarded such a marriage as "prostitution" when his father stresses his intention about her marriage with Lord Dellwyn and that she has rejected it immediately, such a change in her decision may be explained only by means of triangular desire. The most effective motive upon her agreement for this marriage is clearly the possibility of a marriage between Lord Dellwyn and Lady Fanny. Like Horner in *The Country Wife* whose "pursuit of Margery Pinchwife begins, not when he first admires her beauty, but when he first learns that she's Pinchwife's jealously guarded bride" (Sedgwick, 1985: 56), Charlotte's desire for Lord Dellwyn arouses when she learns that he will be Lady Fanny's husband. That is to say, Charlotte's desire for Lord Dellwyn is not out of love but out of triangular desire. This means that if Lord Dellwyn was not already desired by Lady Fanny, Charlotte would not desire Lord Dellwyn. In other words, in her marriage Charlotte is motivated by her triangular desire.

Lady Fanny's acting as a mediator of Charlotte's desire for Lord Dellwyn can be observed in many scenes. For instance, Charlotte is seen to attend public assemblies less than before because "Lord Dellwyn's formal manner of treating her, and his peculiar attention to Lady Fanny in public, was mortifying to her Pride" (*The Countess* 28). She feels humiliated when Lord Dellwyn treats her with indifference but Lady Fanny with courtesy, and she is more likely "on such occasions to expose herself" (*The Countess* 28). It is Lady Fanny herself that arouses such feelings in Charlotte. Otherwise, Lord Dellwyn's indifference towards Charlotte would probably please her since she has firmly rejected his marriage proposal calling such a marriage "prostitution" before she has learnt about the intended marriage between Lord Dellwyn and Lady Fanny. She once has regarded her marriage with Lord Dellwyn as a trade at which she sells herself in exchange for being a countess and for a higher social rank in society. Charlotte, who has found such a marriage humiliating before, however, now finds Lord Dellwyn's ignorance humiliating. Charlotte, who once felt disturbed by Lord Dellwyn's affection for herself, now desires his "peculiar attention" not because she has begun to feel affection for him but because she has learnt about the possible marriage between Lord Dellwyn and Lady Fanny. It is this possible relationship that concerns and worries Charlotte, and inherently arouses her desire for Lord Dellwyn. In other words, it is not her feelings of love but her rival, namely Lady Fanny that turns Lord Dellwyn into an object of desire for Charlotte. The fact that Charlotte

does not have feelings of love towards him can also be observed in the following scene when Charlotte and Lord Dellwyn are left alone at home one evening (*The Countess* 29):

> Now the much-desired Opportunity seemed to be favourable; and instead of being able to give her Thoughts Utterance, Miss Lucum blushed, and hesitated, like Lady Charlotte, in the Comedy of The Funeral (*The Countess* 29).

In this scene, Charlotte is portrayed to look forward to being alone with Lord Dellwyn so that she can express her intention to accept Lord Dellwyn's proposal. Then, she is observed unable to speak, and her face blushes. In short, she is portrayed like a shy loving girl who desires for staying alone with her lover in order to express her feelings but cannot out of love and excitement. However, it comes out that this is not the case. Charlotte's reactions cannot be regarded as an act of love for Lord Dellwyn because in the coming scene she is observed to be "actuated with Love as much as Lady Charlotte in the Play, altho' the Object indeed was not her Lover, but the Grandeur and Triumph over her Rival it was in his Power to bestow" (*The Countess* 29). That is to say, the motive for Charlotte to express her acceptance of proposal is not her feelings of affection and love for Lord Dellwyn but her feelings of "grandeur and triumph over her rival." And this "grandeur and triumph" is possible only on the condition that she gets married with Lord Dellwyn and thus obtains that object of desire before Lady Fanny. This idea of possessing an object of desire of Lady Fanny excites her and makes her behave in a way totally different from the one that she normally does:

> These words were not spoken by Miss Lucum without the utmost hesitation, nor could she have made such an advance to any man of her choice; and would perhaps have even let this opportunity slip, without any further attempts to accomplish her purpose, than secretly wishing so to do, had not Lord Dellwyn raised her fears concerning Lady Fanny; and that so suddenly, that she was ready to run into any danger, rather than suffer the pain of that apprehension (*The Countess* 30).

As it is portrayed in the above passage, it is "her fears concerning Lady Fanny" – the fear that Lady Fanny will get married to Lord Dellwyn and possess both Lord Dellwyn and all the things he owns – that fuel Charlotte's desire for a marriage with Lord Dellwyn because she is portrayed not to take an action in a reverse condition. Moreover, she even is presented not to "have made such an advance to any man of her choice" (*The Countess* 30). However, Lord Dellwyn is not her own choice. She chooses him since he has already been chosen by Lady Fanny. Lady Fanny plays an effective role in Charlotte's choice of Lord Dellwyn as a husband. In other words, the verbal indicator "choice" demonstrates that Charlotte is driven by her female homosocial desire that comes out as triangular desire among Charlotte, Lady Fanny and Lord Dellwyn. As an object of desire of Lady Fanny, Lord Dellwyn arouses a desire in Charlotte as well since Charlotte intends to establish a kind of homosocial bond with Lady Fanny by means of desiring what she desires. This is her only concern in her marriage with Lord Dellwyn and can also be observed in the scene where Charlotte agrees to go to an assembly where she is sure that Lady Fanny will be there:

> There her eyes sparkled with all the triumphant lustre, that having obtained a desirable victory over a rival could inspire them with. It is very doubtful, whether the conquest of the most agreeable and truly valuable Lover, could have thrown her heart into a higher flutter of rapture. Her joy on that occasion was so complete, it could admit of no addition (*The Countess* 31).

The verbal indicators "triumphant," "victory," "rival," "conquest" and "rapture" all can be interpreted as references to homosocial desire. For instance, the verbal indicators "triumphant" and "victory," both of them, require the realization of a desire. The fact that this triumph is gained over a rival suggests the presence of a bond between at least two opponents. Lastly, the verbal indicator "conquest" means the possession of that object of desire whereas the one "rapture" points to the satisfaction derived from this possession. Therefore, it can be argued that the underlying reason why Charlotte arranges such an appointment with Lord Dellwyn "for the next evening at a public assembly" (*The Countess* 31) is not to satisfy her desire to see and spend time with her lover but to satisfy her triangular desire by means of showing off Lady Fanny that Lord Dellwyn is hers. And Charlotte's choice of an assembly that she is sure Lady Fanny will be present reveals that her only concern is Lady Fanny. For her, Lord Dellwyn is only a means to develop a bond with Lady Fanny which manifests itself as rivalry in this context. Although it is presented that Charlotte enjoys a victory against Lady Fanny over Lord Dellwyn, it may be suggested that she actually is overjoyed at the thought of having established a kind of bond with Lady Fanny by means of desiring what she desires and achieving that object of desire. It is significant that this joy is illustrated in her remarks that "the conquest of the most agreeable and truly valuable Lover" (*The Countess* 31) is not strong enough to engender more intense feelings in her than this victory. Charlotte is presented to be so overjoyed with this "victory" that there is no need for something else to make her happy. This supports the fact that Charlotte is filled with happiness not because she is getting married to the man she is in love with but to the man her rival intends to marry. On the contrary, Lord Dellwyn is a man that Charlotte would not develop any affection for, which once more becomes apparent during the preparations for their wedding. She becomes so busy with the preparations of their wedding that she "forgot the Bridegroom" (*The Countess* 32). It can be suggested that she forgets all about whom she is getting married just because her only consideration is the marriage bond and the opportunities it will bring, which would belong to Lady Fanny if she did not take action. All these make Lord Dellwyn desirable for Charlotte:

> Cloaths were bought, new Equipages were ordered, new Schemes of Grandeur passed in continual Succession in her Mind, even Lord Dellwyn, for that small Portion of Time, became agreeable; for he seldom approached her, without securing himself a favourable Reception by some dazzling Present (*The Countess* 32).

The "[c[loaths" and "[e[quipages" are some of those material gains that she would become devoid of but Lady Fanny would enjoy on the condition of a marriage between Lord Dellwyn and Lady Fanny. In addition to these, the "grandeur" that she will give away to Lady Fanny is observed to play an effective role in Charlotte's consideration of Lord Dellwyn "agreeable" even for a very short time.

And the presents that Lord Dellwyn brings during his rare visits to Charlotte can certainly be regarded to have a contribution in her regard of Lord Dellwyn as "agreeable." In other words, all these have turned Lord Dellwyn into a desirable husband and lead eventually to the consummation of the marriage: "Visionary schemes of happiness, built on magnificent state, gaudy equipages, glittering shew, and glaring pomp, were ever swimming before her eyes, and dazzled all her poor intoxicated senses" and "[t]he wedding completed" (*The Countess* 32). Charlotte finds happiness not with her husband himself but with the opportunities her husband will provide by means of his wealth and county. And these opportunities along with Lord Dellwyn probably would not appeal to Charlotte normally if she did not fear that Lady Fanny would own and enjoy all these. That is to say, Charlotte's choice about her marriage is certainly influenced by Lady Fanny. Charlotte begins to consider a marriage with Lord Dellwyn only after she learns about an intended marriage between him and Lady Fanny. In other words, Lord Dellwyn attracts Charlotte's attention as an object of desire due to Lady Fanny. This implies that Charlotte desires Lord Dellwyn as long as he remains an object of desire for Lady Fanny. Otherwise, he will not arouse any desire in Charlotte. Therefore, it can be argued that Lord Dellwyn ceases to interest Charlotte as an object of desire just after they return home from the wedding ceremony. This loss of desire for Lord Dellwyn can be seen in the following scene wherein she is portrayed to quiet her "all uneasiness" with the "many schemes of pleasure" which "assisted her to fix her thoughts on future magnificence" and to be "elated with the prospect of a certain triumph over Lady Fanny Fashion" (*The Countess* 33). She gets rid of her uneasiness by means of thinking of the luxury she will enjoy in this marriage; and she feels overjoyed at the thought that she has surpassed Lady Fanny in possessing Lord Dellwyn and those luxuries.

However, this pleasant thought of triumph and victory is not permanent and is doomed to disappear with a change in Lady Fanny's object of desire. Charlotte is no longer observed to be pleased after she notices an attitude of indifference that Lady Fanny displays towards her marriage with Lord Dellwyn: "But that young lady somewhat disappointed her hopes; for she congratulated her on her marriage, with a politeness that indicated no very deep affliction on that occasion" (*The Countess* 33). Charlotte detects no sign of any emotional disturbance in Lady Fanny about this marriage; on the contrary, she receives sincere and warm congratulations on her marriage. This reaction is not one that Charlotte expects on such an occasion because "had Lady Fanny married her Lord, she could by no means have been thus calm in her behaviour" (*The Countess* 33-34); therefore, she gets "somewhat surprised at her rival's indifference" (*The Countess* 34). Although Charlotte is unable to distinguish "[w]hether that indifference was really in Lady Fanny's heart, or only the effect of a superior education, which had taught her, with great facility, to disguise the inward movements of her mind" (*The Countess* 34), this indifference probably would not be ignored by Charlotte and would have an influence on her desire for Lord Dellwyn later. Lord Dellwyn who has been regarded "agreeable" during the preparations of their wedding has begun to lose his appeal for her: ". . . and often on the melancholy reflexion that she was doomed for life to endure the company, and even the

106

fondness, of a man utterly disagreeable to her" (*The Countess* 42). She now finds the companionship and affection of Lord Dellwyn something that she has to stand and the thought that she has to stand this in the rest of her life puts her in a melancholy mood. Lord Dellwyn, found "agreeable" husband for a short period of time once, has turned into a man completely "disagreeable" for Charlotte in time. In this change, Lady Fanny plays a crucial role since she acts as "the mediator of desire" (Girard 2) for Charlotte. In this respect, it seems inevitable for Charlotte to change her object of desire and to ignore any body that does not appeal to Lady Fanny.

As the mediator of desire, Lady Fanny stimulates Charlotte's sexual appetite. Charlotte always competes Lady Fanny desires and she is not interested in anything unless Lady Fanny desires. For instance, Charlotte is observed to begin to consider her admirers "agreeable" after the arrival of Lady Fanny although she "would scarcely have condescended to have cast one glance" (*The Countess* 132) before. She ignores "the merit of her admirers" and finds even "the beauty of the tip of an ear as an object worthy her regard" (*The Countess* 132). The men that Charlotte would not find deserving of her concern normally achieve to arouse desire in her not because of their own "merit" or "beauty" but thanks to "an applauding smile, nay, even the least simper, which Lady Fanny condescended to bestow" (*The Countess* 132) on them. An admirer deserves Charlotte's "smile" and "simper" only on the condition that Lady Fanny finds him deserving for her "smile" and "simper" as well. In other words, he becomes an object of desire for Charlotte if he has the potential to attract the attention of Lady Fanny and arouse desire in her. Otherwise, that man has no chance of creating desire in Charlotte. The case of Captain Drumond can be given as an example to this:

> Captain Drumond now was singular in his steadfast attachment to Lady Dellwyn; but unfortunately he was the only man amongst all the company, whom she could not bring herself by any means to be pleased with: For Lady Fanny never condescended even to use the least endeavours to gain his attention, but, on the contrary, singled him out as a fit object for nothing more than pointed jests and sneering ridicule; and never called him by any other name than that of the mountebank, who was continually ascending the stage to puss off his own merits: . . . (*The Countess* 133).

Although Captain Drumond's affection to Charlotte is the only one that is strong and real among the other admirers', he is also the only one that cannot achieve to be a pleasing company for her. Charlotte does not take any pleasure in his company not because she herself finds him unattractive but because Lady Fanny does not regard him attractive enough to try to attract his attention. That is to say, since Lady Fanny does not harbour any desire for Captain Drumond, Charlotte, imitating Lady Fanny's desires, does not feel any desire towards him. Therefore, she does not enjoy his companionship which does not serve her "to disappoint Lady Fanny, and fix such a conquest her own" (*The Countess* 132). Since Captain Drumond (the object of desire) has not been chosen by Lady Fanny, Charlotte ignores his shows of affection considering that a romantic bond with Drumond will not be any use to her homosocial bond with Lady Fanny. Moreover, the relationship between Charlotte and Captain Drumond will not help her create a bond with Lady Fanny like the one that

has been developed by means of triangular desire between them via Lord Dellwyn. Captain Drumond could be found desirable by Charlotte if Lady Fanny showed any sign of desire or affection towards him. In this respect, it may be stated that Charlotte would probably turn her attention towards Lady Fanny's other objects of desire in order to be able to create the bond that she has tried to develop via Lord Dellwyn but she has failed due to Lady Fanny's indifference to Lord Dellwyn after the marriage. Lord Clermont and Mr. Farquhar are observed to arouse such kind of a desire in Charlotte, for instance.

Charlotte, having failed to enjoy a convincing victory over Lady Fanny via her marriage with Lord Dellwyn, finds another chance to satisfy her desire with the arrival of Lord Clement. Unlike Captain Drumond, his presence in the community is met with pleasure by Charlotte and she immediately begins to reconsider him worthy for her appeal:

> Lady Dellwyn was now almost in as great a state of mortification as at the time that Lady Fanny, by becoming her rival in her Lord's Fortune and Title, first led her to discover, that such advantages were worth the price she afterwards paid for them, when an accident happened, which was the highest cordial to her almost fainting spirits, and revived the pleasing hope of obtaining a complete triumph over Lady Fanny; for Lord Clermont returned to the Hot Wells, and she doubted not but that it was in her power easily to regain his attention (*The Countess* 135).

Lord Clermont's recognition as an object of desire by Charlotte can be argued to be possible on the condition of Lady Fanny's approval of him for courtship. Lord Clermont returns to the town at a time when Charlotte feels herself as deeply humiliated as she has felt in front of Lady Fanny after her so-called achievement in her marriage with Lord Dellwyn. Therefore, his arrival keeps "her almost fainting spirits" up and raises her hopes that she can satisfy her desire to secure a clear victory over Lady Fanny via Lord Clermont. And she is observed to believe that she can "regain his attention" and make him a lover. The verbal indicators "mortification," "pleasing" and "triumph" all point to homosocial desire manifested in Charlotte's consideration of Lord Clermont. First, the verbal indicator "mortification" refers to the embarrassment she feels in her failure at maintaining the bond of rivalry via Lord Dellwyn. Furthermore, the verbal indicators "pleasing" and "triumph" can be argued to demonstrate the satisfaction Charlotte intends to find from possessing Lady Fanny's object of desire. In this regard, it may be stated that Lord Clermont owes this consider that Captain Drumond has not been able to receive desire from Charlotte not to his own character or handsomeness but to his being an object of desire for Lady Fanny as well. For this reason, "[t]he first evening Lord Clermont appeared in public, each of the rival ladies was fully determined to boast such a noble conquest" (*The Countess* 135). The verbal indicators "determined" and "conquest" point to their desire for possession of this object of desire. Both ladies are portrayed to be motivated by a deep desire for this "noble conquest," which can be clearly observed in the scene wherein Charlotte and Lady Fanny are presented in their struggles to attract the attention of Lord Clermont. For instance, for the public assembly Lord Clermont will be present, Lady Fanny spends more time on her preparations she does before attending any public assembly:

> Lady Fanny Chlegen, whose countenance rather indicated dignity than gentleness, had that day spent a longer time than usual at her toilette, practising every art to adorn her charms with an uncommon softness, which was all played off at Lord Clermont (*The Countess* 135).

While getting ready, Lady Fanny does not hesitate to make use of "every art" to look more charming and thus to win Lord Clermont's affection. Like Lady Fanny, Charlotte tries "to heighten her beauties by all the vivacity she was mistress of; and her eyes darted all their lustre at Lord Clermont" (*The Countess* 135). She relies on her cheerfulness and liveliness that will make her seem more beautiful and attractive in the eyes of Lord Clermont. However, it turns out that Lady Fanny's efforts have worked since Lord Clermont demonstrates "gallantry or peculiar attention" (*The Countess* 136) to her, which affects each woman in a different way. Whereas "Lady Dellwyn's eyes lost their fire, and a melancholy languor overspread her whole face," Lady Fanny enjoys this since such a "gallantry and peculiar attention" that she receives from Lord Clermont means her victory over Lady Dellwyn at this "noble conquest" (*The Countess* 136, 135). Therefore, Lady Fanny is portrayed to display her "scorn and contempt" by means of "a peculiar drawing-up of her upper-lip, with a supercilious contraction of her eyebrow" (*The Countess* 136) when she recognises "any preference of her rival in Lord Clermont's behavior" (*The Countess* 136). Lady Fanny's movements in her upper-lip and eyebrow can be regarded as a gesture of victory that she has made to Charlotte. And Lady Fanny experiences this feeling of having achieved a triumph against Charlotte at most in the scene wherein Lord Clermont gives "a formal bow" to Charlotte and then "presented his hand with great respect to lead Lady Fanny to her chair" (*The Countess* 136). This show of indifference and formality towards Charlotte contrary to the attention and affection towards Lady Fanny by Lord Clermont, as a result, arouses a feeling of triumph in Lady Fanny while causing a "tragic scene that was passing within Lady Dellwyn's bosom" (*The Countess* 136). Thus, Lady Fanny achieves to "without the utterance of one word, express the exultation of her heart, and give an additional pain to that of her already truly-mortified rival" (*The Countess* 136). Charlotte's disappointment at not satisfying her desire for Lord Clermont occupies her mind so much that she ignores the advancements of Captain Drumond who regards the absence of Lord Clermont as a chance to approach Charlotte:

> Lord Clermont himself returned no more that evening into the assembly. Lady Dellwyn stood for some time as in a dream, and as was motionless as a statue, whilst Capt. Drumond eagerly embraced this opportunity to enumerate a long catalogue of his own virtues. But as no one word he uttered made any impression on her ladyship's faculty of hearing . . . (*The Countess* 136).

Captain Drumond tries to attract Charlotte's attention with his remarks on his own virtues and thus he intends to prove himself worthy of her affection. However, it is seen that he is unable to bring about the desired effect on her. His failed efforts can be observed in Charlotte's undisturbed state of being "in a dream" and "motionless as a statue" after Lord Clermont leaves the assembly. While the absence of Lord Clermont has a kind of traumatic effect on Charlotte, the presence of Captain Drumond is observed to have no meaning for her. These different attitudes that Charlotte displays towards these two men are an outcome of whether they are an object of desire for Lady Fanny or not.

The one, namely Lord Clermont, is desired by Charlotte only because he is already desired by Lady Fanny herself; otherwise, he would be out of concern like Captain Drumond for Charlotte. In other words, Lord Clermont owes Charlotte's attention not to his character, wealth, beauty or status in society but to Lady Fanny's choice of him. Therefore, Charlotte is portrayed to continue to suffer her defeat against her rival, Lady Fanny, even later:

> Thus was Lady Dellwyn actually miserable, and if she had been obliged truly to declare the cause of all this mighty tempest in her bosom, she could not have discovered any other, than that Lord Clermont had led Lady Fanny Chlegen to her chair (*The Countess* 138).

The verbal indicators "miserable" and "tempest" refer to Charlotte's unsatisfied burning desire for Lord Clermont. The cause of her "miserable" condition and the "mighty tempest in her bosom" is identified as Lord Clermont's treat of Lady Fanny with courtesy. This scene of courtesy makes Charlotte so uneasy all throughout the night that she finds it difficult "to forget this shocking circumstance" and to dream that "her day of triumph might possibly be written in the book of fate" and that Lady Fanny would be the one to "experience the piercing affliction of being neglected" (*The Countess* 138). In other words, "Lady Fanny's triumphant air" and "Lord Clermont's distant formality" (*The Countess* 138) are the only causes that make her devoid of "every pleasing thought, or pleasing hope" (*The Countess* 139) that night. However, it is Lady Fanny's this show of victory that fuels Charlotte's desire for Lord Clermont more:

> . . .; this one object so entirely engrossed her attention, that she forgot her usual diversion, the pleasure of coquetry slipt out of her remembrance, and her eyes were steadfastly fixed only on Lord Clermont's motions and behaviour (*The Countess* 139).

Lady Fanny's demonstration of her desire for Lord Clermont stimulates Charlotte's desire as well and makes her focus on his every act and behaviour. She is observed not to keep her eyes off him and then to make up plans "in order to gain the admiration of Lord Clermont" (*The Countess* 139). In this respect, the verbal indicators "object," "engrossed," and "attention" can be interpreted as references to homosocial desire. They present Lord Clermont as an object of desire that arouses desire in Charlotte. Therefore, it can be argued once more that Charlotte would not desire Lord Clermont if there was not the factor of Lady Fanny. This can also be observed in Charlotte and Lord Clermont's conversation:

> Every conversation that now passed between Lord Clermont and Lady Dellwyn, when they were remote from company to have no hearers but each other, bore a much greater resemblance to the roughness of contention, than to the softness of love (*The Countess* 143).

This scene proves that Charlotte's desire for Lord Clermont is shaped and determined only by Lady Fanny since Charlotte is observed not to enjoy Lord Clermont's conversation when Lady Fanny is not around to hear and witness them talking. At those moments, they are like a couple who argue

instead of uttering phrases of love to each other. And at those conversations, Charlotte decides to quit meeting him, a decision that is deferred whenever Lady Fanny comes into her mind:

> Within the small space of a quarter of an hour, she often made a resolution never to see him again; and, when he seemed ready to believe her assertions, and to take a formal leave of her, the apprehension of Lady Fanny gave such a sudden reflux to all her passions, that she forced a smile, condescended to call him back again, and revoke all she had declared before (*The Countess* 143).

As it is presented in the above scene, even the thought of Lady Fanny is enough to stimulate Charlotte's desire for Lord Clermont that is about to fade away. The verbal indicators "reflux" and "passions" point to this stimulated desire in Charlotte. The fear of "Lady Fanny's triumph, and the insult she expected as the natural consequence" (*The Countess* 143) awakens her passions, and a forced smile comes to her lips in order to maintain the relationship between them. Therefore, it may be stated that Charlotte is motivated by triangular desire in her attempts to win Lord Clermont's attention and affection and inherently to develop a relationship with him. Charlotte is portrayed to harbour no desire for Lord Clermont before the emergence of the triangular desire among Charlotte, Lady Fanny and Lord Clermont. For instance, Charlotte once "shunned Lord Clermont's offered gallantry" (*The Countess* 139) upon her husband's demand. Then, she could justify his behaviour on the ground that it might lead to "his resentment on that account" (*The Countess* 139). However, later she is observed to regard "Lord Dellwyn very barbarous for such his unreasonable desire" (*The Countess* 139). Charlotte, who can easily ignore Lord Clermont's advances before, now finds this "unreasonable." This noticeable change in her attitude towards Lord Clermont takes place just because he becomes an object of desire for Lady Fanny; otherwise, it may be argued that Charlotte would go on ignoring him. And this ignorance is presented as the reason why Lord Clermont leaves the town: "he plainly perceived by her behaviour that all attacks at that time would be in vain, and have no tendency to answer his purpose: He therefore resolved to leave Bristol" (*The Countess* 141-142). However, Lord Clermont, having learnt about the rivalry between Charlotte and Lady Fanny, decides to turn back to the town with the hope of regaining the attention of Charlotte. Like Lord Dellwyn, Lord Clermont makes use of Lady Fanny in order to arouse a desire in Charlotte for himself:

> The account of this visible rivalship between these two ladies brought Lord Clermont with a swift progress back to the Hot Wells, where he resolved, instead of taking any particular notice of Lady Dellwyn, to pay his first address to Lady Fanny, which caused the apparent preference given to her first evening after his arrival; for experience had informed him, that to pique a lady's vanity through one particular rival, whom she most earnestly desires to surpass, is no small step towards obtaining a great degree of power over her mind (*The Countess* 142).

Therefore, Lord Clermont, as stated before, is observed to show courtesy to Lady Fanny but a formal bow to Charlotte at the first public assembly he attends after his return to the town. This is all needed to stimulate Charlotte's desire for Lord Clermont. By means of making himself an object of desire for Lady Fanny, Lord Clermont aims for a desire in the heart of Charlotte. And since Charlotte has chosen Lady Fanny as the mediator of desire, she desires what Lady Fanny desires. She does not

choose her objects of desire herself but desires those that have been already chosen by Lady Fanny as objects of desire. Therefore, she feels a desire first for Lord Dellwyn and later for Lord Clermont since they have already been desired by Lady Fanny. And it seems quite possible that Charlotte's object of desire will change from Lord Clermont to somebody else on condition that Lady Fanny changes her object of desire.

After Lord Dellwyn and Lord Clermont, it is Mr. Farquhar's turn to be an object of desire for Lady Fanny. Lady Fanny addresses him "personally by the familiar appellations of *Chichisbee*, Gallant, &c. and when absent, was peculiarly eloquent in his praise" (*The Countess* 144). Charlotte finds such kind of attitude towards Mr. Farquhar by Lady Fanny enough to recognize Lady Fanny's desire for him. And at that moment, "she began to lessen her advances to Lord Clermont" (*The Countess* 144) considering that Lord Clermont is no longer desired by Lady Fanny. This inherently results in Clermont's failure to preserve his presence in triangularly structured bond among Charlotte, Lady Fanny and the object of desire. In such a structure, Charlotte as the one who desires and Lady Fanny as the mediator of desire have a constant presence. The object of desire, however, changes each time Lady Fanny desires something new, which is compulsory for the maintenance of the homosocial bond between Charlotte and Lady Fanny. In other words, they are linked by a bond that is created by desiring the same object.

Charlotte's tendency to determine her objects of desire considering Lady Fanny's can be argued to enhance Lord Clermont's chance of arousing desire in Charlotte. Lord Clermont, noticing triangular desire in Charlotte, is seen to continue his advances towards Lady Fanny, which inevitably enables him grabbing Charlotte's attention:

> Lord Clermont's experience, in his commerce with women, gave him many advantages; nor did he cease his pursuit of Lady Dellwyn, till he had, by her apprehension of losing his admiration, prevailed upon her to pay his own price for her temporary triumph, playing his part so artfully, as to keep her passions in a continual tumult, and gave her no time for reflexion, till it was too late to preserve her from his snares (*The Countess* 145).

Lord Clermont manages to arouse a desire in Charlotte probably by means of making her believe that he is still an object of admiration and affection for Lady Fanny. He is aware that otherwise he cannot achieve to regain her attention. In this regard, it can be argued that "playing his part so artfully" means his tricks to demonstrate himself as an object of desire for Lady Fanny. Lord Clermont performs his tricks so successfully that Charlotte cannot find any chance to adopt any reasoning on her doings and is observed to fall into his trap. In other words, "[f]or a second time she is tricked into an action that her judgment rejects, with equally serious results" (Bree, 1996: 127). First, she is "tricked into" a marriage that brings no happiness to her. Although she initially equals her marriage with Lord Dellwyn to prostituting, she is tempted into getting married with him by her homosocial desire that manifests itself in triangular desire. Then, she is "tricked into" adultery that causes her

divorce. And in this act she is motivated by homosocial desire once more. However, this act makes Charlotte "a social outcast, pursued by gossip and innuendo wherever she goes" (Bree, 1996: 128) in a period when "the situation of a woman against whom a divorce was sought was even worse – especially where the grounds were her adultery" (Bree, 1996: 127). She leaves London and moves to Paris where she would not hear "the words *divorce*, *Lord Clermont*, and many others equally displeasing to her ears" (*The Countess* 220). In other words, whereas her marriage leads to her tragedy, her adultery completes this process. In this respect, considering the fact that both her marriage and commitment of adultery are realized as an outcome of homosocial desire, it may be restated that homosocial desire has a decisive role in Charlotte's tragedy.

Female homosocial desire that manifests itself first in an intimate friendship but then in a bond of rivalry is the crucial element that advances the plot towards its tragic end in the novel. Charlotte admires Lady Fanny and establishes a sincere relationship, which can clearly be observed on the first days of Charlotte's arrival to London when they are portrayed to "seldom passed a day without seeing each other, or sending a billet of inquiry concerning each other's health" (*The Countess* 28). Even after the evening when Charlotte feels mortified upon "Lord Dellwyn's formal manner of treating her, and his peculiar attention to Lady Fanny in public" (*The Countess* 28), Charlotte and Lady Fanny are observed to exchange letters "expressing the highest friendship" between them although Charlotte "became much more formal" (*The Countess* 28). In addition, Charlotte's feeling very pleased at the news that Lady Fanny will return to the town (*The Countess* 126) and then their meeting "with all the reciprocal joy that could be expressed by two friends" (*The Countess* 128) may be given as examples to demonstrate the intimate bond that exists between them. This bond is presented as "the friendly sympathy" that even "rendered it easy to penetrate each other's thoughts" (*The Countess* 20) in the scene wherein Lady Fanny understands Charlotte's admire for her diamonds and Charlotte recognizes "Lady Fanny's countenance, a triumph of contempt over her weakness" (*The Countess* 20). However, meanwhile a kind of rivalry grows between them and Charlotte desires to possess what Lady Fanny retains or desires. This triangular desire manifests itself first in desiring Lady Fanny's belongings: her dresses and jewellery. Then, Charlotte desires the men chosen by Lady Fanny as an object of desire. That is to say, the object of desire is determined by Lady Fanny and Charlotte desires only whatever or whoever Lady Fanny desires. And she changes her object of desire according to Lady Fanny. By this way, Charlotte also secures her bond with Lady Fanny. Charlotte creates a kind of bond with Lady Fanny by sticking to her object of desire; however, when Lady Fanny quits a particular object, that bond is disturbed and exists no more, which redirects her desire towards the new one. As stated before, when Charlotte discovers that Lord Dellwyn is no longer an object of desire for Lady Fanny, her desire for Lord Dellwyn vanishes immediately and she begins to feel desire for whom she thinks of an object of desire for Lady Fanny. Therefore, Charlotte's objects of desire undergo an alteration from Lord Dellwyn to Lord Clermont. And because of the relationships Charlotte develops with them, one via marriage and the other via adultery, Charlotte

walks to her bitter end that is "a continual mortification" (*The Countess* 248), not enjoying "a retired life" and not being "sufficiently calm" in her mind (*The Countess* 249).

The nature of marriage and adultery the main female character is portrayed to be a partner in demonstrates that heterosexual relationships are not based on heterosexual desire but homosocial one. Charlotte is observed to get married with Lord Dellwyn and then to commit adultery with Lord Clermont not because they are objects of love for her but because they are objects of desire for Lady Fanny. At both relationships, Charlotte may be regarded successful in terms of obtaining what she desires; however, the results of them turn out to be destructive for Charlotte. In other words, Charlotte's accomplished heterosexual relationships include a nature of homosociality. In this respect, Charlotte's heterosexual relationship with Monsieur D'Orville that develops through the end of the novel after she moves to Paris may be regarded to support this nature of her heterosexual relationships. For the first time, in a heterosexual relationship she does not choose her object of desire out of homosocial desire and is observed to "entertain some suspicions that she had a heart to bestow" (*The Countess* 228). Although Charlotte is not portrayed to feel a passionate love (*The Countess* 228) for him, she at least is observed to enjoy his conversation contrary to her displeasure with Lord Clermont's conversation:

> She might with more propriety be said to have a small degree of partiality to Monsieur D'Orville, than to love him. Like Miss Biddy, she loved him the best of them all; for, "like the sun, she shone on all alike." She loved as a coquet might love: Nothing gave her so much pleasure as Monsieur D'Orville's conversation, except general admiration (*The Countess* 228).

Likewise, Charlotte desires heterosexual relationships with Lord Dellwyn and Lord Clermont even though she does not retain affection for them. It is Lady Fanny who makes them appealing to her. However, in the case of her relationship with Monsieur D'Orville, there is no portrayal of Lady Fanny or any other woman who acts a mediator of desire for Monsieur D'Orville. This time she has other concerns apart from vanity:

> To leave Monsieur D'Orville, was to quit the man whom she thought more amiable than any other had ever happened to her. She had no doubt but marriage was his view; a prospect which flattered both her love and her vanity. She hoped to bury all her misconduct in this change of name; and that the faults of Lady Dellwyn might be forgiven Madam D'Orville, as she was resolved never again to give the least occasion for censure (*The Countess* 232).

Unlike her relationships with Lord Dellwyn and Lord Clermont via which she desires a triumph over Lady Fanny, Charlotte looks for "love" and erasing "all her misconduct" via her marriage with Monsieur D'Orville. She is not portrayed to have a rivalry in this heterosexual relationship that has flourished out of Charlotte's own desire. She does not imitate any other character in choosing her object of desire. However, contrary to her marriage with Lord Dellwyn and her adultery with Lord Clermont, her marriage with Monsieur D'Orville is not presented to be accomplished. Monsieur D'Orville's father prevents their marriage declaring that "her character rendered her improper to

enter into his family" and "that he had applied to the King upon the affair; who had put his son under arrest, from which he should not be released till she had left the kingdom" (*The Countess* 244). Thus, Charlotte breaks off her relationship with Monsieur D'Orville, "the only man she had ever even fancied she had loved" (*The Countess* 244). Her relationships with Lord Dellwyn and Lord Clermont play an important role in the failure of her marriage with Monsieur D'Orville. Monsieur D'Orville's father does not accept Charlotte as her daughter-in-law all because of her infamous reputation that is based on her adultery. In other words, she is not allowed to develop a heterosexual bond out of love.

Homosocial desire is the central motive in the novel considering the realization of heterosexual relationships established out of homosocial concerns contrary to the failure of the ones formed out of heterosexual concerns. Homosocial desire that manifests itself in triangular desire leads to Charlotte's marriage and adultery which prove catastrophic for her. Charlotte's desire for heterosexual relationships with Lord Dellwyn and Lord Clermont is an outcome of her homosocial desire, namely her desire to develop a same-sex bond with Lady Fanny. And Charlotte establishes this bond via turning Lady Fanny into a rival over whom Charlotte desires a triumph by means of obtaining Lady Fanny's objects of desire. This inherently means that Charlotte desires whatever or whoever Lady Fanny desires, a condition which makes Lady Fanny the mediator of desire. Therefore, it may be concluded that Charlotte's homosocial desire is the central element that advances the plot in the novel towards its tragic end.

CONCLUSION

The analysis presented here is not merely due to social structures or social settings, which have hitherto been explored within the framework of patriarchy or its relevant concepts regarding the operational patterns through the fringes of societal institutions. Rather, the study tries to shed light on the behavioural and discursive indications apparently visible or discernible in the relationships between the same sex persons, who to a considerable extent are conceived through impeccable envisagement of the minds of essentialities. Therefore, this study does not deal with the "norms" or "codes of conduct" but attempts to reveal the potential causes and effects of the same sex relationships in the social context with reference to the individual psychic motives and desires.

In order to present a critical analysis of the representation of same-sex relationships that develop among the characters in Fielding's fiction, this dissertation has applied Sedgwick's concept of "homosocial desire" along with Rubin's "traffic in women," Strauss's "exchange of women" in marriage, Mauss's "gift-giving" and Girardian concepts of "triangular desire" and "rivalry" in the theory chapter. It has elaborated on the historical and fictional social background of the eighteenth-century in order to provide a clear picture of the dynamics and motives shaping the characters' same-sex relations. It has also presented a review of homosociality in historical and fictional world from Ancient times to the eighteenth-century, and of the concept of desire referring to Freud, Hegel, Lacan and Butler. Considering all these parameters, this dissertation has suggested four categories of homosocially structured patterns to be analysed from the perspective of the representation, manifestation and satisfaction of homosocial desire. In the next three analysis chapters, the study has investigated homosocial desire as represented in the same-sex relationships of the characters in Fielding's *David Simple*, *The Governess*, and *The Countess of Dellwyn*, and has claimed a relationship between homosocial desire and the development of the plot in the novels.

This study has tried to discuss same-sex relationships in Fielding's fiction from the perspective of homosocial desire, a concept coined by Sedgwick in her study, *Between Men*. Although homosociality and desire are two separate concepts that have been argued and analysed theoretically and individually in literature, Sedgwick (1985: 1) claims a sense of eroticism in same-sex social relationships by combining these two words, and thus aims to suggest "the potential unbrokenness between homosocial and homosexual". Moreover, Sedgwick's desire that has the same usage with the psychoanalytic one of "libido" refers to "the affective and social force . . . that shapes an important relationship" (1985: 2). In this respect, Sedgwick argues certain heterosexual relations such as

marriage and cuckoldry as a strategy to satisfy male homosocial desire (1985: 49). Therefore, in accordance with Sedgwick's argument this dissertation has analysed a number of homosocially structured patterns that exist among characters from the perspective of their potential for manifestation and satisfaction of homosocial desire.

This research into Fielding's *David Simple* concludes that male homosocial desire acts as the primary force for the establishment of same-sex relationships among the male characters and as the underlying motive behind their behaviours and decisions that play an important role in the development of the plot. In *David Simple*, male homosocial desire manifests itself in heterosexual marriages, male same-sex friendships and social settings that are homosocially, in this context male structured. First of all, this study suggests that heterosexual marriage in this novel is an agent for the male characters to develop intimate and strong relations or to strengthen already existing ones among them. For instance, Mr. Johnson, Moll's brother and Cynthia's father concern themselves with the homosocial bond with the prospective husband that they intend to secure via marriage more than their daughter's or sister's feelings. Mr. Johnson's plans to marry his daughter, Miss Nanny, first with David but then with Mr. Nokes who is regarded a more advantageous match, in this respect, support the claim that male characters are motivated by homosocial desire in heterosexual marriage. As for the marriage between Dumont and Isabella and the one between David and Camilla, this study argues that the male characters regard heterosexual marriage as a means to express their affection and appreciation they feel towards each other. That is to say, in these marriages male homosocial desire is the motivating force behind their decisions. In this regard, the emotional satisfaction they seek in these homosocial bonds supports Butler's discussion of heterosexual marriage as melancholic response to the prohibition of same-sex desire (Salih, 2002: 55). Secondly, this dissertation demonstrates that same-sex friendships among the male characters in *David Simple* both represent homosocial desire and serve as turning-points in the development of the novel. The friendships that David establishes with Daniel and his uncle and the one between Marquis and Dumont are representations of loving, caring, intimate and close bonds among the same-sexes. And each of them occupies an important part in the turning of events throughout the novel. Particularly the friendship between David and Daniel leads to the climax in David's life as the breakdown of this friendship causes all the remaining events in the rest of the novel. The analysis chapter has shown that after their break-up lack of a homosocial bond causes a traumatic effect on David stimulating his desire for a homosocial bond and inherently his journey throughout the country. Thirdly, this study shows that David's homosocial desire drives him into social settings where he is portrayed in the presence and the companionship of other men. In other words, these homosocial settings provide him a means to satisfy his homosocial desire. For this very reason, in his journey that he takes with the intention of finding a true friend in male David's first choice for destination turns out to be Royal-exchange. This choice causes David's encounter with Mr. Johnson, which paves the way for a marriage arrangement between David and Mr. Johnson's daughter and so on. In short, it sets the ground for

other actions in the course of the novel. In addition, David's portrayal with Orgueil and Mr. Spatter at a tavern, with Mr. Spatter at a coffee-house, with Orgueil at Covent-Garden and Mr. Spatter at Pall-Mall are all natural outcomes of homosocial desire since such social settings ensure purely male homosocial environment and inherently satisfaction of his homosocial desire. In this respect, this study demonstrates that what makes David enthusiastic and eager about entering into these social settings is nothing more than his homosocial desire.

Furthermore, the analysis chapter on *The Governess* has shown that female homosocial desire dominates all the actions, concerns and choices of the female characters in the novel. The historical author intends to convey the moral message about the importance of achievement and maintenance of female homosocial harmony. In accordance with this moralist concern, the novel explicitly celebrates same-sex friendship among the female characters. The study has shown that female homosocial desire in the little girls that attend Mrs. Teachum's boarding school is preserved and stimulated by means of a character, namely Miss Jenny Peace, and the life stories and tales told by the characters for entertainment during their leisure times. In *The Governess*, female homosocial desire manifests itself in these same-sex relations developed not only among these nine school girls but also their relationship with Mrs. Teachum, an old woman and Mrs. Wilson. First, considering the life stories of Mrs. Teachum and the girls, this dissertation argues that female homosocial desire has an effective force on the establishment of peaceful same-sex relationships. The study claims that Mrs. Teachum, deprived of all implications of heterosexuality such as having a husband and children, is supportive and suggestive in terms of the maintenance of a purely homosocial environment in the school. On the other hand, the characters who have thwarted homosocial desire in their life before attending this boarding school are portrayed to be in misery but to enjoy peace and harmony only after their homosocial desire is restored. Even the two girls lacking homosocial relations in their previous life are seen to feel glad about the restored female homosocial harmony among them. Second, the analysis of same-sex relations among the female characters after female homosocial harmony is restored reveals the explicit and decisive role of homosocial desire in the outcome of such relations. In this respect, this study argues that female characters in the novel are motivated by their homosocial desire in the establishment of intimate, close, loving and caring relationships among themselves, and derive satisfaction from these bonds. Third, this dissertation has shown that the fictional stories that the author presents through the girls are designed to stimulate female homosocial desire celebrating female homosociality in the narratives. Although the story of Caelia and Chloe has a happy ending with a heterosexual marriage, the girls at school are portrayed to concern and get happy about the reconciliation between these cousins but ignore the heterosexual union. By means of making the realization of heterosexual marriage possible only after the restoration of female homosocial bond between the cousins, this story is an agent to stimulate homosocial desire in the school girls. By the way, maintenance of this female homosocial bond leads the plot towards a happy ending, which is suggestive in terms of indicating the importance of homosocial desire in the

advancement of the plot. Besides, the story of Hebe narrating a number of female homosocial bonds that can be either constructive or destructive for the lives of characters but do great in the development of the plot promotes homosociality by presenting a happy ending in which the princess rules her kingdom and lives happily with her people without a prince who is the primary indicator of heterosexual relationships.

Lastly, the analysis chapter on *The Countess of Dellwyn* has shown that female homosocial desire that manifests itself in the form of triangular desire is the primary motive leading Charlotte towards the development of her heterosexual relationships. Charlotte is motivated by homosocial desire in her marriage and adultery that turn out to be dramatic turning points in the changes of her life. Although Charlotte and Lady Fanny feel a bond of affection for each other, the relationship between them turns into a rivalry after the climactic scene wherein Lady Fanny's jewels arouse a burning desire in Charlotte for possessing them. From that point on, Charlotte begins to desire whatever Lady Fanny chooses as object of desire. In this triangular relationship, Charlotte acts as the subject and Lady Fanny as the mediator whereas the object is destined to change in accordance to Lady Fanny's desires. The object of desire becomes Lord Dellwyn, which leads to Charlotte's marriage. Charlotte admits to get married with Lord Dellwyn only because he is already desired by her rival, Lady Fanny. This marriage becomes the first step towards her moral downfall since Charlotte has regarded such a marriage as prostitution before. However, Lord Dellwyn cannot preserve his position in this triangular relationship more. He is replaced by Lord Clermont when Charlotte recognises Lady Fanny's ignorance for Lord Dellwyn but desire for Lord Clermont. But this does not last long since this time Mr. Farquhar is Lady Fanny's object of desire and inherently Charlotte's. Charlotte's heterosexual desire for Lord Clermont and Mr. Farquhar ends up with her adultery. This study claims that Charlotte intends to maintain a bond with Lady Fanny by means of desiring Lady Fanny's object of desire. On the surface, it is her heterosexual relationships that lead Charlotte to her tragic and miserable end; nevertheless, the underlying reason is female homosocial desire that plays a crucial role in Charlotte's acts and behaviours concerning her heterosexual relations. In order to support the decisive role of homosocial desire in her heterosexual relationships, this dissertation also refers to her unaccomplished marriage with Monsieur D'Orville by means of claiming that this marriage is not accomplished because Charlotte is motivated by her heterosexual but not homosocial desire in this marriage. That is to say, this dissertation has shown that female homosocial desire that manifests itself in triangular desire and rivalry shapes the main character's heterosexual relationships as marriage and adultery and thus develops the plot towards its tragic end.

As a result, this study has demonstrated that same-sex relationships in these novels are representation and manifestation of homosocial desire. In order to satisfy homosocial desire, certain social structures and patterns such as heterosexual marriage, same-sex friendships, social settings and triangular relationships are developed. In other words, homosocial desire plays a decisive role in

the acts, behaviours and choices of the characters, and thus in the development of the role. In *David Simple*, male homosocial desire is satisfied in the same-sex bonds established via heterosexual marriage, same-sex friendships, and social settings. On the other hand, *The Governess* is marked by its celebration of female homosocial desire that is represented in same-sex friendships among the characters. As for *The Countess of Dellwyn*, female homosocial desire that manifests itself in triangular desire and rivalry is the primary motive for the marriage and adultery in the novel. In short, this study claims that in all these novels homosocial desire that shapes same-sex relationships among the characters has an effective and decisive role in the characters' acts, behaviours and decisions that develop the narrative plot.

As regards further studies, those who are dealing with social research, including educational studies, can consider the findings of this study and investigate the therapeutic and motivational aspects of same sex circles as well as some complications pure homosociality may bring about.

REFERENCES

Aristophanes (2010), **Lysistrata, The Women's Festival, and Frogs,** (Trans. Michael Ewans), University of Oklahoma Press: Norman.

Aristotle (1997), "Nicomachean Ethics", Philip Blosser and Marshell Carl Bradley (Eds.), **Friendship: Philosophic Reflections on a Perennial Concern,** (51-66), University Press of America: United States of America.

Bailly, Lionel (2009), **Lacan: A Beginner's Guide,** Oneworld Publications: Oxford.

Barker-Benfield, G. J. (1992), **The Culture of Sensibility: Sex and Society in Eighteenth Century Britain,** The University of Chicago Press: Chicago.

Beiser, Frederick (2005), **Hegel,** Routledge: New York & London.

Bird, Sharon R. (1996), "Welcome to Men's Club: Homosociality and the Maintenance of Hegemonic Masculinity", **Gender and Society,** 10 (2), 120-132.

Boudreau, Brigitte (2011), "Libidinal Life: Bram Stoker, Homosocial Desire and the Stokerian Biographical Project", **Brno Studies in English,** 37(2), 42-59.

Brand, Dana (1991), **The Spectator and the City in Nineteenth-Century American Literature,** Cambridge University Press: United States of America.

Bree, Linda (1996), **Sarah Fielding,** Twayne Publishers: New York.

Castle, Terry J. (1979), "Amy Who Knew My Disease: A Psychosexual Pattern in Defoe's *Roxana*", **ELH,** 46(1), 81-96.

Clark, David (2009), **Between Medieval Men: Male Friendship and Desire in Early Medieval English Literature,** Oxford University Press: New York.Clayton, Antony (2003), **London's Coffee Houses: A Stimulating Story,** Historical Publications: London.

Classen, Albert (2010), "Introduction", Albert Classen and Marilyn Sandidge (Eds.), **Friendship in the Middle Ages and Early Modern Age,** (1-184), De Guyter: Berlin.

Clayton, Antony (2003), **London's Coffee Houses: A Stimulating Story,** Historical Publications: London.

Coates, Jennifer (1996), **Women Talk,** Blackwell Publishers: Oxford.

Colebrook, Claire (2010), "Repression", Adrian Parr (Ed.), **The Deleuze Dictionary,** Edinburgh University Press: Edinburgh.

Çıraklı, Mustafa Zeki (2015), **Henry Fielding ve Roman Sanatı,** Serander Yayınları: Trabzon.

Defoe, Daniel (1994), **Moll Flanders,** Penguin Books Ltd.: London.

Deleuze, G. and Felix Guattari (1983), **Anti-Oedipus: Capitalism and Schizophrenia,**University of Minnesota Press: Minneapolis.

Doody, Margaret Anne (1996), "Samuel Richardson: fiction and knowledge", John Richetti (Ed.), **The Cambridge Companion to the Eighteenth Century Novel,** (90-119), Cambridge University Press: Cambridge.

Edwards, Jason (2009), **Eve Kosofsky Sedgwick,** Routledge: London.

Ellis, Markman (2004), **The Coffee House: A Cultural History,** Weidenfeld & Nicolson: London.

Faderman, Lilian (1981), **Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present,** William Morrow and Company, Inc.: New York.

Fielding, Henry (2012), **The History of Tom Jones, a Foundling,** Penguin English Library: London.

Fielding, Sarah (1994), **The Adventures of David Simple,** Oxford University Press: United Kingdom.

_____ (2002), **The History of the Countess of Dellwyn,** Blackmask Online.

_____ (2006), **The Governess, or The Little Female Academy,** Tredition GmbH: Hamburg.

Fleming, Patrick C. (2013), "The Rise of the Moral Tale: Children's Literature, the Novel and The Governess", **Eighteenth-Century Studies,** 46 (4), 463-477.

Forsyth, William (1969), **The Novels and Novelists of the Eighteenth Century in Illustration of the Manners and Morals of the Age,** The Folcroft Press, Inc.: London.

Foucault, Michel (1978), **The History of Sexuality Vol 1: An Introduction,** Pantheon Books: New York.

_____ (1995), **Discipline & Punish: The Birth of the Prison**, Vintage Books: New York.

_____ (1998), **The Will to Knowledge,** Penguin Books: England.

Freud, Sigmund (1961) "The Libido's Attachment to Objects", Talcott Parsons, Edward Shils, Kaspar D. Noegele and Jesse R. Pitts (Eds.), **Theories of Society: Foundations of Modern Sociological Theory Vol. II,** (729-730), Free Press of Glencoe: New York.

Gadeken, Sara (2002), "Managing and Marketing Virtue in Sarah Fielding's *History of the Countess Dellwyn*", **Eighteenth-Century Fiction,** 15(1), 19-34.

Gautier, Gary (1998) "Henry and Sarah Fielding on Romance and Sensibility", **NOVEL: A Forum on Fiction,** 31(2), 195-214.

George, M. Dorothy (1992), **London Life in the Eighteenth Century,** Penguin Books: England.

Girard, René (1976), **Deceit, Desire, and the Novel: Self and Other in Literary Structure,** (Trans. Yvonne Freccero), The Johns Hopkins University Press: Baltimore; London.

Gordon, Colin (Ed.) (1980), **Power/Knowledge: Selected Interviews & Other Writings 1972-1977 by Michel Foucault,** Panhteon Books: New York.

Graves, Robert (2004), **Yunan Mitleri,** (Trans. Uğur Akpur), Say Yayınları: İstanbul.

Gueorguieva, Milena (2010), **Between Good Girls and Vile Friends: Femininity, Alterity and Female Homosociality in the Nineteenth-Century British Gothic Novel,** Unpublished Doctorate Thesis, University of Southern California, <http://search. proquest.com/ pqdtft/docview/750445145 /135BDFB02D833197EDC/ 1?accountid= 7412>.

Halperin, David M. (1997). **Saint Foucault: Towards a Gay Hagiography,** Oxford University Press: USA.

Harris, Jocelyn (1987), **Samuel Richardson,** Cambridge University Press: Cambridge.

Hartmann, Heidi (1976), "Capitalism, Patriarchy, and Job Segregation by Sex", **Signs**, 1(3), 137-169.

_____ (1997), "The Unhappy Marriage of Marxism and Feminism: Towards a More Progressive Union", *The Second Wave: A Reader in Feminist Theory*, (97-122), Linda Nicholson (Ed.), Routledge: New York.

Heath, Stephen (1992), **Flaubert: Madame Bovary,** Cambridge University Press: Cambridge.

Herndl, Daniel Price (1997), "Desire", **Feminisms: An Anthology of Literary Theory and Criticism,** Robyn R. Warhol and Diane Price Herndl (Eds.), Rutgers University Press: New Jersey.

Hill, Bridget (2013), **Eighteenth-Century Women: An Anthology,** Routledge: Oxon.

Hogan, Michael (1997), "Man to Man: Homosocial Desire in Reynolds Price's Short Fiction", **South Atlantic Review,** 62(2), 56-73.

Hogg, James and Marryat, Florence (1866), **London Society,** William Clowes and Sons: London.

Holland, Eugene (2010), "Desire & Social-Production", **Adrian** Parr (Ed.), **The Deleuze Dictionary,** Edinburgh University Press: Edinburgh.

Homer, Sean (2005), **Jacques Lacan,** Routledge: Oxon.

Hunter, J. Paul (1990), **Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction,** W.W. Norton & Company: New York.

Irigaray, Luce (1985), **This Sex Which is not One,** Cornell University Press: New York.

Jenkins, Scott (2009), "Hegel's Concept of Desire", **Journal of the History of Philosophy,** 47(1), 103-130.

Kalkavge, Peter (2007), **The Logic of Desire: An Introduction to Hegel's Phenomenology of Spirit,** Paul Dry Books: Philadelphia.

Kant, Immanuel (1997), "The Doctrine of Virtue", Philip Blosser and Marshell Carl Bradley (Eds.), **Friendship: Philosophic Reflections on a Perennial Concern,** (213-218), University Press of America: United States of America.

Kelly, Mark G. E. (2009), **The Political Philosophy of Michel Foucault,** Routledge: London.

_____ (2013), **Foucault's History of Sexuality: The Will to Knowledge, Vol.1**, Edinburgh University Press: Edinburgh.

Kempe, Margery (2015), **The Book of Margery Kempe,** (Trans. Anthony Bale), Oxford University Press: Oxford.

Kimmel, Michael and Aronson, Amy (2004), **Men & Masculinities: A Social, Cultural, and Historical Encyclopedia,** ABC-CLIO, Inc.: California.

Kimmel, Michael S. (2000), **The Gendered Society,** Oxford University Press: New York and Oxford.

Kitch, Aaron (2009), **Political Economy and the States of Literature in Early Modern England,** Ashgate Publishing Limited: England.

Kojeve, Alexandre (1969), **Introduction to the Reading of Hegel,** Allan Bloom (Ed.), Cornell University Press: Ithaca & London.

Lacan, J. (1988), **The Seminar of Jacques Lacan: Book II The Ego in Freud's Theory and in the technique of Psychoanalysis 1954-1955**, Jacques-Alain Miller (Ed.), (Trans. Sylvana Tomaselli), W.W. Norton & Company: New York; London.

_____ (2001), **Ecrits: A Selection,** (Trans. Alan Sheridan), Routledge: New York; London.

_____ (2006), **Ecrits: The First Complete Edition in English,** (Trans. Bruce Fink), W.W. Norton & Company: New York; London.

Lee, Anthony W. (2010), "Introduction: Authority and Influence in Eighteenth-Century British Literary Mentoring" Anthony W. Lee (Ed.), **Mentoring in Eighteenth-Century British Literature and Culture,** Ashgate Publishing: England.

Lemaire, Anika (1996), **Jacques Lacan,** (Trans. David Macey), Routledge: New York & London.

Levi-Strauss, Claude (1969), **The Elementary Structures of Kinship,** Eyre & Spottiswoode: London.

Lewis, C. S (1997), "The Four Loves", Philip Blosser and Marshell Carl Bradley (Eds.), **Friendship: Philosophic Reflections on a Perennial Concern,** (289-304), University Press of America: United States of America.

Lipking, L. and Monk, S. H. (2000), "The Restoration and the Eighteenth Century", M. H. Abrams and Stephen Greenbalt (Eds.), **The Norton Anthology of English Literature: Volume 1,** 7th ed., W.W. Norton Company: United States of America.

Lipman-Blumen, Jean (1976), "Toward a Homosocial Theory of Sex Roles: An explanation of the Sex Segregation of Social Institutions", **Signs,** 1(3), 15-31.

Livesey, Graham (2010), "Assemblage", Adrian Parr (Ed.), **The Deleuze Dictionary,** Edinburgh University Press: Edinburgh.

Maurer, Shawn Lisa (2010), "Happy Men?: Mid-Eighteenth-Century Women Writers and Ideal Masculinity", Sarah S.G. Frantz and Katharina Rennhark (Eds.), **Women Constructing Men: Female Novelists and Their Male Characters, 1750-2000,** (11-30), Lexington Books: United States of America.

Mauss, Marcel (1990), **The Gift: The Form and Reason for Exchange in Archaic Societies,** (Trans. W. D. Halls), Routledge: New York; London.

McDowall, David (1989), **An Illustrated History of Britain,** Longman: Harlow.

Merriam-Webster (2016), "Homosocial", https://www.merriam-webster.com/dictionary/homosocial, (5.12. 2016).

Miller, Stuart (1983), **Men and Friendship,** Gateway Books: London.

Montaigne (1997), "Of Friendship", Philip Blosser and Marshell Carl Bradley (Eds.), **Friendship: Philosophic Reflections on a Perennial Concern,** (153-164), University Press of America: United States of America.

O'Connor, Pat (1992), **Friendships between Women: A Critical Review,** Harvester Wheatsheaf: Hertfordshire.

Olsen, Kirstin (1999), **Daily Life in the 18th Century England,** Greenwood Press: London.

Oxford Dictionaries (2016), "Homosocial", https://en.oxforddictionaries.com/definition/ homosocial, (5.12. 2016).

Patton, Paul (2000), **Deleuze and the Political**, Routledge: London.

Percy, Carol (2009), "Learning and Virtue: English Grammar and the Eighteenth Century Girls' School", Mary Hilton and Jill Shefrin (Eds.), **Educating the Child in Enlightenment Britain: Beliefs, Cultures, Practices.** Ashgate Publishing: England.

Philips, Katherine (2000), "To My Excellent Lucasia, On Our Friendship" Alan Rudrum, Joseph Black and Holly Faith Nelson (Eds.), **The Broadview Anthology of Seventeenth-Century Verse & Prose,** Broadview Press: Canada.

Plato (1994), **Symposium,** (Trans. Robin Waterfield), Oxford University Press: Oxford.

Porter, Roy and Roberts, Marie Mulvey (Eds.) (1996), **Pleasure in the Eighteenth Century,** New York University Press: New York.

Porter, Roy (1990), **English Society in the Eighteenth Century,** Penguin Books: London.

_____ (1994), **London: A Social History,** Hamish Hamilton: London.

Probyn, Clive T. (1987), **English Fiction of the Eighteenth Century 1700-1789,** Longman: New York.

Richetti, John J. (1987), **Daniel Defoe,** Twayne Publishers: Boston.

Roberts, Marie Mulvey (1996), "Pleasures Engendered by Gender: Homosociality and the Club", Roy Porter and Marie Mulvey Roberts (Eds.), **Pleasure in the Eighteenth Century,** (48-76), New York University Press: New York.

Ross, Alison (2010), "Desire", Adrian Parr (Ed.), **The Deleuze Dictionary,** Edinburgh University Press: Edinburgh.

Roulston, Chris (2010), **Narrating Marriage in Eighteenth-Century England and France,** Ashgate Publishing: England.

Rubin, Gayle (1997), "The Traffic in Women: Notes on the "Political Economy" of Sex", Linda Nicholson (Ed.), **The Second Wave: A Reader in Feminist Theory,** (27-62), Routledge: New York.

Salih, Sara (2002), **Judith Butler,** Routledge: London.

Sandidge, Marilyn (2010), "Women and Friendship", Albert Classen and Marilyn Sandidge (Eds.), **Friendship in the Middle Ages and Early Modern Age,** (92-105), De Guyter: Berlin.

Schotland, Sara Deutch (2010), "Talking Bird and Gentle Heart: Female Homosocial Bonding in Chaucer's "Squire's Tale", Albert Classen and Marilyn Sandidge. (Eds.), **Friendship in the Middle Ages and Early Modern Age,** 525-542, De Guyter: Berlin.

Sedgwick, Eve Kosofsky (1985), **Between Men: English Literature and Male Homosocial Desire,** Columbia University Press: New York.

Shakespeare, William (2002), **The Complete Works of William Shakespeare,** DKY Editions: Türkiye.

Sheppard, Francis (1998), **London: A History,** Oxford University Press: New York.

Smith, Timothy Eric (2012), **The Male Body, Male Homosocial Desire and the Comedic Device Penis in Contemporary Hollywood Comedies,** Unpublished Master Thesis. University of Concordia, 2012. <http://spectrum.library.concordia.ca/974484/1/Smith_Timothy_ MA _ F2012.pdf>

Speck, William Arthur (1998), **Literature and Society in 18th Century England: Ideology, Politics and Culture, 1680-1820,** Longman: Harlow, Essex.

Solomon, Harry M. (1996), **The Rise of Robert Dodsley: Creating the New Age of Print,** The Board of Trustees, Southern Illinois University: Unites States of America.

Sterne, Laurence (2012), **The Life and Opinions of Tristram Shandy, Gentleman,** Harper Press: London.

Stoler, Ann Laura (1995), **Race and Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things,** Duke University Press: Durham and London.

Surin, Kenneth (2010), "Marx, Karl", Adrian Parr (Ed.), **The Deleuze Dictionary,** Edinburgh University Press: Edinburgh.

Suzuki, Mika (1998), **The 'True Use of Reading': Sarah Fielding and Mid Eighteenth-Century Literary Strategies,** Unpublished Doctorate Thesis, University of London.

Taylor, E. Derek (2009), **Reason and Religion in Clarissa: Samuel Richardson and 'The Famous Mr. Norris, of Bemerton',** Ashgate Publishing Limited: England.

Tin, Louis-Georges (2012), **The Invention of Heterosexual Culture,** The MIT Press: Massachusetts.

Todd, Janet (1980), **Women's Friendship Literature in,** Columbia University Press: New York.

Urgan, Mina (2008), **İngiliz Edebiyatı Tarihi,** Yapı Kredi Yayınları: İstanbul.

URL, "Jasmine Flower Meaning" (n.d.), http://www.flowermeaning.com/jasmine-flower-meaning/ (20.03.2017).

URL, "What is the Meaning of Honeysuckle Flower?" (n.d.), https://www.ehow.com/ facts _6754712_meaning-honeysuckle-flower_.html (20.03.2017).

Varey, Simon (1996), "The Pleasures of the Table", Roy Porter and Marie Mulvey Roberts (Eds.), **Pleasure in the Eighteenth Century,** (36-47), New York University Press: New York.

Verini, Alexandra (2016), "Medieval Models of Female Friendship in Christine de Pizan's *The Book of the City of Ladies* and Margery Kempe's *The Book of Margery Kempe*", **Feminist Studies,** 42(2), 365-391.

Waterfield, Robin (1994), "Introduction", Symposium, Plato. Oxford University Press: Oxford.

CURRICULUM VITAE

Nilgün MÜFTÜOĞLU was born in Akyazı, Sakarya, in 1983. She finished primary and secondary schools in Bafra, Samsun. In 2001, she attended the English Language and Literature Department of Hacettepe University, Ankara. After graduating from the department in 2005, she began to work as an English teacher at a state secondary school in Sürmene, Trabzon. She did her MA in Applied Linguistics at Karadeniz Technical University, Trabzon. In 2008, she was recruited as a lecturer in the School of Foreign Languages, Karadeniz Technical University and since then she has been giving lessons in the same school.

MÜFTÜOĞLU is single, and speaks English and German.