SENTIMENTAL DISCIPLINE: A NARRATOLOGICAL ANALYSIS OF SUSAN WARNER'S *THE WIDE, WIDE WORLD*

SENTİMENTAL DİSİPLİN: SUSAN WARNER'IN "THE WIDE, WIDE WORLD" ADLI ROMANI ÜZERİNE ANLATIBİLİMSEL BİR İNCELEME

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Abstract

The narrative strategies that Susan Warner uses in her evangelical, sentimental novel The Wide, Wide World (1850) to develop sympathy in the reader have mainly been analyzed at the level of the "story" whereas the role the narrator plays in the production of sympathy has not received as much attention. The aim of this paper is to examine the sympathetic relationship between the narrator and the novel's heroine, Ellen Montgomery, as well as to show how such a relationship contributes to the novel's sentimental rhetoric. Richard Brodhead's theory of "disciplinary intimacy" that he develops in Cultures of Letters (1993) and Gérard Genette's Narrative Discourse (1972) will constitute the theoretical framework of the study.

Öz

Susan Warner'ın The Wide, Wide World (1850) adlı evangelist, sentimental romanında okuyucu ve metin arasındaki sempatinin "öykü" düzeyinde nasıl kurulduğuna dair pek çok çalışma bulunmasına rağmen, sempatinin "anlatma" düzeyinde nasıl inşa edildiği derinlemesine incelenmemiştir. Bu çalışmanın amacı, romandaki anlatıcı ve romanın ana karakteri Ellen Montgomery arasındaki sempatik ilişkiyi incelemek ve bu ilişkinin romanın sentimental bir retorik etki yaratmasına nasıl katkıda bulunabileceğini tartışmaktır. Richard Brodhead'in Cultures of Letters adlı eserinde geliştirdiği "sevgi yoluyla disiplin" kavramı ve Gérard Genette'in Narrative Discourse'da formule ettiği anlatıya dair kavramlaştırmalar bu çalışmanın kuramsal çerçevesini oluşturacaktır.

The narrative strategies that Susan Warner uses in her evangelical, sentimental novel The Wide, Wide World (1850) to develop sympathy in the reader have mainly been analyzed at the level of the "story" whereas the role the narrator plays in the production of sympathy has not received as much attention. The aim of this paper is to examine the sympathetic relationship between the narrator and the novel's heroine, Ellen Montgomery, as well as to show how such a relationship contributes to the novel's sentimental rhetoric. The analysis, therefore, will focus on the narration to explore how sympathy is built at the extradiegetic level of the narrator. Richard Brodhead's theory of "disciplinary intimacy" that he develops in Cultures of Letters (1993) and Gérard Genette's Narrative Discourse (1972) will constitute the theoretical framework of the study. It will be argued that the narration in The Wide, Wide World works in line with Ellen's "discipline through love" at the story level and thus contributes to the overall sentimental project of the novel.

Jane Tompkins in her "Afterword" to the novel's 1987 Feminist Press edition points out the parallels between American women's involvement in the evangelical reform movement in the years before the Civil War and women's sentimental fiction. Susan Warner and her sister, Anna Warner, belonged to an evangelical organization, The New York City Tract Society, the purpose of which was *"to help the city's poor by distributing a religious tract to every family once a month"* (Tompkins 594). Tompkins cites their *Eleventh Annual Report* (1837) to demonstrate the commonalities between what guides the activities of such religious societies and the writing of sentimental fiction: *"Be much in prayer"* the directions given to the members of the Society insist. *"Go from your closet to your work and from your work return again to the closet"* (Qtd. in Tompkins 594). According to Tompkins,

> To understand what made these Directions meaningful and effective for the people who carried them out is to understand the power of what has been labeled pejoratively, and in retrospect, 'sentimental' fiction. 'Sentimental' novels take place, metaphorically and literally, in the 'closet.' Their heroines rarely get beyond the confines of a private space – the kitchen, the parlor, the upstairs chamber – and most of what they do takes place inside the 'closet' of the heart… This fiction shares with the reform movement a belief that all true action is not material but spiritual (594).

In *The Masochistic Pleasures of Sentimental Literature* (2000) Marianne Noble holds that "the cult of sensibility" arose as a reaction to "Hobbesian pessimism"[1] and "Calvinist determinism"[2] in the late seventeenth and eighteenth centuries (62). As opposed to such pessimistic conceptualizations of human nature, sentimentalism posits that *"human beings are naturally inclined to virtuous actions because of the pleasurable feelings such actions generate and because of the unpleasurable feelings of not doing them"* (62). The sentimentalist philosophy propounds that through an "innate" faculty of "moral sense" we all can *"experience another's pains … through sympathetic identification" (63).* As a consequence, "sympathetic identification" is considered a means to "virtuous/benevolent actions." There is, in other words, an indivisible relationship between sympathy and morality,

[1] *"Hobbes took the very worst view of man in a natural state,"* hold Bronowski and Mazlish (204). *"He assumed that there would be a war of 'every man against every man,' each distrusting the other and all desiring power; that there would be no industry or culture in such conditions; and, that, in his famous words, 'the life of man, [would be] solitary, poor, nasty, bruitish and short'"* (204).

[2] Noble states that Calvinism *"tended to see human nature as inherently sinful, the body and feelings as sites of corruption and confusion, and passion as 'the devil in the inside of man'"* (62).

as is developed in *The Theory of Moral Sentiments* (1759) by Adam Smith, who sees *"sympathy as the foundation of any moral society"* (Qtd. in Noble 63).[3] Noble uses the expression, "sympathetic extensions into each others' experiences," interchangeably with "sympathetic identification" in order to emphasize that "the sentimental project is one of unification" (64). "Sentimentalism", in Elizabeth Barnes's words, *"is a manifestation of the belief in or yearning for consonance – or even unity"* (597). In brief, sentimentalism is a philosophical, political, and aesthetic tradition that maintains a belief in an inherent moral capacity of sympathy in all human beings, through which we can go beyond the limits of our individual selves and thus form a union with others.

In the light of these basic tenets of sentimentalism, Noble formulates the defining characteristics of sentimental writing as follows:

> [S]entimental authors idealized characters who sympathized with and assisted those who suffered; they encouraged readers similarly to feel the experiences of fictional characters, to seek the truth of a book through emotional and physical identification; they urged them to adopt appropriately humanitarian behaviors accordingly. They endorse an epistemology that is neither purely rational nor purely sensual but blends both in a form of apprehension that is best – though imperfectly – understood as 'intuition,' consultation with the 'heart,' or simply 'feeling' (64).

Departing from Noble's definition it can be held that in sentimental writing sympathy functions at more than one level: there is, first of all, "sympathetic identification" between characters in the text; second, the reader is "encouraged" to sympathize with these characters; and, finally, the reader, trained in sympathizing, is expected to act accordingly in her/his life, as well. In addition, at all these levels, "sympathetic identification" has its roots in the "heart" rather than in pure reason; in other words, this is a heart/feeling based cognition.

Noble's passage above also pinpoints some of the strategies sentimental writing uses to create sympathy in the reader: the story includes "suffer[ing]" as well as benevolent characters who share the sufferer's pain and help her/him; these good-hearted characters are "idealized"; and, themes emphasize the notion of

[3] The connection Adam Smith draws between sympathy and "moral society" is built on Shaftesbury's theory of a "moral sense," according to which, *"in addition to the familiar five physical senses, an innate human faculty…determines right and wrong by allowing one person to experience another's pains and pleasures through sympathetic identification, to know intuitively and experientially rather than through reason"* (Noble 63).

sympathetic union, which, however, is broken apart as the story unfolds. *"Sentimental tears are shed over sundered unions",* holds Noble (65). Suffering in the story results from the disruption of unions; yet, this eventually gives birth to other unions both between the suffering character and the characters symphathizing with her/him as well as between these characters and the reader. Unions are "sundered," in other words, so that some others can be built; and, the reader is invited to observe this construction process so that s/he can learn (by heart) how to create similar bondings in her/his own life. Noble states that *"in keeping with the rise of a secular culture, the sentimental plot frequently conceives of the unity that has been ruptured in psychological rather than religious terms: intimate relationships between mother and child, or husband and wife, or friend and friend";* she further adds that *"one of the most frequently represented forms of separation in sentimentality is that of mother and child"* (65).

The Wide, Wide World employs all these sentimental strategies. The affectionate union between Ellen Montgomery and her mother is disrupted at the beginning of the novel. Since her mother is very ill, Ellen's father takes her to Europe leaving Ellen with her aunt, Miss Fortune. Ellen is left alone in the wide, wide world at an early age, which, however, paves the way for her entry into unions with other characters such as Alice and her brother John Humphreys, who sympathize with and assist her in her journey of life. Warner's novel follows "the paradigmatic plot" of women's sentimental fiction, which, according to Baym, involves *"a young heroine who is sundered from a unity enjoyed with her mother and family, set adrift upon the world, and driven to recreate that lost state of plenitude, usually in marriage"* (Qtd. in Noble 65). It is hinted that Ellen gets married at the end of the novel; yet, the marriage union in this evangelical novel emerges as a means to Ellen's union with God, which compensates for that initial "lost state of plenitude." In other words, the original union with her mother is disrupted so that she can learn to submit to God's authority and love him the most. *"Ellen's real mother is shown to be nothing more than a vessel, or channel, for the spirit of God. As the minister on the ship tells Ellen, your mother 'has only been, as it were, the hand by which he supplied you'"* (Bromell 140). Her love for her prospective husband, John, does not detract from her love for God. On the contrary, they coincide, which could be illustrated by the following dialogue between Ellen and John towards the end of the novel where they meet in Scotland after a long period of separation:

> 'Oh, John! Sometimes lately I have almost thought that I should only see you again in heaven.'
> 'My dear Ellie! I shall see you there, I trust; but if we live we shall spend our lives here together first. And while we are parted we will keep as near as possible by praying for and writing to each other. And what God orders let us quietly submit to.'
> Ellen had much ado to command herself at the tone of these words and John's manner, as he clasped her in his arms and kissed her brow and lips. She strove to keep back a show of feeling that would distress and might displease him. But the next moment her fluttering spirits were stilled by hearing the few soft words of prayer that he breathed over her head. It was a prayer for her and for himself, and one of its petitions was that they might be kept to see each other again. Ellen wrote the words on her heart (565).

Like all the benevolent characters that sympathetically help Ellen in the difficulties she faces in her life, John also teaches Ellen to submit to "what God orders" to gain eternal peace and satisfaction. As Tompkins puts it, *"the endlessly demanding attempt to achieve self-sacrifice…is the principle of Ellen's education"* (586).

In what follows, it will be argued that it is not only Ellen but also the reader who receives the same education about "self-sacrifice." As pointed out early on, sentimental literature aims to effect a change in the reader by addressing the reader's "heart" so that the reader, upon return from the storyworld back to her/his actual life, can put into practice the principle of "sympathetic identification" with others. In the case of *The Wide, Wide World*, the object of this desire to unite, more than anything else, is God. Consequently, the reader, too, is encouraged to seek to be one with God. "Learning to resign oneself to the will of God," Tompkins holds, "was not regarded as cowardly or defeatist behavior but as a realistic way of meeting the facts of life" in the pre-Civil War period (593). Warner's novel, informed thematically and formally by the ideology of self-sacrifice and submission to the authority of God, is a paradigmatic text of its time. *"[M]ost readers [of The Wide, Wide World] found the doctrine [of submission] familiar and persuasive, for it belonged to the ideology of the evangelical reform movement that had molded the consciousness of the nation in the years before the Civil War"* (Tompkins 593).

In *Cultures of Letters*, Richard Brodhead analyzes *The Wide, Wide World* and some other nineteenth-century American works of fiction in the light of the theory he calls "disciplinary intimacy" or "discipline through love" (17-18). According to Brodhead,

> ...the cultural assertion embodied in disciplinary intimacy generates on one front an animus against corporal punishment; on another front a normative model of character formation; on another, a particular configuration of training institutions designed to support that character-building plan; and on yet another, a new place for literary reading in cultural life (18).

Before dwelling on "disciplinary intimacy," Brodhead focuses on corporal punishment from within the framework of American cultural history in order to show the differences between the two types of discipline. Corporal punishment is *"discipline performed on the body"* (13) the tools of which are, for instance, lash, cat or rod (16). This mode of discipline is characterized by bodily harm given to *"the transgressor"* in a *"publicly visible form"* (16). Corporal punishment is not limited to the type of discipline performed on slaves or criminals in the antebellum America; it was also the major approach to child discipline, especially in the Calvinist America[4]. As Goshgarian puts it in *To Kiss the Chastening Rod* (1992), *"Puritan educators...conceived childrearing as, at bottom, a process of smashing the satanic toddler's congenital resistance to authority"* (37). In the post-Calvinist era, however, especially after the 1820s, anticorporal thinking and the "discipline of intimacy" gained ascendancy (Goshgarian 39).

According to Brodhead, "the primary assumptions" of this new kind of discipline as regards pedagogy are *"extreme physical and emotional closeness between parent and child and...the parent's availability to make the child the center of his or her attention"* (22). In other words, "disciplinary intimacy" keeps the child under the parent's/teacher's perpetual and close surveillance. The surveiller, however, is not, in Brodhead's view, the invisible authority, in *"modern social regulation"* (16) as is conceptualized by Foucault in *Discipline and Punish*. On the contrary, *"disciplinary authority," Brodhead holds, "reside[s] in persons and ... persons in authority make their authority, as it were, dissolve into their merely*

[4] *"Colonial America was predominantly Calvinist because its settlers came from England (Congregationalist Puritans), Scotland and Ulster (Presbyterians), the Netherlands and Germany (Dutch and German Reformed Churches), France (Huguenots), as well as other nations. They took with them the teachings of Calvinism as it expanded and engaged issues in the seventeenth and eighteenth centuries"* (Andrew J. Waskey 100).

personal presences" (19). In "disciplinary intimacy," then, authority is not an abstract force that is represented by the authority figure. Rather, authority is embodied in a person. So, one of the distinctive features of this new disciplinary program is *"the personalization of authority [and]…its downgrading of any presentation of authority as abstract imperative"* (19). The personalized authority is characterized by being "humanize[d]" in that the authority figure is now required *"to put on a human face"* (19). Drawing on nineteenth-century books of conduct, Brodhead illustrates the "humaniz[ation]" of authority. The passage he cites from Horace Bushnell's *Christian Nurture* (1847), for instance, draws a very clear picture of the new authority figure: *"The violent emphasis, the hard, stormy voice" of the parent, Bushnell recommends, should be replaced with "a kind of silent, natural looking power"* (Qtd. in Brodhead 19).

Another distinctive feature of "discipline through love," is *"a purposeful sentimentalization of the disciplinary relation"* (19). What Brodhead means by "sentimentalization" is the "strategic" use of emotion in the relationship between the authority figure and the child/person who is subject to her/him. "The emotional bond" between them is *"conscious[ly] intensifi[ed]" so that the authority can "express its power not as authority but as affection"* (19). Thus, the rules are transformed into expressions of love; love (instead of lash) becomes the tool as well as the pre-condition of discipline. The child/person who is loved by the authority obeys the authority. S/he does not obey the authority because s/he *has to* but rather wants to. "Enveloped" in "warmth and love," the disciplinary subject, too, loves the authority. Thus, loving and obeying become one and the same thing: to love the authority means to obey her/him. *"This mode of authority"*, Brodhead states, *"aims to awaken a reciprocal strength of love, and to fix that love back on itself"* (20). Consequently, in this sentimental mode of discipline, the distance between the authority and the subject, which characterizes the Calvinist "corporal punishment," disappears entirely because *"the child's continuing desire for its parents' warmth and favor…establishes an agency, within the child's nature, that enforces the feeling of obligation to parentally embodied values"* (20). Having internalized the rules, the child becomes, in Alcott's words, *"a law to himself"* (Qtd. in Goshgarian 39). When the child reaches that point, there remains no need for physical closeness between the parent/the teacher and the child. The authority figure, once moved into the child's heart, never leaves her/him alone; Thus, the child, being disciplined through

love, becomes her/his own constant surveiller. As Lyman Cobb[5] writes, *"[a] child or pupil, who obeys his parent or teacher from LOVE purely, can be relied on when absent, as well as when present"* (Qtd. in Brodhead 21).

Brodhead holds that Susan Warner's *The Wide, Wide World "offers the most impressive recognition of discipline through love"* (30). In his analysis, Brodhead compares and contrasts the households where Ellen stays in terms of the disciplinary programs to which they subscribe. Ellen's aunt Miss Fortune's household is not, Brodhead explains, "affectionate" as opposed to the households of Ellen's mother, Mrs. Montgomery, and Alice Humphreys. Miss Fortune is *"untender and impious … too busy to care about Ellen in Alice's and Mrs. Montgomery's way"* (32). Miss Fortune's disciplinary relationship with Ellen, therefore, contrasts sharply with the discipline carried out by her affectionate parents/teachers. He continues then with his analysis of Ellen's relationship both with Mrs. Montgomery and with her surrogate parents – Alice and John. Ellen's love for these authority figures, Brodhead states, *"makes [her], in and of herself, want to do and be what her mother would require of her"* (33). In brief, Brodhead examines how *The Wide, Wide World* "dramatizes" (33) what he calls "discipline through love."

Brodhead's reading of Warner's novel focuses solely on the story level. Yet, as it will be argued in the rest of this paper, the theory he develops can well be adapted for the analysis of the narration. In *Narrative Discourse*, Gérard Genette names the level where "the narrating act" takes place the "extradiegetic" (228); the level whose events are narrated (at the extradiegetic level) is named "diegetic" or "intradiegetic" (228). He also distinguishes between "two types of narrative" in terms of the participation of the narrator in the story: "heterodiegetic" where *"the narrator [is] absent from the story he tells"* (244) and "homodiegetic" where *"the narrator [is] present as a character in the story he tells"* (245). On the basis of these distinctions, Genette formulates "four basic types of narrator's status" as follows:

> (1) *extradiegetic-heterodiegetic* paradigm: Homer, a narrator in the first degree who tells a story he is absent from; (2) *extradiegetic-homodiegetic* paradigm: Gil Blas, a narrator in the first degree who tells his own story; (3) *intradiegetic-heterodiegetic* paradigm: Scheherazade, a narrator in the second degree who tells stories she is on the whole absent from; (4) *intradiegetic-homodiegetic* paradigm:

[5] Lyman Cobb, *The Evil Tendencies of Corporal Punishment as a Means of Moral Discipline in Families and Schools Examined and Discussed* (1847)

> Ulysses in Books IX-XII, a narrator in the second degree who tells his own story (248).

The narrator in *The Wide, Wide World* is both "extradiegetic" and "heterodiegetic" which is a position usually occupied by the "omniscient narrator," whose superior narrative level entails a superior vision. The omniscient narrator is *"capable like God himself of seeing beyond actions and of sounding body and soul"* (Genette 209). Yet, not all extradiegetic-heterodiegetic narrators are equipped with an all-encompassing vision, since, as Genette points out, the one "who sees" and the one "who speaks" in a narrative do not always coincide (186). In other words, the agent whose perception informs the narrative may not always be the one who narrates it. Therefore, Genette introduces the term "focalization" and theorizes it under three sub-headings: (a) *"nonfocalized"* narrative, or, *"narrative with zero focalization"*; (b) *"narrative with internal focalization"*, which is divided into three groups – (i) *"fixed"*, i.e., *"where we almost never leave the point of view"* of one character, (ii) *"variable," where there is more than one "focal"/ point of view character, (iii) "multiple", "as in epistolary novels, where the same event may be evoked several times according to the point of view of several letter-writing characters";* and (c) *"narrative with external focalization," in which the reader is never "allowed to know [characters'] thoughts or feelings"* (189-190). Genette contends, however, *that "any single formula of focalization does not…always bear on an entire work, but rather on a definite narrative section, which can be very short"* (191). A narrative, in other words, can employ more than one of these focalization types.

The extradiegetic-heterodiegetic narrator in *The Wide, Wide World* is not omniscient since its vision is restricted by its persistent focus on the heroine. Ellen is an internal focal character in that in some sections of the novel we see the world in the story through her eyes. The following passage, for instance, contains one example of internal focalization, which allows the reader to see the world in the story through Ellen's eyes:

> Ellen opened the window. *The rain was over; the lovely light of a fair September morning was beautifying everything it shone upon.* Ellen had been accustomed to amuse herself a good deal at this window, though nothing was to be seen from it but an ugly city prospect of back walls of houses, with the yards belonging to them, and a bit of narrow street (*emphasis added* 16).

The second sentence in the passage above represents a glimpse of Ellen's vision as she sees the view from her window. In the next sentence, however, the narrator's voice and vision come to the fore, which is suggested by the stark contrast between the way the view is described by the narrator – *"an ugly city prospect of back walls of houses"* – and the way Ellen sees it – *"the lovely light of a fair September morning was beautifying everything it shone upon"* (16).

In addition to such passages, what also consitutes a distinct pattern in the narration is the narrator's constant focus on the heroine. Since the narrator, almost throughout the narrative,[6] keeps Ellen under surveillance, s/he does not make use of the privileges of the extradiegetic-heterodiegetic level to its fullest. The narrator, in other words, remaining with Ellen, becomes subject to the restrictions Ellen "naturally" faces in terms of vision/knowledge. Tompkins, too, pinpoints *"the enormous amount of attention Ellen receives": "People are always talking about her when she isn't present and can't take their eyes off her when she is. Alice and Mr. John continually ask her to reveal her innermost thoughts, and seize upon every tremulous word"* (597). Ellen, however, is not only surveilled by her "teachers" in the novel; she also remains under the perpetual surveillance carried out by the narrator. Chapter XVIII contains one remarkable example of this narratorial attention. Alice and Ellen visit a neighboring old woman, Mrs. Vawse, and soon, the two women begin to have a conversation but Ellen cannot hear them:

> Drawing their chairs together, a close conversation began. Ellen had been painfully interested and surprised by what went before, but the low tone of voice now seemed to be not meant for her ear, and turning away her attention, she amused herself with taking a general survey (189).

[6] Throughout the novel, there are only five scenes in which Ellen is not observed by the narrator: The reader does not see Ellen in Chapter VI, while Mr. and Mrs. Montgomery are talking about Ellen's departure in the morning (Warner 58-61). Similarly, she does not appear in Chapter VIII, while Timmins and the chambermaid, Miss Johns, on the boat, are having a chat, which is mostly about Ellen (Warner 86-87). In both instances, these scenes take place while Ellen is sleeping. In Chapter XXVIII, Ellen escapes out of the room at the Marshmans because she feels embarrassed about a trick she used while playing with other kids. Alice follows her, but the narrator remains in the room and tells/shows the reader what is being said about Ellen, who soon returns to the room (Warner 294-295). The only chapter in which Ellen does not appear almost until the middle is Chapter XLII. It opens with a scene where Alice lies on her sickbed and has conversations both with her father and with Miss Sophia. The special attention Alice receives from the narrator in this chapter can be explained by her impending death (Warner 434-437). And, lastly, in Chapter XLVIII, Ellen does not appear throughout a short passage in which Mrs. Lindsay, Mr. Lindsay and Lady Keith discuss Ellen's education (Warner 521-522).

The close conversation between Alice and Mrs. Vawse is not meant for the reader's "ear" either because the narrator does not inform the reader as to what their talk is about. Instead, the narrator chooses to watch Ellen. Until Alice and Mrs. Vawse begin to talk with her, the reader, too, "takes a general survey" of the house together with Ellen.

A very similar scene takes place by the end of the novel. In Chapter LII, John Humphreys comes to the Lindsay household in Scotland and meets Mr. Lindsay, Ellen's uncle. While the two men are speaking, Ellen cannot hear the conversation:

> Ellen from afar, where she could not hear the words, watched the countenances with great anxiety and great admiration. She could see that while her brother[7] spoke with his usual perfect ease, Mr. Lindsay was embarrassed. She half read the truth. She saw the entire politeness where she also saw the secret discomposure, and she felt that the politeness was forced from him. As the conversation went on, however, she wonderingly saw that the cloud on his brow lessened – she saw him even smile (567).

As in the previous passage, the reader cannot "hear" the actual dialogue, either. What is shared with the reader is solely the narrator's description of Ellen's reading of the scene. The way the passage above is narrated suggests that the content of the conversation between Mr. Lindsay and John matters less than Ellen's response to it. The narrator is rather interested in displaying what Ellen "sees," which seems to be built on the assumption that this is of primary significance for the reader, as well.

Such passages are, first, indicative of the novel's assumption that for the reader, too, Ellen is the center of attention; and, second, subjecting the reader to the same physical limitations that are imposed on Ellen contributes to the reader's oneness with/sympathy for her that the novel attempts to cultivate at the level of the story. The corollary to these is that the reader, if identified with Ellen, also

[7] Throughout the novel both Ellen and the narrator address John as her "brother." Bromell explains the practice of portraying the heroine's spouse as a relative, which is also to be found in some other contemparenous novels, as follows: *"Indeed, the relations between Jane and Mr. Lloyd [in A New England Tale by Catharine Maria Sedgwick] and those between Ellen and John Humphreys, are entirely asexual. To imagine these couples engaged in sexual intercourse is to imagine something very close to incest… The concluding pages of the original edition of The Wide, Wide World promise only that Ellen will again fall into Humphrey's 'hands' and go 'to spend her life with the friends and guardians she best loved.' It is true that in the Appendix, which Warner added to the novel, Humphreys and Ellen are reunited, and, it is hinted, married. But when the two take a carefully described tour of their home, no mention is made of a bedroom, much less of a nursery"* (141). Similarly, Egan holds that *"given Warner's evangelical upbringing, it is hardly surprising that she should invoke a religious sense to the brother/sister relationship. Ellen and John are truly kin in the church of Jesus"* (16).

experiences the state of being the center of the universe. This may explain the role of the narration in Tompkins's comment that *"to read The Wide, Wide World is to experience life as if everything that happened to you, every thought that passed through your mind, every feeling you ever had, deserved the most minute consideration"* (597). The reader, in other words, is encouraged to share with Ellen the same "discipline through love." It is not argued, however, that this is solely due to the narrational surveillance; rather it is held that in Warner's novel surveillance is carried out at the level of the narration, as well, and its target is not only Ellen but also the reader, which consequently serves the novel's general sentimental project.

"The humanization" of authority is another defining characteristic of "disciplinary intimacy" as is developed by Brodhead. Except for Miss Fortune[8], Ellen's parental figures/teachers are embodiments of authority with "a human face" in that their pedagogy does not include any harsh treatment of their subject; they always remain calm and patient in their relationship with Ellen. The narrator in a similar manner adopts this pedagogical treatment of the heroine carried out by the characters. In other words, the narrator's relationship with Ellen can be defined as "humanized," too. The following passages illustrate the parallels between the pedagogies used at both levels (i.e. "story" and "narration") of the narrative.

In Chapter VII, Ellen meets a minister, Mr. George Marshman, on the boat the day she is separated from her mother:

> 'Ellen, do you know who it is that sends sickness and trouble upon us?'
> 'Yes, sir, I know; but I don't feel that that makes it any easier.'
> 'Do you know *why* he sends it? He is the God of love, - he does not trouble us willingly, - he has said so; - why does he ever make us suffer? Do you know?'
> 'No, sir.'
> 'Sometimes he sees that if he lets them alone, his children will love some dear thing on the earth better than himself, and he knows they will not be happy if they do so; and then, because he loves them, he takes it away, - perhaps it is a dear mother, or a dear daughter, - or else he hinders their enjoyment of it; that they may remember him, and give their whole hearts to him. He wants their whole hearts, that he may bless them. Are you one of his children, Ellen?' (69-70).

[8] Miss Fortune can also be considered one of Ellen's teachers in the novel because of her proficiency in housekeeping. Ellen is "trained" in this skill when she stays with her.

The passage above is one of the many dialogues that take place between Ellen and her teachers. All of these conversations are characterized by the persuasive yet calm and kind attitude of the teacher and brief responses of the student willingly answering the questions asked. As in the passage above, in all the educative dialogues, teachers' speeches cover more space than Ellen's utterances do. Moreover, their lectures are, most of the time, loaded with passages from the Bible. Besides all these common characteristics, there is another distinctive feature of the dialogues between Ellen and her teachers: there is minimum interference on the part of the narrator during the lectures. S/he keeps silent and merely reports until the dialogue ends. Mostly, as in the passage above, the narrator does not even use reporting verbs such as "she said," or "he thought" and so forth at the end of the sentences. Therefore, there is also no possibility of coupling reporting verbs with narratorial comments or judgements about characters' utterances. For example, the following dialogue between Ellen's parents, Mr. and Mrs. Montgomery, just before Ellen leaves home is in contrast with the dialogue above in terms of the narrator's attitude: *"'What is the matter?' said he heavily, and not over well pleased at the interruption. 'It is time to wake Ellen'"* (60). The narrator's judgemental attitude towards Mr. Montgomery is explicitly revealed through the adverb "heavily" and the remark that follows it. In Ellen's case, on the other hand, the narrator is never judgemental especially during the lectures she receives, although "Ellen had plenty of faults," in her/his eyes as s/he states at the beginning of the novel (13). The narrator's attitude toward Ellen, therefore, is similar to her teachers' attitude in the story.

As for its contribution to the novel's sentimental design on the reader, taking a look at these lecture-dialogues, which are represented by an unobtrusive narrative voice, in the light of Genette's discussion of modal distance (between "story" and "text") can help explain the rhetorical effect. In *Narrative Discourse*, Genette divides the speech representation patterns in a narrative text into three groups: the first category is "narratized, or narrated, speech," which, Genette indicates, is "the most distant" to and "the most reduced" of the original speech because the narrator, instead of reproducing the original speech, integrates it into her/his narrative. This is the least "mimetic" of all types of speech representation because the presence/mediation of the narrator is on the foreground. The second category is "transposed speech, in indirect style," which means shortly "indirect speech." In this type of speech representation, "the narrator's presence is still too perceptible in the very syntax of the sentence for the speech to impose itself with the documentary

autonomy of a quotation." The third type is "reported speech," which is the most "mimetic" one. *"[T]he narrator pretends literally to give the floor to his character"* (171-172). Reported speech eliminates the distance between characters' utterances and the narrative discourse and thereby the distance between the characters and the reader the most. Using an uninterrupted "mimetic speech" pattern to represent the dialogue between Ellen and her teachers, Warner aims to minimize the distance between the lectures given by the "teachers" and the reader. The teachers, in the novel, do not only deliver lectures to Ellen – they have a much wider audience.

The final point Brodhead discusses as regards "disciplinary intimacy" is the "strategic" use of emotion in the relationship between the authority and her/his charge. As all the authority figures in the story, the narrator, too, is very affectionate towards Ellen. In Chapter V, for instance, the narrator describes Ellen, who goes to St. Clair and Fleury's, a large store in the city, on her own, as follows:

> [T]hey [clerks] did not seem to notice her at all, and were gone before poor Ellen could get her mouth open to speak to them. She knew well enough now, poor child, what it was that made her cheeks burn as they did, and her heart beat as if it would burst its bounds. She felt confused, and almost confounded, by the incessant hum of voices, and moving crowd of strange people all around her, while her little figure stood alone and unnoticed in the midst of them; and there seemed no prospect that she would be able to gain the ear or the eye of a single person (45).

In this passage, the narrative voice is deeply worried about Ellen. The narrator overtly expresses her/his "sympathetic identification" with Ellen, which foregrounds the "poor" child's confusion and helplessness and thereby encourages the reader as well to feel sympathy for her, who, the narrator underlines, cannot "gain the ear or the eye of a single person" at that specific moment in the storyworld. In passages such as this one, Ellen's suffering is shared by the narrator, which, as a consequence, plays a strong role in fostering the reader's participation into that sympathetic union.

Another remarkable example of the narrator's sympathetic attitude towards Ellen appears in the passage below. At St. Clair and Fleury's, Ellen tries to buy the kind of merino her mother wants but Mr. Saunders, one of the clerks there, does not help her at all:

> 'What is the price of this?' she asked, *with trembling hope that she was going to be rewarded by success for all the trouble of her enterprise*.
> 'Two dollars a yard.'
> *Her hopes and countenance fell together*. 'That's too high,' *she said with a sigh*.
> 'Then take this other blue; come, - it's a great deal prettier than that dark one, and not so dear; and I know your mother will like it better.'
> *Ellen's cheeks were tingling and her heart throbbing*, but she couldn't bear to give up.
> 'Would you be so good as to show me some grey?'
> He *slowly and ill-humouredly complied*, and took down an excellent piece of dark grey (*emphasis added* 47).

The narrator's sympathetic descriptions of the way Ellen feels and looks show that she is not alone in her encounter with Mr. Saunders. The narrator is overtly on the side of the heroine in passages like this one where she is confronted with another character who does not treat her well. The narrator accompanies Ellen in her journey in the wide, wide world like a protective guardian and this sympathetic extradiegetic narratorial voice, apart from evoking the reader's sympathy for her, functions to extend the feelings of protection and understanding to the reader who is identified with Ellen.

There are many studies focusing on Susan Warner's 1850 novel *The Wide, Wide World* as one of the remarkable examples of nineteenth-century American women's sentimental writing. Richard Brodhead's *Cultures of Letters* is one of these major studies, which explores the novel's sentimental story in the light of the concept of "discipline through love." In this study it is argued that in Warner's novel "discipline through love" is not only an aspect of the story but also of the narration. Making use of the tools of narrative analysis designed by Gérard Genette in *Narrative Discourse*, this study shows that the narration in *The Wide, Wide World* works in line with the heroine's "discipline through love" at the story level and thus contributes to the novel's overall sentimental project. Warner's novel encourages the reader to identify with Ellen and thus to "learn" with her through sentimental strategies developed at the levels of story and narration.

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